



CANDIDE

The Royal National Theatre Version

Music by **Leonard Bernstein**

Book adapted from Voltaire by **Hugh Wheeler**

In a New Version by **John Caird**

Lyrics by **Richard Wilbur**

Additional Lyrics by **Stephen Sondheim, John Latouche, Lillian Hellman, and Leonard Bernstein**

Directed by **Peter Rothstein**

Music Direction by **Philip Brunelle**

March 20 - 24, 2019

**The Cowles Center
for Dance and the Performing Arts**



VOCAL ESSENCE AND THEATER LATTÉ DA PRESENT

CANDIDE

The Royal National Theatre Version

Music by Leonard Bernstein

Book adapted from Voltaire by Hugh Wheeler

In a New Version by John Caird

Lyrics by Richard Wilbur

Additional Lyrics by Stephen Sondheim, John Latouche, Lillian Hellman,
Dorothy Parker, and Leonard Bernstein

Directed by Peter Rothstein

Music Direction by Philip Brunelle

FEATURING

Andrew Alness

Phinehas Bynum

Michael Fairbairn

Bradley Greenwald

Elizabeth Hawkinson

Susan Hofflander

Rodolfo Nieto

Liv Redpath

G. Phillip Shoultz, III

WITH

VocalEssence Chamber Chorus & Ensemble Singers

Chamber Orchestra

CANDIDE (NATIONAL THEATRE VERSION)

Is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.MTIShows.com

CONTENTS

Welcome	4
Synopsis.....	5
Biographies.....	6
Theater Latté Da and VocalEssence Partnership	10
VocalEssence History of Theatrical Work.....	11
About Theater Latté Da.....	12
About VocalEssence	13



WELCOME



Over the years VocalEssence has performed the music of Leonard Bernstein: his “Kaddish” Symphony, *A White House Cantata*, Choruses from *The Lark*, *Chichester Psalms*, and “A Simple Song” from his *Mass*—but not his amazing *Candide*....until now! Partnering with Theater Latté Da and their brilliant Artistic Director, Peter Rothstein, we celebrate this collaboration with an all-star cast of Minnesotans!

Returning to the Cowles Center and the Goodale Theater (last time with Virgil Thomson’s *Four Saints*) we are thrilled to present a theatrical concert version of Bernstein’s amazing score with our all-Minnesota cast, the VocalEssence Chamber Chorus and Ensemble Singers, and accompanied by a fantastic group of instrumentalists.

Looking back over 50 years there have been a number of Broadway shows with significant choral music which we have performed—music of Cole Porter, George Gershwin, Kurt Weill, John Phillip Sousa, and Victor Herbert—so it is a delight to celebrate this Golden Anniversary with another of the great choral shows from Broadway. Join us in “the best of all possible worlds”!

Philip

—Philip Brunelle,
VocalEssence Artistic Director and Founder

PLEASE NOTE:

- The videotaping or other video or audio recording of this production is strictly prohibited.
- Please help us keep the performance space quiet. Take a moment now to check that all cell phones, paging devices, wristwatch alarms, and the like, are turned off before the concert begins. Thank you.
- Student and group discounts are available for most VocalEssence concerts. Half-price tickets are available to students (ages 6-18 and college) with a student ID. Groups of 10 or more save 15% on tickets.
- Children of all ages are welcome at all of our Family Series events. Visit www.vocalescence.org/welcomefamily for more information and a list of events. Tickets for children ages 0-17 are free.
- Accessible seating is available at all of our concert venues. However, some of our facilities do not have elevator access to the balcony level. Please make your needs known when you order tickets.
- You may return VocalEssence single concert tickets for resale up to 48 hours prior to a performance. No refunds or exchanges can be given; however, you will be sent a receipt for your tax-deductible contribution. (VocalEssence subscribers may call 612-371-5642 to request free ticket exchanges and lost ticket replacement.)
- Latecomers will be seated at appropriate pauses in the concert according to the conductor’s wishes. Please plan plenty of time for locating the concert venue and parking. Or, better yet, allow an extra hour and join us for Concert Conversations with the composers and artists, held one hour before most concerts.

SHOW WARNINGS:

Adult content



Bradley Greenwald



Phinehas Bynum



Liv Redpath



Philip Brunelle

CANDIDE

THE CAST (in order of appearance)

Narrator/Doctor Pangloss Bradley Greenwald*
Gofer Andrew Alness
Candide Phinehas Bynum
Paquette Elizabeth Hawkinson
Maximilian Rodolfo Nieto
Cunegonde, March 21-23 Liv Redpath
Cunegonde, March 24 Sarah DeYong
Old Woman Susan Hofflander*
Governor G. Phillip Shoultz, III
Vanderdendur Michael Fairbairn

VocalEssence Chamber Chorus
VocalEssence Ensemble Singers
Chamber Orchestra

THE PRODUCTION TEAM

Director Peter Rothstein**
Music Director Philip Brunelle
Scenic Designer & Prop Master Erica Zaffarano
Costume Designer Aaron Chvatal
Hair & Wig Designer Paul Bigot
Lighting Designer Marcus Dilliard^
Sound Designer Nicholas Tranby
Live Sound Effects Designer Katherine Horowitz
Stage Manager Chris A. Code*
Assistant Stage Manager Laura Topham*
Technical Director Bethany Reinfeld

EQUITY/UNION LANGUAGE

* Member of Actors' Equity Association, the Union of Professional Actors

** Member of SDC, the Stage Directors and Choreographers Society, a national theatrical labor union

^ Member of the United Scenic Artists, a national union that represents designers and scenic painters for the American theater

SYNOPSIS

ACT ONE

Young Candide lives with his cousins Cunegonde and Maximilian, and the serving maid Paquette, in a baronial castle in Westphalia, and all four happy young people are tutored by Doctor Pangloss in the philosophy of Optimism. After Candide, a bastard, is thrown out for kissing Cunegonde, the daughter of a baron, the castle is attacked by Bulgars, and everyone is slaughtered. Candide, alone and lamenting the loss of his true love, wanders first to Holland, where he is surprised to find an old friend; then on to Portugal, where he is flogged by the Holy Inquisition, and meets an old woman with one buttock. After something awful happens, he heads to South America with a captain's commission to fight for the Jesuits near Montevideo.

ACT TWO

In South America, Candide finds the church of the Jesuits he was sent to protect, and is surprised by two more old friends, but must leave after something awful happens again. He then stumbles into the fabled paradise of Eldorado. After staying three years, he decides to leave, for a very good reason. Stopping in the colony of Surinam, he is swindled out of some good fortune by a villainous Dutchman. Candide is then off to Venice, is surprised by more chance encounters, and is the victim of more villainy, treachery, and lying. With growing disillusion, he struggles to reconcile his tutor's rosy Optimism with the crueler Realities of Life he has encountered since his exile from Westphalia. And then...

PRODUCTION NOTE

When Voltaire's satirical novel *Candide* was published in 1759, its success was both immediate and scandalous. Our Theater Latté Da/VocalEssence performance of Leonard Bernstein's musical adaptation is presented as a radio broadcast from the 1930s—think Orson Welles's *War of the Worlds* without the mass hysteria. Philip Brunelle and the Studio Orchestra and Chorus, along with the company of Studio Actors, will bring Bernstein's *Candide* to life ON THE AIR with you, the Studio Audience, cheering them on. And, of course, there will be sound effects—ship's sails, baaing sheep, dead bodies thumping to the ground, gunshots, and whips—good old-fashioned radio theater, for the ear and for the imagination.

BIOGRAPHIES

THE CAST



**Bradley Greenwald
(Narrator/Doctor
Pangloss)**

THEATER LATTÉ DA: *A Little Night Music*, *Steerage Song*, *Oliver!*, *C.*

(also book and lyrics), *NEXT Festival*; **THEATER:** Open Eye Figure Theater: *The Longest Night*, *Dear Lenmy: Bernstein's Life in Songs & Letters*; Jungle Theater: *I Am My Own Wife*, *The Mystery of Irma Vep*; Ten Thousand Things Theater: *My Fair Lady*, *As You Like It*; Children's Theater Company: *A Year With Frog & Toad*, *The Wizard of Oz*, *The Snow Queen*, *The 500 Hats of Bartholomew Cubbins*; Park Square: *The Pirates of Penzance*; Artistry: *Follies*, *The Baker's Wife*; Frank Theatre: *The Threepenny Opera*, *Cabaret*; James Sewell Ballet: *Nutcracker (not so) Suite*; **AWARDS:** Minnesota State Arts Board Music Fellowship, McKnight Fellowship for Theater Artists, Ivey Award (*I Am My Own Wife*); **ALSO:** libretto adaptation of *A Wrinkle in Time*, opera by Libby Larsen.



Andrew Alness (Gofer)

OPERA: Lakes Area Music Festival: *La bohème*; Fargo-Moorhead Opera: *Amahl and the Night Visitors*, *The*

Daughter of the Regiment, *The Merry Wives of Windsor*, *The Merry Widow*, *The Barber of Seville*, *The Marriage of Figaro*, *Fidelio*, *La Cenerentola*; Skylark Opera: *La Rondine*. **THEATER:** **SACT:** *Seussical*. **TRAINING:** Concordia College Moorhead: B.M.



**Phinehas Bynum
(Candide)**

THEATER LATTÉ DA: *All is Calm: The Christmas Truce of 1914*; **OPERA:** Minnesota Opera: *La*

traviata (upcoming), *Silent Night*, *La rondine*, *Thaïs*, *Rigoletto*, *Dead Man Walking*, *Don Pasquale*, *Don Giovanni*; Mill City Summer Opera: *Così fan tutte* (upcoming), *Carmen*, *Sweeney Todd*; Skylark Opera: *Don Giovanni*; **TRAINING:** St. Olaf College: B.A.



**Elizabeth Hawkinson
(Paquette)**

THEATER LATTÉ DA: *A Little Night Music*, *Sweeney Todd*; **THEATER:** Asolo Repertory Theatre:

Sweeney Todd (upcoming); Park Square Theater: *The Pirates of Penzance*; Trademark Theater: *The Boy and Robin Hood*; Theatre Forever: *The Accident Book*; Illusion Theater: *Only One Sophie*; The Ordway: *The Sound of Music*; Girl Friday Productions: *The Matchmaker*; Artistry: *Carousel*; 7th House Theater: *Little Shop of Horrors*; **FILM:** 76 Film Co: *Friends Two*; **TRAINING:** Franz Schubert Institut: German Lied Mastercourse, St. Olaf College: B.M.



**Rodolfo Nieto
(Maximilian)**

THEATER LATTÉ DA: *A Little Night Music*, *Man of La Mancha*, *All is Calm* (2017 National Tour, 2018

Off-Broadway), *Assassins*; **THEATER:** Lyric Arts: *Guys and Dolls*; DalekoArts: *She Loves Me*; Theatre in the Round: *110 in the Shade*; Mixed Blood Theatre: *Safe at Home*; **OPERA:** Lakes Area Music Festival: *Die Zauberflöte*, *La Cenerentola*; Des Moines Metro Opera: *María de Buenos Aires*; Minnesota Opera: *Tosca*, *La Fanciulla del West*, *Werther*, *La bohème*, *Silent Night*; www.rodolfo-nieto.com.



**Liv Redpath
(Cunegonde)**

OPERA: Santa Fe Opera: *Ariadne auf Naxos*, *The Golden Cockerel*; LA Opera: *Hansel and Gretel*,

Les contes d'Hoffmann, *Orphée et Eurydice*, *Carmen*, *Nabucco*, *Rigoletto*, *Die Entführung aus dem Serail*, *La clemenza di Tito*; Edinburgh International Festival (upcoming); Cincinnati Opera: *Ariadne auf Naxos* (upcoming); Aspen Opera Theater: *Béatrice et Bénédict*; Opera Theatre of Saint Louis: *Ariadne auf Naxos*; **CONCERT:** LA Phil: *Beethoven Choral Fantasy*, *Suite from Three Billboards*; Seattle Symphony: *Handel Messiah* (upcoming), *Vivaldi Gloria*; Pacific Symphony: *L'enfant et les sortilèges* (upcoming); Los Angeles Master Chorale: *Mozart Requiem*, *Kirschner Songs of Ascent*; Toronto Symphony: *Thaïs* (upcoming); **TRAINING:** The Juilliard School: M.M., Harvard University: B.A.



**Sarah DeYong
(Cunegonde)**

THEATER: Artistry Theatre: *Candide (in concert)*, *Follies*, *Legally Blonde*, *She Loves Me*;

St. Croix Off Broadway Dinner Theatre: *The Marvelous Wonderettes*; Chameleon Theatre Circle: *Chess the Musical*, *Chicago (in concert)*; Sabes JCC: *Philly the Musical*; Candlelight Dinner Playhouse: *Into the Woods*; **TRAINING:** Oklahoma City University: B.M.



**Susan Hofflander
(Old Woman)**

THEATER LATTÉ DA: *A Little Night Music*; **THEATER:** Broadway National Tour: *The*

Phantom of the Opera; Guthrie Theater: *The Merchant of Venice*; Ordway: *The Sound of Music*; Chanhassen Dinner Theatre: *Beauty and the Beast*, *Mary Poppins*; Lyric Opera Chicago: *The Cunning Little Vixen*, *The Merry Widow*, *Street Scene*, *Pirates of Penzance*, *Tannhäuser*, *Hänsel und Gretel*; Minnesota Opera: *Il Barbiere di Siviglia*; Theatre Elision: *Ruthless!*; Music Theatre Wichita: *HONK!*, *Beauty and the Beast*, *Footloose*; Minnesota Orchestra: *La Traviata*, *Beethoven's 9th Symphony and Chorale Fantasie*, *Jungle Book*; Skylight Music Theatre: *Bernstein Revued*, *Working*, *Albert Herring*, *Close Harmony Holiday*, *El Capitan*, *The Gondoliers*; Skylark Opera: *Iolanthe*, *La Belle Hélène*; Chicago Opera Theater: *L'Italiana in Algeri*; Nautilus Music Theater: *Carousel*; Grant Park Symphony: *The Mikado*, *Anything Goes*, *West Side Story*; Chamber Opera Chicago: *Così fan tutte*, *Falstaff*, *The Hero*, *The Marriage of Figaro*; Crystal Cathedral: soloist.



**G. Phillip Shoultz, III
(Governor)**

THEATER: VocalEssence: *Riversongs and Tales* (conductor and performer); Springer

Opera House: *Big River*, *A Christmas Carol*, *Inherit the Wind*; Shaw Theater: *1920's Radio Hour*, *Arabian Nights*; Human Experience Theater: *Holiday Cabaret*; Fourth Street Theater: numerous Black history shows; **OPERA:** Athens Grand Opera: *Le Nozze di Figaro*, *Die Zauberflöte*, *The Consul*, *Carmen*; Brenau Opera: *The Bartered Bride*; Georgia State Opera: *Cendrillon* (chorus master); University of Minnesota: *Coffee Cantata*; **ORATORIO:** (soloist) *St Matthew Passion* (staged), *St Paul*, *Come, Ye Sons of Art*, *Coronation Mass*, *Messiah*, *Beethoven 9th Symphony*, *Faurè Requiem*, *St Cecilia*

Mass; Oratorio Society of Minnesota: *Let My People Go: A Spiritual Journey of Along the Underground Railroad*; TRAINING: University of Minnesota: ABD, Georgia State University: M.M., University of Georgia: B.A. and B.M.



**Michael Fairbairn
(Vanderdendur)**

THEATER: North Dakota State University: *H.M.S. Pinafore, Forever Plaid, The Secret Garden, Trial*

by *Jury, Mikado, Amahl and the Night Visitors*; TRAINING: North Dakota State University: B.A.

THE PRODUCTION TEAM



**Peter Rothstein
(Director)**

Peter Rothstein has directed 76 mainstage productions for Theater Latté Da, including 11

world premieres. Other collaborations include the Guthrie Theater, the Children's Theater Company, Minnesota Opera, the Illusion Theater, Ten Thousand Things, Minnesota Orchestra, Utah Shakespeare Festival, Seattle's 5th Avenue Theater, and Asolo Repertory Theatre. He is the creator of *All is Calm: The Christmas Truce of 1914*. Peter was named the 2015 Artist of the Year by the *Star Tribune*, Theater Artist of the Year by *Lavender*, and Best Director by *City Pages*. He has received nine Ivey Awards and has been awarded grants and fellowships from the National Endowment for the Arts, Theatre Communications Group, the Minnesota State Arts Board, and the McKnight Foundation. He holds a B. A. in Music and Theater from St. John's University and a Master of Fine Arts in Directing from the University of Wisconsin-Madison. www.Peter-Rothstein.com



**Philip Brunelle
(Music Director)**

is celebrating his 50th season as artistic director and founder of

VocalEssence. During that time he has conducted choral and orchestral music from five centuries—from Handel and Mendelssohn oratorios and Berlioz masses to music of Benny Andersson, the Rolling Stones, John Rutter, Dominick Argento, and Libby Larsen. He has also conducted hundreds

of world premieres and commissioned choral works. Philip is an internationally-renowned conductor, choral scholar, and visionary having conducted symphonies, operas, and choral festivals on six continents. He served 18 years on the board of Chorus America, 9 years as Vice President of IFCM (International Federation for Choral Music), and has been recognized for his commitment to choral music by the governments of Norway, Sweden, Mexico, Hungary, and the United Kingdom. Philip is also celebrating 50 years as organist-choirmaster at Plymouth Congregational Church, Minneapolis. His thoughts on music are found at RenaissanceManpodcast.com. vocalessence.org/philipbrunelle.

Erica Zaffarano (Scenic Designer & Prop Master)

THEATER: History Theater: *20 Days to Find a Wife, Capital Crimes, Sweet Land, Sisters of Swing*; Artistry: *Hairspray, Singing in the Rain, Other Desert Cities, Guys and Dolls, Agnes of God*; Tiger Lion: *Kipo, The Dragons are Singing Tonight*, TOURS: *Jekyll and Hyde, Pump Boys and Dinettes*; Stagewest: *The Medora Musical*; Theatre Forever: *S. Gunter Klaus, Or the White Whale, Nature Crown, Animal Farm, My Favorite Kind of Pretty, Super Monkey*; Ten Thousand Things: *Romeo and Juliet, Scapin, Once on This Island*.



**Aaron Chvatal
(Costume Designer)**

THEATER: Ordway Center for the Performing Arts: *Annie, Broadway Songbook*; Park Square

Theatre: *Marie & Rosetta, The Agitators, Amy's View*; History Theatre: *A Crack in the Sky*; Penumbra Theatre Company: *Detroit '67*; OPERA: Crane School of Music: *Mayo*; Opera on the James: *Cosi fan Tutte, Don Giovanni, Don Pasquale, Gianni Schicchi, Hansel and Gretel*; Janiec Opera Company at Brevard Music Center: *Don Pasquale, Street Scene, Falling Angel*; Minnesota Opera: *The Nightingale (Project Opera)*



Paul Bigot (Wig and Hair Designer)

THEATER LATTÉ DA: *Oliver, Sweeney Todd, Gypsy, Man of La Mancha, Assassins, A Little Night*

Music; THEATER: Chanhassen Dinner Theatres: *Camelot, Grease, Sister Act, Newsies, Holiday Inn*; Artistry: *Hairspray,*

Best Little Whorehouse in Texas, The Drowsy Chaperone, Little Shop of Horrors, Follies; Guthrie Theater: Full-time Wig Technician; Tours (Hair and Makeup Supervisor): *Hairspray, Wizard of Oz, Young Frankenstein the Musical, La Cage Aux Folles, Flashdance the Musical.*



**Marcus Dilliard
(Lighting Designer)**

THEATER LATTÉ DA: *A Little Night Music, Assassins, Man of La Mancha, Peter and the*

Starcatcher, C., All is Calm, Our Town, Cabaret, Steerage Song, Aida, Song of Extinction, Violet, The Full Monty, Old Wicked Songs, Susannah; THEATER: Guthrie Theater, Minnesota Opera, The Jungle Theatre, Theatre de la Jeune Lune, Children's Theatre Company, Ordway Music Theater; AWARDS: Sage Award, Vey Award, McKnight Foundation Theater Artist Fellowship (2); TRAINING: Professor at University of Minnesota department of Theatre Arts and Dance.



**Nicholas Tranby
(Sound Designer)**

THEATER LATTÉ DA: *Man of La Mancha, Peter and the Starcatcher, Ragtime, Gypsy, Assassins,*

Five Points, Underneath the Lintel, A Little Night Music. THEATER: Children's Theatre Company: *Shrek: The Musical, Pinocchio, Alice in Wonderland, Robin Hood, The Wedding Singer, The Wizard of Oz*; Guthrie Theater, Williamstown Theatre Festival, and Cincinnati Playhouse in the Park.

**Katharine Horowitz
(Live Sound Effects Designer)**

THEATER: Guthrie Theater, Jungle Theater, Great River Shakespeare Festival, History Theatre, Mixed Blood Theatre, Park Square Theatre, Pillsbury House Theatre, Mu Performing Arts, Gremlin Theatre. 2017 McKnight Theatre Artist Fellow at the Playwrights' Center.



Chris A. Code (Stage Manager)

THEATER: Guthrie Theater: Stage Manager, More than 80 productions, including

H.M.S. Pinafore, My Fair Lady, The Music Man, Sunday in the Park with George; Mixed Blood Theatre, Illusion Theater, Ordway Center, Jungle

BIOGRAPHIES

Theatre, Cricket Theater, Theater Garage; VENUES: Hubert H. Humphrey Metrodome: Manager: 1991 Super Bowl XXVI Halftime Spectacular “Winter Magic” with Gloria Estefan, Brian Boitano and Dorothy Hamill; U.S. Bank Stadium: Coordinating, rehearsing, and calling the cues for the Minnesota Viking’s 2016 Season Opener Halftime show with a crew of hundreds, a tribute to Minneapolis music legend Prince with performances by the Minnesota Orchestra & gospel group The Steeles

Laura Topham (Assistant Stage Manager)

THEATER LATTÉ DA: *Beautiful Thing*; Park Square Theatre: Over 20 productions including *Baskerville*, *A Raisin in the Sun*, *Hamlet*, *A Midsummer Night’s Dream*, *The Diary of Anne Frank*; Artistry: *Follies*

VOCALLESSENCE ENSEMBLE SINGERS



Minnesota is home to an international choral music gem—the VocalEssence Ensemble Singers. Declared by the *Oxford Times* (UK) as having “a blend that could—and should—be the envy of every choir in the business,” this 32-voice professional chorus is enjoyed by millions from Duluth, Minnesota to Shanghai, China. The VocalEssence Ensemble Singers are equally at ease premiering music by Pulitzer Prize winning composers as well as teen moms in our Lullaby Project. www.vocalescence.org/what-we-do/performing-ensembles/vocalescence-ensemble-singers/

SOPRANO

Jennifer Bevington
JoAnna Johnson
Chloe Johnson
Myrtle Lemon
Meghan Lowe
Natalia Romero
Margaret Sabin
Mari Scott

ALTO

Robin Joy Helgen*
Marita J. Link
Anna George Meek
Judith McClain Melander
Sadie Nelson
Erin Peters
Kristina Rodell Sorum

TENOR

Eli Baumgartner
Anders Eckman
Michael Fairbairn
Robert J. Graham
William Pederson
Kyle Schwartz

BASS

Joshua Conroy
Ben Dyleuth
Joseph Ellickson
David Gindra
Erik Krohg
A.J. Lund
Nicholas R. Mattsson
Nathan Petersen-Kindem

VOCALLESSENCE CHAMBER CHORUS

Comprised of members of the VocalEssence Chorus, the VocalEssence Chamber Chorus is a select group of exceptional and committed singers from many walks of life. This newly formed smaller group of singers is collectively taking the stage for the first time to share their musical gifts.

SOPRANO

AnnaLisa Anderson
Jessica Belt
Jennica Date
Judy Drobeck
Kristina Guiffre
Tommie Hollingsworth
Sally Jaffray
Shira Rabkin
Susan Scofield
Jennifer Vickerman**
Hilary Wiek
Dannika Wright

ALTO

Jo Beld
Becky Gaunt
Autumn Gurgel
Yvonne Grover†
Marjorie Hakala
Meghan Hanna
Kristi Mueller
Ana Lucía Piedrahita Fernandez
Marty Raymond
Miriam Sahouani
Forrest Schrader
Allie Wigley

TENOR

Steve Aggergaard
Larry Brandts
Blake Downing
Ryan Coopergard
Jason Kaiser
Reagan Lee
Andrew Leshovsky
Jonathan Posthuma
Rabindra Tambyraja
Barry Tikalsky

BASS

Robert Atendido
David Erickson
Matthew Ferguson
Ben Kucera
Nick Mroczek†
Brian Ruhl
Trent Stenoien
Matthew Terhaar
Dave Toht
Brady Toone
Liam Vance
Chris Wallace

*Board liaison
†Section leader

CHAMBER ORCHESTRA

Ian Snyder^, *violin*
Alastair Brown^, *viola*
Laura Sewell^, *cello*
Greg Hippen^, *bass*
Aaron Hedenstron^, *clarinet, flute, piccolo*
Rena Kraut^, *clarinet*
Sarah Carmack^, *English horn, oboe, oboe d’amore*
Bruce Thorton^, *clarinet, bass clarinet, flute*
Emma Piehal^, *bassoon*
Marty Hodel^, *trumpet*
Neal Bolter^, *horn*
Larry Zimmerman^, *trombone*
Erik Barsness^, *percussion*
Mary Jo Gothmann^, *keyboard*
Chris Volpe^, *contractor*

^ Member of Twin Cities Musicians Union,
American Federation of Musicians



**HEDWIG
AND THE
ANGRY INCH**

BOOK BY JOHN CAMERON MITCHELL
MUSIC AND LYRICS BY STEPHEN TRASK
DIRECTED BY ANNIE ENNEKING & PETER ROTHSTEIN
MUSIC DIRECTION BY JASON HANSEN

**MAR 27 - MAY 5
TICKETS ON SALE NOW**

Starring Tyler Michaels as Hedwig



**TO LET GO
AND FALL**

BY HARRISON DAVID RIVERS
ORIGINAL MUSIC BY JELLOSLAVE CELLISTS:
JACQUELINE ULTAN AND MICHELLE KINNEY
DIRECTED BY SHERRI EDEN BARBER
CHOREOGRAPHY BY PENELOPE FREEH

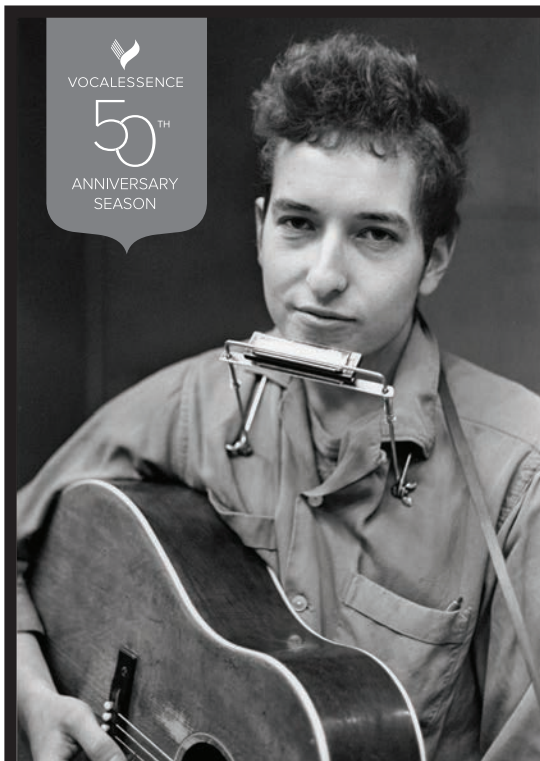
**MAY 29 - JUN 30
TICKETS ON SALE APRIL 1**

Starring André Shoals and Mark Benninghofen



ALL PERFORMANCES AT THE RITZ THEATER
345 13TH AVENUE NE, MINNEAPOLIS, 55413
CALL 612-339-3003 OR VISIT LATTEDA.ORG

PHOTOS BY ALLEN WEEKS



**THE TIMES THEY ARE
A-CHANGIN’**

*The words and music of Bob Dylan
in a rock venue*

SAT, APR 27, 2019 | 8-10 PM
Palace Theatre, St. Paul

VocalEssence Chorus & Ensemble Singers
Philip Brunelle and G. Phillip Shoultz, III, *conductors*

Join VocalEssence and special guests as they reimagine Dylan in the Midwest premiere of *The Times They Are A-Changin’: The Words and Music of Bob Dylan*, commissioned in honor of his 2016 Nobel Prize in Literature and arranged by Steve Hackman. Kick back, grab a drink, and hear Dylan’s music like it’s the first time all over again.

TICKETS: \$30-\$40 vocalessence.org | 1-800-514-3849

THEATER LATTÉ DA AND VOCALESSENCE: A PARTNERSHIP

Theater Latté Da's Peter Rothstein and Philip Brunelle of VocalEssence find a reason to act on mutual admiration and bring Leonard Bernstein's famous operetta, Candide, to life

How did this partnership come about?

"I have admired the work of Theater Latté Da for years," says Brunelle, "and especially Peter Rothstein. He worked with VocalEssence on one of our Cocktails & Cabaret programs and I was determined that, when and if we performed Leonard Bernstein's *Candide*, Peter would direct it!"

Did Peter need any convincing to take this on?

"When Philip approached me about collaborating on a semi-staged production, I jumped at the opportunity," says Rothstein. "I've had great respect for Philip and the dynamic work of VocalEssence for many years. One of the many highlights was hearing Dave Brubeck's "La Fiesta de la Posada" a few years back. Bernstein's *Candide* is a demanding work, both musically and theatrically. It wants an epic chorus. The idea presented a unique opportunity for Theater Latté Da audience to experience a rarely-produced masterpiece."

"We share an adventurous spirit while bringing together our respective expertise."

-Peter Rothstein

Why choose this particular work?

"This year," says Brunelle, "we celebrate the centennial birthday of Leonard Bernstein. VocalEssence has performed other Bernstein works—his *Kaddish* (Symphony No. 3) as well as his *A White House Cantata*—and the Ensemble Singers have taken some shorter works on tour. *Candide* had to be next!"

How do the two artistic groups complement each other?

"Latté Da has been recognized for breathing new life into work from the canon," says Rothstein, "often finding innovative ways to produce large-scale musicals on a smaller scale, and in intimate spaces. VocalEssence has been doing innovative work in the world of choral music for half a century. We share an adventurous spirit while bringing together our respective expertise."

"Both organizations are led by creative people who think outside the box."

-Philip Brunelle

"Both organizations are led by creative people who think outside the box," adds Brunelle, "both have staff that understand the importance of creativity at the highest level and support their artistic teams completely, and both organizations have a history of working with others, searching for the best talent available for a specific production. I am very pleased that the cast for *Candide* is an all-Minnesota cast!"



Bradley Greenwald, Liv Redpath, Phinehas Bynum, Philip Brunelle

VOCALESSENCE HISTORY OF THEATRICAL WORK

Theatrical works add drama of storytelling to VocalEssence season

Philip Brunelle explains how elements like staging, movement, and special guests dial up the excitement for both chorus and audience

Choral music has a stronger association with the world of religion than the world of theater—so how did VocalEssence start incorporating theatrical works into its repertoire?

With a powerful, talented chorus like ours, there's no reason for limits on artistry. We've performed theatrical works our entire 50-year history. We began with the works of the Baroque composer George Frideric Handel. When he wrote his oratorios he thought of them as operas, so the choruses are dramatic and exciting.

Eventually, I turned to Broadway, too, pulling songs from some of the wonderful Broadway shows that have significant chorus parts—again, to let the chorus become part of the action and enjoy the drama. Musicals like Frank Loesser's *The Most Happy Fella*, John Phillip Sousa's *El Capitan*, and Kurt Weill's *Lady in the Dark* would be nothing without the choral writing!



What does the performance of theatrical work offer the chorus members—and the audience—compared to a regular choral performance?

Our performances are thought of as 'semi-staged' which means you have contact between the soloists, but you don't need to have elaborate sets and costumes, and the orchestra can perform onstage. This was a concept that Vern Sutton masterfully brought to us 30 years ago.

What guides VocalEssence as it seeks out collaborators for theatrical work?

When we see a talented performer, of course we think about how fantastic it would be to have him or her onstage with us—and over the years we have been fortunate to have one success after another!



What are some of your favorite memories of VocalEssence theatrical work, and why?

Among the many works I fondly remember are Benjamin Britten's *Paul Bunyan*, which we performed at the Aldeburgh Music Festival in England; Aaron Copland's *The Tender Land*, which we recorded and traveled to England to perform; and *Kristina från Duvemåla* by ABBA founders Benny Andersson and Björn Ulvaeus, which had its U.S. premiere with us. All three were unique because of their connections with VocalEssence—*Paul Bunyan* being a Minnesota legend, *The Tender Land* because of my longtime association with Aaron Copland, and *Kristina* because of Benny Andersson and Bjorn Ulvaeus's desire to bring the work to Minnesota, where the action of the story takes place.



ABOUT THEATER LATTÉ DA



THEATER MUSICALLY

MISSION

Theater Latté Da seeks to create new connections between story, music, artist, and audience by exploring and expanding the art of musical theater.

VALUES

We believe in work that is bold and collaborative; we act with integrity and gratitude.

BOLD We make bold choices in support of our mission and vision, both on and off stage. By illuminating the unseen, giving voice to the unheard, and empathizing with the unknown, we open eyes, ears and hearts.

COLLABORATIVE We believe musical theater to be the most collaborative of art forms, incorporating music, drama, poetry, dance and design. We are inspired and strengthened through inclusive partnerships with artists, organizations and our diverse community, and embody a collaborative spirit in all we do.

INTEGRITY We hold ourselves to the highest standards of artistic and fiscal integrity. We are committed to honesty, equality and transparency in all aspects of our administration and art.

GRATITUDE We are grateful for our artists, audiences, donors, board and staff. We recognize that each individual plays an important role in this organization's success, and we actively seek out opportunities to acknowledge each person's contribution.

Kate Lawson
 Jim Matejcek
 Penny Meier
 Gary Reetz
 John "Jake" Romanow
 Peter Rothstein, ex-officio
 Thomas Senn
 Cara Sjodin
 Kari Groth Swan
 Libby Utter
 Kevin Winge
 David Young
 Jane Zilch

BOARD OF DIRECTORS

OFFICERS:

Nancy Jones, *Chair*
 Bill Venne, *Vice Chair*
 Jay Harkness, *Secretary*
 Carolee Lindsey, *Treasurer*

DIRECTORS:

Kent Allin
 Les Bendsten
 Ogden Confer
 Matt Fulton
 Ron Frey
 Katie Guyer
 Sandy Hey
 Lisa Hoene
 James James
 Christine Larsen

STAFF

Peter Rothstein, *Founding Artistic Director*
 Michelle Woster, *Managing Director*
 Elissa Adams, *Associate Artistic Director*
 Allen Weeks, *Production Director*
 Andrew Leshovsky, *Marketing Director*
 Libi Baehr, *Development Manager*
 Emilee Elofson, *Marketing Manager*
 Tiffany K. Orr, *Production Stage Manager*
 Renata Nijiya, *Box Office Manager*
 Micayla Thebault-Spieker, *Master Electrician and Rentals Coordinator*
 Bethany Reinfeld, *Technical Director*
 Denise Prosek, *Co-Founder*
 Tricia Hofeld, *Production Assistant*
 Millie Annis, *Front of House Manager*
 Roni McKenna, *Accounting Consultant*
 Michael Hanisch, *Videographer*

INSTITUTIONAL SUPPORT

Theater Latté Da is grateful to the following institutions that have invested in the artistic, educational, and outreach programs that further our mission, our vision, and our values. For a full list of all donors, please visit latteda.org/our-funders.



ABOUT VOCALESSENCE



MISSION

VocalEssence champions choral music of all genres, celebrating the vocal experience through innovative performances, commissioning of new music, and engaging with diverse constituencies.

BOARD OF DIRECTORS

OFFICERS:

David Mona, *President*
Alfred Moore, *Vice President*
Jacob Wolkowitz, *Treasurer*
Roma Calatayud-Stocks, *Secretary*

DIRECTORS:

Mary Ann Aufderheide
Julie Bader
Traci V. Bransford
Philip Brunelle
Cassidy McCrea Burns
Margaret Chutich
Daniel Fernelius
Wayne Gisslen
Carolina Gustafson
RJ Heckman
Robin Helgen
Samuel Ingram

Joseph Kalkman
David Myers
Nancy Nelson
Don Shelby
Timothy Takach
Jennifer Vickerman
Dorene Wernke

LIFETIME DIRECTORS

Ann Barkelew
Ann Buran
Art Kaemmer
Nikki Lewis
Mike McCarthy

HONORARY DIRECTORS

Dominick Argento*
William Bolcom
Dave Brubeck*
Aaron Copland*
Håkan Hagegård
Louise Heffelfinger*
Eskil Hemberg*
Betty Hulings*
Sigrid Johnson
James Earl Jones
Garrison Keillor
Donald Mitchell*
Helmuth Rilling
John Rutter
Peter Schickele
Dr. André J. Thomas
Eric Whitacre

**In remembrance*

ARTISTIC STAFF

Philip Brunelle, *Artistic Director and Founder*
G. Phillip Shoultz, III, *Associate Conductor | Director of Learning and Engagement*
Gavin Berg, *Assistant Director and Collaborative Artist for VocalEssence Singers Of This Age*
Mary Jo Gothmann, *Accompanist*

ADMINISTRATIVE STAFF

Mary Ann Aufderheide, *Executive Director*
Andrew Alness, *Production Manager and Artistic Assistant*
Jeff Bina, *Director of Finance and Operations*
Rhiannon Fiskradatz, *Operations Manager for VocalEssence Singers Of This Age*
Robert Graham, *Program Manager for Learning and Engagement | Conductor, Vintage Voices*
Laura Holst, *Development and Marketing Associate*
Amanda Timmer, *Operations Manager for Learning and Engagement*
Katrina Wallmeyer, *Director of Development and Communications*
Elissa Weller, *Institutional Giving and Events Manager*

SPECIAL THANKS FOR THE SUPPORT OF THIS CONCERT

Albrecht Family Foundation
Lucinda Dudley
Katherine Goodale
McKnight Foundation
Philip and Katherine Nason Fund of The Saint Paul Foundation
Piper Jaffray & Co.

2018-2019 VOCALESSENCE SEASON SPONSORS



PiperJaffray



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.





choral stream®

99.5

classicalMPR



CELEBRATE
OUR
COMMUNITY
OF VOICES.

Classical MPR's Choral Stream includes a variety of Minnesota ensembles, composers, presenters and performances. Discover a range of musical styles — from world-class to college choirs, from Baroque to Bernstein.

Listen at classicalmpr.org/choral.



**CLEAN
WATER
LAND &
LEGACY
AMENDMENT** Made possible in part by the
State of Minnesota Legacy
Amendment's Arts and Cultural
Heritage Fund, approved by
voters in 2008.

INNOVATIVE ways to elevate choral performances



Travelmaster™ Portable Shell and Tourmaster® Choral Risers - lightweight and transportable



StageTek™ Risers - easy to assemble, unlimited configurations, non-slip surface



Legacy® Acoustical Shell and Signature® Choral Risers - beautiful, portable, sturdy

Acoustic Products
Audience Seating
Conductor's Equipment
Music Chairs
Music Stands
Choral Risers
Seated Risers
Staging & Platforms
Sound Isolation Solutions
Storage Products
Teaching Tools
and More!

Whether you're building a new music suite or just adding or replacing equipment, the experience is always easier with Wenger.

Our seventy years of experience with educators all around the world has given us insights no other resource can match. Our focused understanding of customer needs allows us to provide innovative, high-value products and services that enable and inspire great performances. Today we have the industry's most trusted product line, designed to enhance, empower, and embolden music educators.

In addition, we've just launched a powerful new website experience to further enhance your ability to develop and estimate a vision that best suits your space and budget. Visit us today at wengercorp.com!

Wenger®



800-4WENGER (493-6437) www.wengercorp.com