

FEB. 18, 20, 23

classical series

SEGERSTROM CENTER FOR THE ARTS
RENÉE AND HENRY SEGERSTROM CONCERT HALL



presents

2015-16 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Performance begins at 8 p.m.; Preview talk with Alan Chapman begins at 7 p.m.

CARL ST. CLAIR • CONDUCTOR | **ERIC EINHORN** • STAGE DIRECTOR
PACIFIC CHORALE — **JOHN ALEXANDER** • ARTISTIC DIRECTOR | **ROBERT ISTAD** • ASST. CONDUCTOR / CHORUSMASTER
SOUTHERN CALIFORNIA CHILDREN'S CHORUS — **LORI LOFTUS** • FOUNDING DIRECTOR

Turandot

Giacomo Puccini (1858-1924)

Libretto by Giuseppe Adami and Renato Simoni

Performed in three acts, with two intermissions

Cast

Princess Turandot	Tamara Mancini, soprano
Calaf	Marc Heller, tenor
Liù	Elizabeth Caballero, soprano
Timur	Hao Jiang Tian, bass
Ping	Dan Kempson, baritone
Pang	Jonathan Blalock, tenor
Pong	David Blalock, tenor
Emperor Altoum	Ronald Naldi, tenor
The Mandarin	Zachary Altman, baritone
The Executioner	Melody Yao, dancer
Supers	Jestoni Dagdag, Issac Lai

Technical Team

Paul DiPierro, digital media designer
Kathy Pryzgoda, lighting designer
Kathryn Wilson, costume designer
Ora Jewell-Busche, wig and make-up coordinator
Cheer Pan, choreographer
William Pruett, props coordinator

The Tuesday, Feb. 23, concert is generously sponsored by **Opera FOCUS**.

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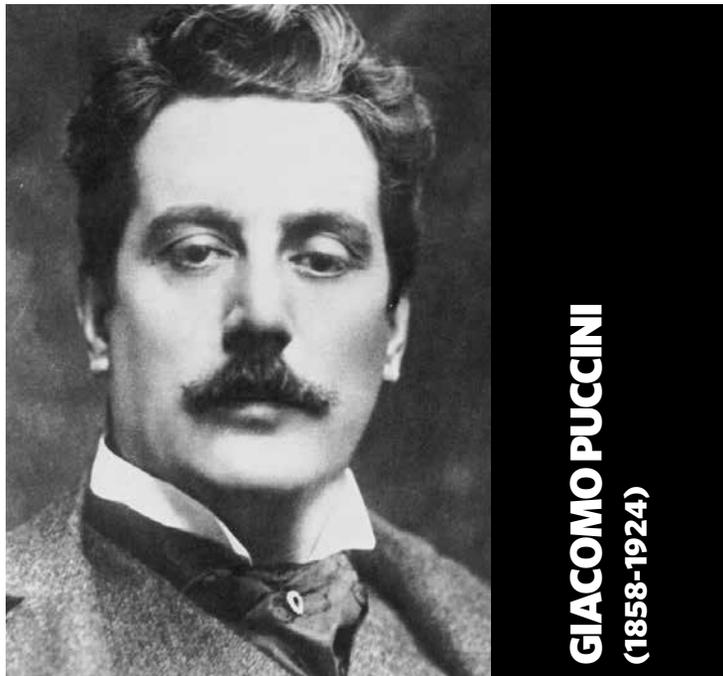
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Official Classical Radio Station



The Saturday, Feb. 20, performance is being recorded for broadcast
on Sunday, March 20, at 7 p.m. on Classical KUSC.



GIACOMO PUCCINI
(1858-1924)

Turandot

Music by Giacomo Puccini; Libretto by Giuseppe Adami and Renato Simoni, based on a dramatic fairy tale by Carlo Gozzi (1720-1806)

What is the ice that makes you burn?

It's undeniable that Puccini loved his women—quite literally, his women. Starting with his first major success, *Manon Lescaut*, Puccini's operas give us a panoply of remarkable female protagonists who rivet us and capture our sympathies even when they are not entirely admirable. Consider Manon herself, a pert ingénue who can't see beyond her own feminine allure; she is without scruples until it is far too late, yet somehow her vivacity and charm win us over. Then there's Tosca, the charismatic diva whose jealousy is her downfall, matching wits with one of the most terrifying villains in all opera and fighting him to a fatal draw. Minnie, the heroine of Puccini's misunderstood masterpiece *Girl of the Golden West*, is a tough yet tender-hearted saloonkeeper who can hold her own with the men—progenitor of *Guns Smoke's* Miss Kitty. Her opposite (except in moral strength) is the timid Cio-Cio-san, the eponymous *Madame Butterfly*, whose apparent fragility belies ironclad resolve. According to one famous anecdote, Puccini—as he lay on the ground in a semi-conscious delirium after an auto accident—was found murmuring “poor Butterfly.” Who can doubt that he had a composer's crush on a character of his own creation?

In presenting these strong, self-activating women, Puccini was bucking a long-standing tradition in an art form known to rely on weak female stereotypes from time to time—for example, the typically dependent creatures in bel canto operas who go mad or are rescued, or both. They are appealing and vocally expressive, but less fully dimensional than the men around them. Puccini's great predecessor Giuseppe Verdi altered the trend by sensitively portraying women and their relationships with men, a strength said to arise from the traumatic loss of his first child—his daughter, Virginia—before her second birthday. Puccini went even further in giving us fully realized, sympathetic, complex women who are agents of the action on stage, rather than just dramatic pawns.

But in the title role of Puccini's last opera, we encounter still another kind of woman. We may admire the mythic Chinese princess Turandot; we may, in fact, be awed by her; but we do not love her. One of the most formidable vocal challenges for any dramatic soprano, Turandot does not sing a note in the opera's first act. Her entrance in the second act comes only after the musical tension builds to a fever pitch, galvanizing the onstage Chinese citizens as well as the audience. (Puccini's superbly wrought choral writing for the crowd scenes in *Turandot* is some of the most remarkably sophisticated in 20th-century opera.)

This princess, who vengefully beheads one suitor after another, taunts the opera's hero with the riddle of her own identity: What is the ice that makes you burn? That hero, Prince Calaf, is described as “overwhelmed by her beauty,” but the operative word here is “overwhelmed,” not “beauty.” Turandot's appearance is not characterized by traditional feminine appeal, but by monumentality. She glides onto the stage encased in a vast gown and headdress that are works of architecture rather than mere clothing. They institutionalize her, masking her human appearance. Her unending quest to avenge the violation of an earlier princess, Lou-Ling, has made her the prisoner of her own burning rage.

If Turandot is not a typical operatic heroine, neither is her antagonist a typical leading man. Yes, Calaf is heroic in stature and bold of action; but his courage in courting this archetypal ice-princess seems more a quest of personal destiny than a matter of love. In fulfilling it, he must reject the only people who really do love him: his father Timur, a dispossessed king now blind in his old age, and Timur's loyal attendant Liú, both disguised as Chinese peasants.

Puccini evokes the characters of Liú and Timur with ineffable tenderness, and they break our hearts. These are the characters who win our sympathies, rather than Turandot and Calaf. It is Liú who provides the foil of emotional intimacy that gives perspective and meaning to the opera's monumentality; in love with Calaf, she sings two exquisite arias that are showpieces of the lyric soprano repertory, and she dies for his sake. In her and Timur we see how Puccini has combined elements of traditional operatic romance with mythic, almost diagrammatic elements of Chinese music dramas.

The Story of the Opera

Act I. The opera opens in a public square in ancient Peking with the imperial palace in view. A Mandarin proclaims a now-familiar decree by the Emperor: His daughter, Princess Turandot, will wed the first suitor who can solve three riddles. All those who fail will be executed, including the most recent candidate—a Persian prince scheduled for public execution at moonrise. This prospect has excited the bloodlust of crowds surging in the square, whose lives have been made miserable by the Princess's obsessive desire to avenge a historic injustice.

In the midst of the crowd, an elderly blind man is knocked to the ground, and the young woman with him calls out for help. Prince Calaf, who comes to their aid, recognizes the old man as his own father, Timur, the exiled King of Tartary, who has fled that country with the slave-girl Liú, who attends him. Her devotion to Calaf and his father began when Calaf bestowed a smile upon her. An executioner arrives and begins to sharpen his axe in preparation for the upcoming execution, further exciting the crowd, which prays for the moon to appear.

As a procession leads the Prince of Persia to the scaffold, his dignity and courage move the onlookers to call for leniency, but their entreaties are ignored by Turandot. The prince's death comes in a rite

NOTES

of solemn brutality, and he calls out Turandot's name as the axe falls, but the frightful spectacle only confirms Calaf's resolve to try his luck as Turandot's suitor. His intention will be signaled by striking a gong. As he is about to do so, three bureaucrats of the Chinese court—Ping, Pang and Pong—rush in and try to dissuade him as the ghosts of unsuccessful former suitors bewail their love and their fate. Calaf resists every plea, including a heart-rending appeal from Liú. The act ends with Liú and Timur in despair at the prospect of Calaf's likely death and their own fate.

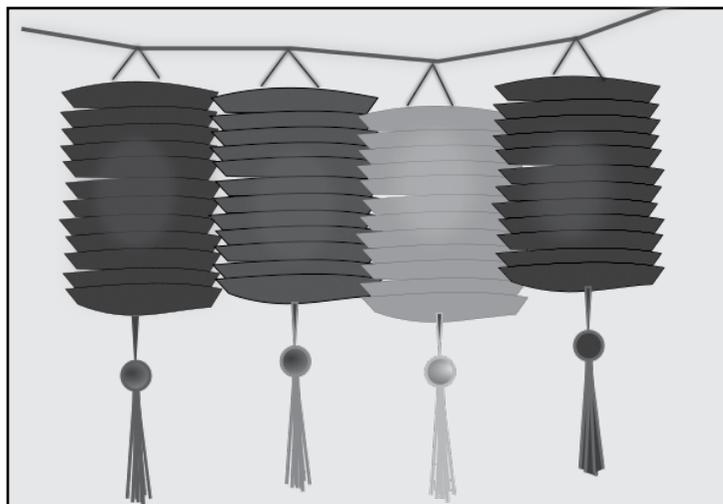
Act II. The job-weariness of Ping, Pang and Pong is in evidence as they prepare the imperial court for either a wedding or a funeral, and they reflect upon the difficult conditions in China since Turandot's ascent to power. They have seemingly become servants of the executioner, and long for the good old days and for the peace of their respective country houses. Crowds sing in the hope that a successful suitor will subdue Turandot's rage, bringing calm to China once again.

The second scene of the act ensues without a break and leads to one of the most unusual and dramatic entrances in opera: the royal procession that climaxes with the brilliant ceremonial appearance of Turandot herself. Building toward this moment, the music increases in intensity as a crowd assembles and dignitaries of the court take their places. Turandot's father, the elderly Emperor Altoum, occupies an elevated ivory throne. After he unsuccessfully tries to dissuade Calaf from seeking his daughter's hand, the imperial decree regarding her courtship is repeated.

Finally Princess Turandot makes her way onto the imperial platform robed in magnificence and hauteur. In her fearsomely demanding aria "In questa reggia," she recounts the story of Lou-Ling, the princess who was raped and murdered by an invading army, whom she has sworn to avenge. "No man will ever take me," she tells Calaf. "Stranger, do not tempt fortune! The riddles are three, death one!" Calaf's response: "The riddles are three, life is one!"

The ceremony of the riddles proceeds, with the drama of each deadly question intensified by three anguished, brass-accented chords. The first two, reminiscent of the fabled riddles of the Egyptian sphinx, are answered correctly by Calaf, but the third one initially baffles him: "What is the ice that makes you burn?" He suddenly realizes that the answer is Princess Turandot herself. His triumph horrifies her, and she begs her father to release her from her obligation to marry. He refuses, but Calaf, now with the upper hand, turns the tables—offering to submit to execution if she can discover his name before daybreak. The act ends in a tumultuous emotional climax as the joyful crowd hails Emperor Altoum, who is now hopeful that his daughter will finally wed. Though the air rings with Calaf's triumph, the specter of his uncertain fate may darken the coming dawn.

Act III. Night has fallen in the palace gardens, where heralds can be heard echoing Princess Turandot's decree that no one in Peking may sleep until the Prince's name is discovered. He, too, repeats the decree in his swooningly romantic aria "Nessun dorma"—no one sleeps—asserting the power of his kiss to vanquish Turandot's coldness. He proves immune to bribes and threats of violence, and his assertion that "I will win" appears truthful until the imperial guards appear with Timur and Liú. As Turandot confronts Timur, Liú protects him by insisting that only she knows the prince's identity. Turandot's functionary, Ping, prepares Liú for questioning, and the imperial executioner applies torture, but the frail Liú resists. When the princess asks her how she finds the strength to keep silent, Liú credits the power of love. And when that finally begins to fail her, she takes a dagger from an imperial guard and stabs herself rather than



2016 LANTERN FESTIVAL

The lanterns displayed in the Renée and Henry Segerstrom Concert Hall Lobby celebrate the Chinese Lantern Festival, which commemorates the end of the Lunar New Year.

The Lantern Festival, which can be traced back 2,000 years, takes place 15 days after the Lunar New Year—on the night of the first full moon in the Chinese calendar—and marks the return of spring, representing the reunion of family. The act of lighting and appreciating lanterns is a way for people to let go of the burdens of their old selves and express their best wishes for themselves and their families for the future.

Pacific Symphony joins with South Coast Chinese Cultural Association/Irvine Chinese School to celebrate the Lunar New Year and this important cultural event by hosting a free, family-friendly Lantern Festival on Feb. 20, 3–6 p.m. (before *Turandot*) in the concert hall lobby. The event features music, dance, art activities, riddles and food, and is open to the public.

The lanterns on display were curated by artist and curator Trinh Mai and include lanterns created by Irvine Chinese School students as well as seniors from Nguoi Viet who are part of the Bowers Museum Treasures program.

This event is made possible through the generous support of The James Irvine Foundation.



speak the name of Calaf. Amid the sad procession that bears away her body, the blind Timur must be told it is Liú who has died.

Provoked by the suicide of the innocent, beloved Liú, Calaf confronts the haughty Turandot in a fiery, metamorphic duet, addressing her as "princess of death." At first, she is resolutely unrepentant. When he embraces and kisses her, she begins to yield, yet seems humiliated by her own emotions. Poised between passionate love and abject terror, she begs him to leave with his life and the secret of his identity intact. Instead he acts even more boldly, revealing that he is Calaf, son of Timur. With this act of masculine defiance he has ceded control of his life back to Turandot. What will she do with it?



Turandot ends as it began, with crowds of Chinese subjects assembled in the courtyard of the imperial palace in Peking. But this time, Calaf stands alongside Princess Turandot in the victory he predicted in “Nessun dorma.” The princess declares that she knows his name: It is “Love.”

Background on the Opera

Turandot is the last opera that Puccini composed, and is one of his most highly regarded scores. The fact that he struggled for two years with its third act is a sign of the craftsmanship and serious reflection embodied in it. That act, like the third act

of Berg’s *Lulu*, was unfinished at the time of the composer’s death—a possibility that Puccini foresaw and prepared for.

The completion of *Turandot* was entrusted to his colleague Franco Alfano (not Riccardo Zandonai, the composer’s choice, but preferred by Puccini’s son and publisher as well as Puccini’s friend Arturo Toscanini). Alfano based his work on Puccini’s sketches for the opera’s finale, producing the now-familiar ending. But at the opera’s 1926 premiere at La Scala opera house in Milan, the conductor, Toscanini, ended the performance with the last notes that Puccini himself wrote—the music for Liú’s funeral procession. This was in accordance with Puccini’s wishes, and though it is a famous moment in music history, there are many different accounts of the actual event. According to the most popular rendition in English, Toscanini turned to the audience and said, “And here the maestro laid down his pen.”

Puccini’s understanding of Asian music went beyond superficial Orientalism, and in *Turandot* he delved deeper than he did in *Madame Butterfly*. We can hear this in the way the Chinese pentatonic scale of the aria “Signore, ascolta” reveals Liú’s character rather than just providing a veneer of Chinese style and in his quotations from existing Chinese folk sources throughout the opera. On the other hand, the irresistibly popular “Nessun dorma” is a heroic example of the romantic tenor aria in the Italian tradition.

Though critical assessments of *Turandot* generally classify it as a masterwork that may well be Puccini’s most progressive score, some analysts believe that his difficulties with the opera’s last act indicate its one major flaw: an inability of Puccini’s musical conception to find a traditional romantic ending in the psychodrama of power and love

that *Turandot* and Calaf enact. There have been later attempts to complete the opera’s final act, including editions by composers Janet Maguire and Luciano Berio, but they don’t fully resolve this problem. But could another version really bring *Turandot* to a more successful resolution? Here is another possibility: *Turandot* is an opera that combines the romance and sentiment of the Italian operatic tradition with the spectacle and stark allegory of Chinese drama. It is not your typical love story, but rather something different and unique in the literature of opera.

Michael Clive is a cultural reporter living in the Litchfield Hills of Connecticut. He is program annotator for Pacific Symphony and Louisiana Philharmonic, and editor-in-chief for The Santa Fe Opera.

OPERA INITIATIVE

Pacific Symphony’s “Opera Initiative” is now in its fifth season, and has enjoyed great critical and audience acclaim. The project has been an artistic and financial success, and has enabled the Symphony to forge new relationships with a number of local institutions as well as singers and stage directors of national and international reputation. In addition, the Symphony has had great success in introducing opera to young people through its annual children’s opera, and now regularly hosts tours to regional opera productions in Los Angeles and San Diego.

Key to the success of this endeavor are a number of supporters who have been most generous in contributed financial help to ensure the viability of these efforts. From the enthusiastic volunteers of Opera FOCUS to major patrons, hundreds have come forward to make certain that professional opera in Orange County is artistically and financially successful.

The Symphony acknowledges those who have made current year leadership gifts (through Jan. 22, 2016) in support of the Opera Initiative. Please join us in thanking them for making this new endeavor a success.

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CARL ST. CLAIR
WILLIAM J. GILLESPIE
MUSIC DIRECTOR CHAIR

In 2015-16, Music Director Carl St. Clair celebrates his 26th season with Pacific Symphony. He is one of the longest tenured conductors of the major American orchestras. St. Clair's lengthy history solidifies the strong relationship he has forged with the musicians and the community. His continuing role also lends stability to the organization and continuity to his vision for the Symphony's future. Few orchestras can claim such rapid artistic development as Pacific Symphony—the largest orchestra formed in the United States in the last 50 years—due in large part to St. Clair's leadership.

During his tenure, St. Clair has become widely recognized for his musically distinguished performances, his commitment to building outstanding educational programs and his innovative approaches to programming. Among his creative endeavors are: the vocal initiative, "Symphonic Voices," which continues for the fifth season in 2015-16 with Puccini's *Turandot*, following the concert-opera productions of *La Bohème*, *Tosca*, *La Traviata* and *Carmen* in previous seasons; the creation six years ago of a series of multimedia concerts featuring inventive formats called "Music Unwound"; and the highly acclaimed American Composers Festival, which highlights the splendor of the William J. Gillespie Concert Organ in 2015-16 with music by Stephen Paulus, Wayne Oquin and Morten Lauridsen.

St. Clair's commitment to the development and performance of new works by composers is evident in the wealth of commissions and recordings by the Symphony. The 2015-16 season continues a slate of recordings of works commissioned and performed by the Symphony in recent years, including William Bolcom's *Songs of Lorca* and *Prometheus* and James Newton Howard's *I Would Plant a Tree*, plus his Violin Concerto featuring James Ehnes. These join Elliot Goldenthal's *Symphony in G-sharp Minor*, released in 2014-15; Richard Danielpour's *Toward a Season of Peace*, released in 2013-14; Philip Glass' *The Passion of Ramakrishna*, and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee*, both released in 2012-13. St. Clair has led the orchestra in other critically acclaimed albums including two piano concertos of Lukas Foss; Danielpour's *An American Requiem* and Goldenthal's *Fire Water Paper: A Vietnam Oratorio* with cellist Yo-Yo Ma. Other commissioned composers include Zhou Long, Tobias Picker, Frank Ticheli and Chen Yi, Curt Cacioppo, Stephen Scott, Jim Self (Pacific Symphony's principal tubist) and Christopher Theofanidis.

In 2006-07, St. Clair led the orchestra's historic move into its home in the Renée and Henry Segerstrom Concert Hall at Segerstrom Center for the Arts. The move came on the heels of the landmark 2005-06 season that included St. Clair leading the Symphony on its first European tour—nine cities in three countries playing before capacity houses and receiving extraordinary responses and reviews.

From 2008-10, St. Clair was general music director for the Komische Oper in Berlin, where he led successful new productions such as *La Traviata* (directed by Hans Neuenfels). He also served as general music director and chief conductor of the German National Theater and Staatskapelle (GNTS) in Weimar, Germany, where he led Wagner's *Ring Cycle* to critical acclaim. He was the first non-European to hold his position at the GNTS; the role also gave him the distinction of simultaneously leading one of the newest orchestras in America and one of the oldest in Europe.

In 2014, St. Clair became the music director of the National Symphony Orchestra in Costa Rica. His international career also has him conducting abroad several months a year, and he has appeared with orchestras throughout the world. He was the principal guest conductor of the Radio Sinfonieorchester Stuttgart from 1998-2004, where he completed a three-year recording project of the Villa-Lobos symphonies. He has also appeared with orchestras in Israel, Hong Kong, Japan, Australia, New Zealand and South America, and summer festivals worldwide.

In North America, St. Clair has led the Boston Symphony Orchestra (where he served as assistant conductor for several years), New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic and the San Francisco, Seattle, Detroit, Atlanta, Houston, Indianapolis, Montreal, Toronto and Vancouver symphonies, among many.

A strong advocate of music education for all ages, St. Clair has been essential to the creation and implementation of the Symphony's education and community engagement programs including Pacific Symphony Youth Ensembles, Heartstrings, Sunday Casual Connections, OC Can You Play With Us?, *arts-X-press* and *Class Act*.



ERIC EINHORN
DIRECTOR

Lauded by the *Austin Chronicle* as “a rising star in the opera world” and praised by *Opera News* for his “keen eye for detail and character insight” for which “the result was a seamless, gripping flow,” director Eric Einhorn returns to Pacific Symphony for a new production of *Turandot* and joins Rutgers University for *Così fan tutte* in the 2015-16 season. He also returns to the Metropolitan Opera to direct the revivals of *Simon Boccanegra* with James Levine conducting and *Rigoletto*. This summer, he directs the North American premiere of Portugal’s *The Marriage of Figaro* for On Site Opera, a site-specific company he founded. Last season he returned to the Lyric Opera of Chicago to direct the world premiere of *The Property*, a klezmer opera for which he was also adapter, for Lyric Unlimited. He also made his debut with Portland Opera with *Carmen* and returned to the Metropolitan Opera to direct *Hansel and Gretel*.

His direction of *Dialogues des Carmélites* for Austin Opera was awarded Best Opera at the Austin Critics’ Table Awards in addition to garnering him a nomination for Best Director. Other recent projects include productions for Lyric Opera of Chicago, Pacific Symphony, Utah Opera, Florentine Opera, Fort Worth Opera, Wolf Trap Opera and Glimmerglass Opera.

Einhorn is the general and artistic director of On Site Opera, a company devoted to presenting site-specific productions. Its previous offerings include Shostakovich’s *The Tale of the Silly Baby Mouse* at the Bronx Zoo, Gershwin’s *Blue Monday* at The Cotton Club in Harlem, Rameau’s *Pygmalion* at Madame Tussauds wax museum and Paisiello’s *The Barber of Seville* at the Fabbri Mansion. He has also served on the directing staff of the Metropolitan Opera since 2005.



TAMARA MANCINI
SOPRANO / TURANDOT

Born in Pennsylvania, Tamara Mancini completed her musical studies at the Mannes School of Music in New York. After winning several vocal competitions including the Giulio Gari Competition, the Licia Albanese Puccini Competition and the Opera Index Competition, Mancini joined the San Francisco Opera Adler Fellowship and Merola Opera Center. She made her debut with the company as Freia in *Das Rheingold* during the 2008-09. In 2010 and 2011 she appeared as Helmwig in *Die Walküre*.

In the current 2015-16 season, Mancini’s appearances include her role debut as Chimène in *Le Cid* with Odyssey Opera in Boston and her return to the title role in *Turandot* with Pacific Symphony.

Mancini opened the 2012 season at the Teatro Comunale in Bologna in the title role of a new production of Puccini’s *Turandot* opposite Yonghoon Lee. She recently made her debut at the Royal Opera, Stockholm as *Turandot* and at the Palacio de Bellas Artes in the same role. She then joined the roster of the Seattle Opera in *Das Rheingold*, *Götterdämmerung* and was also heard in the role of Ortlinde in *Die Walküre*. Engagements for the 2013-14 season included her debut at the Vancouver Opera as the title character in *Tosca*.

As a San Francisco Opera Adler Fellow, she also appeared with the San Francisco Opera Orchestra at the Stern Grove Music Festival opposite Marco Berti in excerpts from *Tosca* and *La Wally*. While at San Francisco Opera, Mancini also prepared and covered roles including Marietta in *Die Tote Stadt*, Elettra in *Idomeneo*, Giorgetta in *Il Tabarro*, Desdemona in *Otello* and the title role in *Suor Angelica*.

She has sung under eminent maestri including Donald Runnicles, Patrick Summers, Giuseppe Finzi, Nicola Luisotti, Michael Tilson Thomas and John DeMain. Other roles in her developing repertoire include Amelia in *Un Ballo in Maschera*, Leonora in *La Forza del Destino*, Maddalena di Coigny in *Andrea Chenier*, Santuzza in *Cavalleria Rusticana* and the title role in *Tosca*.

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MARC HELLER
TENOR / CALÄF

On making the switch from theater to opera, Marc Heller has had the privilege to perform principal tenor roles at many prestigious opera houses around the world including the Metropolitan Opera and New York City Opera; Dutch National Opera; Théâtre du Capitôle Toulouse and Opéra-Théâtre de Metz Métropole in France; Royal Swedish Opera of Stockholm; the Badisches Staatstheater Karlsruhe, the Hessisches Staatstheater and the Komische Oper Berlin in Germany; Ópera de Oviedo in Spain; Malmö Opera in Sweden; and the International Music Festival of Macau, among many others.

Last season, Heller had a resounding international success portraying the eponymous heldentenor Sigurd in the German premiere of Ernest Reyer's opera of the same name; a performance which garnered international critical acclaim, including in such publications as *Das Opernglas*, referring to Heller's vocal performance as "downright spectacular." Heller also debuted as Andrea Chénier and made his successful debut as Max in *Der Freischütz*.

Fresh on the heels of a major success as Jean de Leyde in the Badisches Staatstheater's new production by Tobias Kratzer of Meyerbeer's masterpiece *Le Prophète*, in which he was reviewed in *Opernnetz* as a "heldentenor with lyrical dexterity and convincing nuances," Heller reprises the roles of Otello, Caläf in *Turandot*, Radames in *Aida* and Canio in *Pagliacci*.

Having performed the role of Caläf in new productions of *Turandot* in the past few seasons—in Minsk, in Oviedo, Spain and at the Domstufen Festival in Erfurt July 2013—Heller's 2013-14 season followed curiously with all Verdi roles in all new productions, singing Ernani at the National Lithuanian Opera, Gustavo III in *Un Ballo in Maschera* in Belo Horizonte, Brazil (dir. Fernando Bicudo), Don Alvaro in *La Forza del Destino* at the Hessisches Staatstheater, and his debut and subsequent performances as Otello at Theater Erfurt. That season finished finally with his debut as Canio at the Maryland Lyric Opera in *Pagliacci*, his next reprise of which role will occur in tandem performances of his debut in June 2016 as Turiddu in *Cavalleria Rusticana* at Opera du Metz.



ELIZABETH CABALLERO
SOPRANO / LIÜ

Soprano Elizabeth Caballero's performance in her signature role, Violetta in *La Traviata*, is touted as "animated, communicative and believable, singing with a big, facile, focused sound while making the vocal demands of the role seem easy and natural." Her dramatically compelling interpretation of Violetta led to recent engagements to perform the role for houses across the country, such as Florentine Opera, Madison Opera, Pacific Symphony and the Orlando Philharmonic.

She was engaged to perform the role of Musetta in Puccini's *La Bohème* for the Metropolitan Opera after grabbing the audience's attention in the role at New York City Opera when *The New York Times* hailed Caballero as "the evening's most show-stopping performance offering a thrilling balance of pearly tone, exacting technique and brazen physicality." She subsequently returned to The Met in their new production of *Carmen* as part of "The Metropolitan Opera: Live in HD" series.

Recent engagements include an exciting return to Seattle Opera to sing Donna Elvira in *Don Giovanni*, a performance of *Carmina Burana* with Florida Orchestra, a chance to sing the title role in Daniel Catán's Spanish opera *Florencia en el Amazonas* with Nashville Opera, John Rutter's *Requiem* at Carnegie Hall, and a concert appearance as Micaëla in *Carmen* by Bizet and Previn's *Honey and Rue* in returns to Pacific Symphony. This season she will once again perform as Donna Elvira in *Don Giovanni* at Lyric Opera Kansas City, as Violetta in *La Traviata* at Opera Naples, as Zemfira/Nedda in *Aleko/Pagliacci* at Opera Carolina and as the soprano soloist in Verdi's *Requiem* in Opera Grand Rapids.

Her career continues to gain immense momentum since her European debut as Magda in Puccini's operetta *La Rondine* at Teatro Giuseppe Verdi in Trieste, Italy. This led to command performances at international companies including Cio-Cio San in *Madama Butterfly* at the Staatsoper Berlin, Anne Trulove in *The Rake's Progress* with the Brazilian Symphony Orchestra, and the title role in *The Merry Widow* at Teatro Nacional Santo Domingo.



HAO JIANG TIAN
BASS / TIMUR

Since his Metropolitan Opera debut during the 1991-92 season, Hao Jiang Tian has earned worldwide recognition as one of today's most talented basso cantantes. He has appeared at the Metropolitan every subsequent season in more than 26 roles including five new productions with stars such as Pavarotti, Domingo, Te Kanawa and Milnes that have been telecast worldwide. Tian has also been highly praised for his appearances in many international theaters such as the Teatro Comunale in Florence, Teatro Carlo Felice in Genoa, Teatro Colon in Buenos Aires, Chicago Lyric Opera, Canadian Opera Company, Washington Opera, Opéra de Nice and in Tokyo. Tian has won acclaim for some of the greatest roles written for bass and these include Philip in *Don Carlos*, Procida in *I Vespri Siciliani* and Mephistopheles in *Faust*.

Recent engagements included Timur in *Turandot* at the Metropolitan Opera, which he also sang in performances at the Beijing Olympic Stadium (*The Bird's Nest*) directed by renowned Chinese filmmaker Zhang Yimou. He returned to China in the spring of 2010 for *Turandot*, and ended the season singing Ramfis in *Aida* for San Francisco Opera. Most recently, he was heard in Valencia in *Le Cid*. Future engagements include the role of Commendatore in *Don Giovanni* at Pittsburgh Opera.

A native of Beijing, Tian graduated from the Central Conservatory of Music in China and joined the Central Philharmonic Society of China. After coming to the United States, he completed his musical studies at the University of Denver. He was a winner of numerous international voice competitions, including that of the Rosa Ponselle Foundation, the Bel Canto Voice Competition, the Sullivan Foundation Voice Competition of New York and the San Francisco Opera Competition.

Tian has appeared in two Metropolitan Opera DVDs (*La Fanciulla del West*, *Simon Boccanegra*), and numerous Metropolitan Opera Broadcasts. Recording credits include Sony's *Gomez's Il Guarany* with Plácido Domingo and his solo album of opera arias released by Naxos in 2006. His autobiography, *Along the Roaring River*, was published in 2008.



RONALD NALDI
TENOR / EMPEROR ALTOUM

A New Jersey native, Ronald Naldi has sung more than 100 roles ranging from the famous lyric tenor repertoire to chamber operas. Naldi made his Metropolitan Opera debut in *Les Troyens* in 1983 and has since appeared with the company in more than 20 operas including *Lucia di Lammermoor*, *The Ghosts of Versailles*, *Pique Dame*, *Le Rossignol*, *Die Meistersinger*, *Nabucco*, *Oedipus Rex*, *Arabella*, *Dialogues of the Carmelites*, *Fidelio*, *The Gambler*, *Werther*, *Macbeth*, *The Markopoulos Case*, *Otello*, *War and Peace*, *Don Carlo*, *Lulu*, *Die Zauberflöte*, *Aida*, *Il Trovatore*, *Stiffelio*, *Wozzeck*, *Capriccio* and *Salome*. The current 2015-16 season sees him in the Met's "HD at the Movies" *Turandot*.

Naldi has also sung *Ghosts of Versailles* with the Lyric Opera of Chicago, Pinkerton in *Madama Butterfly* for Palm Beach and Salzburg operas, and Helenus in *Les Troyens* with the Boston Symphony in Boston and in Tanglewood conducted by James Levine. On the international stage he has sung in Verona Opera (*Almaviva* in *The Barber of Seville*) and the Verbier Festival in *Elektra* conducted by James Levine.

Three world-premiere operas are also to his credit: Ulysses Kay's *Frederick Douglass* with New Jersey State Opera, Franco Paganini's *Così il Destino Volle* in Brescia and Dorothy Rudd Moore's *Frederick Douglass* with Opera Ebony. He has also sung the American premiere of Haydn's *La Vera Costanza* at the Caramoor Festival and the first performance in over 100 years of Donizetti's *Belisario* with Rutgers Opera.



DAN KEMPSON
BARITONE / PING

Baritone Dan Kempson has been praised by the *San Francisco Chronicle* as "a singer whose onstage presence was matched by a fluid and handsomely burnished tone." Recipient of a 2013 Career Development Award from the William Sullivan Foundation, he returned to the Apprentice Program of Santa Fe Opera in summer of 2014, where he sang El Dancaïro in *Carmen* while also covering the leading baritone roles in their double bill of Mozart's *The Impresario* and Stravinsky's *Le Rossignol*. He can be heard in the title role in Milhaud's *L'Orestie d'Eschyle* (Naxos label) with the University Musical Society, which was nominated for a 2015 Grammy award for Best Opera Recording. In 2015-16 he creates the role of Hannah/before in Laura Kaminsky's *As One* with West Edge Opera, sings Marcello in *La Bohème* with Bangor Symphony Orchestra and is featured in *Jacques Brel is Alive and Well* and *Living in Paris* with Performance Santa Fe.

In 2014-15 Dan Kempson returned to Skylight Music Theatre as Peter Stark and Ringmaster in the world premiere of Sucharitkul's *The Snow Dragon* and sang Stanley in Previn's *A Streetcar Named Desire* with Townsend Opera Players. His 2013-14 season included joining the Metropolitan Opera for its production of Nico Muhly's *Two Boys*; singing as baritone soloist in *Carmina Burana* with Sacramento Choral Society and Orchestra; as Lieutenant Gordon in Fort



JONATHAN BLALOCK
TENOR / PANG

Worth Opera's production of Kevin Puts' *Silent Night*; Marcello in *La Bohème* with Savannah Philharmonic Orchestra's "Voice Experience"; and reprising Philip Glass' *Hydrogen Jukebox* with Skylight Music Theatre.

American tenor Jonathan Blalock, winner of the 2014 Agnes Varis Prize for Bel Canto from the Opera Orchestra of New York, left a lasting impression with his performance in *Paul's Case* at The Prototype Festival. Alex Ross in *The New Yorker* declared it as one of the top 10 musical events of 2014, saying, "The tenor Jonathan Blalock was transfixing in the title role; Spears's score glistened beautifully and eerily around him."

Blalock's busy 2015-16 season highlights his diversity as a singing actor in a wide range of roles including Prince Claus (premiering the title role in *Becoming Santa Claus*) with The Dallas Opera (including a Lincoln Center simulcast), Almaviva (*The Barber of Seville*) with Tri-Cities Opera, Pang (*Turandot*) with Nashville Opera and Pacific Symphony, Ramiro (*Cinderella*) as a guest with Bob Jones University, the title role in *Candide* with Emerald City Opera and an upcoming engagement in Hong Kong. In concert Blalock appears as the tenor soloist in *Carmina Burana* with the Southern New Jersey Philharmonic, a debut with The Washington Chorus (New Music for a New Age), a featured soloist with American Lyric Theater at National Sawdust, and in a McCammon Competition recital in Fort Worth (in partnership with Fort Worth Opera).

Highly acclaimed for his work in 20th- and 21st-century opera, Blalock has appeared in a number of world premieres, including Huang Ruo's *An American Soldier* with Washington National Opera, *The Secret Agent* with the Center for Contemporary Opera in New York and the Armel Festival in Hungary; Jorge Martin's *Before Night Falls* with Fort Worth Opera; *The Poe Project* with American Lyric Theater and Fargo-Moorhead Opera and *Paul's Case* with Urban Arias. In addition, he made his Virginia Opera debut as Cégeste in Philip Glass' *Orphée* and has sung with Fort Worth Opera and West Edge Opera in the same composer's *Hydrogen Jukebox*.

In the 2015-16 season, American tenor David Blalock performs the Steersman in Wagner's *The Flying Dutchman* for Virginia Opera. Concert engagements include performances of *Jacques Brel is Alive and Well* and *Living in Paris* for Performance Santa Fe and a New Year's concert with the Richmond Symphony.

Last season, Blalock sang the role of Jaquino in Beethoven's *Fidelio* with Madison Opera, Don Ottavio in North Carolina Opera's production of *Don Giovanni*, Toby in *Sweeney Todd* with Virginia Opera, and the role of Ricky in *The Long Walk* for Opera Saratoga. For Lyric Opera of Kansas City, he performed in *Silent Night* by Kevin Puts, and also the title role in Paisiello's *The Barber of Seville*.

As a Virginia Opera Emerging Artist in the 2013-14 season, Blalock was heard as First Priest in *The Magic Flute*, Brighella in *Ariadne auf Naxos* and Le Remendado in *Carmen*. In the same season, he also completed his second summer as an apprentice artist with The Santa Fe Opera, singing Bertram in Rossini's *La Donna del Lago*, starring Joyce di DiDonato; and singing Infirmary Patient in the world premiere of Theodore Morrison's *Oscar*, starring David Daniels.

In the spring of 2013, Blalock made his Fort Worth Opera debut as Young Thompson in Tom Cipullo's *Glory Denied*. He spent the summer of 2011 as a studio artist with Central City Opera, singing Morales in *Carmen*. From 2009-11, Blalock was a member of the Maryland Opera Studio in College Park.

Baritone Zachary Altman spent fall 2015 at the Teatro dell'Opera di Roma for two productions: Weill's *Rise and Fall of the City of Mahagonny* and Henze's *The Bassarids*. This season, he also has his debut with West Edge Opera in Berkeley, Calif. as the Animal Trainer/Athlete in *Lulu*. As a member of Theater Basel in the 2014-15 season, he performed six roles, including Tarquinius (*The Rape of Lucretia*), Schlemil/Hermann (*The Tales of Hoffmann*) and Montano in a new production of *Otello* directed by Calixto Bieito. He was also featured in concert with the Sinfonieorchester Basel and the Strasbourg Philharmonic Orchestra.

From 2012-14, Altman was a principal resident artist at Opera San Jose, performing as Zurga (*The Pearl Fishers*), Count di Luna (*Il Trovatore*), Dr. Falke (*Die Fledermaus*), Ford (*Falstaff*), Sharpless (*Madama Butterfly*) and the title roles in *Don Giovanni* and *Gianni Schicchi*. In 2012 he debuted with Gotham Chamber Opera in a collaboration with MAYA and Company XIV called *Oriente*, and returned in 2013 for its production of *Baden Baden 1927*. In 2013 and 2014, Altman sang with the Caramoor Festival, as Vaudemont in Verdi's *The Sicilian Vespers*, Marullo in *Rigoletto* and Astolfo in *Lucrezia Borgia*.



DAVID BLALOCK
TENOR / PONG



ZACHARY ALTMAN
BARITONE / THE MANDARIN



MELODY YAO
DANCER / THE EXECUTIONER

Other career highlights for Altman include his Los Angeles Philharmonic debut at the Hollywood Bowl as Herman Augustus/Second Inquisitor in Bernstein's *Candide*; Nimming Ned (*The Beggar's Opera*) under the baton of Lorin Maazel with the Castleton Festival; title role in *Don Giovanni*, Dr. Miracle (*The Tales of Hoffmann*) and Breedley (Bolcom's *A Wedding*) at Music Academy of the West; and John Proctor (*The Crucible*), Guglielmo (*Così fan tutte*) and Arnalta (*The Coronation of Poppea*) with the Chautauqua Institute. He has been a young artist with Sarasota Opera and Fort Worth Opera and is a graduate of Manhattan School of Music.

Melody Yao graduated from UCLA in 2013. She fell in love with dance at the age of 6 and has since trained in ballet, jazz, contemporary, Chinese classical and Chinese folk dance. Through her dance experience, she was given the opportunity to train at the prestigious Beijing Dance Academy and perform in numerous arenas across Asia, as well as in Los Angeles.

At the age of 15, Yao had an opportunity of a lifetime to compete in the renowned "Tao Li Cup" dance competition in Beijing, where she received the Outstanding Performance Award. Yao was the principal dancer of Dream Dance Folk Dance Theatre from 2008 to 2012. In 2012, she received a scholarship from the Performing Arts Foundation for Asian Americans. From 2012 to 2013, she was the artistic director of UCLA's Chinese Cultural Dance Club. With this position, she had the opportunity to share her passion and teach Chinese dance to students in the club as well as direct a full-length dance performance at Royce Hall. In 2013, Yao produced her very own solo graduation dance performance, "A Journey to Dreams." With this performance, she wanted to share her journey to reaching her dreams and hoped to inspire others to do the same.



CHEER PAN
CHOREOGRAPHER

Born in Beijing, China, Cheer Pan started her performing career at the early age of 3 as the announcer for the Lantian Children's Performance Group. A year later, she began her formal lessons in dance, and soon thereafter she began to display her dancing talents across the stage. Growing up, Pan had numerous experiences performing in national theaters for high profile audiences. At age 8, she auditioned for and became a member of a nationally televised performing youth group, the Yinghe Youth Performing Group, where she had the opportunity to perform in front of a nationwide audience.

After moving to the United States, Pan continued to express her love and passion for the performing arts through various onstage dance performances. She formed a dance company "Dance with Cheer" that performed traditional Chinese folk dances. She also began teaching young children about both the art form of dance and the history of Chinese folk dance. Her students and choreography have received community recognition and national awards.

In 2014, Pan co-founded Pan America Chinese Dance Alliance (PACDA) to create opportunities for effective and substantive cross-cultural exchanges in the performing arts between Chinese dancers and teachers in the U.S. and dance professionals in China. PACDA hosted the Overseas Taoli Dance Competition, a spinoff of the most prestigious dance competition in China, to provide a platform for Chinese dancers from China to meet the Chinese dancers from the U.S., and to learn and appreciate other style of dances on the same stage.

John Alexander, artistic director of *Pacific Chorale*

Artistic Director of Pacific Chorale since 1972, John Alexander is one of America's most respected choral conductors. His inspired leadership both on the podium and as an advocate for the advancement of the choral art has garnered national and international admiration and acclaim.

Alexander's long and distinguished career has encompassed conducting hundreds of choral and orchestral performances nationally and in 27 countries around the globe. He has conducted his singers with orchestras throughout Europe, Asia, the former Soviet Union and South America and, closer to home, with Pacific Symphony, Pasadena Symphony, Musica Angelica and the Los Angeles Chamber Orchestra. Equally versatile whether on the podium or behind the scenes, Alexander has prepared choruses for many of the world's most outstanding orchestral conductors, including Zubin Mehta, Pierre Boulez, Seiji Ozawa, Michael Tilson Thomas, Leonard Slatkin, Esa-Pekka Salonen, Gustavo Dudamel, Lukas Foss, Max Rudolf, Carl St.Clair, Gerard Schwarz, Marin Alsop, John Mauceri, John Williams and Keith Lockhart.

A proponent of contemporary American music, Alexander is noted for the strong representation of American works and composers in his programming. He has conducted many premieres of works by composers such as Jake Heggie, Morten Lauridsen, Eric Whitacre, Frank Ticheli and James Hopkins.

Alexander retired in spring 2006 from his position as director of choral studies at California State University, Fullerton, having been awarded the honor of professor emeritus. From 1970 to 1996, he held the position of director of choral studies at California State University, Northridge.

Alexander continues his involvement in the pre-professional training of choral conductors. He is in demand as a teacher, clinician, and adjudicator in festivals, seminars and workshops across the United States. In 2003, Chorus America honored him with the establishment of the "John Alexander Conducting Faculty Chair" for their national conducting workshops.

Robert Istad, *associate conductor and chorusmaster of Pacific Chorale*

Robert Istad is the associate conductor of Pacific Chorale and director of choral studies at California State University, Fullerton, where he conducts the University Singers and Concert Choir, in addition to teaching courses in conducting, advanced interpretation and literature. He has prepared choruses for Esa-Pekka Salonen and the Los Angeles Philharmonic, Carl St.Clair and Pacific Symphony, Sir Andrew Davis and the Los Angeles Philharmonic, Nicholas McGegan and the Philharmonia Baroque Orchestra and Keith Lockhart and the Boston Pops Esplanade Orchestra, as well as conductors Bramwell Tovey, Eric Whitacre, Giancarlo Guerrero, Marin Alsop, George Fenton, John Alexander, William Dehning, David Lockington and Mark Mandarano. Istad received his Bachelor of Arts degree in music from Augustana College in Rock Island, Ill., his Master of Music degree in choral conducting from California State University, Fullerton, and his Doctor of Musical Arts degree in choral music at the University of Southern California. Istad is also the artistic director of the Long Beach Camerata Singers and Long Beach Bach Festival.

Southern California Children's Chorus

In response to requests for a child-focused organization, the Southern California Children's Chorus (SCCC), directed by Lori Loftus, was founded in 1996 as an independent, nonprofit organization dedicated to "enriching children's lives through distinguished choral music education and world-class performance." More than 300 children are enrolled in a sequential choral program consisting of seven choirs: Ensemble, Concert, Advanced, Intermediate, Apprentice, Primary and Kinder levels. Guided by a talented and diverse board of directors and a highly skilled musical and administrative staff, choral members perform locally throughout the year at special events and venues like Segerstrom Center for the Arts. Auditions are held in May, August and early September. The SCCC is dedicated to making its programs available to children from all economic backgrounds and providing scholarships and other forms of assistance to families in need.

Lori Loftus, *music director, SCCC*

Lori Loftus, the founding director of the Southern California Children's Chorus (SCCC), is a familiar figure in the music world. She has performed on keyboard instruments with Pacific Symphony and the Pacific Chorale since 1978, and has been the featured artist on the great William J. Gillespie Concert Organ at the Renée and Henry Segerstrom Hall on many occasions. Her abilities as a children's choral conductor have taken her around the world, conducting

performances and leading workshops. She has also served as an accompanist and keyboard performer under the baton of many of the world's most-renowned choral and orchestral conductors. In March 2007, Loftus was honored for a lifetime of achievements with the Outstanding Alumni Award for Excellence in Choral Music from her alma mater, California State University, Fullerton. "Miss Lori" continues to bring intense and quality education to hundreds of young singers. Many graduates of SCCC have remained active in the arts and music as vocalists, conductors, managers and patrons.



Paul DiPierro, *digital media designer*

For Paul DiPierro, digital art and animation have been a lifelong passion. He began experimenting with stop-motion animation as a child, bringing clay figures to life with the family camcorder. He studied computer animation at Brown University and after graduating in 2006, he began working at an animation studio in Providence, R.I., where he worked on cinematic scenes for video game adaptations of titles such as *Spiderman*, *Speed Racer*, *Littlest Pet Shop* and *Uncharted*. He first entered the world of live theater in 2010, creating a series of digital backdrops for Sacramento Opera's production of Handel's *Orlando*. In spring 2012, he released a short animated film titled *The New Elephant*, and in 2013, he released *Trick-or-Treat*.

Kathy Pryzgoda, *lighting designer*

Kathy Pryzgoda has been a lighting designer for the past 25 years. Her diverse background includes lighting design for large commercial lighting projects, architectural lighting, residential, theatre, event and TV lighting design. Pryzgoda received a bachelor of arts degree in theatre from UCLA. She has designed lighting for such companies as Long Beach Opera, Los Angeles Classical Ballet and the Jazz Tap Ensemble. In addition to theatre, Pryzgoda was lighting designer/lighting director for Channel One News between 1992 and 2002, where she received three Broadcast Design International Gold Awards.

Kathryn Wilson, *costume designer*

Kathryn Wilson has been designing costumes professionally for the past 10 years and is currently on the adjunct faculty at Chapman University. She received her M.F.A. in costume design at the University of California, Irvine. Her recent shows as costume designer include *Urinetown*, *Picasso at Lapin Agile*, *Macbeth*, *Godspell*, *Hedda Gabler*, *Lend Me a Tenor*, *Trojan Women*, *The Tempest*, *School for Scandal*, *Noh Plays*, *Our Country's Good* (Chapman University), *Comedy of Errors*, *Julius Caesar*, *Two Gentlemen of Verona*, *As You Like It*, *Merchant of Venice*, *The Tempest*, *Henry V*, *The Taming of the Shrew*, *Romeo and Juliet* (Shakespeare Orange County), *Hansel and Gretel* (UC Irvine) and *Machiavelli* (Hayworth Theater).

Ora Jewell-Busche, *wig and make-up coordinator*

Ora Jewell-Busche is a wig and makeup designer who has spent the last decade working in opera, theater, dance and film, primarily in the Chicago area. Her work has been seen on the stages of the Lyric Opera of Chicago, Chicago Shakespeare Theater, Lyric Opera of the North, Lookingglass Theater, Northlight Theater and River North Dance Chicago, to name a few. She is a recent transplant to Los Angeles.



Founded in 1968, Pacific Chorale is internationally recognized for exceptional artistic expression, stimulating American-focused programming, and influential education programs. Pacific Chorale presents a substantial performance season of its own at Segerstrom Center for the Arts and is sought regularly to perform with the nation's leading symphonies. Under the inspired guidance of Artistic Director John Alexander, Pacific Chorale has infused an Old World art form with California's hallmark innovation and cultural independence.

Pacific Chorale comprises 140 professional and volunteer singers. In addition to its long-standing partnership with Pacific Symphony, the Chorale has performed with the Los Angeles Philharmonic in Disney Hall on numerous occasions. Other noted collaborations include the Hollywood Bowl Orchestra, the Boston Symphony, the National Symphony, and the Long Beach, Pasadena, Riverside and San Diego symphonies. John Alexander and the Chorale have toured extensively in Europe, South America and Asia, performing in London, Paris, Belgium, Germany, Estonia, Russia, Spain, Brazil, Argentina, Shanghai, Guangzhou, Beijing and Hong Kong, and collaborating with the London Symphony, L'Orchestre Lamoureux of Paris, the National Orchestra of Belgium, the China National Symphony, the Hong Kong

Sinfonietta, the Estonian National Symphony and the Orquesta Sinfonica Nacional of Argentina.

Pacific Chorale's chamber choir, the John Alexander Singers, is a fully professional vocal ensemble of 24 singers recognized for their musical excellence across a broad range of musical periods and styles. The John Alexander Singers perform regularly in concert venues throughout Southern California. In addition to extensive collaborations with Musica Angelica, Southern California's premier period instrument orchestra, the John Alexander Singers have performed with the Kronos Quartet, Mark Morris Dance Company, The Royal Ballet of London, the Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Pacific Symphony, and on the Los Angeles Philharmonic's "Green Umbrella" new music series. In 2012, the John Alexander Singers presented the Paris premiere of David Lang's Pulitzer Prize-winning *The Little Match Girl Passion*.

Pacific Chorale has received numerous awards from Chorus America, the service organization for North American choral groups, including the prestigious "Margaret Hillis Achievement Award for Choral Excellence," the first national "Educational Outreach Award," and the 2005 ASCAP Chorus America Alice Parker Award for adventurous programming.

The Chorale's outstanding performances can be heard on eight CDs, including *Nocturne*, a collection of American a cappella works conducted by John Alexander; *Songs of Eternity* by James F. Hopkins and *Voices* by Stephen Paulus, conducted by John Alexander and featuring Pacific Symphony; a holiday recording, *Christmas Time Is Here*, released on the Gothic Records label; a live concert recording of Sergei Rachmaninov's *Vespers*; and four recordings released by Pacific Symphony, including Elliot Goldenthal's *Fire, Water, Paper: A Vietnam Oratorio*, Richard Danielpour's *An American Requiem*, Philip Glass' *The Passion of Ramakrishna*, and Michael Daugherty's *Mount Rushmore*, all conducted by Carl St.Clair. Pacific Chorale's newest recording, featuring the complete choral music of Frank Ticheli, was released in 2013. Forthcoming projects include works by Jake Heggie.

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