

MADAME BUTTERFLY

2018-19 HAL & JEANETTE SEGERSTROM FAMILY FOUNDATION CLASSICAL SERIES

Carl St. Clair, conductor
Eric Einhorn, stage director
Pacific Chorale – Robert Istad, Artistic Director

Cast:

Cio-Cio-San: Yunah Lee, lyric soprano
B.F. Pinkerton: John Pickle, tenor
Suzuki: Sabina Kim, mezzo soprano
Goro: Joseph Hu, tenor
Sharpless: Luis Ledesma, baritone
Prince Yamadori: Yunpeng Wang, baritone
The Bonze: Hyung Yun, baritone
Cio-Cio-San's Mother: Jane Shim, mezzo soprano
Kate Pinkerton: Karin Mushegain, mezzo soprano
Yakuside, Cio-Cio-San's Uncle: Aram Barsamian, bass
The Imperial Commissioner: Randall Gremilion, bass
The Official Registrar: Matthew Kellaway, bass
The Aunt: Eleen Hsu-Wentlandt, soprano
The Cousin: Chelsea Chaves, soprano
Cio-Cio-San's Child, Dolore ("Sorrow"): Annabella Chou
Supernumeraries: Yangguang Jin and Rouyou Lu

Technical Team:

Cameron Anderson, scenic designer
Kathryn Wilson, costume designer
Ora Jewell-Busche, wig and makeup designer
Kathy Pryzgoda, lighting designer
Dani Reynolds, properties coordinator

Libretto by Luigi Illica and Giuseppe Giacosa.
Sung in Italian with English Supertitles.

Thursday, February 21, 2019 @ 8 p.m.
Saturday, February 23, 2019 @ 8 p.m.
Tuesday, February 26, 2019 @ 8 p.m.

Segerstrom Center for the Arts
Renée and Henry Segerstrom Concert Hall

Music by
Giacomo Puccini

MADAME BUTTERFLY

Act I

Intermission

Act II

Act III

UNDERWRITERS

Production Underwriter	The Curci Family Foundation
Opening Night and Dinner Underwriters	Opera FOCUS
Saturday Performance Underwriters	Hana and Francisco Ayala

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This concert is being recorded for
broadcast on Sunday, March 17, 2019,
on Classical KUSC.

PROGRAM NOTES

Eric Einhorn

“Madame Butterfly”



Throughout history, it has been the responsibility of the arts to reflect the most current world views and how, for that moment in time, society wants to be remembered

by future generations. However, society and world views change. What was socially acceptable even just a few decades ago is now subject to a new rubric of ethics and behavior...and our art reflects those shifts. What happens, though, when the most enlightened version of our society (i.e. the most contemporary) continues to perform the art of the past—the art of a time different than our own in its moral compass and beliefs. How do we (or, better still, can we) judge the work of our forbearers with our current eyes—blessed with the 20/20 vision of hindsight? In recent years, the opera community (inclusive of producers, performers, and audiences) has been grappling with that question, especially as it relates to the core of the operatic canon. The great “warhorses” of opera, the titles we all know and love, are thorny pieces of drama by today’s standards. Racism, misogyny, physical and emotional abuse, and (in the case of *Madame Butterfly*) pedophilia run rampant through musical scores we all hum along to thanks to our favorite cartoons and TV commercials.

So what do we do? Many would like to throw the baby out with the bathwater. Dispose of the entire standard repertoire in favor of more socially relevant subjects. While the opera community is still in deliberations about the core repertoire’s ultimate fate, most would argue (myself included) that the complete eradication of these standard pieces is a punishment too severe for operas that were written to reflect their *own* time, not our own. These operas shouldn’t be banished from opera houses simply because they tell the stories we wouldn’t tell ourselves today. At the same time, productions of these pieces shouldn’t remain untouched, mere museum curiosities from a

bygone era. We also cannot ignore the fact that, underneath some of the more troublesome plot elements lies a wellspring of genius. The standard repertoire operas have achieved and maintained that status because, at their core, they are timeless stories that speak to the universal human condition through a near-perfect marriage of words and music. *Madame Butterfly* is a perfect example of the difficult duality of standard rep operas.

Madame Butterfly, Puccini’s achingly beautiful 1904 score based on the novella by John Luther Long and play by David Belasco, is on its surface a piece that should no longer be relevant or acceptable. B.F. Pinkerton, a swaggering American naval officer, more in lust than in love, decides to marry the 15-year-old Cio-Cio-San on a whim. Through a series of racist and misogynistic admissions, we learn very quickly that Pinkerton is most definitely someone “of his time.” The young Cio-Cio-San, believing this man to be her only path to true love and salvation, instantly puts all of her trust in him and what he is promising. In the end, though, we all know that *Butterfly* is deceived and Pinkerton, feeling remorse, runs away. It should be noted that the inclusion of remorse in Pinkerton’s character was not instinctively created by Puccini. Pinkerton’s remorse was only added to the opera after Puccini’s inner circle begged him to add it, citing that, without that side of Pinkerton’s character, no one would ever want to perform the role.

With all of these things stacked against *Butterfly*, what is the value in telling this story today? Producing this opera in 2019 allows us not to judge the creation and creators, but to use the piece as a tool to examine who we were and who we strive to become. The darker parts of our cultural history should not be ignored because they are difficult to confront. On the contrary, we should use our modern lens to explore the beauty, pain, discomfort and pathos of *Madame Butterfly*. My goal with this production is to honor those timeless, universal elements of the story while digging a little deeper (maybe even uncomfortably so) into the darker recesses of the drama. I look forward to going on that journey with you.

“Madame Butterfly”

Opera in three acts by Giacomo Puccini (1858–1924)

Libretto by Luigi Illica (1857–1919) and Giuseppe Giacosa (1847–1906)

Based upon the play by David Belasco (1853–1931)

East Is East and West Is West, and...

...The twain met on July 8, 1853, when Commodore Matthew C. Perry led a contingent of four U.S. Navy vessels into the harbor of Uraga, Japan. The following year, the signing of the treaty of Kanagawa put an end to two centuries of isolation by the island nation. International trade and diplomacy now extended to Japan.

Half a century after NASA’s moon landing, it’s interesting to compare Perry’s voyage to NASA’s; the cultural cataclysms unleashed by the opening of Japan to the West had, if anything, a greater impact upon everyday life around the world. In the West, the aesthetics of Asian art became the consuming preoccupation of every serious artist, whether painter, sculptor, writer or musician. In opera, Japonisme—that’s how this aesthetics mania was known after Japanese art and artifacts went on view at Paris’ Exposition Universelle in 1867—was the motive force in operas such as Delibes’ *Lakme*, Bizet’s *The Pearl Fishers* and Verdi’s *Aida*. Never mind that their settings were nowhere near Japan; Japonisme became the touchstone for all things exotically different and vaguely Eastern.

The dramatist who put Cio-Cio-San on the stage, David Belasco, was born the year that Commodore Perry sailed into Uraga harbor. Belasco was a veritable dynamo of the theater who helped shape Broadway as we know it. When he began his career, the American taste in narrative entertainment ran to the lurid melodramas presented in small-town music halls and the mass-market serials known as dime novels. Adapted as “penny dreadfuls” in England, these cheap books established early stereotypes of the Old West in formulaic yarns such as the Jesse James stories. Belasco’s realistic depictions of character and culture, naturalistic acting styles and technologically advanced theatrical effects were unprecedented on the American stage, and they galvanized audiences with their combination of

stylistic naturalism and true-to-life passion.

Belasco had a keen eye for dramatic concepts with “legs,” and he found one in John Luther Long’s 1898 novella *Madame Butterfly*, an example of the popular “Japanese fiction” genre. In *The Japan Magazine*, Long’s sister, Jennie Correll, who had lived as a missionary’s wife in Japan, had already published an affecting account of an American sailor’s “temporary wife.” This common arrangement, which fostered dependency and abandonment, was routine among Japanese women and girls of the time.

Puccini, who once described himself as “a hunter of big game, beautiful women and opera librettos,” recognized an ideal quarry in 1900 when he saw David Belasco’s one-act play *Madame Butterfly* in London in 1900. Butterfly takes her place in a succession of magnetic, strong Puccini heroines whose assertiveness belies the operatic tradition of wilting women. There’s Tosca, the fiery diva; Manon Lescaut, flirtatiously manipulative; Minnie of *La fanciulla del West*, a seasoned saloonkeeper who can hold her own with the boys; Turandot, the implacable empress bent on revenge. Even *La Bohème*’s frail Mimi is smarter and more mature than the men around her. Although she is demure and reticent, Cio-Cio-San, too, fits this mold, ultimately revealing a will of iron beneath the softness. To capture her in music, Puccini explored Japanese culture with the Japanese ambassador to Rome and pored over published transcriptions of Japanese music. The result is one of opera’s most memorable women, and a tragedy of misaligned cultures that is both mythic and human.

The Story of *Madame Butterfly*

Act I

On a hill overlooking Nagasaki harbor, Benjamin Franklin Pinkerton, a U.S. naval officer, rents a house for himself and the geisha he has contracted as a wife of convenience, the 15-year-old Cio-Cio-San—Madame Butterfly. In her sincere attachment to Pinkerton, she is striving to adopt American ways and has secretly converted to Christianity. Arrangements are made for a wedding ceremony at the house. But her uncle, the Bonze, arrives without warning,

interrupting the festivities and cursing Butterfly for dishonoring her family. The guests renounce her as they leave, but her distress is eclipsed by her ecstatic love duet with Pinkerton, and the act ends with Butterfly and Pinkerton happily in each other’s arms.

Act II

Three years have passed. Pinkerton has returned to America shortly after his cavalier alliance with Butterfly. Now impoverished, Butterfly heads a household that includes her servant Suzuki and the young son that Pinkerton has never seen. But she is steadfast in her devotion to the man she knows only as her husband, and is awaiting his return—at which point she will change her son’s name from Trouble to Joy. When Suzuki tries to prepare Butterfly for the possibility this might not happen, she angrily refuses to listen. Goro, the marriage broker, has new prospects for her, including a man of wealth, but she rejects these as well.

The American consul, Sharpless, arrives at the house with a letter from Pinkerton explaining that he has taken an American wife and is coming to Japan with her; he has asked Sharpless to explain these new domestic arrangements to Butterfly. The agonized Sharpless tries to do so, but Butterfly’s excitement at the prospect of Pinkerton’s arrival prevents him from telling her the entire story. When he asks her what she would do if Pinkerton were not to return to her, Butterfly tells Sharpless about the son she bore Pinkerton, and asks Sharpless to give him this happy news.

From the vantage of Butterfly’s house, she and Suzuki can see Pinkerton’s ship arriving in Nagasaki harbor, and they excitedly prepare the house for his arrival. As Act II draws to a close, Butterfly settles herself for a nightlong vigil with the ship in view.

Act III

As Suzuki awakens the next morning, Butterfly finally falls asleep. Sharpless arrives at the house with a cheery newlywed couple: Captain B.F. Pinkerton and his American wife, Kate, who has agreed to raise her husband’s Japanese son in America. When Pinkerton sees how Butterfly has decorated their house to welcome him, he finally begins to understand how his actions have affected Butterfly, and he cannot bear to face her. He leaves Sharpless, Suzuki, and Kate to tell her that they want to bring her son to America without her.

Now fully aware of her situation and resolute in her course of action, Butterfly agrees to the adoption of her son on condition that Pinkerton himself come to see her. Remembering her father’s admonition that it is better to die with honor than to live with dishonor, she prays to the ancestral gods she had once abandoned for Pinkerton and says farewell to her son, placing a small American flag in his hand. Then she takes the knife with which her father performed the hara-kiri ritual, kneels down and ends her own life in the same way. As she completes the suicide ritual, Pinkerton comes rushing in, desperately calling her name. He finds her body slumped on the floor of the house they briefly shared three years earlier.

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.

MAJOR OPERA UNDERWRITERS

2019 Family Series Opera

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CARL ST.CLAIR

The 2018-19 season marks Music Director Carl St.Clair's 29th year leading 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-budgeted 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. In April 2018, St.Clair led Pacific Symphony in its Carnegie Hall debut, as the finale to the Hall's yearlong celebration of pre-eminent composer Philip Glass' 80th birthday. He led Pacific Symphony on its first tour to China in May 2018, the orchestra's first international tour since touring Europe in 2006. The orchestra made its national PBS debut in June 2018 on "Great Performances" with Peter Boyer's *Ellis Island: The Dream of America*, conducted by St.Clair. Among St.Clair's many creative

endeavors are the highly acclaimed American Composers Festival, which began in 2000; and the opera initiative, "Symphonic Voices," which continues for the eighth season in 2018-19 with Puccini's *Madame Butterfly*, following the concert-opera productions of *The Magic Flute*, *Aida*, *Turandot*, *Carmen*, *La Traviata*, *Tosca* and *La Bohème* in previous seasons.

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 2016-17 season featured commissions by pianist/composer Conrad Tao and Composer-in-Residence Narong Prangcharoen, a follow-up to the recent slate of recordings of works commissioned and performed by the Symphony in recent years. These include William Bolcom's *Songs of Lorca* and *Prometheus* (2015-16), Elliot Goldenthal's *Symphony in G-sharp Minor* (2014-15), Richard Danielpour's *Toward a Season of Peace* (2013-14), Philip Glass' *The Passion of Ramakrishna* (2012-13), and Michael Daugherty's *Mount Rushmore* and *The Gospel According to Sister Aimee* (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 James Newton Howard, Zhou Long, Tobias Picker, Frank Ticheli, 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 Matinéés, OC Can You Play With Us?, *arts-X-press* and Class Act.

ERIC EINHORN

stage director



Eric Einhorn has been praised by *The Austin Chronicle* as “a rising star in the opera world” and by *Opera News* for his “keen eye for detail and character insight.” He is the co-founder of On Site Opera, a company dedicated to immersive, site-specific productions.

Einhorn has directed productions for Chicago Lyric Opera, Glimmerglass Opera, Pittsburgh Opera, Ft. Worth Opera, Wolf Trap Opera, Florentine Opera, Austin Lyric Opera, Utah Opera, Michigan Opera Theater, Pacific Symphony and Gotham Chamber Opera. He has been a member of the stage directing staff at the Metropolitan Opera since 2005. *The Pittsburgh Post-Gazette* named Einhorn’s production of *Dialogues des Carmélites* for Pittsburgh Opera one of the top 10 classical music performances of 2011. He originally created the production for Austin Lyric Opera in 2009, and was awarded “Best Opera” at the Austin Critics’ Table Awards in addition to garnering him a nomination for “Best Director.” During summer of 2014, he directed Rameau’s *Pygmalion* at Madame Tussauds New York and the Lifestyle-Trimco mannequin showroom. This production featured the world’s first implementation of supertitles for Google Glass.

He also returns to the Metropolitan Opera to stage *La Cenerentola* and for the company’s new productions of *Prince Igor* and *Die Fledermaus*, as well as for *The Nose* and *Tosca*. His future engagements include his debut with Portland Opera as well as his return to the Metropolitan Opera. Last season, he made his debut with the Lyric Opera of Chicago staging *Hänsel und Gretel*. He received rave reviews for his direction of Gershwin’s *Blue Monday* with On Site Opera at Harlem’s historic Cotton Club.

ROBERT ISTAD

artistic director of Pacific Chorale



Robert Istad is the Artistic Director 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.

CIO-CIO-SAN: YUNAH LEE

lyric soprano



Lyric soprano Yunah Lee is thrilling audiences in the U.S., Europe and Asia with her “handsomely colored full lyric sound” (*Opera News*) and “picture perfect” acting (*Berkshire Fine*

Arts). “Lee deservedly earned the most vociferous ovation of the Glimmerglass Festival as the audience leapt to their feet as one to roar their approval at her curtain call.” (*Opera Today*). “Director Francesca Zambello’s ability to get the voices she wanted is abundantly clear, especially with Korean-born lyric soprano Yunah Lee in the title role.” (*Syracuse New Times*). “Lee is one of the world’s leading interpreters of the role. It’s hard to imagine a more nuanced, yet powerful delivery of this music...” (*The Salt Lake Tribune*).

As an active concert singer, Lee has sung *Messiah*, *Mozart’s Requiem*, *Haydn’s Creation* and Bach’s *St. Matthew Passion* with the New York Oratorio Society at Carnegie Hall, and Verdi’s *Requiem* with National Chorale at Avery Fisher Hall. In 2008, Lee was invited to appear as a soloist in the Great Mountain Music Festival, where she performed works of Rodrigo, Villa-Lobos, Handel, Earl Kim and George Crumb. The 2005-06 season saw Lee’s debut with Hiroshima Symphony performing Mahler’s Symphony No. 2 in the memorial concert of the 60th year after the Atomic Bomb in Hiroshima, her solo recital in Los Angeles at USC’s Newman Hall, KMF Virtuoso Concert at Alice Tully Hall with pianist Warren Jones and her European concert debut with the Pablo Picasso Orchestra in Malaga, Spain.

Lee made her solo recital debut at the Carnegie Hall and Ho-Am Recital Hall in Seoul, followed by a national tour in five cities in South Korea. Lee was also featured in the Christmas Concert with Beijing National Symphony in China, in recitals with Shanghai Symphony and Seoul Arts Center and in Concert with Tokyo City Orchestra. Lee’s first recording of “Four Seasons in Korea” with I Musici was released in 2004.

B.F. PINKERTON: JOHN PICKLE

tenor



Tenor John Pickle quickly has established himself as a strong tenor, most recently for his portrayals of Erik in *Der fliegende Holländer*, a role he debuted with Los Angeles Opera. Of a performance as the

jilted hunter with Lyric Opera of Kansas City, *The Kansas City Star* raved, "Pickle's emotionally wrought characterization drove this performance even harder home than usual." In recent seasons, Pickle also enjoyed performances as Erik with Mobile Opera, Utah Festival Opera and Michigan Opera Theatre.

Pickle is an established talent on symphonic concert and recital stages throughout the country. He made his Houston Symphony debut as the tenor soloist in Mahler's Symphony No. 8. Additional concert engagements in recent seasons included the tenor solo in Verdi's *Requiem* with the Mississippi Symphony Orchestra, the Akron Symphony, the Dayton Philharmonic, Opera Grand Rapids, Baton Rouge Symphony Orchestra, and at Carnegie Hall; Beethoven's Symphony No. 9 with The Orchestra Now at Bard College, the Lima Symphony, Long Bay Symphony and National Chorale; Handel's *Messiah* at Avery Fisher Hall and with Greater Trenton Choral Society; the tenor solo in a Night of Verdi Hits concert with the Santa Barbara Symphony; Viva Verdi! concerts with Lyric Opera of Virginia; *Missa solemnis* with Utah Festival Opera; *Mahler's Das Lied von der Erde* with the Dayton Philharmonic; a Gala Concert at Northern Oklahoma College conducted by Gerald Steichen; a Valentine's Day Concert with Northwest Arkansas Symphony; and a concert of opera arias entitled "Are we really 30?" at St. Bart's Music Festival conducted by Steven Mercurio.

He made his Carnegie Hall debut in 2008 performing Schubert's *Mass in G Major* and the Mozart *Requiem* conducted by John Rutter, and performed Mozart's *Requiem* in the famed hall again in 2012.

SUZUKI: SABINA KIM

mezzo-soprano



Sabina Kim, a Korean-American dramatic mezzo-soprano, is one of the prize-winners in the 2017 Lauritz Melchior International Wagner Singing Competition in Denmark. A former

finalist in the inaugural Marcello Giordani International Vocal Competition in Catania, Italy, third prize from Sarzana "Spiros Argiris" International Vocal Competition, Honorary Mention from Panama Rivelas Opera Competition and a regional finalist in The Metropolitan National Council Auditions, Kim was most recently seen in Verdi's *Aida* with Knoxville Opera as Amneris, Puccini's *Madame Butterfly* with New Jersey Festival Orchestra as Suzuki. She made her debut as Gertrude in *Roméo et Juliette* by Gounod with Korea National Opera, at the Daegu International Opera Festival as Amneris in *Aida*, and at the famed Royal Albert Hall as Suzuki in Raymond Gubbay's beloved, in-the-round production of *Madame Butterfly*. Other engagements also include her notable debut as the mezzo-soprano soloist in *Requiem* by Mack Wilberg with the New England Symphonic Ensemble at Carnegie Hall; Brangäne in *Tristan und Isolde* by Wagner with Bogota Symphony Orchestra in Colombia.

As a former soprano, Kim's engagements include the title role of Cio-Cio-San in *Madame Butterfly* with Sarasota Opera, Leonora in *Il Trovatore* with Opera North, Donna Elvira from *Don Giovanni* and Erste Dame from *Die Zauberflöte*.

Kim holds a Master of Music degree from The Juilliard School, where her performances included Mrs. Grose in *The Turn of the Screw* and Mrs. Herring in *Albert Herring* by Britten. She also holds Bachelor of Music degree and Professional Studies diploma in Voice from Mannes College The New School for Music, where her roles included Die Erste Dame in *Die Zauberflöte* and Donna Elvira in *Don Giovanni*.

GORO: JOSEPH HU

tenor



Joseph Hu is one of America's leading character tenors, sought after for roles such as Goro in *Madame Butterfly*, Pong in *Turandot*, Steuermann in *Der fliegende Holländer*,

and Spoletta in *Tosca*. Of a performance as Goro in San Diego, a critic hailed, "Joseph Hu outdid himself as the marriage broker Goro. Cavorting about the stage with grand but obsequious formality, Hu artfully combined the seediest aspects of salesmanship and diplomacy, delivered with vocal confidence and clarity." Recent engagements include the roles of Basilio and Curzio in *Le nozze di Figaro* with San Diego Opera, and Pong in *Turandot* with Tulsa Opera, Vancouver Opera and Atlanta Opera.

SHARPLESS: LUIS LEDESMA

baritone



Mexican baritone Luis Ledesma has established a reputation as a “rich and well controlled baritone” (*Opera News*). He frequently portrays the

heroes and villains of Puccini, Verdi and the bel canto masters as well as roles in recent new works in Spanish including *Florencia en el Amazonas* and *El pasado nunca se termina*. His operatic and concert career has advanced in Europe, the United States and South America, and includes theaters such as Teatro alla Scala (*Luisa Fernanda*), the Liceu in Barcelona (Alphonse in *La favorite*, Riccardo in *I puritani* and Marcello in *La Bohème*), Klangbogen Festival in Vienna (Leoncavallo’s *La Bohème*), Wexford Festival (*Don Pasquale*), Teatro Municipal de Santiago (Escamillo in *Carmen*) and Semperoper in Dresden (Marcello in *La Bohème*).

PRINCE YAMADORI: YUNPENG WANG

baritone



Featured on the cover of *Opera News* as one of “opera’s exciting new voices,” Chinese baritone Yunpeng Wang is quickly gaining international recognition on both the opera and concert

stages of the world. He began the current season with his debut as Pelléas in *Pelléas et Mélisande* in São Paulo and will later appear in concert with Pacific Symphony, Hartford Symphony and Chamber Music Society of Lincoln Center.

In the 2017-18 season, Wang made his role debut as Valentin in *Faust* with the Tulsa Opera, sang Figaro in *Il Barbiere di Siviglia* with the Shanghai Symphony, appeared in *Marco Polo* at the Guangzhou Opera and performed in concert with the Dallas Opera. In the 2016-17 season, he returned to the Metropolitan Opera to sing Mercutio in Bartlett Sher’s new production of *Roméo et Juliette*, conducted by Emmanuel Villaume, and appeared as a soloist in the Met’s 50th Anniversary Gala. He also made his house and role debut as Zurga in Bizet’s *Les Pêcheurs de Perles* with the Tulsa Opera and sings in a concert of Verdi arias and duets with the Dallas Opera. Wang concluded the season with his Japanese debut as Almaviva in a new production of Mozart’s *Le nozze di Figaro* at the Hyogo Performing Arts Center, conducted by Yutaka Sado.

In the 2015-16 season, Wang completed his third year as a member of the Met’s Lindemann Young Artist Development Program with appearances as Prince Yamadori in *Madame Butterfly*, which was broadcast through the Met’s Live in HD series to movie theaters around the world, and Fiorello in Rossini’s *Il Barbiere di Siviglia*, conducted by Antony Walker. He also returned to the Rossini Opera Festival in Pesaro, Italy, to make his role debut as Figaro in a concert version of *Il Barbiere di Siviglia*, under the baton of Alberto Zedda, and sang Guglielmo in *Così fan tutte* with the Macao Symphony.

THE BONZE: HYUNG YUN

baritone



Baritone Hyung Yun has been acclaimed for his “subtle musicality and grand voice,” and regularly performs on some of the most esteemed opera stages in the United States. With The

Metropolitan Opera, he has performed numerous roles including Valentin in *Faust* under Maestro James Levine, Ping in *Turandot*, Lescaut in *Manon* with Renee Fleming in the title role, and Silvio in *Pagliacci*. With Los Angeles Opera he made his debut as Angelotti in *Tosca* and returned to sing Marcello in *La Bohème*, Micheleletto Cibo in *Die Gezeichneten*, and Lescaut in *Manon* with Rolando Villazón and Anna Netrebko under the baton of Plácido Domingo. He debuted as Ping in *Turandot* with the Santa Fe Opera and returned to sing in their 50th Anniversary Gala Concert. Last season, Yun returned to The Metropolitan Opera for their productions of *Turandot* and *Madame Butterfly* and performed the title role in *Rigoletto* with Ash Lawn Opera. He also sang in numerous concerts around New York City as part of The Metropolitan Opera’s 2017 Summer Recital Series. This season, Yun returns to The Metropolitan Opera once again for productions of *Gianni Schicchi* and *La Traviata*.

CIO-CIO-SAN'S MOTHER: JANE SHIM

mezzo-soprano



Mezzo-soprano Jane Hyun-Jung Shim, a native of Korea, is a returning soloist for Pacific Symphony. She is known for rich, clear and sensitive singing. Shim studied at California State

University, Fullerton. While in school, she was coached as a soprano and has performed many soprano solo roles. She also has won several competitions while in school.

Shim is now a familiar face to Orange County choral music audiences as a mezzo-soprano. She joined Pacific Chorale and John Alexander Singers in 1999, and has appeared as a mezzo-soprano soloist in many works.

Shim's major solo works include Bach's *B Minor Mass*, Vivaldi's *Gloria*, Duruflé's *Requiem*, Verdi's *La Traviata*, Mozart's *Requiem*, Handel's *Messiah*, Stravinsky's *Les Noces*, Bach's *Magnificat*, Haydn's *Lord Nelson Mass* and Mozart's *The Magic Flute*.

She has been a featured soloist with Pacific Symphony, LA Philharmonic, Long Beach Symphony, Pasadena Symphony, Musica Angelica, Philharmonia Baroque Orchestra, Les Grands Ballets Canadiens de Montreal, Pacific Chorale, John Alexander Singers, Chorus America Conducting Academy, Long Beach Camerata Singers, Dallas Korean Master Chorale, Angeles Chorale, S. CA Korean Christian Choir, Hour of Power, CSUF University Singers and Azusa Pacific University. Shim's international performances includes European premiere of Jake Heggie's *He Will Gather Us Around* (from *Dead Man Walking*) at St. Stephen's Basilica in Budapest, and Franziskanerkirche (Franciscan Church of St. Jerome) in Vienna. She has also performed at Matthias Church in Budapest, Stephansdom (St. Stephen's Cathedral) in Vienna and St Sulpice, St Etienne du Mont, St Louis en l'Île and La Madeleine in Paris. Her beautiful solo work of Duruflé's *Requiem* with Pacific Chorale's Choral Festival 2011 has taken her to Église St-Étienne-du-Mont where Duruflé was a predecessor. Shim is currently an alto section leader of Pacific Chorale, a staff singer at Hour of Power Choir and a conductor and music director of Il-Shin Presbyterian Church in Buena Park.

KATE PINKERTON: KARIN MUSHEGAIN

mezzo-soprano



Karin Mushegain, called "superb" (*The New York Times*), and hailed for possessing "a rich voice and infectious theatricality" (*Colorado Gazette*), is captivating audiences with her exciting,

energetic portrayals, dramatic poise and dynamic vocal sound. During the 2016-17 season, Mushegain portrayed Aldonza in *Man of La Mancha* with Indianapolis Opera, made her role debut as Despina in *Così fan Tutte* with Pasadena Opera and sang Handel's *Messiah* in concert with The Salastina Music Society. Highlights of the 2017-18 season include Suzuki in *Madame Butterfly* with Opera San Luis Obispo, Aldonza in *Man of La Mancha* with Pensacola Opera, her role debut as Zibaldona in Alma Deutscher's *Cinderella* with Opera San Jose, the soloist in Bernstein's *Symphony No. 1 Jeremiah* with Bakersfield Symphony, the mezzo soloist in Mozart's *Requiem* with Sacramento Choral Society and her role debut as Susanna in *Le Nozze di Figaro* with Charlottesville Opera.

Mushegain recently made her Seattle Opera debut as the title role in *La Cenerentola*, where she was hailed as an "excellent singing actress – sailing through the title role with an assured performance." (*Seattle Times*) During the 2013-14 season, Mushegain made her role debut as Carmen with Opera San Luis Obispo to great acclaim, sang the title role in *La Cenerentola* with Pensacola Opera and debuted in concert with the Virginia Symphony in Rossini's *Stabat Mater*. She also performed Rosina in *Il Barbiere di Siviglia* with Lyrique-en-mer in France, joined the esteemed Festival Mozaic for Villa-Lobos' *Bachianas Brasileiras* and portrayed her first Cherubino in *Le Nozze di Figaro* with Virginia Opera, where she performed the role "as convincingly and as delightfully as any I can recall ... with exquisite comedic timing," (*Washington Post*) and did "a terrific job in this trouser role, with a voice as bright as a silvery bell and a boyish swagger that emphasizes the comedy in every scene in which she appears." (*The Washington Times*).

CIO-CIO-SAN'S CHILD, DOLORE ("SORROW"): ANNABELLA CHOU



Annabella Chou Dolore was born in 2012 in Whitter, Ca. She is a happy, active, energetic and enthusiastic girl. Her talents began to show at an early age. Annabella is highly spirited, starting

cheerleading class at age 3, up until kindergarten, where she graduated from the United Christian Education Center. Inspired by the director of the Yaya Dance Academy, Yaya Zhang, Annabella began her journey of dance and continues to learn different types of dance, including ballet, jazz, hip hop, tap, lyrical and Chinese folk. Annabella won her first Gold medal in a Chinese dance competition from American Chinese Dance Association in 2017. She had participated in the overture dance in *Love Feast* 2017 and 2018 at the Segerstrom Concert Hall along with the Pacific Symphony. In 2018, she won a Platinum award in solo of the Open group in Showstopper dance competition. But she can do more than dance; Annabella also discovered her love and talent for singing and acting in musical theater. Annabella will continue learning and giving her best to achieve her goal every step of the way while in school, in performances as well as in the years to come.

CAMERON ANDERSON

scenic designer

Internationally acclaimed scenic designer CAMERON ANDERSON has designed extensively at the world's leading theatre and opera companies. Recent opera credits include work for Glimmerglass Opera, The Seattle Opera, San Francisco Opera, Gotham Chamber Opera, Opera Theater of St. Louis, Minnesota Opera, Wolf Trap Opera, Central City Opera, Pittsburgh Opera, Opera Boston, and On Site Opera (NYC).

Cameron recently designed productions of *Simon Boccanegra* at the Teatro Colon in Buenos Aires, *West Side Story* for Vancouver Opera and *West Side Story* for the Kilden Performing Arts Center in Norway. Cameron has enjoyed many successful collaborations with stage director Ken Cazan with whom she has created productions of *Gianni Schicchi*, *Seven Deadly Sins*, *Les Mamelles de Tiresias*, *Three Decembers* and *A Little Night Music* all at Central City Opera. Other projects with Mr. Cazan include *The Barber of Seville* at the Opera Theatre of St. Louis and *Das Liebesverbot* at the Bing Theatre, USC. Cameron has also collaborated with such noted opera directors as Eric Einhorn, Kevin Newbury, Jose Maria Conde, Ned Cauty, Jeff Buchman, James Marvel, Joshua Major and Sandra Bernhard.

Theatre credits include work with Playwrights Horizons, LAByrnth, The Roundabout, The Huntington Theatre, New Georges, Brooklyn Academy of Music (BAM), Ars Nova, Shakespeare and Company, Capitol Rep, and South Coast Rep. Cameron's design for *A Midsummer Night's Dream* was nominated for a Los Angeles Drama Critics Circle Award, and she was the subject of a Los Angeles Times feature about her design. The LA Weekly noted "The real star is Cameron Anderson's intense yet functional set," while *StageSceneLA* noted "Anderson's sets ... are such feasts of imagination that the accompanying production stills must take the place of the thousands of words necessary to describe them."

Cameron's production of *The Screwtape Letters* received 309 performances at the West Side Theater in NYC and enjoyed runs in Chicago and Washington D.C. as well. The production is still on a National Tour. Cameron began her collaboration with two-time Tony nominated director Alex Timbers (*Bloody Bloody Andrew Jackson*, *Rocky*, and *Peter and the Starcatcher*) on the acclaimed experimental production of *Heddatron* in

2006, which featured robots in the telling of *Hedda Gabler*. They went on to work many innovative productions together including projects at The Roundabout and BAM.

Other recent theater credits include *Emilie* for South Coast Rep; *A Feminine Ending*, directed by Blair Brown for Playwrights Horizons; *Underground* for David Dorfman Dance at BAM; *Massacre (Sing to Your Children)*, directed by Kate Whoriskey at LAByrnth Theatre Company; *Dead City*, directed by Daniela Topol for New Georges; and *Fault Lines*, by Stephen Belber, directed by David Schwimmer. Cameron has also collaborated with famed director Nicholas Martin on a production of *My Wonderful Day* at Two River Theater Company.

KATHRYN WILSON

costume designer

Kathryn Wilson is a freelance costume designer working in Orange County for the past 11 years. She has designed for dance, opera, theater and photography across the nation and internationally. Her recent works include projects for Pacific Symphony (*La Traviata*), Shakespeare Orange County (seven consecutive seasons), The New Swan Theater (three seasons), Prague Shakespeare Festival (2012), South Coast Repertory, Chapman University dance, drama and opera departments, UC Irvine dance and opera department, The Chance Theater and Orange County School of the Arts (2006).

Wilson received the *LA Weekly* award for her costume design of *Machiavelli* (2006). She is currently adjunct faculty at Chapman University in costume and makeup design. In addition, Wilson works as an accomplished dye/painter and crafts artist for the performance arts.

ORA JEWELL-BUSCHE

wig and makeup designer

Ora Jewell-Busche is an LA-based wig, make-up and costume designer with more than a decade of working in the field of opera, theater and film. She has worked extensively with companies ranging from The Lyric Opera of Chicago, Lookingglass Theater, Chicago Shakespeare, The Steppenwolf, The Goodman Theater, Pacific Symphony, Shattered Globe, Sans Culottes, Lyric Opera of the North and many more. Recent projects include: *Turandot* (Pacific

Symphony), *Barber of Seville* (Lyric Opera of the North), *Carmen* (Pacific Symphony) and *Il Trovatore* (Hawaii Opera Theater). Film and television credits include *Were the World Mine*, *Chicago Overcoat*, *Sound of Music Live!*, *Prison Break* and *Batman v. Superman*.

Jewell-Busche received a BFA in costume design from DePaul University and apprenticed under Melissa Veal (originally of the Stratford Festival of Canada) as a wigmaker. As well as maintaining a busy design schedule, she also teaches theatrical make-up at Make-up First School in Chicago.

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 the University of California, Los Angeles (UCLA). She has designed lighting for such companies as Long Beach Opera, Los Angeles Classical Ballet and the Jazz Tap Ensemble. Pryzgoda has received several awards in lighting design including a Dramalogue Award for outstanding achievement in theatre. In addition to theatre, Pryzgoda has experience with lighting designs for television. She was lighting designer/lighting director for Channel One News between 1992 and 2002. During that time, Pryzgoda received three Broadcast Design International Gold Awards for her lighting design at Channel One News. Other notable projects include the lighting design for *World News Tonight with Peter Jennings* on ABC and production design consultant for CNN's *American Morning with Paula Zahn*.

KATHRYN WILSON'S COSTUME SKETCHES



PACIFIC CHORALE

Founded in 1968, the Pacific Chorale is internationally recognized for its exceptional artistic expression, stimulating, American-focused programming and influential education programs. The chorale presents a season at Segerstrom Center for the Arts and performs regularly with the nation's leading symphonies. It has infused an Old World art form with California's innovation and cultural independence, developing innovative new concepts in programming and expanding the traditional concepts of choral repertoire and performance.

The Pacific Chorale comprises 140 professional and volunteer singers. In addition to its longstanding partnership with Pacific Symphony, the Chorale has performed with such renowned American ensembles as the Los Angeles Philharmonic, Boston Symphony

Orchestra, National Symphony Orchestra, San Diego Symphony, Los Angeles Chamber Orchestra, Philharmonia Baroque Orchestra and Musica Angelica Baroque Orchestra. Other collaborations within the Southern California community include performances with the Hollywood Bowl Orchestra and the Long Beach, Pasadena, and Riverside symphonies. The chorale has toured extensively in Europe, South America and Asia, and has collaborated with the London Symphony Orchestra, Munich Symphony Orchestra, Orchestre Lamoureux, Orchestre de Saint-Louis-en-l'Île, National Orchestra of Belgium, China National Symphony Orchestra, Hong Kong Sinfonietta, Estonian National Symphony Orchestra and Argentine National Symphony Orchestra.

The Pacific Chorale can be heard on numerous recordings, including *American*

Voices, a collection of American choral works; *Songs of Eternity* by James Hopkins and *Voices* by Stephen Paulus, featuring Pacific Symphony; *Christmas Time Is Here*; a live recording of Rachmaninoff's *Vespers*; the world premiere recording of Frank Ticheli's *The Shore* for chorus and orchestra; and the world premiere recording of Jake Heggie's choral opera *The Radio Hour*. The Chorale also appears on six recordings released by Pacific Symphony: Elliot Goldenthal's *Fire Water Paper: A Vietnam Oratorio*, Richard Danielpour's *An American Requiem* and *Toward a Season of Peace*, Philip Glass' *The Passion of Ramakrishna*, Michael Daugherty's *Mount Rushmore*, and William Bolcom's *Prometheus* with pianist Jeffrey Biegel—all conducted by Carl St.Clair.

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