

23/24

Barbara K. Jackson Rising Stars of Opera

San Francisco Opera Adler Fellows

UC Davis Symphony Orchestra

Christian Baldini, Music Director and Conductor

Sunday, February 4, 2024 • 2 pm

Jackson Hall, UC Davis

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Barbara K. Jackson Rising Stars of Opera

San Francisco Opera Adler Fellows

Carrie-Ann Matheson, Artistic Director

Markus Beam, General Manager

Georgiana Adams, soprano

Caroline Corrales, soprano

Julian Grabarek, Assistant Conductor

Jongwon Han, bass-baritone

Samuel Kidd, baritone

Thomas Kinch, tenor

Yang Lin, Assistant Conductor

James McCarthy, bass-baritone

Nikola Printz, mezzo-soprano

Arianna Rodriguez, soprano

Olivia Smith, soprano

UC Davis Symphony Orchestra

Christian Baldini, Director and Conductor

PROGRAM

Overture (*Die Entführung aus dem Serail*)

Wolfgang Amadeus Mozart

(1756–1791)

“Dich, teure Halle” (*Tannhäuser*)

Georgiana Adams, soprano

Richard Wagner

(1813–1883)

“Madamina, il catalogo è questo” (*Don Giovanni*)

James McCarthy, bass-baritone

Wolfgang Amadeus Mozart

“Quel casinetto è mio . . . La ci darem la mano” (*Don Giovanni*)

Arianna Rodriguez, soprano

Jongwon Han, bass-baritone

Wolfgang Amadeus Mozart

“Soave sia il vento” (*Così fan tutte*)

Georgiana Adams, soprano

Nikola Printz, mezzo-soprano

James McCarthy, bass-baritone

Wolfgang Amadeus Mozart

“Pa-Pa-Papagena” (*Die Zauberflöte*)

Arianna Rodriguez, soprano

Samuel Kidd, baritone

Wolfgang Amadeus Mozart

“Casta Diva, che inargenti . . . Ah! bello a me ritorna” (*Norma*)

Nikola Printz, mezzo-soprano

Vincenzo Bellini

(1801–1835)

---INTERMISSION---

“Vi ravviso, o luoghi ameni . . . tu non sai” (<i>La Sonnambula</i>) Jongwon Han, bass-baritone	Vincenzo Bellini
“Già nella notte densa” (<i>Otello</i>) Caroline Corrales, soprano Thomas Kinch, tenor	Giuseppe Verdi (1813–1901)
“Mab, la reine des mensonges” (<i>Roméo et Juliette</i>) Samuel Kidd, baritone	Charles-François Gounod (1818–1893)
“Je veux vivre” (<i>Roméo et Juliette</i>) Arianna Rodriguez, soprano	Charles-François Gounod
“Depuis le jour” (<i>Louise</i>) Caroline Corrales, soprano	Gustave Charpentier (1860–1956)
“Ain’t it a pretty night” (<i>Susannah</i>) Olivia Smith, soprano	Carlisle Floyd (1926–2021)
“Vesti la giubba” (<i>Pagliacci</i>) Thomas Kinch, tenor	Ruggero Leoncavallo (1857–1919)
“Champagne Trio” (<i>Die Fledermaus</i>) Olivia Smith, soprano Nikola Printz, mezzo-soprano Samuel Kidd, baritone Adler Fellows	Johann Strauss Jr. (1825–1899)

PROGRAM SUBJECT TO CHANGE

LAND ACKNOWLEDGEMENT We should take a moment to acknowledge the land on which we are gathered. For thousands of years, this land has been the home of Patwin people. Today, there are three federally recognized Patwin tribes: Cachil DeHe Band of Wintun Indians of the Colusa Indian Community, Kletsel Dehe Wintun Nation and Yocha Dehe Wintun Nation.

The Patwin people have remained committed to the stewardship of this land over many centuries. It has been cherished and protected, as elders have instructed the young through generations. We are honored and grateful to be here today on their traditional lands.

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PROGRAM NOTES

Overture from *Die Entführung aus dem Serail* (1782)

WOLFGANG AMADEUS MOZART

Born in Salzburg, Austria, January 27, 1756

Died in Vienna, Austria, December 5, 1791

As a child prodigy Mozart traveled across Europe and absorbed a variety of styles of opera. He wrote a few youthful operatic works, but his first mature effort was *Idomeneo* in 1781. The success of this undertaking provided encouragement and proof that he could survive as a musician outside of the humiliating constraints of his employment by the Archbishop of Salzburg. Thus, by the time *Die Entführung aus dem Serail* premiered, Mozart was living the life of a freelance musician in Vienna. This most recent opera was written for the National Singspiel which was sponsored by Emperor Joseph II who wished to encourage German-language opera in Vienna, where Italian music was dominant. The plot centered around rescuing two European women from a Turkish ruler and comically comments on controversial issues of the day, including religion, cultural differences and sexual freedom. The overture sets the mood for this farce in several ways. The light-hearted and quick tempo indicates comedic intentions, while the piccolo, triangle, cymbals and bass drum signal the opera's exotic setting.

“Dich, teure Halle” from *Tannhäuser* (1845)

RICHARD WAGNER

Born in Leipzig, Germany, May 22, 1813

Died in Venice, Italy, February 13, 1883

Richard Wagner is a towering and controversial figure in the world of opera. His epic vision revolutionized opera, but his antisemitism and the adoption of his works by the Nazi party cast a pall over his accomplishments. Wagner was interested in theater and music at a young age and studied music at Leipzig University. After taking a series of regional music director positions, he took a position directing opera in Riga, where he accumulated such substantial debt that he fled to France. He endured a miserable few years in Paris developing his ideas about music and drama before moving to Dresden, where he wrote *Tannhäuser*.

The central conflict in *Tannhäuser* is between sacred love in the form of Elisabeth and profane love represented by Venus. The singer Tannhäuser has spent the past year enjoying the sensual pleasure of Venus in her mythical mountain home of Venusberg. Upon hearing that Tannhäuser will return, his admirer Elisabeth, oblivious to the pain his upcoming performance will cause her, anticipates his return to the

concert hall. Elisabeth has avoided the performance hall since Tannhäuser's departure, but now she enters with exuberant joy. When she recalls her unhappiness in the days of his absence her voice becomes shaded and quiet as the music shifts into the minor mode. Her thoughts swiftly change from dark to dreamy and then triumphant as she celebrates the reopening of the hall and also her heart.

“Madamina, il catalogo è questo” and “Quel casinetto è mio . . . La ci darem la mano” from *Don Giovanni* (1787)

MOZART

Emperor Joseph II's efforts to establish German language opera were short-lived. By late 1872, he shut down the National Singspiel where *Die Entführung aus dem Serail* premiered, returning Italian music to a place of dominance in the capital. In 1875, Mozart began his celebrated collaboration with the librettist Lorenzo da Ponte, working with him to finish the incredibly successful *Le nozze di Figaro* in 1786. After this accomplishment, Mozart worked with da Ponte again to create *Don Giovanni*. Based on the story of Don Juan, the action in the opera takes place in a single day following the notorious playboy's exploits and eventual downfall.

Early in the opera, Don Giovanni establishes his villain status by seducing Donna Anna and killing her father. Soon after, he is confronted by his former lover, Donna Elvira. In “Madamina, il catalogo è questo,” also known as the catalogue aria, Don Giovanni's servant Leporello lists his master's conquests in an attempt to discourage Donna Elvira from pursuing Don Giovanni. The first part of the aria is fast paced and lists the alarming number of women Don Giovanni has slept with in each country. Now singing more slowly, he describes the different women using the music to emphasize his words including a section where small women are characterized with short notes and the large women represented with longer notes.

In “Quel casinetto è mio . . . La ci darem la mano” Don Giovanni's seductive powers are on full display when he meets a young peasant couple, Zerlina and Masetto, celebrating their wedding. He invites the wedding party to celebrate at his home and insists that he escort Zerlina while the others travel separately. Masetto is suspicious, but he is forced to comply. Don Giovanni flirts with her, using his status as nobility to promise better things beyond the village life Masetto can give her. At first, they alternate singing their own parts as Zerlina resists, loyal to her husband. Their exchanges quicken, and they trade lines more rapidly as Don Giovanni erodes her defenses. As Zerlina is overcome the meter changes and they begin to sing together in harmony.

“Soave sia il vento” from *Così fan tutte* (1790)

MOZART

Così fan tutte was Mozart’s third and final collaboration with da Ponte. This satirical comedy pokes fun at the relationships between men and women. Two soldiers, Ferrando and Guglielmo, bet Don Alfonso that their fiancées, Dorabella and Fiordiligi, will be faithful to them always. To test the women, they pretend to depart for war but secretly return dressed in costume to try and seduce each other’s lover. Amid this silliness, “Soave sia il vento” stands out as a moment of earnest serenity. Dorabella, Fiordiligi and Don Alfonso travel to the docks to see the soldiers off and sing an emotional farewell. The three voices blend to achieve exquisite harmony over a gentle accompaniment that alludes to the waves of a calm ocean. Mozart’s ability to conjure sublime beauty in the midst of a ridiculous situation speaks to his deep awareness of the human condition, which contains such contrasts with ease.

“Pa-Pa-Papagena” from *Die Zauberflöte* (1791)

For Mozart’s final opera, he returned to the German language. The libretto had a variety of sources including fairytales, Egyptian mythology and Freemasonry, which Mozart had been involved since 1784. The opera premiered at a suburban theater with the librettist Emanuel Schikaneder (1751–1812) playing the role of the bird-man, Papageno. In the opera, Prince Tamino falls in love with Pamina, the daughter of the evil Queen of the Night. With the help of the noble Sarastro and the foolish but good-hearted Papageno, Tamino is united with his love. Papageno, however, is still lonely until he uses his magic bells to call forth Papagena.

In a charming and silly duet, the couple celebrates their happy ending. Astonished at their mates’ sudden appearance, at first all they can do is stutter the first syllables of their names back and forth to each other with bird-like calls. When they sing of the many children they wish to have together, their voices blend with sweet harmony.

“Casta Diva, che inargenti . . . Ah! bello a me ritorna” from *Norma* (1831)

VINCENZO BELLINI

Born in Catania, Italy, November 3, 1801

Died in Puteaux near Paris, France, September 23, 1835

Famous for his long, flowing melodies and ability to match music and lyrics, Bellini was at the height of his powers when he composed *Norma*, which quickly became one of the best-known examples of the Bel Canto style of singing. He had a musical upbringing, and his grandfather was one of his first

instructors before he received a scholarship to study music in Naples. He wrote his first opera as a student, and after finishing his training, he moved to Milan, where he could make a living composing.

The titular Druid priestess Norma breaks her vow of chastity with Pollione, the leader of the invading Roman army. In “Casta Diva,” Norma prays to the goddess of the moon for peace while also promising to use force to expel the Roman invaders when the time comes. Norma’s voice hangs in the air, floating above the gentle swaying of the accompaniment, suspending time and calming the Druid rebels thirsty for the blood of their colonizers. However, Norma wishes for time not to stand still but to run in reverse and return to the days before Pollione abandoned her. Torn between sacred duty and love, Norma ultimately sacrifices herself, unable to take up arms against the man she loves.

“Vi ravviso, o luoghi ameni . . . tu non sai” from *La Sonnambula* (1831)

BELLINI

Originally, Bellini intended to adapt Victor Hugo’s *Hernani* for the opera commissioned to appear in Milan in the winter of 1831. However, he was unsure that the prima donna secured for the performance, Giuditta Pasta, would be interested. He changed his plans, taking the music he had already begun to write and picking a new story. *La Sonnambula* features the sleepwalker Amina, who is betrothed to Elvino. Rodolfo, the long-lost son of the Count, returns to the village during the preparations for their wedding. Amina wanders into Rodolfo’s room during one of her nocturnal journeys, casting doubt upon her virtue, which leads Elvino to call off the wedding in a rage. Elvino continues to reject her over the villager’s protestations of her innocence until he witnesses her sleepwalking himself. In “Vi Ravviso, o luoghi ameni,” Rodolfo recalls his childhood days in the village. As he remembers the peace and happiness he experienced there, he realizes that while he can return to those places, he cannot return to his youth.

“Già nella notte densa” from *Otello* (1887)

GIUSEPPE VERDI

Born in Roncole, near Busseto, Italy, October 1813

Died in Milan, Italy, January 27, 1901

Otello came near the end of Verdi’s illustrious career. In fact, he had announced his retirement from opera following the premiere of *Aida* in 1871. After years at the forefront of Italian music, Verdi was now facing stinging criticism accusing him of being old-fashioned and out of touch. However, his publisher, Giulio Ricordi, felt that the composer still had more great music in him and after much coaxing convinced him to take on Shakespeare’s *Othello*.

Otello is a Moor and thus an outsider, but through his military prowess he has gained a position in Venetian society and a beautiful Venetian wife, Desdemona. Otello's assistant, Iago, is incredibly jealous of Otello and conspires to bring about his downfall. Throughout the opera, Iago manipulates Othello into believing that his wife is unfaithful, resulting in several murders and Otello's eventual suicide. In Act I, however, the couple is still deeply in love, which they demonstrate with this expansive love duet.

“Mab, la reine des mensonges” and “Je veux vivre” from *Roméo et Juliette* (1867)

CHARLES-FRANÇOIS GOUNOD

Born in Paris, France, June 17, 1818

Died in Saint-Cloud, France, October 18, 1893

After studying at the Paris Conservatory, Gounod gained the attention of the music world by winning the prestigious composition competition the Prix de Rome, which rewarded the contest winner with a scholarship to study in Rome. The music and religious art he encountered there made a deep impression on the young man as well as the other musicians he met on his travels including Felix and Fanny Mendelssohn who introduced him to the works of J.S. Bach.

After several other reasonably successful operas, Gounod wrote *Roméo et Juliette*, which largely follows Shakespeare's plot. In Act I, Romeo and his friends Mercutio and Benvolio attend a Capulet ball in disguise. Romeo's recent bad dream causes him to question this daring plan. Mercutio reassures Romeo by singing to him of the fairy queen Mab, who creates dreams. The rapid opening section of “Mab, reine des mensonges” challenges the baritone to sing with the nimbleness of a sprite. The singer gets a brief reprieve from the tempo in a contrasting slow section before the aria speeds to its end.

As the Montagues head off to join the ball Romeo catches sight of Juliet and instantly falls in love. They do not speak as she is under the watchful eye of her nurse, Gertrude, who is extolling the virtues of Paris, a man her family wants her to marry. In “Je veux vivre,” Juliet declares that she is uninterested in marriage and wishes to enjoy her youth. From the first notes Juliet's unencumbered melismas demonstrate her youthful freedom as she launches into a sparkling waltz.

“Depuis le jour” from *Louise* (1900)

GUSTAVE CHARPENTIER

Born in Dieuze, Lorraine, France, June 25, 1860

Died in Paris, France, February 18, 1956

Charpentier was the son of a baker who encouraged his son's musical interests but did not have the means to enroll him in

advanced training. His skill on the violin attracted the attention of the owner of the spinning mill in which he was working. With assistance from his employer and the town council of Tourcoing, Charpentier enrolled in the Paris Conservatoire. His bohemian lifestyle and working-class background caused significant friction with the faculty at the Conservatoire, many of whom were shocked when he won the Prix de Rome in 1887. During his time in Rome he began work on his most famous composition, *Louise*, which won acclaim for its realistic depiction of working-class people in Paris.

In the opera, Louise, a seamstress, loves the young artist Julien. Her parents oppose the match, and Louise refuses to elope with Julien as she loves and obeys her parents. Undeterred, Julien sends a letter of proposal to her father. Although her father is ambivalent, Louise's mother is firmly opposed, and they have a terrible fight that ends in tears. The next day Julien finds Louise at work and successfully persuades her to run off with him. Now living unmarried with Julien, Louise sings “Depuis le jour” to celebrate their love.

“Ain't it a pretty night” from *Susannah* (1955)

CARLISLE FLOYD

Born in Latta, South Carolina, June 11, 1926

Died in Tallahassee, Florida, September 30, 2021

Floyd, the son of a Methodist minister, wrote music influenced by his rural, Southern upbringing. Floyd studied with pianist Ernst Bacon at Converse College and Syracuse University in the 1940s, and his later compositions show traces of his studies with the composer and pianist. Until 1955, he was primarily a pianist, teaching at Florida State University in Tallahassee. The opera *Susannah*, his third venture into the genre, earned him acclaim as a composer resulting in a New York Music Critics' Circle Award and a Guggenheim Fellowship, among other honors. The drama is based on the biblical story of Susannah and the Elders adapted to a rural Tennessee setting. Susannah and her brother Sam are looked down upon because of their poverty.

Susannah is unjustly labeled as wonton and then seduced by an itinerant preacher. When Sam discovers what has happened, he kills the preacher. The townspeople come to chase Susannah away, but she resolutely defends herself with Sam's shotgun. “Ain't it a pretty night” comes early in the opera when Susannah is still naive and optimistic.

“Vesti la giubba” from *Pagliacci* (1892)

RUGGERO LEONCAVALLO

Born in Naples, Italy, April 23, 1857

Died in Montecatini, Italy, August 9, 1919

ABOUT THE ARTISTS

CHRISTIAN BALDINI, CONDUCTOR

Christian Baldini has served as the Music Director of the UC Davis Symphony Orchestra since 2009 and is the Barbara K. Jackson Professor of Orchestral Conducting at UC Davis. Since 2012, Baldini has also served as Music Director of the Camellia Symphony Orchestra in Sacramento. In past seasons he has been an assistant conductor with the BBC Symphony in London and the San Francisco Symphony. Also active as an opera conductor, Baldini has conducted at English National Opera, Teatro Colón de Buenos Aires, Aldeburgh Festival, and as artistic director of the yearly Rising Stars of Opera program, in collaboration with the San Francisco Opera Center. His Mozart CD (Scottish Chamber Orchestra) received five-star reviews from the BBC Music Magazine (Recording of the Month), Music Web International, Gramophone, The Guardian, Sinfini, Classic FM. He guest conducts several international orchestras including the Munich Radio Orchestra, Buenos Aires Philharmonic, National Symphony (of Argentina, including a tour for Ginastera's 100th Anniversary), BBC Symphony Orchestra, National Symphony Orchestra (D.C.), Orquestra Sinfonica do Porto (National Symphony of Portugal), Orquesta de Cámara de Chile, San Francisco Symphony, Nordwestdeutsche Philharmonie, North Netherlands Orchestra (streamed live from the Concertgebouw in Amsterdam). Equally at home in the core symphonic and operatic repertoire as in the most imaginative and daring corners of contemporary music, he has presented world premieres of over 100 works. When Baldini conducted Stravinsky's *The Rite of Spring* and Varèse's *Amérique*, the Buenos Aires Herald hailed Baldini for bringing "a Symphonic Revival" to the Teatro Argentino.

Baldini was a featured composer at the Acanthes Festival in France and the Ginastera Festival in London. His compositions have been performed by orchestras and ensembles including the Orchestre National de Lorraine (France), Southbank Sinfonia (London), Munich Radio Orchestra (Germany), New York New Music Ensemble, Memphis Symphony Orchestra, Daegu Chamber Orchestra (South Korea), Chronophonie Ensemble (Freiburg), and the Ensemble Modern (Frankfurt). His music appears on CD on the Pretal Label and has been broadcast on the Southwest German, Austrian and Bayern Radios, as well as on the National Classical Music Radio of Argentina. He has conducted and recorded contemporary Italian music for the RAI Trade and Tactus labels. His compositions are published by Babel Scores in Paris and Universal Edition in Vienna.

As a conductor, Baldini has been privileged to learn from Kurt Masur, Michael Tilson Thomas, Leonard Slatkin, Peter Eötvös, Martyn Brabbins, Gerardo Edelstein, and Guillermo Scarabino. He holds degrees from the State University of New York at Buffalo (Ph.D., composition), the Pennsylvania

Leoncavallo was a relatively unknown composer when he wrote *Pagliacci*. Born in Naples to a wealthy family, he studied music at the conservatory there and at Bologna University. He lived the bohemian life in Paris for a time where he attempted to compose a trilogy that would be the Italian equivalent of Wagner's Ring Cycle. He was unable to complete the project and eventually returned to Italy. A more productive inspiration for Leoncavallo than Wagner, the success of Mascagni's *Cavalleria Rusticana* (1890) revealed a taste for drama that depicted gritty, true-to-life scenarios.

Pagliacci focuses on a group of traveling actors with messy love lives. Nedda has attracted the attention of three different men: her husband, Canio, her lovers Silvio and Tonio, who pursues her in spite of her disinterest. Canio is jealous and brokenhearted when he realizes that Nedda plans to run away with Silvio. But the show must go on, and he sings "Vesti la giubba" backstage as he prepares to entertain the crowd amidst his despair.

"Champagne Trio" from *Die Fledermaus*

JOHANN STRAUSS JR.

Born in Vienna, Austria, October 25, 1825

Died in Vienna, Austria, June 3, 1899

Johann Strauss Jr. is often confused with his father, Johann Strauss (1804–1849), a successful dance band leader who, alongside Joseph Lanner (1801–1843), was responsible for the development and popularity of the Viennese waltz. His father did not want his son to be a musician and had the younger Strauss train as a banker. However, he devoted himself to music in his teens studying the violin behind his father's back. Strauss Jr. started his own dance band in competition with his father, who continued to oppose his son's chosen career. After his father died in 1849, Strauss Jr. took over his father's orchestra. He began writing waltzes that outshone his father's compositions, including *The Beautiful Blue Danube* (1867) and *Tales from the Vienna Woods* (1868).

In *Die Fledermaus*, Gabriel von Eisenstein decides to go to a masked ball to delay the start of his jail sentence. However, unbeknownst to him, his wife and her maid also attend in disguise, resulting in a delightful romp featuring practical jokes, philandering, mistaken identities, incompetent lawyers, dancing and, of course, champagne. As the ball draws to a close, the revelers join to sing an ode to the bubbly and intoxicating beverage.

— ELIZABETH CAMPBELL was recently awarded a Ph.D. in musicology from University of California, Davis. She graduated from Indiana University in 2017 with master's degrees in musicology and library science after completing a bachelor's degree in music at Luther College in 2014. Her research interests include music in early twentieth-century America and Renaissance vocal polyphony. Her dissertation work was on Lillian Evanti (1890–1967), an African American opera singer who performed in Europe, the United States, and Latin America.

State University (master's in conducting), and the Catholic University of Argentina (bachelor's degree in conducting and composition). In 2012 Baldini made his conducting debut in Salzburg when he was selected as one of three conductors out of 91 submissions worldwide for the Nestlé/Salzburg Festival Young Conductors Award. Baldini's work has received awards in several competitions including the top prize at the Seoul International Competition for Composers (South Korea, 2005), the Tribune of Music (UNESCO, 2005), the Ossia International Competition (Rochester, NY, 2008), the Daegu Chamber Orchestra International Competition (South Korea, 2008), and the Sao Paulo Orchestra International Conducting Competition (Brazil, 2006). His newest album was released on Centaur Records in August 2021, featuring the Munich Radio Orchestra and the UC Davis Symphony Orchestra. Specialized critics have given this album excellent reviews: "Having proved himself an engaging Mozartian with his previous release (a collection of arias and overtures with Elizabeth Watts and the Scottish Chamber Orchestra), Christian Baldini here displays his expertise in modernist and contemporary fare (Gramophone)." Sequenza21 highlighted the album among the "Best of 2021": "Baldini is a true double threat conductor-composer." "A cohesive and valuable program with fine performances of every work, this CD is one of our Best of 2021. Moreover, it puts UC Davis Symphony and Baldini on the map as performers of contemporary concert music to watch closely." Baldini recently returned once again to Buffalo to conduct concerts and recordings with the Slee Sinfonietta in Slee Hall. In 2022 he made his debut conducting the Orquestra Sinfônica de Porto Alegre in Brazil. In 2023 he conducted the National Youth Orchestra of Argentina, then returned to Argentina again to conduct subscription concerts with the National Symphony Orchestra, and also an opera at the prestigious Teatro Colón in Buenos Aires, Argentina.

ABOUT THE ALDER FELLOWS

GEORGIANA ADAMS, SOPRANO (CHICAGO, ILLINOIS)

American soprano Georgiana Adams is an artist committed to passionate and esteemed musical storytelling. A first year Adler fellow, she participated in the 2023 Merola Opera Program, singing Anna in scenes from Kevin Puts' *Silent Night* in the Schwabacher Summer Concert, covering the role of Female Chorus in *The Rape of Lucretia* and performing operatic scenes by Wagner and Mozart with the San Francisco Opera Orchestra at the Merola Grand Finale.

A recent graduate of the Juilliard School, Adams earned her master's degree in music in the spring of 2023 and was awarded the Stephen Novick Grant for Career Advancement. During the 2022–23 Season, she made her Alice Tully Hall debut singing songs by Respighi and made multiple role debuts including Donna Anna in Mozart's *Don Giovanni* with Chautauqua Opera Conservatory, Littler Sister in Missy Mazzoli's *Proving Up* and Ciesca in Puccini's *Gianni Schicchi* and covered the titular role of *Suor Angelica* with Juilliard Opera Theater.

Adams is a proud winner of the Encouragement Award in the Eastern Region Division of the 2023 Metropolitan Opera's Laffont Competition and was the winner of the 2020 Casa Italia Vocal Competition in her hometown of Chicago, Illinois.

CAROLINE CORRALES, SOPRANO (ST. LOUIS, MISSOURI)

Praised for her "robust and luxuriant tone" (*San Francisco Chronicle*), American soprano Caroline Corrales is an operatic star on the rise. A first year Adler Fellow and 2023 participant in the esteemed Merola Opera Program, she performed the role of Female Chorus in *The Rape of Lucretia* and in scenes as Amelia in *Simon Boccanegra* and Ellen Orford in *Peter Grimes*. In December, she appeared as a featured singer in the Holiday Pops Concert Series with The Boston Pops Symphony.

Corrales is a former apprentice singer of The Santa Fe Opera, where she was featured in scenes as Rosalinde in *Die Fledermaus* and Donna Elvira in *Don Giovanni*. As a former young artist of the Boston University Opera Institute, her roles included Ma Zegner in Missy Mazzoli's *Proving Up*, Anne Trulove in *The Rake's Progress* and scenes as the Countess in *Le Nozze di Figaro* and the title role of *Rusalka*.

A three-time District winner and two-time Region Encouragement Award winner of The Metropolitan Opera Laffont Competition, Corrales is also a Career Grant winner of the Pasadena Vocal Competition, a finalist in the McCammon Voice Competition, Second-Prize winner in the Orpheus Vocal

Competition and a Grand Finalist in the Concorso Internacional de Canto Tenor Vinas.

Caroline holds a Master of Music degree from Boston University and a Bachelor of Music degree from Webster University.

JULIAN GRABAREK (ACTON, MASSACHUSETTS)

Pianist Julian Grabarek is a first year Adler Fellow and recent graduate of the Collaborative piano program at the University of Michigan. He was an apprentice vocal coach and pianist in the 2023 Merola Opera Program where he worked on Britten's *The Rape of Lucretia* and Act II from Verdi's *Otello* and appeared in the *Metamorphosis* recital. This fall he was a guest coach and chorus master at the University of Houston for a double bill of Offenbach's *Monsieur Choufleuri* and Ravel's *L'Enfant et les Sortilèges*. This past year he coached Mozart's *Don Giovanni* and Janáček's *The Cunning Little Vixen* at the University of Michigan.

As a recitalist, Grabarek is equally at home with vocalists and instrumentalists. He enjoys performing a wide range of music, from Schubert lieder to Messiaen's *Quartet for the End of Time*. In October 2023, he will perform works by Poulenc, Britten, Butterworth and more in recital with fellow Michigan alum and upcoming Adler Fellow baritone Samuel Kidd in Ann Arbor, Michigan. In previous seasons, Grabarek was an instrumental collaborative pianist at the Aspen Summer Music Festival and performed in a cello recital at the Bellingham Music Festival.

Before his graduate studies, Grabarek achieved a Bachelor of Music in Piano Performance and a Bachelor of Arts in Mathematics from Oberlin College and Conservatory.

JONGWON HAN, BASS-BARITONE (SEOUL, SOUTH KOREA)

Bass-baritone Jongwon Han was recently named as third-prize winner of the 2022 Operalia The World Opera Competition and one of Operawire's Top 10 Rising Stars of 2022. Currently a second-year Adler Fellow with San Francisco Opera, he sang the role of Colline in *Bohème Out of the Box*, the Bonze in *Madama Butterfly* and Watchman in Strauss' *Die Frau ohne Schatten*. Last season also saw his debut as the Bonze at Palm Beach Opera.

In 2022, Han was an Apprentice Artist at Santa Fe Opera, covering the role of Bartolo in *Il Barbiere di Siviglia*. Other recent operatic credits include the title role of *Don Giovanni* and Masetto in the same piece, the title role of *Le Nozze di Figaro* and Baron Douphol in *La Traviata*. Having a deep connection to sacred music, Han has been featured in Handel's *Messiah*, Bach's Cantata BWV 140, Mozart's "Sparrow" Mass, K. 220 and Haydn's *Theresienmesse*.

Han was a Grand Finalist in the 2021 Metropolitan Opera Laffont Competition, and other recent accolades include multiple awards during the Houston Grand Opera Eleanor McCollum Competition, Giulio Gari Competition and Vero Beach Opera Competition.

Han received his bachelor's degree from Seoul National University and his master's degree from Mannes School of Music and studied at the Juilliard School.

Sponsored by The Diana Dollar Knowles Fund for Emerging Artists.

SAMUEL KIDD, BARITONE (ANN ARBOR, MICHIGAN)

Baritone Samuel Kidd is quickly establishing himself as a young singer of note. A first-year Adler Fellow and recent graduate of the Yale School of Music under the tutelage of Gerald Martin Moore, his recent highlights include singing Tarquinius in Britten's *The Rape of Lucretia* as a participant in the 2023 Merola Opera Program, Belcore in Donizetti's *L'Elisir d'Amore*, Tarquinius with Yale Opera and the title role of Tchaikovsky's *Eugene Onegin* at Music Academy of the West. He has participated in several prestigious young artist programs and festivals, including Houston Grand Opera's Young Artist Vocal Academy, Wolf Trap Opera Studio, Music Academy of the West and Merola Opera Program.

While at home on the opera stage, Kidd's first love is art song and recital singing, in particular German lieder. This fall he returns to the New York Festival of Song performing on their season opening "Perennials" concert. His recent performance in Merola Opera Program's *Metamorphosis* recital was praised for its "cohesive blend of caressing phrases and dynamic intensity" by San Francisco Classical Voice. Last season, he appeared with the Cincinnati Song Initiative performing Mahler's *Kindertotenlieder*. In April 2021 he participated in the Caramoor Rising Star program, directed and curated by Steven Blier, and gave two performances of Schubert's *Winterreise*; as well as *Kindertotenlieder* with the University Symphony Orchestra at the University of Michigan.

THOMAS KINCH, TENOR (CARDIFF, WALES)

First-year Adler Fellow Thomas Kinch is a Welsh tenor quickly establishing himself as an exciting young performer. A 2023 Merola Opera Program participant, Kinch performed the title role of *Otello* in the opera's second act for the Schwabacher Summer Concert. He has also recently performed Macduff in Verdi's *Macbeth* with Paisley Opera/Scottish Opera, returning after performing Turiddu in their 2022 adaptation of *Cavalleria Rusticana (A Paisley Kiss)*. Later this year, Kinch will make his American professional debut as Licinio in Spontini's *La Vestale* with Teatro Grattacielo in New York.

Kinch was a 2022 Associate Artist for Welsh National Opera, where he sang the First Armed Man in their new production of *The Magic Flute* and covered Vitek in *The Makropulos Case*. He participated in Dolora Zajick's Institute for Young Dramatic Voices and was a 2021 new generation artist with Iford Arts, performing Canio in their double bill of *Cavalleria Rusticana/Pagliacci*, where he was described as a "remarkable Canio with emotion and strength to knock you out of your seat" (Opera Scene). In this double bill, Kinch jumped in at the last minute as Turiddu alongside Susan Bullock as Santuzza and Paul Carey Jones as Alfio, giving a performance of "raw emotion and power" that "defied his years" (Opera Scene).

In 2022, Kinch returned to Opera Bohemia to sing Pinkerton in *Madame Butterfly* and in 2019 he made his international debut as Turiddu with Sri Lanka Opera. In 2020, Kinch toured the UK with Opera Up Close as Pinkerton, where his vocally powerful performance "stole the first half" (*View from the Cheap Seat*). Other recent engagements have included Turiddu with Edinburgh Grand Opera, Alfredo in *La Traviata* and Nadir in *Les Pêcheurs de Perles* with Opera Bohemia and Cavaradossi in *Tosca* and Turiddu with North Wales Opera.

YANG LIN (SHANGHAI, CHINA)

Pianist/coach Yang Lin is currently a second-year San Francisco Opera Adler Fellow where this past season's assignments included *Bohème Out of the Box* and *Madama Butterfly*. He also joined production of Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs* and Rhiannon Giddens and Michael Abels' *Omar*.

A passionate performer of Wagner, he worked closely with renowned soprano Jane Eaglen, joining her in recitals since 2018, prompting the *Pittsburgh Post-Gazette* to write, "Mr. Lin played with unfailing accuracy and attention to color and detail that went far to compensate for lack of an orchestra in the big scenes." He was awarded a scholarship to train at the prestigious 2023 Bayreuth Festival in Bayreuth, Germany.

An alum of the 2022 Merola Opera Program, Lin served on the music staff of Lyric Opera of Kansas City, where he joined productions of *Amahl and the Night Visitors*, *La Traviata*, *Carmen*, *Tosca* and *The (R)evolution of Steve Jobs*. He has joined other companies across North America and China, including Cincinnati Opera, Indianapolis Opera, Pittsburgh Festival Opera, Canadian Vocal Arts Institute, I Sing Beijing, National Center for the Performing Arts and Shanghai Theater Academy.

Lin's operatic repertoire also includes *Don Giovanni*, *Die Zauberflöte*, *The Bartered Bride*, *La Clemenza di Tito*, *Dinner at Eight*, *Cendrillon*, *Hansel and Gretel*, *Gianni Schicchi*, *La Bohème*, *Otello*, *Lohengrin* and *Die Fledermaus*.

Born into a family steeped in the Western operatic tradition, Lin's parents and grandparents served as principal conductor, mezzo-soprano, violinist and chorus pianist for the Shanghai Opera. Lin received his training from the Merola Opera Program, Aspen Music Festival, University of Cincinnati College-Conservatory of Music, New England Conservatory and Shanghai Conservatory.

JAMES MCCARTHY, BASS-BARITONE (PLEASANTVILLE, NEW YORK)

Bass-baritone James McCarthy has been nationally recognized for his "robust, booming bass voice" by the *Rochester City Newspaper* and as a presence on stage which remains "ever commanding" by San Francisco Classical Voice.

Endlessly curious about exploring the different styles and periods of opera, McCarthy has performed the roles of Seneca and Mercurio in Monteverdi's *L'Incoronazione di Poppea*, Il Commendatore and Masetto in Mozart's *Don Giovanni*, Prince Gremin in Tchaikovsky's *Eugene Onegin*, Thomas Brockwiller in Lehár's *Die Juxheirat* and Frank Maurrant in Kurt Weill's *Street Scene*.

Most recently in San Francisco, McCarthy performed the role of Collatinus in Benjamin Britten's *The Rape of Lucretia* with Merola Opera Program under the baton of Maestro Judith Yan. He has worked with other leading conductors including Gary Thor Wedow, Steven Osgood and Timothy Long.

McCarthy holds a Master of Music degree from Rice University, where he studied with Dr. Robin Rice. Additionally, he holds bachelor's degrees in music and audio/music engineering from the Eastman School of Music and the University of Rochester.

NIKOLA PRINTZ, MEZZO-SOPRANO (OAKLAND, CALIFORNIA)

Known for their "sheer stylistic range ... full-throated vocalism and raw emotional honesty" (*San Francisco Classical Voice*), artistically fluid performer Nikola Printz is currently a first-year San Francisco Opera Adler Fellow. *San Francisco Chronicle* recently named their solo Schwabacher Recital Series debut as one of San Francisco's Best of 2022, writing, "Listeners reveled in the beauty of Printz's singing – their lustrously dark chest tones, their elegant phrasing ... such commitment and tonal splendor."

A first-year Adler Fellow, Printz participated in Merola Opera Program in 2021 and 2022 and made their mainstage debut in Strauss' *Die Frau ohne Schatten*, also performing Musetta in the Company's production of *Bohème Out of the Box*. This season, they return to Opera San José for Rosina in *Il Barbiere di Siviglia* and Festival Opera for their acclaimed portrayal of Carmen.

Recent career highlights include the title roles of *Carmen* and *Dido and Aeneas* with Opera San José, *L'Italiana in Algeri* with Opera Memphis, *The Grand Duchess of Gerolstein* with Pocket Opera, Freschi's *Ermelinda* with Ars Minerva, *Orfeo ed Eurydice* with West Edge Opera and *The Rape of Lucretia* with Green Mountain Opera Festival. They have also appeared as Rosina, Elle in *La Voix Humaine*, The Fox in *Cunning Little Vixen*, Olga in *Eugene Onegin*, Cherubino in *Le Nozze di Figaro* and Aldonza in *Man of La Mancha*.

Printz first established themselves onstage in jazz and cabaret venues and are well-versed in genre bending, crossover styles, creating the role of Velma Louise Cole in Boxcar Theater's immersive *Speakeasy SF* and joined San Francisco Symphony for their annual queer variety show, *Holiday Gaiety*. An accomplished aerialist, Printz has also developed and performed on spinning trapezes in both grand concert halls and smoky cabaret clubs.

Sponsored by James A. Heagy, in memory of Jayne Heagy.

ARIANNA RODRIGUEZ, SOPRANO (FAIRFAX, VIRGINIA)

Poised and playful soprano Arianna Rodriguez has been praised by *San Francisco Chronicle* as "crystalline" for her performance in Merola Opera Program's 2022 Grand Finale concert. Her performance as Musetta with Opera North's *La Bohème* was described by the *Eagle Times* as "a delight ... a brilliant soprano delivering her wit with flair." Currently a second-year San Francisco Opera Adler Fellow, Rodriguez made her mainstage debut in Strauss' *Die Frau ohne Schatten*, performed the role of Musetta in *Bohème Out of the Box* and last season made her role debut as Giannetta in *L'Elisir d'Amore*.

Rodriguez performed excerpts in the title role of Amadeo Vives' *Doña Francisquita* in the Merola Opera Program's Schwabacher Summer Concert after joining her Merola colleagues in *A Celebration of American Song*, curated by pianist Craig Terry. Other recent performances include *Ask Your Mama*, a multimedia work based on poetry by Langston Hughes and originally composed for Jessye Norman and a staged production of Bernstein's *MASS* under the baton of Marin Alsop.

During her master's studies at Peabody Conservatory, Rodriguez appeared as Lauretta in Puccini's *Gianni Schicchi* and as Krysia in Jake Heggie's *Two Remain*, based on the true story of Holocaust survivor Krystyna Żywulska.

Of Guayanese and Puerto Rican heritage, Rodriguez was a District winner and Regional finalist in the Metropolitan Opera Laffont Competition and a finalist in the Giulio Gari

International Vocal Competition and received encouragement awards from the Vero Beach Opera Rising Star Vocal Competition and Gerda Lissner Foundation International Vocal Competition.

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OLIVIA SMITH, SOPRANO (PENTICTON, BRITISH COLUMBIA, CANADA)

Canadian soprano Olivia Smith is currently a second-year San Francisco Opera Adler Fellow, where last season she made her mainstage debut as the Voice of the Falcon in Strauss' *Die Frau ohne Schatten*. Last fall she sang the role of Chrisann Brennan in Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs*. Smith was a participant in the 2022 Merola Opera Program, where she appeared as Margarita Xirgu in scenes of Golijov's *Ainadamar* and as Leila in an excerpt from Bizet's *Les Pêcheurs de Perles* and covered the role of Pamina in *Die Zauberflöte*.

A recent graduate of the Curtis Institute of Music, Smith performed the Governess in Britten's *The Turn of the Screw* with Curtis Opera Theater and Marguerite in excerpts of Gounod's *Faust* with Curtis Symphony Orchestra, under the baton of Maestro Yannick Nézet-Séguin.

Additional roles include Cathleen in Vaughan Williams' *Riders to the Sea*, First Witch in *Dido and Aeneas* and Mrs. Gobineau in Menotti's *The Medium*.

Smith has received recognition from Houston Grand Opera's Eleanor McCollum Competition, where she received both the Ana María Martínez Encouragement Award and the Online Viewers' Choice Award. She was the First-Place winner in Opera Grand Rapids' VanderLaan Prize competition and received an encouragement grant from the George and Nora London Foundation for Singers.

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