



Barbara K. Jackson Rising Stars of Opera

San Francisco Opera Adler Fellows and Guest Singers

UC Davis Symphony Orchestra

Christian Baldini, Music Director and Conductor

FEBRUARY 2, 2025 | 2PM | JACKSON HALL

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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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A Trip Around the World

In the Mondavi Center's backstage hallway, just outside the Williams Green Room, there is a map of the world. It's filled with pins, placed there to recognize and honor the home countries of our visiting artists. Every continent except Antarctica has been tagged. Only a few countries and territories do not have a pin.



It's a treat to watch visiting artists and other guests exploring the map. I love to see their excitement when a new pin is placed, or when they realize others from their home country have graced our stages. The map, which started as a simple idea (almost a joke, really), now tells the story of how the arts are a tie that binds all humanity.

As I look ahead at our season, I'm excited and proud of the global reach of our lineup and the promise of some new pins in the map. From January through May, we will present artists from the United States, Brazil, South Korea, England, Guinea, India, Ireland, Japan, France, Australia, and Ukraine.

Some of our most interesting international visitors will focus on the fascinating intersection between western classical arts traditions and the artist's own culture. Heloísa Fernandes will focus on jazz and its Brazilian heritage. Bereishit Dance Company will present modern dance informed by traditional Korean Culture. And the gravity-defying acrobats of Cirque Kalabanté will explore the rhythms of Guinean daily life (just to name a few).

I encourage you to explore this season's many international offerings, and to consider trying something entirely new to you. You'll be glad you did.



The world awaits,
Jeremy Ganter
Executive Director

ROBERT AND MARGRIT MONDAVI CENTER FOR THE PERFORMING ARTS PRESENTS

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, pianist
Jongwon Han, bass-baritone

Mary Hoskins, soprano
Samuel Kidd, baritone
Thomas Kinch, tenor

Ji Youn Lee, pianist
Olivia Smith, soprano
Samuel White, tenor

Guest Singers

Daniel Cilli, baritone Phil Skinner, bass-baritone

UC Davis Symphony Orchestra

Christian Baldini, music director and conductor

PROGRAM

La bohème

Act I

Rodolfo: Samuel White
Marcello: Samuel Kidd
Mimì: Caroline Corrales
Colline: Jongwon Han
Schaunard: Daniel Cilli
Benoît: Phil Skinner

Giacomo Puccini
(1858-1924)

INTERMISSION

“D’Oreste, d’Ajace” (*Idomeneo*)

Georgiana Adams, soprano

Wolfgang Amadeus Mozart
(1756-91)

“O mio babbino caro” (*Gianni Schicchi*)

Olivia Smith, soprano

Giacomo Puccini
(1858-1924)

“Vôtre toast” (*Carmen*)

Jongwon Han, bass-baritone

Georges Bizet
(1838-75)

“Core n’grato”

Thomas Kinch, tenor

Salvatore Cardillo
(1874-1947)

“Pace, pace mio dio” (*La forza del destino*)

Mary Hoskins, soprano

Giuseppe Verdi
(1813-1901)

“Lippen Schweigen” (*The Merry Widow*)

Olivia Smith, soprano
Samuel Kidd, baritone

Franz Lehár
(1870-1948)

“Tanzen möcht’ ich” (*Die Czárdásfürstin*)

Caroline Corrales, soprano
Samuel White, tenor

Emmerich Kálmán
(1882-1953)

PROGRAM SUBJECT TO CHANGE

Program Notes

La bohème Act I (1896)

GIACOMO PUCCINI

Born in Lucca, December 22, 1858

Died in Brussels, November 29, 1924

Giacomo Puccini composed his four acts of *La bohème* to an Italian libretto by Luigi Illica and Giuseppe Giacosa, based on *Scènes de la vie de bohème* by Henri Murger. The opera was premiered in Turin on February 1, 1896 at the Teatro Regio, conducted by a very young Arturo Toscanini. Unlike many operas written before its time, *La bohème* concerns the lives of ordinary people. The opera opens in the freezing attic apartment of the student artists Marcello, who is painting, and the poet Rodolfo, who is looking out the window at the rooftops of Paris. They don't have any money for firewood, so they burn the play Rodolfo is writing to keep warm. They are joined by their friend Colline, a philosopher, followed by Schaunard, who comes bearing gifts. Schaunard, a musician, has had some luck and was hired to play for a wealthy man's parrot. The friends' joy at the unexpected windfall is interrupted by the landlord Benoît demanding the rent. Through fast-talking trickery, they manage to avoid payment, and instead the bohemians depart for their favorite gathering place, Café Momus. Rodolfo stays behind to finish an article. There is another knock at the door; it is their neighbor, the modest seamstress Mimì, asking Rodolfo to light her candle. She is ill and faints; Rodolfo revives her with wine. She has dropped her key, and Rodolfo, clearly charmed, hides it in a ruse to make her stay longer. Their candles go out, and when he takes her cold hand (*Che gelida manina*, "What a cold little hand") he tells her of his life as a poet, and asks her about her life. Mimì responds in kind, describing how she brings elegance into the world through her embroidery. Rodolfo proclaims that he has found the beauty he seeks from art in Mimì, and they sing a love duet.

By setting everyday dialogue to music, Puccini created a masterpiece that captures the human experience, particularly the warmth of friendship and the magnificence of love. Despite the chill of the apartment, the atmosphere is light. The easy camaraderie between the friends invites an equal lightheartedness in the audience, as the repartee renders their friendship more palpable than their poverty. The music crackles with wit and humor, and the orchestra frequently joins in on the merrymaking with instrumental asides. During the interactions between Mimì and Rodolfo, Puccini reveals the power of love in the lives of common people. Gentle Mimì, in her captivating aria "Sì. Mi chiamano Mimì," proves a humble heart can dream and sing on a grand scale.

"D'Oreste, d'Aiace" *Idomeneo* (1781)

WOLFGANG AMADEUS MOZART

Born in Salzburg, Austria, January 27, 1756

Died in Vienna, Austria, December 5, 1791

Elettra's recitative and aria "D'Oreste, d'Aiace" from Mozart's opera *Idomeneo* showcases fury and madness as Elettra (Electra from the ancient tragedy by Aeschylus) vents her emotions in this dramatic aria. Sister of Iphigenia and Orestes, within the cursed House of Atreus, Elettra is the daughter of Agamemnon (king of Mycenae) and Clytemnestra, who has killed her husband on his return from the Trojan War in revenge for sacrificing their daughter Iphigenia for a fair wind that launched the Greek ships. In Mozart's opera seria, Idomeneo King of Crete has, prior to his victorious return, sent the Trojan captive princess Ilia to Crete where she is rescued from a storm by Idomeneo's young son, Idamante. The two fall in love. But Elettra also loves Idamante. Ultimately, Idomeneo agrees to give up the throne to appease the god Neptune, blessing the union of his son with the Trojan princess.

"O mio babbino caro" from *Gianni Schicchi* (1918)

PUCCINI

Puccini's late opera *Gianni Schicchi* is the third of *Il trittico* (The Triptych), which premiered at the Metropolitan Opera in 1918. It is a comic opera and the libretto draws from Dante's *Divine Comedy*: Gianni Schicchi is a forger who is enlisted by the Donati family to forge a will. His daughter is in love with their nephew Rinuccio. In "O mio babbino caro," Lauretta begs her father to go with her to buy a ring so she can marry Rinuccio, even though she has no dowry. A highly recognizable tune in Italian opera, it has become an archetype of late Romanticism, a full blossoming of Puccini's skill displayed in this aria's lush and heady exhilaration.

"Vôtre toast, je peux vous le rendre" from *Carmen* (1875)

GEORGES BIZET

Born in Paris, October 25, 1838

Died in Bougival, June 3, 1875

The aria "Vôtre toast, je peux vous le rendre" from *Carmen* is also known as the Toreador Song, or the Toreador March. Bizet based *Carmen* on the novella by contemporary French author Prosper Mérimée, and set it to a libretto by Henri Meilhac and Ludovic Halévy. The opera is set in and around Seville, Spain, circa 1820. It caused a scandal when it was first produced in 1875 because of its realism in portraying the world of gypsies and smugglers, use of local color, and directness of emotion. The philosopher Friedrich Nietzsche called it a type

of “Mediterranean” music that was the antidote to Wagner’s Teutonic sound. But Bizet died young, three months after its premiere when it was deemed a failure.

“Core n’grato” (1911)

SALVATORE CARDILLO

Born in Naples, February 20, 1874

Died in New York, February 5, 1947

“Core n’grato” (Ungrateful heart) is a Neapolitan song composed by Salvatore Cardillo with lyrics by Riccardo Cordiferro (real name Alessandro Sisca) and was published in New York in 1911. Cardillo was an Italian-American composer. Born in Naples, he studied piano and composition in Italy before emigrating in 1903 to the United States. “Core n’grato” was first recorded by Enrico Caruso in November 1911. “Catarina, Catarina, why do you say such bitter words; Why do you speak and torment my heart, Catarina?”

“Pace, pace mio dio” from *La forza del destino* (1869)

GIUSEPPE VERDI

Born in Roncole, near Busseto, Italy, October 1813

Died in Milan, Italy, January 27, 1901

“Pace, pace mio dio” (Peace, peace, my heart) is a tour de force of soprano arias. Verdi’s *La forza del destino* is an adaptation of the Spanish play *Don Álvaro o la fuerza del sino*, which was first performed in Madrid in 1835. In Verdi’s act IV Leonora sings from the cave she’s been living in, praying for the peace that eludes her; she still loves Alvaro who calls her from her hiding place. Having mortally wounded her brother, Carlo, Alvaro has the blood of her family on his hands. Leonora goes to her brother, who deals her a mortal blow, and as the lovers say farewell she forgives Alvaro and promises that she will await him in heaven. In this tragedy, the dark motif of fate pervades the opera mixed with the idea of redemption.

“Lippen Schweigen” from *The Merry Widow* (1905)

FRANZ LEHÁR

Born in Komárom, Hungary, April 30, 1870

Died in Bad Ischl, October 24, 1948

The Merry Widow by Franz Lehár is a quintessential Viennese operetta and its success made Lehár a star opera composer heir to Johann Strauss II. Through its elegance, colorful orchestration, and waltz music, the work became an instant and enormous success. The three-act operetta, staged in Vienna in 1905 and four years later in Paris, is all about a rich widow seeking true love. In “Lippen Schweigen,” the final waltz duet, the lovers Hanna and Danilo express their

love for one another, following a plot of subterfuge and misunderstandings. Ultimately, however, widows did not retain their wealth when they remarried, but by law it passed on to their new husband.

“Tanzen möcht’ ich” from *Die Czárdásfürstin* (1915)

EMMERICH KÁLMÁN

Born in Siófok, Hungary, October 24, 1882

Died in Paris, October 30, 1953

“Tanzen möcht’ ich,” from *Die Czárdásfürstin* (The Gypsy Princess), is a duet sung between Edwin and Sylva: He sings, “I would like to dance, I would like to shout for joy . . .” as she sings, “Let me take hold of you, let me hold you . . .” Kálmán’s operetta was composed and first performed in 1915 in Vienna at the Johann Strauss Theater and has been adapted into several films. It takes place shortly before the outbreak of the First World War. Sylva Varescu is a successful cabaret performer from Budapest and about to embark on a tour of America. Edwin, unaware that his parents have arranged a marriage for him in Vienna, orders a notary to prepare a promissory note of his expected marriage to Sylva within ten weeks. Sylva leaves on her American tour and Edwin leaves for military duty.

About the Artists

Carrie-Ann Matheson

Carrie-Ann Matheson has a multifaceted international career as pianist, conductor, and educator, and since January 2021 she is the Artistic Director of the San Francisco Opera Center and the Merola Opera Program. A native of Canada, she began her career at the Metropolitan Opera, where she was a tenured member of the music staff, serving as assistant conductor, prompter, pianist and vocal coach. The expansion of her European performing career began in 2014 when she was invited by Maestro Fabio Luisi to join the coaching and conducting staff at Opernhaus Zürich. Especially in demand as a recital pianist, she has performed with many of the world’s most celebrated opera singers, including Rolando Villazón, Benjamin Bernheim, Jonas Kaufmann, Piotr Beczala, Diana Damrau, Thomas Hampson, and Joyce DiDonato.

Ms. Matheson made her conducting debut at Opernhaus Zürich, where she has since conducted works such as *La finta giardiniera*, *Don Pasquale*, and *Iphigénie en Tauride*. As assistant conductor, she has worked with luminaries including James Levine, Fabio Luisi, Yannick Nezet-Seguin, and Gianandrea Noseda, and has been engaged in that capacity by such renowned festivals as the Salzburger Festspiele and the Seiji Ozawa Matsumoto Festival.

Passionate about nurturing the next generation of opera

singers and pianists, Ms. Matheson has worked with the world's leading young artist programs, including the International Opera Studio (Opernhaus Zürich), Atkins Young Artist Program (The Mariinsky Theatre), Lindemann Young Artist Development Program (The Metropolitan Opera), Ryan Opera Center (Lyric Opera of Chicago), Music Academy of the West, Aspen Music Festival and the International Vocal Arts Institute. She holds degrees from the University of Prince Edward Island (B.Mus.Ed), the Cleveland Institute of Music (M.Mus in Collaborative Piano), the Manhattan School of Music (Professional Studies Diploma in Vocal Accompanying) and is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program.

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 *Amériques*, 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 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 2022 he made his debut conducting the Orquestra Sinfônica de Porto Alegre in Brazil, and he was immediately invited to return. 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, receiving rave reviews by the specialized critics. In 2024 he made his debut conducting the Orquesta Sinfónica Nacional de Chile, and the Orquesta Sinfónica de San Juan, for Mozarteum. He also returned to conduct in Brazil, and to the Teatro Colón to conduct a new production of Offenbach's *Orpheus in the Underworld*, which was also recognized by the press as one of the best performances of the season in Buenos Aires.

About the Singers



Georgiana Adams, soprano

(Chicago, Illinois)

Second-year Adler Fellow soprano Georgiana Adams is an artist committed to passionate and esteemed musical storytelling. Last year's San Francisco Opera assignments included Musetta in

Bohème Out of the Box, which traveled throughout the Bay Area, and covering the Bride and Lilly (Student 2) in Kaija Saariaho's *Innocence* and Aunt Lydia in Poul Ruders and Paul Bentley's *The Handmaid's Tale* on the mainstage. She also debuted as a featured vocal soloist with San Francisco Ballet in the world premiere of *Mere Mortals* and joined the Modesto Symphony for Beethoven's Ninth Symphony.

A 2023 participant in the Merola Opera Program, Adams performed Anna in scenes from Kevin Puts' *Silent Night* in the Schwabacher Summer Concert, covered the role of Female Chorus in *The Rape of Lucretia* and performed operatic scenes by Wagner ("Dich teure Halle" from *Tannhäuser*) and Mozart ("Sola, sola in buio loco" from *Don Giovanni*) at the Merola Grand Finale concert.

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 her role debut as Donna Anna in *Don Giovanni* with Chautauqua Opera Conservatory. With the Juilliard Opera Theater, Adams performed the roles of Littler Sister in Missy Mazzoli's *Proving Up* and Ciesca in *Gianni Schicchi* and covered the titular role in *Suor Angelica*. Other roles include Countess Almaviva in *Le Nozze di Figaro*, Lady Billows in Britten's *Albert Herring*, and the Dew Fairy in *Hänsel und Gretel*.

Last spring, Adams was the proud semi-finalist of The Metropolitan Opera Laffont Competition. She was [the](#) 2nd place winner in the 2024 Palm Springs Opera Guild Vocal Competition, a selected finalist in the 2023 Opera Index Vocal Competition, and the winner of the 2020 Casa Italia Vocal Competition.

Daniel Cilli, baritone

Daniel Cilli, baritone, recently performed in *Proving Up* at Pasadena Opera as Pa Zegner, in the premiere of *Howard's End America* with Earplay Ensemble, the title role of *Sweeney Todd* at Enlightened Theatrics, in the premiere of *Sharaku Unframed* at Left Coast Chamber Ensemble, Captain Ladoux in Matt Marks's *Mata Hari* and *Snapshot* programs at West Edge Opera, and Cervantes/Quixote in *Man of La Mancha* at Cinnabar Theater. In 2016 at the San Francisco Opera, Cilli debuted as Dancaïro

in *Carmen*. He has performed with Opera Parallèle, Livermore Valley, West Bay, Festival Opera, Left Coast Chamber Ensemble, Utah Opera, Des Moines Metro Opera, and with the wrestlers from Oakland's Hoodslam. In 2014 Cilli performed Inspector Javert in Utah Festival's production of *Les Misérables*. Some of his other operatic appearances include the title role in *Don Giovanni* at West Bay Opera, Harlekin in *Ariadne auf Naxos* with West Edge Opera and Festival Opera and Papageno in a semi-staged production of *Die Zauberflöte* with the Baltimore Symphony under Marin Alsop.

While a principal baritone from 2006 to 2010 at Opera San José, Cilli performed roles including: Onegin in *Eugene Onegin*, Mercutio in *Roméo et Juliette*, Dandini in *La Cenerentola*, Count Almaviva in *Le nozze di Figaro*, Guglielmo in *Così fan tutte*, Papageno in *Die Zauberflöte*, Escamillo in *Carmen*, Figaro in *Il barbiere di Siviglia*, Albert in *Werther*, Belcore in *L'elisir d'amore*, Marullo in *Rigoletto* and others. As a studio artist at the Houston Grand Opera, Cilli was involved in four productions including two world premieres: performing in Mark Adamo's *Lysistrata* and covering the role of Chucho in Daniel Catan's *Salsipuedes*. He has also appeared as a young artist with Utah Opera, Central City Opera, and Des Moines Metro Opera. Some of his concert appearances have been with the Utah Symphony, Louisiana Philharmonic, University of Missouri Orchestra and Chorus, San Juan Symphony, Aspen Music Festival, and Tanglewood Music Festival. He holds vocal performance degrees from the New England Conservatory of Music and Stetson University and has also studied lieder at the Franz Schubert Institute of Baden bei Wien, Austria.



Caroline Corrales, soprano

(St. Louis, Missouri)

Praised for her "robust and luxuriant tone" (*San Francisco Chronicle*), second-year Adler Fellow soprano Caroline Corrales is an operatic star on the rise. Last year with San Francisco Opera, she performed the

role of Moira in Poul Ruders and Paul Bentley's *The Handmaid's Tale* and Mimì in *Bohème Out of the Box* and covered the First Lady in *The Magic Flute*. Upcoming engagements include Mimì in *La Bohème* with Opera Naples.

A 2023 participant in the Merola Opera Program, she performed the role of Female Chorus in *The Rape of Lucretia* and in scenes from *Simon Boccanegra* (Amelia) and *Peter Grimes* (Ellen Orford). In December, she was a featured singer in the Holiday Pops Concert Series with The Boston Pops.

Corrales is a former apprentice singer of The Santa Fe Opera, where she was featured in scenes from *Die Fledermaus* (Rosalinde) and *Don Giovanni* (Donna Elvira). 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 from *Le Nozze di Figaro* (Countess) and *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 Concurso Internacional de Canto Tenor Vinas. Corrales holds a Master of Music degree from Boston University and a Bachelor of Music degree from Webster University.

Julian Grabarek, pianist

(Acton, Massachusetts)

Pianist Julian Grabarek is a recent graduate of the Collaborative Piano program at the University of Michigan. A second-year Adler Fellow, last year's San Francisco Opera assignments included joining the music staff for *The Magic Flute*, *Carmen*, and *Bohème Out of the Box*.

In 2023 he was an apprentice vocal coach and pianist in the Merola Opera Program where he worked on Britten's *The Rape of Lucretia* and Act II from *Otello* and appeared in the recital titled *Metamorphosis*. In the fall of 2023, 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*. Previously, he coached *Don Giovanni* and *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 performed works by Poulenc, Britten, Butterworth, and more in recital with fellow Michigan alum and Adler Fellow baritone Samuel Kidd in Ann Arbor. In previous seasons, Grabarek was a 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)

Third-year Adler Fellow Jongwon Han was the Third Prize winner at the 2022 Operalia, The World Opera Competition. The Korean bass-baritone recently debuted with Atlanta Opera as Schaunard in *La*

Bohème and sang the same role in *Bohème Out of the Box* with San Francisco Opera, where he also sang Tom in *Un Ballo in Maschera* and the Speaker in *Die Zauberflöte*, and covered the role of Escamillo in *Carmen*.

Upcoming engagements include Colline in *La Bohème* and The Speaker with Opera Naples. Recent career highlights include Han's San Francisco Opera debut as Il Bonzo in *Madama Butterfly*, a Voice of the Watchmen in Strauss' *Die Frau ohne*

Schatten and Colline in *Bohème Out of the Box*, as well as debuts with Dayton Opera in Handel's *Messiah* and Palm Beach Opera as Il Bonzo.

In the summer of 2022, Han joined Santa Fe Opera as an Apprentice Artist, covering the role of Bartolo in *Il Barbiere di Siviglia* and made his professional debut at the Vernazza Opera Festival (Cinque Terre, Italy). His operatic roles include the title roles of *Don Giovanni* and *Le Nozze di Figaro* and Masetto in *Don Giovanni*. He has been featured in Bach's Cantata BWV 140, Mozart's *Sparrow Mass*, and Haydn's *Theresienmesse*.

Han was a Grand Finalist in the 2021 Metropolitan Opera Laffont Competition, first prize winner of the Vero Beach Opera Rising Stars, and third place and Audience Choice award winner in the Houston Grand Opera Eleanor McCollum Competition. In 2021, he was the recipient of the Stephen De Maio Memorial Award from the Gerda Lissner Foundation and an encouragement award winner in the Gerda Lissner Lieder Competition.

Han received his Bachelor of Music degree from Seoul National University and his master's degree at the Mannes School of Music, and he studied at The Juilliard School in the Artist Diploma in Opera Studies program.



Mary Hoskins, soprano

(Saratoga Springs, Utah)

First-year Adler Fellow soprano Mary Hoskins has been hailed as a "standout" with a voice that is "clear and utterly effortless" (The Opera Tattler). A participant of the 2024 Merola Opera Program, her

assignments included the title role in the final scene of *Ariadne auf Naxos* in the Schwabacher Summer Concert, as well as an excerpt from *Fidelio* and Strauss' showstopping aria "Zweite Brautnacht" from *Die Ägyptische Helena* for the Merola Grand Finale concert.

Hoskins won first place at the 2024 Palm Springs Opera Guild Vocal Competition and in 2022 and 2023 performed as a studio artist with Wolf Trap Opera for two summers, covering the title role of Pauline Viardot's *Cendrillon* and performing in the Festival's 2020 recorded scenes concert as Fiordiligi in *Così fan tutte*, Mimì in *La Bohème*, Mary in Gregory Spears' *Fellow Travelers*, and the First Lady in *Die Zauberflöte*. Other notable roles include the title roles of Puccini's *Suor Angelica* and Handel's *Theodora*.

She is a two-year alumna of Dolora Zajick's Institute for Young Dramatic Voices, where she was featured in the Final Concert, performing arias from *Don Giovanni* and *Pagliacci*. She has performed the roles of the Countess in *Le Nozze di Figaro* and Nella in *Gianni Schicchi* with Utah Vocal Arts Academy.

A graduate of Brigham Young University, where she received both her bachelor's and master's degrees, Hoskins initially learned to love singing from her family's car trip belting

sessions. She discovered opera just after high school and has loved it ever since.



Samuel Kidd, baritone

(Ann Arbor, Michigan)

Baritone Samuel Kidd is quickly establishing himself as a young singer of note. A second-year Adler Fellow, last year with San Francisco Opera he sang Moralès in *Carmen*, Christiano in *Un Ballo in Maschera*,

a Steersman in *Tristan und Isolde*, and Marcello in *Bohème Out of the Box*, and covered Papageno in *The Magic Flute* and Ormonte in *Partenope*. Upcoming engagements include Papageno and Schaunard in *La Bohème* with Opera Naples.

A 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 Merola Opera Program in 2023; Belcore in *L'Elisir d'Amore* and Tarquinius with Yale Opera; and the title role of *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. In fall of 2023, he returned 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 "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*. He also performed *Kindertotenlieder* with the University Symphony Orchestra at the University of Michigan.



Thomas Kinch, tenor

(Cardiff, Wales)

Second-year Adler Fellow Thomas Kinch is a Welsh tenor quickly establishing himself as an exciting young performer. His assignments with San Francisco Opera have included Don José in *Carmen*, Melot

in *Tristan und Isolde*, First Armored Man in *The Magic Flute*, Amelia's Servant in *Un Ballo in Maschera*, as well as the cover of Luke in Poul Ruders and Paul Bentley's *The Handmaid's Tale*.

A Merola Opera Program participant in 2023, Kinch sang the title role of *Otello* in the opera's second act for the

Schwabacher Summer Concert. He recently performed Macduff in Verdi's *Macbeth* with Paisley Opera/Scottish Opera, returning after performing Turiddu in a 2022 adaptation of *Cavalleria Rusticana (A Paisley Kiss)* and made 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 was the First Armored Man in a 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 the 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.

Ji Youn Lee, pianist

(Seoul, South Korea)

First-year Adler Fellow Ji Youn Lee is an accomplished pianist who recently completed her Master of Music degree in Collaborative Piano at The Juilliard School. She earned a Bachelor of Music in Piano Performance from the New England Conservatory (NEC), graduating with honors in 2020. While at NEC, she was awarded first place in the Concerto Competition and performed with the New England Conservatory Symphony at Jordan Hall.

Lee has collaborated with renowned orchestras, including the Brockton Symphony, the Broad Street Orchestra, and the Hawaii Symphony. Other notable achievements include prizes from the Duo Competition at the Music Academy of the West, the Ke'alohe International Piano Competition, and the Jacob Flier International Piano Competition.

A participant of the Merola Opera Program in 2024, Lee played and coached the third act of *La Bohème* for the Schwabacher Summer Concert and helped musically prepare *Don Giovanni*. Her rich experiences with Merola deepened her understanding of vocal collaboration and enhanced her appreciation of the opera art form. Through her musical endeavors and performances, she continually aspires to connect with new audiences.

Philip Skinner, bass-baritone

Bass-baritone Philip Skinner has proven himself a highly versatile artist both dramatically and vocally. He has had great success singing roles ranging from the standard bass repertoire such as King Philip (*Don Carlo*) to the Dutchman (*Der fliegende Holländer*) and Scarpia (*Tosca*) in the helden and dramatic baritone repertoire. Skinner has a long association with San Francisco Opera, with over 380 performances in 55 productions there including the Water Gnome (*Rusalka*), Mephistopheles (*Faust*), Escamillo, Ferrando (*Il trovatore*), Colline and Lorenzo (*I Capuleti e i Montecchi*). Other roles include King Philip with Portland Opera, Colline and Ferrando with Dallas Opera, Timur (*Turandot*), Banquo (*Macbeth*) and Ferrando with Atlanta Opera, and he has appeared with the Lyric Opera of Chicago and Los Angeles Opera. His international credits include Monterone (*Rigoletto*) with the Israel Philharmonic Orchestra, the Four Villains (*Les Contes d'Hoffmann*) with the Victoria State Opera in Melbourne, the Speaker with Vancouver Opera, and First Soldier (*Salome*) with Theatre de la Monnaie in Brussels. He also successfully performed with the Houston Grand Opera as Figaro (*Marriage of Figaro*) and the Four Villains, and appeared with the opera companies of Louisville, Toronto, Vancouver, Edmonton, and Massy, France.

Equally prolific in the concert hall, Philip Skinner has performed the Verdi Requiem at Carnegie Hall with the Masterworks Chorale and in Europe with the Budapest Symphony Orchestra. He sang Beethoven's Symphony No. 9 at the Hollywood Bowl and with the San Francisco Symphony Orchestra. He also sang the Beethoven *Missa solemnis* with Kent Nagano and the Berkeley Symphony, the *Lord Nelson Mass* at the Spoleto Festival in Italy, and Handel's *Messiah*, Mozart's Requiem, Haydn's *Creation* and other concert pieces with the Dusseldorf Symphoniker, Minnesota Orchestra, among others. He was a Schwabacher Debut Recitalist and former Adler Fellow with San Francisco Opera. A graduate of Northwestern University, he received his Master's degree and the prestigious Performance Certificate from Indiana University.



Olivia Smith, soprano

(Penticton, British Columbia, Canada)

Canadian soprano Olivia Smith is currently a third-year Adler Fellow with San Francisco Opera, where last year her assignments included the roles of the First Lady in *The*

Magic Flute and Micaëla in *Carmen Encounter* and covering Pamina in *The Magic Flute* and Micaëla in *Carmen*. She made her San Francisco Opera debut as the Voice of the Falcon in Strauss' *Die Frau ohne Schatten* and later performed the role of Chrisann Brennan in Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs* and covered the role of Adina in *L'Elisir d'Amore*. Highlights of this season include a house

and role debut as Donna Anna in *Don Giovanni* with Opera Philadelphia and Pamina with Opera Naples.

Smith was a participant in the Merola Opera Program in 2022, 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, with 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.



Samuel White, tenor

(Columbia, South Carolina)

First-year, Adler Fellow, Samuel White has been praised by *Opera News* for his "gleaming heroic tenor." His 2024 season included an important house and role debut as Canio in *Pagliacci* at Wexford Festival Opera in Wexford, Ireland.

Additional career credits include Matthew Gurney in Tobias Picker's *Emmeline* at Manhattan School of Music and Aeneas in *Dido and Aeneas* at The Ohio State University, Luigi in *Il Tabarro* with Lyric Opera Studio Weimar and Eisenstein in *Die Fledermaus* with SAS Concert Opera. He has also covered the roles of Arindal in Wagner's *Die Feen* with the Glimmerglass Festival, Pinkerton in *Madama Butterfly* with Tulsa Opera, and Loris Ipanov in *Fedora* with Teatro Grattacielo in New York.

A participant in the 2024 Merola Opera Program, White performed Bacchus in the final scene of Strauss' *Ariadne auf Naxos* at the Schwabacher Summer Concert and the title role in an excerpt from *Werther* for the Merola Grand Finale concert at the War Memorial Opera House. In the summer of 2023, he covered The Prince in *Rusalka* at Santa Fe Opera, where he also performed scenes from *Die Meistersinger von Nürnberg* and *Boris Godunov*.

Originally from Columbia, South Carolina, White completed his studies at Florida State University, Ohio State University and Manhattan School of Music. In addition to his training with the Merola Opera Program, he has joined Aspen Music Festival, Lyric Opera Studio Weimar and the Glimmerglass Festival.

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Note: We apologize if we listed your name incorrectly. Please contact us at 530.752.0563, to inform us of corrections.

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