



SCHWABACHER RECITAL SERIES PRESENTS
BARITONE SIDNEY OUTLAW AND PIANIST WARREN JONES

JULY 28 AT SAN FRANCISCO CONSERVATORY OF MUSIC



(From left to right: Sidney Outlaw, Warren Jones)

Tickets available at sfopera.com/srs and (415) 864-3330

SAN FRANCISCO, CA (June 30, 2022) —The Schwabacher Recital Series presents baritone Sidney Outlaw (Merola, 2010) and pianist Warren Jones in the final concert of the 2022 series on Thursday, July 28 in the Caroline H. Hume Concert Hall at the San Francisco Conservatory of Music. Now in its 38th year, the Schwabacher Recital Series, co-organized by San Francisco Opera Center and Merola Opera Program, presents emerging artists from around the globe in the intimacy of a recital setting.

The July 28 program will focus on the two artists' recent recorded collaboration, *Lament*, which pays homage to 20th-century American song including works by Ricky Ian Gordon, Robert Owens, Dorothy Rudd Moore, Harry T. Burleigh and the texts of Langston Hughes, Claude McKay, Frederick Douglass and Adela Cory. The concert will conclude with a selection of spirituals.

Baritone Sidney Outlaw has performed in *Billy Budd* with San Francisco Opera and John Adams' *The Death of Klinghoffer* at the Metropolitan Opera. He has also portrayed Salieri in Rimsky-Korsakov's *Mozart and Salieri*, Jake in *Porgy and Bess*, Figaro in *Il Barbiere di Siviglia* and Marcello in *La Bohème*. He is currently on faculty at Ithaca College's James J. Whalen School of Music.

In addition to his remarkable catalog as a recording artist, Warren Jones is a celebrated recital partner to opera stars, from Stephanie Blythe and Kathleen Battle to Samuel Ramey and Thomas Hampson. As a dedicated educator, he has served on the faculty of the Manhattan School of Music and as a guest artist in residence at the New England Conservatory and University of North Carolina School of the Arts.

Professor Outlaw shares this personal statement:

I have always been inspired by Nina Simone's quote that "it is the artist's duty to reflect the times. That is true of painters, sculptors, poets, and musicians. It's obviously our choice but I choose to reflect the times and the situations in which I find myself and at this crucial time in our lives when everything is so desperate, when every day is a matter of survival, I think you can't help but be involved. ... That to me is the definition of an artist!"

This program is pretty unique and special to me as it originated from a lecture that I gave on exploring the legacy of Black composers in opera and art song during the pandemic! The title of the project *Lament* was absolutely inspired by Langston Hughes' poem "Lament for Dark Peoples" which expresses pain for the injustices upon people of color.

More information about the *Lament* project: lexiconclassics.com/lament.

TICKETS AND INFORMATION

Tickets for general seating are \$30 and can be purchased at the San Francisco Opera Box Office (301 Van Ness Avenue) in person, by phone at (415) 864-3330 and online at sfopera.com/srs. Student rush tickets, subject to availability, are available for \$15 beginning 30 minutes prior to each recital. (Limit of two tickets per person; valid ID required.) Artists, programs, schedules and ticket prices are subject to change.

San Francisco Opera requires all patrons aged 12 and older to show proof of vaccination and a booster shot, if eligible per the [CDC guidelines](#) (eligibility is defined strictly by the number of calendar days past completion of an initial vaccination series; doctor recommendation, recent COVID illness, adverse vaccine reaction, medical condition, etc., do not determine eligibility), received at least 7 days before the performance, along with a photo ID for admission. Proof of vaccination is required for children aged 5 to 11 (defined as two weeks after their final shot). Unvaccinated attendees ages 5 years and up are not permitted. If you are attending with any children under the age of 5, please call the Box Office at (415) 864-3330. All patrons must wear well-fitted masks that cover their nose, mouth and chin. A non-vented N95 mask is strongly recommended for maximum protection. For complete information about the Company's health and safety protocols, visit sfopera.com/safetyfirst.

To ensure flexibility for patrons in this transitional season, exchanges will be accepted without incurring a fee up to two hours before performances. Refunds will be available if patrons must miss a performance due to COVID. Refund requests must be made at least two hours before the performance. View sfopera.com/ticketpolicy for more information.

The Schwabacher Recital Series is endowed in perpetuity by the generosity of celebrated Bay Area singer, scholar and teacher James Schwabacher and sponsored by the Merola Opera Program.

Yamaha is the official piano of San Francisco Opera. Pianos are generously provided by Piedmont Piano Company.

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2022 SCHWABACHER RECITAL SERIES

Presented by San Francisco Opera Center and Merola Opera Program

Thursday, July 28, at 7:30 p.m.

San Francisco Conservatory of Music, Caroline H. Hume Concert Hall
50 Oak Street, San Francisco, CA 94102

Sidney Outlaw, baritone
Warren Jones, pianist

PROGRAM:

- Ricky Ian Gordon
 - Winter moon
 - Genius Child
 - Kid in the Park
 - To be somebody
 - Troubled Woman

- Strange Hurt
- Prayer
- Borderline
- My people
- Joy
- Robert Owens—3 Songs for Baritone, Op. 41
 - The Lynching
 - If we must die
 - To the white fiends
- Dorothy Rudd Moore
 - Fourth of July speech from Act II, Scene 3 of *Frederick Douglass*
- Harry T. Burleigh—Selections from *Five Songs of Laurence Hope*
 - Jungle Flower
 - Among the Fuchsias
 - Till I Wake
 - Worth While
- Selection of spirituals

ABOUT SAN FRANCISCO OPERA CENTER AND MEROLA OPERA PROGRAM

San Francisco Opera Center was created in 1982 by then-General Director Terence A. McEwen to oversee the operation and administration of the education and training programs initiated by Kurt Herbert Adler in 1954.

Providing a coordinated sequence of performance and study opportunities for young artists, San Francisco Opera Center represents a new era in which young artists of major operatic potential can develop through intensive training and performance, under the aegis of a major international opera company.

Opera Center has trained and introduced many young stars from around the world to the international opera stage through its resident artist programs. Its leaders are Artistic Director Carrie-Ann Matheson and General Director Markus Beam, with support from San Francisco Opera General Director Matthew Shilvock.

Initially founded as the San Francisco Opera/Affiliate Artists program in 1975, the Adler Fellowship Program is one of the nation's most prestigious performance-oriented residencies for advanced young singers and pianists.

Each year, Adler Fellows are sponsored by individual donors and institutional funders to help cover the cost of their fellowship, and sponsors affiliated with the Adler Program have the opportunity to attend private studio classes with the Fellows and develop nurturing relationships with them.

Alumni from the Adler Fellowship Program include sopranos Leah Crocetto, Heidi Melton, Melody Moore, Patricia Racette, Nadine Sierra, Ruth Ann Swenson, Elza van den Heever and Deborah Voigt; mezzo-sopranos Zheng Cao, Kendall Gladen, Daniela Mack and Dolora Zajick; countertenors Aryeh Nussbaum Cohen and Gerald Thompson; tenors Brian Jagde, Sean Panikkar and Alek Shrader; baritones Eugene Brancoveanu, Alfredo Daza, Mark Delavan and Lucas Meachem; bass-baritones John Relyea, Philip Skinner and Daniel Sumegi; and basses Magnús Baldvinsson and Kenneth Kellogg.

Widely regarded as the foremost opera training program for aspiring singers, pianist/coaches and stage directors, the Merola Opera Program has served as a proving ground for hundreds of artists. Many Merola alumni are now among the most recognized names in the opera world.

Every summer the program offers young operatic artists the rare opportunity of studying, coaching and participating in master classes with established professionals for twelve weeks. Participants also perform in complete opera productions with orchestra and two summer concerts.

Offered free of charge for all participants, the Merola Opera Program is unique in the industry in many ways. Merola is the only young artist program to provide financial support to developing artists for five years following participation.

The Merola Opera Program is a financially independent organization with a separate 501(c)3 which operates in close collaboration with the San Francisco Opera Center and San Francisco Opera. In addition, only Merola graduates are considered for participation in the San Francisco Opera's Adler Fellowship program.

Since 2015, Merola Opera Program has been the sole sponsor of three of the four annual Schwabacher Recitals.

For more information on the San Francisco Opera Center, Adler Fellowship and Merola Opera Program, visit sfopera.com and merola.org.

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For further press information, including artist headshots, please visit sfopera.com/press or contact:

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