



COMPLETE PROGRAMS FOR SCHWABACHER RECITAL SERIES CONCERTS
ON APRIL 6 and 27 ANNOUNCED

Cast Update: Soprano Elisa Sunshine Joins April 27 Recital

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

SAN FRANCISCO, CA (March 17, 2022; **updated April 20, 2022**) — The new season of the Schwabacher Recital Series, presented by San Francisco Opera Center and Merola Opera Program, continues on Wednesday, April 6 and Wednesday, April 27 at San Francisco's Dianne and Tad Taube Atrium Theater. Featuring recent and current San Francisco Opera Adler Fellows and Merola Opera Program alumni, the programs showcase emerging young artists from around the globe in the intimacy of a recital setting.

Originally scheduled to participate in the series on April 27, soprano Esther Tonea has been selected as a semi-finalist in the Metropolitan Opera Laffont Competition and will therefore be unable to perform in this recital. Third-year Adler Fellow and 2019 Merola participant, soprano Elisa Sunshine will join the April 27 program.

APRIL 6, TAUBE ATRIUM THEATER
ASHLEY DIXON AND KSENIIA POLSTIANKINA BARRAD



(From left to right: Ashley Dixon, Kseniia Polstiankina Barrad)

The next recital in the series, on April 6, features American mezzo-soprano Ashley Dixon, a 2018–19 Adler Fellow and 2015/2017 Merola Opera Program participant. Dixon made her San

Francisco 2018 debut in Jake Heggie's *It's A Wonderful Life* and has appeared in the Company's productions of *Carmen*, *Rusalka*, *Manon Lescaut* and *Hansel and Gretel*.

Her performance at the 2019 *The Future Is Now* concert earned rave reviews, with the *San Francisco Chronicle* observing: "She's got a robust instrument full of beguiling vocal colors ... as well as the formidable technical command to unleash streams of glittering coloratura with precision and panache."

Dixon made her Los Angeles Opera debut in 2020 as Sara in *Roberto Devereux* and recently portrayed Carmen in Hawaii Opera Theatre's production of *The Tragedy of Carmen*. Her future engagements include Annino in *La Clemenza di Tito* at the Ravinia Festival and Adalgisa in *Norma* with Festival Opera.

Joining Dixon on stage is Ukrainian pianist and collaborator Kseniia Polstiankina Barrad, who recently finished her third year as an Adler Fellow. She was a 2018 participant of the Merola Opera Program. As an Adler Fellow, Barrad was part of the music staff for *Carmen*, *Manon Lescaut*, *Fidelio* and *Così fan tutte*. This season she joins the music staff of both San Francisco Opera and the Metropolitan Opera.

Dixon and Barrad will perform an array of works, with particular emphasis on the French and Spanish repertoire. Featured composers include Joaquín Turina, Claude Debussy, Reynaldo Hahn, Manuel de Falla and Carlos Guastavino.

APRIL 27, TAUBE ATRIUM THEATER

ELISA SUNSHINE, TIMOTHY MURRAY, STEFAN EGERSTROM AND ANDREW KING



(From left to right: Elisa Sunshine, Timothy Murray, Stefan Egerstrom, Andrew King)

On April 27, the third recital in the 2022 Schwabacher Recital Series, the concert will showcase four 2019 Merola Opera Program participants and current San Francisco Opera Adler Fellows soprano Elisa Sunshine, baritone Timothy Murray, bass Stefan Egerstrom and pianist Andrew King performing works by Jean Sibelius, Libby Larsen, Jonathan Dove, Cyril Scott, Erich Wolfgang Korngold and **Sergei Rachmaninoff**.

Celebrated for her “blend of vocal sparkle and theatrical charisma” by the *San Francisco Chronicle*, Elisa Sunshine recently made her San Francisco Opera debut as the Shepherd Boy in *Tosca* and her house debut with Pensacola Opera as the Queen of the Night in *Die Zauberflöte*.

Heralded for his “firm, flexible baritone” (*New York Times*) and “swaggering, rakish” stage presence (*Opera News*), Timothy Murray bowed with the Company for the first time this past fall, portraying Sciarrone in *Tosca*. As a participant in the 2019 Merola Opera Program, he created the role of Paul in Heggie’s *If I Were You*.

Third-year Adler Fellow Stefan Egerstrom made his San Francisco Opera debut as the jailer in *Tosca* and appeared in the Company’s new production of *Fidelio* as the second prisoner. With Queen City Opera, he performed Hunding in *Die Walküre* and King René in *Iolanta*.

Pianist Andrew King studied under Warren Jones at the Manhattan School of Music. As a pianist/coach with the Merola Opera Program, he helped prepare the world premiere of *If I Were You* under the baton of Nicole Paiement.

JULY 28, SAN FRANCISCO CONSERVATORY OF MUSIC CONCERT HALL
SIDNEY OUTLAW AND WARREN JONES



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

The final Schwabacher recital, on July 28, shines a spotlight on the artistry of baritone Sidney Outlaw and esteemed pianist Warren Jones. The program will focus on their latest collaboration, a new album that pays homage to 20th-century American song entitled *Lament*, featuring works by Ricky Ian Gordon, Robert Owens, Dorothy Rudd Moore, Harry T. Burleigh and the text of Langston Hughes.

TICKETS AND INFORMATION

Tickets for general seating are \$30; a series package for the remaining three recitals is \$75. Tickets 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. Please note: The three-recital package is available only in-person or by phone. Student rush tickets, subject to availability, are available for \$15 at each venue 30 minutes prior to each recital. (Limit of two tickets per person; valid ID is required.) Artists, programs, schedules and ticket prices are subject to change.

The April 6 and 27 recitals take place at 7:30 p.m. at the Dianne and Tad Taube Atrium Theater, a state-of-the-art performance venue utilizing the Constellation® acoustic system from Berkeley-based Meyer Sound. The Taube Atrium Theater is part of San Francisco Opera's Diane B. Wilsey Center for Opera, located on the fourth floor of the Veterans Building at 401 Van Ness Avenue in San Francisco.

The final recital, on July 28, takes place at 7:30 p.m. at the San Francisco Conservatory of Music Caroline H. Hume Concert Hall at 50 Oak Street in San Francisco.

San Francisco Opera requires all patrons aged 12 and older, who are eligible, to show proof of booster shot received at least 7 days prior to the event or performance, in addition to proof of full vaccination (defined as two weeks after your final shot), along with a matching photo ID. In addition, proof of vaccination is required for all children ages 5 to 11 (defined as two weeks after their final shot). Unvaccinated children are not permitted.

All patrons must wear well-fitted masks that cover their nose, mouth and chin when inside the facility unless they are actively eating or drinking. A non-vented N95 mask is recommended to provide maximum protection. A well-fitted mask does not include a scarf, ski mask, balaclava, bandana, turtleneck collar, single layer of fabric or any mask that has an unfiltered one-way exhaust valve. For complete information about the Company's health and safety protocols, visit sfopera.com/safetyfirst.

To ensure flexibility for patrons in this transitional season, no-fee exchanges will be accepted up to two hours before performances. Refunds will be available if patrons must miss the concert due to COVID. Refund requests must be made at least two hours before the performance.

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.

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 current 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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2022 SCHWABACHER RECITAL SERIES

Presented by San Francisco Opera Center and Merola Opera Program

April 6 and April 27 recitals take place in the Dianne and Tad Taube Atrium Theater
Veterans Building, fourth floor, 401 Van Ness Ave, San Francisco, CA 94102

July 28 recital takes place at the SFCM Caroline H. Hume Concert Hall
50 Oak Street, San Francisco, CA 94102

Artists and programs subject to change.

Wednesday, April 6, at 7:30 p.m.

Ashley Dixon, mezzo-soprano
Kseniia Polstiankina Barrad, pianist

PROGRAM

- Alberto Hemsí—"Triste está la infanta" from *Coplas Sefardíes*
- Maurice Ravel—"Chanson espagnole" from *Chants Populaires*
- Franz Liszt—"Comment, disaient-ils" S. 276
- Reynaldo Hahn—"L'heure exquise" from *Chansons grises*

- Manuel de Falla—"Jota" from *Siete Canciones Populares Españolas*
- Carlos Guastavino—"Cita"
- Jesús Guridi—"Llámale con el pañuelo" from *Seis Canciones Castellanas*
- Alberto Ginastera—"Canción al árbol del olvido"
- Manuel de Falla—"Polo" from *Siete Canciones Populares Españolas*

- Cécile Chaminade—"Ronde d'amour"
- Gabriel Fauré—"Fleur jetée" from Op. 39
- Claude Debussy—"C'est l'extase langoureuse" from *Ariettes oubliées*
- Ernest Chausson—"Sérénade italienne" from Op. 2
- Francis Poulenc—"Fêtes galantes" from *Deux Poemes de Louis Aragon*

- Joaquín Turina—*Poema en forma de Canciones*
 - "Dedicatoria"
 - "Nunca olvida"
 - "Cantares"

- "Los dos miedos"
- "Las locas por amor"
- Hector Berlioz—"La mort d'Ophélie" from Op. 18

Wednesday, April 27, at 7:30 p.m.

Elisa Sunshine, soprano
 Timothy Murray, baritone
 Stefan Egerstrom, bass
 Andrew King, pianist

PROGRAM

- Jean Sibelius
 - "Törnet" Op. 88, No. 5
 - "Våren flyktar hastigt" Op. 13, No. 4
 - "Vilse" Op. 17, No. 4
 - "Flickan" Op. 37, No. 5
 - "Se'n har jag" Op. 17, No. 1
 - "Hvem styrde" Op. 90, No. 6
 - "Var det en dröm" Op. 37, No. 4
- Libby Larsen—*Try Me, Good King*
 - "Katherine of Aragon"
 - "Anne Boleyn"
 - "Jane Seymour"
 - "Anne of Cleves"
 - "Katherine Howard"
- Jonathan Dove—"O Swallow, Swallow"
- Cyril Scott, arr.—"Lord Randall"
- Erich Wolfgang Korngold—Lieder, Op. 9
 - "Schneeglöckchen"
 - "Nachtwanderer"
 - "Das Ständchen"
 - "Liebesbriefchen"
 - "Das Heldengrab am Pruth"
 - "Sommer"
- Sergei Rachmaninoff
 - "The Water Lily" Op. 8, No. 1
 - "It is lovely here" Op. 21, No. 7
 - "I am no orophet" Op. 21, No. 11

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

Sidney Outlaw, baritone

Warren Jones, pianist

PROGRAM includes selections by:

- Ricky Ian Gordon
- Robert Owens
- Dorothy Rudd Moore
- Harry T. Burleigh

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

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