

# SD OPERA

SPRING FESTIVAL

APRIL 24

THRU

MAY 1

2021

DRIVE-IN  
OPERA  
RETURNS!

WITH  
**THE BARBER  
OF SEVILLE**

PLUS! THE MEMBERS OF THE  
EXCEPTIONAL SAN DIEGO OPERA  
CHORUS & GUEST PERFORMERS  
COME TOGETHER FOR...

**ONE AMAZING  
NIGHT**

SEASON SPONSOR

THE CONRAD PREBYS FOUNDATION

DARLENE MARCOS SHILEY LEAD PRODUCTION SPONSOR OF THE BARBER OF SEVILLE • PECHANGA SPORTS ARENA 3500 SPORTS ARENA BLVD • SDOPERA.ORG 619.533.7000



DAVID BENNETT  
General Director  
San Diego Opera

Dear Friends:

Welcome to this performance of San Diego Opera's Spring Drive-in Festival.

Building on the successes of our October drive-in production of *La Bohème*, we've once again found an innovative solution that allows you to safely gather with other opera lovers for live performances.

In this festival, we bring together four fun-filled performances of Rossini's beloved sparkling comedy *The Barber of Seville* and *One Amazing Night: When I See Your Face Again*, featuring the wonderful members of the San Diego Opera Chorus and talented local guest artists.

At each performance, we invite you to visit our food trucks or enjoy your own food and drink, move your seats back and get comfortable, turn up the volume on your FM radio, and enjoy what we all have been missing so much - live performances of opera.

We are very grateful for the generosity of our Season Sponsor, The Conrad Prebys Foundation, and the Lead Production Sponsor for *The Barber of Seville*, Darlene Marcos Shiley, whose support makes these performances possible.

Thank you for your patience and support as we've traveled through the past year together. We look forward to being in theaters together very soon.

Sincerely,

David Bennett

Estimados amigos:

Bienvenidos a esta función del Festival de Auto-Ópera de Primavera de San Diego Opera.

Basándonos en el éxito de la producción de la Auto-Ópera *La Bohème*, una vez más hemos encontrado una solución innovadora, que les permita reunirse de forma segura con otros amantes de la ópera en una presentación en vivo.

En este festival, les traemos cuatro funciones llenas de diversión de la muy apreciada y vibrante comedia *El Barbero de Sevilla* de Rossini y *Una Noche Extraordinaria: Cuando te vuelva a ver*, con la participación de los magníficos miembros del Coro de San Diego Ópera y talentosos artistas invitados de la región.

En cada función, los invitamos a que visiten nuestros camiones de comida o a disfrutar su propia comida y bebida, reclinen sus asientos hacia atrás y pónganse cómodos, suban el volumen de su radio de FM y gocen lo que tanto hemos estado extrañando - puestas en escena de ópera en vivo.

Le estamos muy agradecidos a nuestros Patrocinadores de esta Temporada de Ópera, por su generosidad; La Fundación Conrad Prebys, y el Principal Patrocinador de esta Producción del *Barbero de Sevilla*, Darlene Marcos Shiley, quien con su generoso patrocinio hace esta presentación posible.

Gracias por su paciencia y por su apoyo mientras atravesábamos juntos por el año pasado. Esperamos estar reunidos en teatros muy pronto.

Atentamente,

David Bennett

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# HOW TO ENJOY SAN DIEGO OPERA'S *ONE AMAZING NIGHT* AND *THE BARBER OF SEVILLE*

- Please check the screens around your car for the FM Frequency to listen to the performance. This is the only way to hear the opera in your car.
- In most keyless and EV cars, you can press the power button once without your foot on the pedal to enable accessory mode which allows you to listen to the radio with your engine off. Please consult your owner's manual for specific instructions on your make and model to engage your vehicle's accessory mode.
- Read the text and translations for *One Amazing Night* in this program starting at Page 17.
- Consult the screens for the website address to access supertitles on your phone.
- All food truck vendors have filed a Safety Reopening Plan with SD County. Food trucks are available for concessions until the start of the performance.
- Remain in your vehicle for the duration of the performance except to use the restroom or visit one of the food trucks prior to the start of the performance.
- If you need to leave your vehicle, face coverings are required.
- If you need to leave your vehicle take extra care to note where you are parked.
- Please turn your headlights and daytime running lights off as a courtesy to others. Consult your owner's manual for specific instructions on your make and model on how to do this.
- Please take extra care to keep your feet off your brake pedal, as it will be distracting to those behind you.
- Enjoy your food and drink inside your vehicle.
- Have a question for our box office staff? Call us at (619) 533-7000
- Need help starting your car? Leave your hood up and someone will come to assist you.
- Follow directions of the Ace Parking Attendants at the end of the performance to ensure a safe and efficient exit for all.
- Please save your applause and honking until the end of the performance.
- When leaving make sure your lights are turned back on and you are wearing your seatbelt. Drive safely.
- For further tips visit [sdopera.org/spring-faq](https://sdopera.org/spring-faq)

## About COVID-19

We have taken enhanced health and safety measures for you, our artists, and employees. You must follow all posted instructions while attending our Drive-In performances of *One Amazing Night* and *The Barber of Seville*. An inherent risk of exposure to COVID-19 exists in any public place where people are present. COVID-19 is an extremely contagious disease that can lead to severe illness and death. According to the Centers for Disease Control and Prevention, senior citizens and guests with underlying medical conditions are especially vulnerable. By attending these performances, you freely assume all risks, harm, injury or illness related to exposure to COVID-19.

# SEASON SPONSOR

## THE CONRAD PREBYS FOUNDATION



Conrad Prebys and Renée Fleming at SDO's *Renée Fleming in Concert*, March 2012

San Diego Opera is proud to have The Conrad Prebys Foundation as our Season Sponsor. Mr. Prebys was a dear friend, ardent supporter, and distinguished guest at many of our performances over the years.

During his lifetime, Conrad Prebys experienced incredible joy through the act of giving to causes he was passionate about. In its inaugural grant cycle since Mr. Prebys' passing in 2016, the foundation's commitment to the visual and performing arts encompasses 41 grants totaling more than \$28 million, and an additional \$50 million in grants to support animal conservation, health care, higher education, medical research, and youth development. "A lifelong enthusiast of visual and performing arts, Conrad often found inspiration during a visit to the theatre, concert hall or museum," said Tony Cortes, Board Chair of The Conrad Prebys Foundation. "This has been an extraordinarily difficult year for the arts and culture community, and Conrad would be deeply pleased to see the impact these grants will have in encouraging this community to do what it does best – inspire."

San Diego Opera's Spring Festival aims to honor the spirit of inspiration that Mr. Prebys sought from the performing arts. We are excited for our partnership as The Conrad Prebys Foundation embarks on its journey of transformational philanthropy for the San Diego region.

San Diego Opera celebrates

# **DARLENE MARCOS SHILEY**

Lead Production Sponsor of this production of  
Rossini's **THE BARBER OF SEVILLE**



San Diego Opera's Board of Directors, staff, and artists are grateful for the generous support of Darlene Marcos Shiley as Lead Production Sponsor for *The Barber of Seville*.

Darlene's support brings to life some of the greatest operas ever written, from new works like Jake Heggie's *Great Scott* to timeless classics like Mozart's *The Marriage of Figaro*. Her dedication and belief in our work also allows us to take bold risks and achieve new successes, from her sponsorship of the inaugural season of our popular *détour* series, to her Lead Production Sponsorship of our historic drive-in *La bohème* last fall.

Darlene's love of the arts stems from her early years acting in Northern California, where she met the love of her life, the late Donald P. Shiley. The Shileys' deep generosity continues to have a great impact on organizations throughout San Diego. We are grateful for their devotion to San Diego Opera.

# OUR FUTURE IS BRIGHT



SD OPERA



YEARS  
GROWING

#donatesdopera

W W W . A H E R N S E E D S . C O M

Season Sponsor THE CONRAD PREBYS FOUNDATION

# ONE AMAZING NIGHT:

## *When I See Your Face Again:*

### *Unmasking the music of notorious pandemics*

Conceived by Bruce Stasyna and Alan E. Hicks  
Bruce Stasyna, Conductor and Musical Supervisor | Alan E. Hicks, Script and Visual Supervisor

Saturday, April 24, 2021 | Pechanga Sports Arena San Diego Parking Lot

Angelina Reaux, Special Guest Artist  
Allison Spratt Pearce, James Newcomb, Guest Artists  
San Diego Opera Chorus & Soloists Accompanied by the San Diego Symphony

This project is supported in part by the National Endowment for the Arts.

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Prelude Act III	<i>Parsifal</i>	Richard Wagner	San Diego Symphony
Es is nicht gesundes an meinem liebe	<i>Cantata No. 25</i>	J.S. Bach	Shelby Condray
Stella Celi		John Cooke	San Diego Opera Chorus
O welche lust	<i>Fidelio</i>	Ludwig van Beethoven	San Diego Symphony featuring David Marshman
Libiamo	<i>La Traviata</i>	Giuseppe Verdi	Bernardo Bermudez, Tasha Koontz, San Diego Opera Chorus
Dieu quel frisson cour dans mes veines	<i>Romeo et Juliette</i>	Charles Gounod	Tasha Koontz
Tarantella	<i>La Boutique Fantasque p.120</i>	Ottorino Respighi	San Diego Symphony
The 1919 Influenza Blues		Essie Jenkins	Victor Morris
O mio babbino caro	<i>Gianni Schicchi</i>	Giacomo Puccini	Layne Dell Woodward
Eine Kleine Sehnsucht		Friedrich Hollaender	Angelina Réaux
Ich weiss nicht, zu wem gehore	<i>Stürme der Leidenschaft</i>	Friedrich Hollaender	Angelina Réaux
Mein Sehnen, mein Wähnen	<i>Die tote stadt, op. 12</i>	Erich Korngold	Michael Sokol and the San Diego Opera Chorus
Raise the Roof	<i>Wild Party</i>	Andrew Lipka	Abigail Grace Allwein, Laura Bueno, Allison Spratt Pearce, and the San Diego Opera Chorus
Secret Garden Suite - Hold On, The Girl I Mean to Be, How Could I Ever Know	<i>The Secret Garden</i>	Lucy Simon	Abigail Grace Allwein, Elle Marie Laikind, Suzy Leff, Allison Spratt Pearce, and Victor Morris
Humming Chorus	<i>Madama Butterfly</i>	Giacomo Puccini	Ensemble
Tainted Love		Ed Cobb	Ensemble
Seasons of Love	<i>Rent</i>	Jonathan Larson	Ensemble

*Program subject to change.*

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Orchestral Arrangements by Bruce Stasyna and Joseph G. Lawson  
Chris Rynne, Lighting Designer  
Ross Goldman, Sound Designer

Please visit page 17 in this program for texts and translations of the above selections

Please visit page 9 in this program for biographies of tonight's featured artists

Season Sponsor **THE CONRAD PREBYS FOUNDATION**

Lead Production Sponsor **DARLENE MARCOS SHILEY**

# THE BARBER OF SEVILLE

Gioachino Rossini

April 25, 27, 30, and May 1, 2021 | Pechanga Sports Arena San Diego Parking Lot

This project is supported in part by the National Endowment for the Arts.

## CAST:

(in order of vocal appearance)

## SETTING:

Seville, Spain

### SCENE I

Outside Dr. Bartolo's house, very early morning

### SCENE II

Inside Dr. Bartolo's house, that same morning

### SCENE III

Later, that same evening

Fiorello	Joshua Arky
Count Almaviva	Carlos Enrique Santelli*
Figaro	David Pershall*
Rosina	Emily Fons
Dr. Bartolo	Patrick Carfizzi
Don Basilio	Peixin Chen*
Berta	Alexandra Rodrick*
Sergeant	Michael Sokol
Conductor	Bruce Stasyna
Director	Keturah Stickann
Assistant Director	Alan E. Hicks
Chorus Master	Bruce Stasyna
Scenic Designer	Tim Wallace
Lighting Designer	Chris Rynne
Audio Designer	Ross Goldman
Wig and Makeup Designers	Alberto 'Albee' Alvarado* and Peter Herman*
Costume Designer	Ingrid Helton
Original Costume Design	Amanda Seymour*
Dialect Coach	Emanuela Patrocini
Music Preparation	Catherine Miller
Stage Manager	Michael Janney
Supertitle Coordinator	Oxana Bulgakova
Orchestral Reduction	Bruce Stasyna

\*San Diego Opera Debut

Conductor Sponsor STACY AND DON ROSENBERG

Costume Sponsor KARL AND GREET HOSTETLER

Set Sponsors DRS. ROGER AND LINDA MILLS

Costumes provided by Utah Opera.

Classic cars provided by Terry and Tim Wallace.

This performance is approximately 90 minutes, with no intermission.

Libretto by Cesare Sterbini.

PARKING SPONSOR



ADDITIONAL SUPPORT PROVIDED BY



# SDOPERA ONE AMAZING NIGHT ARTISTS



**ABIGAIL GRACE ALLWEIN**  
(Soprano)

**Company appearance:**

Chorus, *Turandot* (2017) Notable appearances: Ex-Girlfriend, *ONCE* (Lambs Players Theatre) \*Craig Noel Award Winner ;

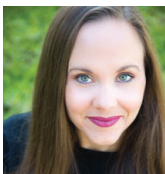
Composer/Actor, *Winters Tale*, (Old Globe Theatre); Music Director/ Actor, *Much Ado About Nothing* (The Old Globe); Swing, *Sister Act* (Walnut Street Theatre); Louisa Musgrove, *Persuasion* (Lambs Players Theatre); Marian Paroo, *Music Man*, (Fine Arts Association); Turkey Rep, *November* (Lakeland Theatre Ensemble); Mary Jane, *Big River* (True North Theatre); Dierdre, *I Hate Hamlet* (The Montgomery Theatre). [abigailgraceallwein.com](http://abigailgraceallwein.com)



**BERNARDO BERMUDEZ**  
(Tenor)

**Company appearances:** The Messenger, *Aida* (2020), Dancairo, *Carmen* (2019), Soloist/ Ensemble, *All Is Calm* (2018 and 2020), Soloist/Ensemble, *Maria de Buenos Aires*

(2018), Crippled Sailor, *Florencia en el Amazonas* (2018), Prince Yamadori, *Madama Butterfly* (2016) Notable appearances: Diego Rivera, *Frida* (Portland Opera, Anchorage Opera, Long Beach Opera); Figaro, *The Barber of Seville* (The Music Academy of The West, Pacific Opera Project, Center Stage Opera, Livermore Valley Opera); Stanley Kowalski, *A Streetcar Named Desire* (Union Avenue Opera); King Mark, *The Love Potion* (Long Beach Opera); Don Giovanni, *Don Giovanni* (Opera Neo); Count Almaviva, *The Marriage of Figaro* (Opera Neo, Livermore Valley Opera); Escamillo, *Carmen* (Opera Buffs, Pacific Lyric Association, Heartland Opera Theatre, The Broad Stage); Belcore, *The Elixir of Love* (Opera North, Center Stage Opera); Vidal, *Luisa Fernanda* (Pacific Lyric Association, The Broad Stage). [bernardobermudez.com](http://bernardobermudez.com) | [opera4kids.com](http://opera4kids.com)



**LAURA BUENO**  
(Mezzo-Soprano)

**Company appearances:** Holiday Concert for *All is Calm* (2020), Bridesmaid, *The Marriage of Figaro* (2018), Dancer/Ensemble, *Maria de Buenos Aires* (2018), core chorister since

2016. Notable appearances: Sophie de Palma in *Master Class* (Ion Theatre), Anna 1 in *Seven Deadly Sins* (Bodhi Tree Concerts). San Diego Musical Theatre credits include *Damn Yankees*, *The Producers!*, *Singin' in the Rain* and *The Sound of Music*. Lyric Opera San Diego credits include Tessa (*The Gondoliers*), Gigi (*Gigi*), Petra (*A Little Night Music*), Hope (*Anything Goes*), Iolanthe (*Iolanthe*), Peep Bo (*The Mikado*), and Molly Brazen (*The Beggar's Opera*), Regional credits: Wendy (*Peter Pan*), The Secretary (*The Consul*), Dorothy (*The Wizard of Oz*), Zaneeta (*The Music Man*), Chava (*Fiddler on the Roof*), Margy (*State Fair*), and Nanette (*No, No, Nanette*).

[playgroundplayersproductions.com/director.html](http://playgroundplayersproductions.com/director.html)



**SHELBY CONDRAY**  
(Bass)

**Company appearance:**

Count Ceprano, *Rigoletto* (2019). Notable appearances: Ben Benny, *Paul Bunyan* (Central City Opera); Colline, *La bohème* (Lyrique en mer, Belle Ile,

France, Boston University); Don Alfonso, *Così fan tutte* (Holders House Opera, Barbados).



**TASHA KOONTZ**  
(Soprano)

**Company appearances:** Mimì (cover), *La Bohème* (2020); High Priestess, *Aida* (2019); Frasquita, *Carmen* (2019); Edith, *Pirates of Penzance* (2017); Annina, *La traviata* (2017)

Notable appearances: High Priestess, *Aida* (Chicago Symphony Orchestra); Erste Dame, *The Magic Flute* (Central City Opera); Woman #1, *The Grapes of Wrath* (Sugar Creek Opera); Alice Ford, *Falstaff* (/kor/ productions); Mimì, *La bohème* (Opera on the Avalon); Violetta. *La traviata* (Opera on the Avalon); Donna Anna, *Don Giovanni* (Bayview Music Festival). Other notable appearances include performances with San Diego Symphony, California Chamber Orchestra, La Jolla Symphony & Chorus, Newfoundland Orchestra, Coeur d'Alene Symphony, Spokane Symphony, and the Chicago Arts Orchestra. [tashakoontz.com](http://tashakoontz.com)



**ELLE MARIE LAIKIND**  
(Mezzo-Soprano)

**Company appearances:** *Carmen* (Children's Chorus 2019), *Hansel & Gretel* (Children's Chorus 2020). Notable appearances: Title Role, *Winnifred in Once Upon a Mattress* (Pacific

Ridge Middle School San Diego), Soloist (One World Children's Choir San Diego), Soloist (USO SD Tree Lighting Event), Soloist (Coast Guard/USO Donor Reception) Chief, *Peter Pan Jr.* (Pacific Ridge Middle School SD), Lafayette, *Hamilton* (Emerald City Theater, Chicago), Mrs. Potts, *Beauty and the Beast* (Sycamore Ridge Elementary SD), Seraphina, *Lion King* (Sycamore Ridge Elementary SD).



**SUZY LEFF**  
(Mezzo-Soprano)

**Company appearance:** Children's Chorus, *Hansel & Gretel* (2020). Suzy is currently a 10th grader at La Jolla Country Day School (LJCDS) where she plays cello in the Upper

School Honors Orchestra and sings Alto with the Concert Choir. She was the recipient of the *Keith Heldman Music Award* and is currently a member of the Tri-M Music Honors Society. She is President of *Musicians With a Purpose*, a non-profit organization that brings music education and performances to the San Diego community. Favorite roles include: Annie, *Annie Jr.* (Scripps Performing Arts Center/LJCDS); Ariel, *The Little Mermaid*, Jr. (SPAA); Kira/Clio, *Xanadu, Jr.* (LJCDS). Suzy has enjoyed performing in Karyn Overstreet Vocal Studio's Backyard Cabarets during the pandemic.

# SDOPERA ONE AMAZING NIGHT ARTISTS



**DAVID MARSHMAN**  
(Baritone)

**Company appearances:** Friar John, *Romeo and Juliet* (1998); Third Noble, *Lohengrin* (2000); Second Trojan Man, *Idomeneo* (2001);

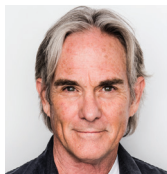
Notary, *Don Pasquale* (2002, 2012); Herald, *Otello* (2003); Guard, *Rigoletto* (2009); Customs Guard, *La Bohème* (2010); Flora's Servant, *La Traviata* (2017).



**VICTOR MORRIS**  
(Tenor)

**Company appearances:** *All is Calm: The Christmas Truce of 1914* (2018); Notable Company Choral appearances: *The Barber of Seville* (2020), *Aida*, *Rigoletto*, *Carmen*

(2019), *Turandot* (2011). Notable Theatre: title role, *Othello* (Artists Repertory Theatre, Portland, OR), *The Ruby in Us* (Old Globe Theatre), *Trouble In Mind* (Moxie Theatre), *His Girl Friday* (La Jolla Playhouse), *Twelfth Night* as Curio/Assistant Music Director/Flutist (Oregon Shakespeare Festival), Nana the Dog/Pirate in *Peter Pan* (Pioneer Theatre, Salt Lake City), Preacher/Mrs. Taylor in *Batboy the Musical* (Portland Center Stage). Notable films: Nora Ephron's *Sleepless in Seattle*, Gus Van Sant's *Restless*, Stephen King's *Gray Matter*. Notable television: *American Vandal*, *Grimm*, *Leverage* and *Criminal Minds*. Proficient in trumpet, Lakota and Japanese bass flutes.



**JAMES NEWCOMB**  
Guest Artist

**Company appearances:** *The Conquistador*, *Don Giovanni*, *Moby-Dick*, (Fight Director), *Lohengrin* (Assistant Director). Notable: *Twelfth Night* (The Old Globe Theatre); *Coriolanus*

(Cygnet Theatre); *Roy Cohn*, *Angels In America* (San Diego Rep); *Honky*, *Zoot Suit*, *Brooklyn Boy* (North Coast Rep); *How The Other Half Loves*, *A Christmas Carol* (Oregon Shakespeare Festival); 14 Seasons, and resident Fight Director (Denver Center Theatre); 10 Seasons (The Public Theatre, B.A.M.); founding member (Utah Shakespeare Theatre, Shakespeare & Company); The Goodman; Chicago Shakespeare; Berkeley Rep.; South Coast Rep; Shakespeare Santa Cruz; Portland Center Stage; Geva Theatre; Craig Noel Award, *Angels In America* (Cygnet Theatre); Oxford Society Award, *Richard III* (O.S.F.); Drama Log Award, *Touchstone* (S.S.C.); Denver Critics Award, *Orphans* (D.C.T.C.). T.V.: *Honky* (P.B.S.); *I Want To Keep My Baby* (CBS); *The Cradle Will Fall* (CBS) Fight Direction: (La Jolla Playhouse) *The Squirrels*, *Jayne Eyre*, *Loot*; (San Diego Rep) *The Illusion*, *Zoot Suit*, *Water and Power*; UCSD Graduate Theatre Program.



**ALLISON SPRATT PEARCE**  
(Soprano) Guest Artist

**Company debut.** Broadway & Off Bway credits: *Curtains*, *Good Vibrations*, *Cry Baby*, *Enter Laughing*, and *Cabaret* (National Tour). San Diego Highlights: Jane, *Emma* (The Old

Globe); Janice, *Come From Away* (La Jolla Playhouse); Victoria, *Sideways* (La Jolla Playhouse); Phoebe, *As You Like It* (The

Old Globe); Emily, *Disgraced* (SDREP); Suzanna, *Black Pearl Sings* (SDREP); Louise, *Gypsy* (Cygnet -2017 Craig Noel Award Winner); Eliza, *My Fair Lady* (Cygnet); Katherine Parr, *The Last Wife* (Cygnet); Victor/ia, *Victor/Victoria* (Moonlight); Amalia, *She Loves Me* (SDMT); Anita Bryant, *The Loneliest Girl in the World* (Diversionsary). [allisonprattpearce.com](http://allisonprattpearce.com)



**ANGELINA RÉAUX**  
(Soprano) Special Guest Artist

**Company debut.** Notable appearances: Mimi, *La bohème* (Orchestra di Santa Cecilia, Roma); Frida Kahlo, *Frida* (Houston Grand Opera); False Angele, *Der Zar lässt sich fotografieren*

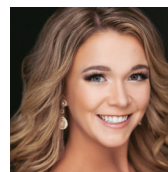
(Santa Fe Opera); Pamina, *The Magic Flute* (Boston Opera); Zerlina, *Don Giovanni* (Omaha Opera), *Franzi*, *Wiener Blut* (Washington Opera); *Musetta*, *La bohème* (Boston Lyric Opera); *Nedda*, *Pagliacci* (Orlando Opera); *Périchole*, *La Périchole* (San Antonio Opera, LOFNY Lincoln Center); *Hélène*, *La belle Hélène*, *Boulotte*, *Barbe-bleue* (LOFNY); *Gabrielle*, *La vie parisienne*, *Dido/Sorceress*, *Dido and Aeneas*, *Diana*, *La Calisto* (Opera At the Academy); One-woman show, *Stranger Here Myself* (New York Public Theatre, Opera Omaha, Almeida Festival); *In Concert: Angelina Réaux Sings the Music of Kurt Weill* (Berlin Konzerthaus, Aldeburgh Festival); *Dancing On A Volcano—Ein Berliner Kabarett* (New York Philharmonic, Royal George Theatre Chicago, Studio Theatre Washington D.C., St. Louis Symphony, Philadelphia Orchestra at Saratoga); *Phyllis*, *Iolanthe* (Glimmerglass Opera); *Aldonza*, *Man of La Mancha* (Portland Opera); *Baby Snowflake*, *Where's Dick?* (Houston Grand Opera); *Anna 1 & 2*, *Die Sieben Todsünden* (NY Philharmonic, Lincoln Center, Ojai Festival, Wiener Musikverein); *Dinah*, *There Is A Garden: The Musical Genius of Leonard Bernstein* (Chicago Opera Theatre). Discography: *Die Sieben Todsünden*, *Lulu Suite*, *September Song*, NY Philharmonic (Teldec); *La bohème*—Grammy Nominated, *Mad About Puccini*, *West Side Story* (Deutsche Grammophon); *Street Scene*, *Regina*, Scottish National Opera (Decca); *Stranger Here Myself—The Music of Kurt Weill* (Koch Classics); *Frida Suite* (CRI).



**MICHAEL SOKOL**  
(Baritone)

**Company appearances:** Sergeant of Police, *The Pirates of Penzance* (2017), Ensemble, *All is Calm: The Christmas Truce of 1914* (2018). Notable appearances: Metropolitan Opera;

Philadelphia Orchestra; Steppenwolf Theatre in Chicago; Frank Lloyd Wright, *Shining Brow* (Madison Opera); director, San Diego Summer Gilbert and Sullivan Workshop.



**LAYNEE DELL WOODWARD**  
(Soprano)

**Company appearances:** Gretel Cover, *Hansel and Gretel* (2020) Chorus, *Aida* (2019) Chorus, *Carmen* (2018). Notable appearances: Chlorinda, *La Cenerentola* (Salt

Marsh Opera) Olympia, *The Tales of Hoffmann* (Harrower Opera), Zerlina, *Don Giovanni* (Maryland Opera Studio) Queen of the Night, *The Magic Flute* (Maryland Opera Studio) Birdie, *Regina* (Maryland Opera Studio) Lakmé, *Lakmé* (Nebraska Wesleyan University) Sofia, *Il Signor Bruschino*, (Nebraska Wesleyan University).

# SDOPERA THE BARBER OF SEVILLE ARTISTS



**JOSHUA ARKY**  
(Bass-Baritone) Fiorello

**Company appearance:** Ensemble, *All is Calm: The Christmas Truce of 1914* (2018). Notable appearances: Vincent Jones, *Street Scene*, Jake Wallace *La fanciulla del West* (Virginia Opera); Don Alfonso, *Così fan tutte* (Opera San José); Don Basilio, *The Barber of Seville* (Sugar Creek Opera); soloist, *La cena è pronta* (San Diego); Figaro, *The Marriage of Figaro* (Point Loma Opera Theatre); Hidraot, *Armide* (OperaNEO); Alidoro, *Cinderella*, Sergeant of Police, *The Pirates of Penzance* (Opéra Louisiane); Colline, *La bohème* (Manhattan School of Music); the Captain of the Inquisition, *Man of La Mancha*, Dr. Grenvil, *La traviata* (Central City Opera); Collatinus, *The Rape of Lucretia* (Green Mountain Opera Festival); Zuniga, *Carmen* (Aspen Opera Theater Center); soloist, Beethoven's *Symphony No. 9* (Binghamton Philharmonic); Mozart's *Requiem* (Hunter College); Händel's *Messiah* (Columbia University); Puccini's *Messa di Requiem* (Greenwich Choral Society).  
[joshuaarky.com](http://joshuaarky.com)



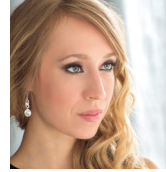
**PATRICK CARFIZZI**  
(Bass-Baritone) Doctor Bartolo

**Company appearances:** Henry Kissinger, *Nixon in China* (2014); Major-General Stanley, *The Pirates of Penzance* (2017). Notable appearances: Mandarin, *Turandot*, Cecil, *Maria Stuarda* (Metropolitan Opera), Zeta, *The Merry Widow* (Lyric Opera of Chicago), Dulcamara, *The Elixir of Love* (Lyric Opera of Kansas City, Hessisches Staatstheater in Wiesbaden), Dr. Bartolo, *The Barber of Seville* (Austin Lyric Opera), Mustafa, *The Italian Girl in Algiers* (Lyric Opera of Kansas City), Music Master and Truffaldino, *Ariadne auf Naxos* (Seattle Opera), the Speaker, *The Magic Flute* (Houston Grand Opera), Don Pasquale, *Don Pasquale* (Hessisches Staatstheater), Henry Kissinger, Paolo, *Simon Boccanegra* (San Francisco Opera), Belcore, *The Elixir of Love* (Santa Fe Opera), Don Magnifico, *Cinderella* (Seattle Opera, Houston Grand Opera), Dr. Bartolo, *The Barber of Seville* (Seattle Opera, Houston Grand Opera, Opera Theatre of St. Louis, Central City Opera, Canadian Opera Company), Papageno, *The Magic Flute* (Houston Grand Opera, The Dallas Opera), Dulcamara, *The Elixir of Love* (Opera Theatre of St. Louis), Leporello, *Don Giovanni*, Fra Melitone, *La forza del destino* (Oper Köln), Schaunard, *La bohème*, the Jailer, *Dialogues des Carmélites*, Masetto, *Don Giovanni*, Haly, *The Italian Girl in Algiers*, Brander, *La damnation de Faust*, Peter Quince, *A Midsummer Night's Dream*, Frank, *Die Fledermaus* (Metropolitan Opera). [patrickcarfizzi.com](http://patrickcarfizzi.com)



**PEIXIN CHEN**  
(Bass) Don Basilio

**Company debut.** Notable: graduate, Houston Grand Opera Studio; Sarastro (Metropolitan Opera, Opera Philadelphia); Colline, *La bohème* (Opera Philadelphia); Alaska Joe, *Rise and Fall of the City of Mahagonny* (Festival d'Aix en Provence); Sparafucile, *Rigoletto* (Santa Fe Opera, Lyric Opera of Kansas City); Dr. Dulcamara, *The Elixir of Love* (Washington National Opera); Don Bartolo, *The Barber of Seville*, Oroveso, Norma, Ferrando, *Il trovatore*, Sarastro, Hunding, *Die Walküre*, (Houston Grand Opera); Basilio, *The Barber of Seville* (San Francisco Opera); Bartolo, *The Marriage of Figaro* (Houston Grand Opera, Beijing National Center for the Performing Arts, Milwaukee Symphony Orchestra).  
[peixinchen.com](http://peixinchen.com)



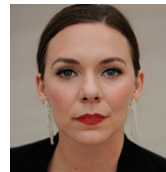
**EMILY FON**  
(Mezzo-Soprano) Rosina

**Company appearances:** Zerlina, *Don Giovanni* (2015); Cherubino, *The Marriage of Figaro* (2018). Notable appearances: Ruby Thewes, *Cold Mountain* (Santa Fe Opera, Opera North Carolina); Sister Helen Prejean, *Dead Man Walking* (Kentucky Opera); the title role, *L'enfant et les Sortilèges*, (Berlin Philharmonic, Seiji Ozawa Music Academy); title role, *Cinderella* (Opéra de Lille); Stéphano, *Roméo et Juliette* (Santa Fe Opera); Cherubino (Canadian Opera Company, The Dallas Opera); Dorabella, *Così fan tutte* (Opera Omaha); Donna Elvira, *Don Giovanni* (Florentine Opera); title roles, *Susanna*, *Faramondo* (International Händel Festspiele); Sièbel, *Faust* (Atlanta Opera); Prince Orlovsky, *Die Fledermaus*, Nicklausse, *The Tales of Hoffmann* (Chicago Opera Theatre); Megacle, *L'Olimpiade* (Garsington Opera); Sesto, *Julius Caesar* (Michigan Opera Theatre). [emilyfons.com](http://emilyfons.com)



**DAVID PERSHALL**  
(Baritone) Figaro

**Company debut.** Notable appearances: Schaunard, *La bohème*, Figaro, *The Marriage of Figaro*, Loed Cecil, *Maria Stuarda* (Metropolitan Opera); Lescaut, *Manon*, Silvio, *Pagliacci*, Rocher, *Andrea Chénier* (San Francisco Opera); Eisenstein, *Die Fledermaus* (Des Moines Metro Opera Festival); Sharpless, *Madama Butterfly* (Greensboro Opera); Figaro, *The Barber of Seville*, Belcore, *The Elixir of Love*, Sharpless, Lescaut, *Manon Lescaut*, Sebastian, *The Tempest* (Vienna State Opera); Lord Nottingham, *Roberto Devereux* (Carnegie Hall); Marcello, *La bohème* (Salzburger Landestheater); Schaunard (Norwegian National Opera); Rodrigo, *Don Carlos* (Opera Burg Gras); Orestes, *Iphigénie en Tauride*, Manfredo, *L'Amore dei Tre Re* (Beethoven Easter Festival); Papageno, *The Magic Flute* (Washington National Opera); Count Almaviva, *The Marriage of Figaro* (Boston Lyric Opera); Belcore (Minnesota Opera); Figaro (Florida Grand Opera). [davidpershall.com](http://davidpershall.com)



**ALEXANDRA RODRICK**  
(Mezzo-Soprano) Berta

**Company debut.** Recent: Donna Elvira, *Don Giovanni* (Chautauqua Opera, Baltimore Concert Opera); soloist, bel canto (Vero Beach Opera); Mercédès, *Carmen* (Veroza Japan); Angelina, *Cinderella* (The Atlanta Opera, Opéra Louisiane); Tisbe, *Cinderella* (Opera Delaware); Cherubino, *The Marriage of Figaro* (Point Loma Opera Theater); Roggiero, *Tancredi* (Baltimore Concert Opera); La Ciesca, *Gianni Schicchi/Buoso's Ghost* (Opera Delaware); Hermia, *A Midsummer Night's Dream*, Dorabella, *Così fan tutte*, Anna I, *Seven Deadly Sins*, Le Prince Charmant, *Cendrillon*, Carmen, *The Tragedy of Carmen* (Opera Institute at Boston University); Wife, *Naga* (Beth Morrison Projects/Boston University); Rosina, *The Barber of Seville* (Opera Tijuana); Mercédès, *Carmen* (Aspen Opera Theatre); Bianca, *The Rape of Lucretia* (Green Mountain Opera Festival); Flora, *La traviata* (National Symphony Orchestra). [alexandrarodrick.com](http://alexandrarodrick.com)

# SDOPERA THE BARBER OF SEVILLE ARTISTS



## CARLOS ENRIQUE SANTELLI

(Tenor) Count Almaviva

**Company debut.** Notable appearances: Count Almaviva, *The Barber of Seville* (Dayton Opera); Nemorino, *The Elixir of Love* (Virginia Opera); tenor soloist, Mendelssohn's *Die Erste*

*Walpurgisnacht* (Sacramento Choral Society); *Salome, Wonderful Town* (Los Angeles Opera); Arturo, *Lucia di Lammermoor* (Santa Fe Opera); soloist, Handel's *Messiah* (Binghamton Philharmonic Orchestra); Mozart's *Coronation Mass* (Rochester Symphony Orchestra); Mozart's *Requiem* (University of Michigan/Yale Alumni Glee Club). [carlosenriquesantelli.com](http://carlosenriquesantelli.com)



## MICHAEL SOKOL

(Baritone) Sergeant

**Company appearances:** Sergeant of Police, *The Pirates of Penzance* (2017), Ensemble, *All is Calm: The Christmas Truce of 1914* (2018). Notable appearances: Metropolitan Opera;

Philadelphia Orchestra; Steppenwolf Theatre in Chicago; Frank Lloyd Wright, *Shining Brow* (Madison Opera); director, San Diego Summer Gilbert and Sullivan Workshop.



## BRUCE STASYNA

Conductor

**Company appearances:** *One Amazing Night* with Stephen Costello and Stephen Powell (2019), *Maria de Buenos Aires* (2018), *As One* (2017). Notable work: Conductor: New York City

Opera, Boston Lyric Opera, Amalfi Coast Festival; Chorus Master: San Diego Opera, New York City Opera, Washington Concert Opera, Minnesota Opera, Wolf Trap Opera and Des Moines Opera; Artistic Director: Green Mountain Opera Festival; Music Director, Vero Beach Opera; Head of Music, Director of the Young Artist Program & Palm Beach Opera; Minnesota Opera; Premieres: *Anna Nicole*, *The Handmaid's Tale*, *Orazi e Curiazi*, *Joseph Merrick dit Elephant Man*.



## KETURAH STICKANN

Director

**Company appearances:** *Pagliacci* (2008, choreographer); *Rigoletto* (2009, choreographer); *Peter Grimes* (2009, choreographer); *Romeo and Juliet* (2010,

choreographer); *Moby-Dick* (2012, choreographer); *Cruzar la Cara de la Luna* (2013, choreographer); *Don Quixote* (2014, Stage Director); *Turandot* (2018, Stage Director), *La Bohème* (2020, Stage Director). Notable: *If I Were You* (World Premiere, Merola Opera Program); *As One* (Eugene Opera); *Candide* (Michigan Opera Theatre); *La clemenza di Tito* (Opera in the Heights); *Dialogues of the Carmelites* (Rutgers University); *Don Giovanni* (Janiec Opera Company); *Don Pasquale* (Opera in the Heights); *The Elixir of Love* (Opera Birmingham); *L'enfant et les sortilèges* (Opera Steamboat); *Flight* (Opera Fayetteville); *Macbeth* (Kentucky Opera); *Norma* (Opera Southwest); *L'Orfeo* (Chautauqua Opera); *Pelléas et Mélisande* (West Edge Opera); *Rusalka* (Madison Opera); *The Seven Deadly Sins/Pagliacci* (Virginia Opera); *Tosca* (Knoxville Opera); *The Tragedy of Carmen* (Janiec Opera Company); *La traviata* (Knoxville Opera, Chautauqua Opera).



## INGRID HELTON

Costume Designer

**Company appearances:** *As One* (2017), *Maria de Bueno Aires* (2018). Notable: *Master Harold and the boys*, *Fool for Love*, *The Club*, *In the Matter of J. Robert Oppenheimer*, *Children of*

*a Lesser God*, *True West*, *Rap Master Ronnie*, *Home*, *Baby with the Bathwater* (San Diego Repertory Theatre); *The Norman Conquests trilogies*, *Man on the Moon Marigolds*, *Gaslight*, *Father's Day*, *the Kramer*, *The Wager*, *When You Comin' Back Red Ryder*, *Laundry & Bourbon/Lone Star* (The Bowery Theatre); *Recipe for Disaster*, (La Jolla Playhouse Pop Tour); *Intimate Exchanges*, *Macbeth*, *The Crucible*, *A Piece of My Heart*, (Center Repertory Theatre); *Yellow face*, (Mo'olelo); additional design for *Gaslamp Quarter Theatre*, *Actor's Theatre San Diego*, USD MFA acting program.



## ALAN E. HICKS

Assistant Director

**Company appearances:** *Aida* (2019), *All is Calm* (2018), Resident Stage Director (in partnership with SDSU, since 2018). Directorial work: *Ariadne auf Naxos* (Minnesota Opera),

*The Elixir of Love* (Opera Santa Barbara), *Albert Herring*, *The Magic Flute* (Shenandoah University), *Albert Herring*, *The Turn of the Screw* (Miami Music Festival), *La clemenza di Tito* (Music Academy International), additional work at Minnesota Opera, Palm Beach Opera, Tulsa Opera, Opera Santa Barbara, Miami Music Festival, Green Mountain Opera Festival, Saint Paul Chamber Orchestra, Franco-American Vocal Academy Salzburg, Shenandoah Conservatory, the University of Texas at Austin, and University of Iowa. Directing/Production staff at: Central City Opera, Chautauqua Opera, Florida Grand Opera, Lyric Opera of Chicago, Michigan Opera Theatre, New York City Opera, Seattle Opera, Tulsa Opera, Green Mountain Opera Festival.



## ROSS GOLDMAN

Sound Design

**Company appearances:** *Soldier Songs* (2016), *Maria de Buenos Aires* (2018), and *La bohème* (2020). Notable: *Company*, *Man of La Mancha*, *Parade* (Cygnet Theatre); *I'm Sorry*

(FringeNYC); Geffen Playhouse; La Jolla Playhouse; Old Globe; Rubicon Theater; Reprise! Theater Company; Cabrillo Music Theatre.



## CHRIS RYNNE

Lighting Designer

**Company appearances:** *La traviata* (2004); *La bohème* (2005); *Aida* (2008), *Madama Butterfly* (2016), *As One* (2017), *Carmen* (2019), *La bohème* (2020). Assistant lighting designer

(2000-2008). Notable designs: Madison Opera, Michigan Opera Theatre, Houston Grand Opera (Opera); *The Pianist of Willesden Lane* (Off-Broadway); The Old Globe, San Diego Rep., Berkeley Rep, Pasadena Playhouse, South Coast Rep, Laguna Playhouse, Geffen Playhouse, Cygnet Theatre, North Coast Rep, Diversionary Playhouse, Starlight Theatre, San Diego Musical Theatre (Regional).

## SDOPERA THE BARBER OF SEVILLE ARTISTS

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### AMANDA SEYMOUR

Costume Design

**Company debut.** Notable: *Candide* (Tanglewood Music Festival); *Romeo and Juliet*, *Idomeneo: King of Crete*, *Les Mamelles de Tiresias*, *La Pauvre Matelot* (Wolf Trap Opera);

*La Finita Giardiniera*, *Don Pasquale*, *Armide* (The Julliard School); *Julius Caesar* (Boston Baroque Opera); *The Barber of Seville* (Virginia Opera, Opera Omaha, Opera Philadelphia, Opera Theatre of St. Louis); *Ariadne auf Naxos* (Opera Theatre of Saint Louis); *Rusalka* (San Antonio Opera); *Paul's Case* (UrbanArias); *Diner the Musical* (Delaware Theatre Company); *Macbeth*, *Ping Pong* (The Public Theatre); *The Ragged Claws*, *Exile*, *Lawnpeople* (Cherry Lane Theatre); *Oliver!*, *The Sound of Music* (Papermill Playhouse).

[amandaseymourdesign.com](http://amandaseymourdesign.com)



### TIM WALLACE

Scenic Designer

**Company Appearance:** *All Is Calm* (2018)

Notable appearances: San Diego Zoo, Safari Park, ComicCon, Glenner Town Square, Drake-Jungle Tour, KidVentures, New Village Arts and

Scripps Ranch Theatre. Tim is a member of the IATSE Local 800 Art Directors Guild.

# SDOPERA SAN DIEGO SYMPHONY

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## Musicians performing *One Amazing Night*, April 2021

The full roster of San Diego Symphony Musicians can be viewed at [www.sandiegosymphony.org](http://www.sandiegosymphony.org).

### VIOLIN

Wesley Precourt  
*Associate Concertmaster*  
Jisun Yang  
*Assistant Concertmaster*  
Julia Pautz  
Edmund Stein  
Hanah Stuart  
Jing Yan Bowcott

### VIOLA

Chi-Yuan Chen  
*Principal*  
KAREN AND WARREN KESSLER  
CHAIR  
Abraham Martin

### CELLO

Chia-Ling Chien  
*Associate Principal*  
Nathan Walhout

### BASS

Susan Wulff  
*Associate Principal*  
Margaret Johnston+

### FLUTE

Sarah Tuck

### OBOE

Andrea Overturf  
DR. WILLIAM AND EVELYN  
LAMDEN ENGLISH HORN CHAIR

### CLARINET

Theresa Tunncliff  
Frank Renk

### BASSOON

Valentin Martchev  
*Principal*

### HORN

Darby Hinshaw  
*Assistant Principal & Utility*

### TRUMPET

John MacFerran Wilds

### TROMBONE

Kyle R. Covington  
*Principal*

### PERCUSSION/TIMPANI

Gregory Cohen  
*Principal Percussion*

### KEYBOARD

TBD\*

### PRINCIPAL LIBRARIAN

Courtney Secoy Cohen

### LIBRARIAN

Rachel Fields

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## Musicians performing *The Barber of Seville*, April/May 2021

### VIOLIN

Wesley Precourt  
*Associate Concertmaster*  
Jisun Yang  
*Assistant Concertmaster*  
Ai Nihira Awata  
Julia Pautz  
Edmund Stein  
Hanah Stuart  
Pei-Chun Tsai  
Jing Yan Bowcott

### VIOLA

Chi-Yuan Chen  
*Principal*  
KAREN AND WARREN KESSLER  
CHAIR  
Qing Liang  
Abraham Martin

### CELLO

Chia-Ling Chien  
*Associate Principal*  
Nathan Walhout

### BASS

Susan Wulff  
*Associate Principal*  
Margaret Johnston+

### FLUTE

Sarah Tuck

### OBOE

Andrea Overturf  
DR. WILLIAM AND EVELYN  
LAMDEN ENGLISH HORN CHAIR

### CLARINET

Theresa Tunncliff  
Frank Renk

### BASSOON

Valentin Martchev  
*Principal*  
Ryan Simmons

### HORN

Darby Hinshaw  
*Assistant Principal & Utility*  
Elyse Lauzon

### CONTINUO

Catherine Miller\*

### PRINCIPAL LIBRARIAN

Courtney Secoy Cohen

### LIBRARIAN

Rachel Fields

+ Staff Opera Musician

\* Substitute Musician

The musicians of the San Diego Symphony are members of San Diego County, Local 325, American Federation of Musicians, AFL-CIO.

# SDOPERA SAN DIEGO OPERA CHORUS AND GUEST ARTISTS

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## **One Amazing Night Roster of Artists, April 2021**

Abigail Allwein  
Bernardo Bermudez  
Laura Bueno  
Sandra Camarena  
Adam Caughey  
Shelby Condray  
Laynee Dell Woodward  
Maria Janus  
Tasha Koontz  
Elle Laikind

Suzy Leff  
David Marshman  
Victor Morris  
James Newcomb, Guest Artist  
Benjamin Plaché  
Angelina Réaux, Special Guest Artist  
Sarah Nicole Ruddy  
Michael Sokol  
Allison Spratt Pearce, Guest Artist

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## **San Diego Opera Chorus Roster for *The Barber of Seville*, April 2021**

### **TENOR**

Alexis Alfaro  
Ernest Alvarez  
Andrew Bennett  
Bernardo Bermudez  
Adam Caughey  
Victor Morris  
Benjamin Plaché

### **BASS**

Shelby Condray  
Andrew Konopak  
David Marshman  
James Schindler  
Michael Sokol

When I was invited to create a concert program for the *One Amazing Night* series, the performance date had a significant impact on the direction of what to present. As we move into the middle of spring 2021 - warmer weather, an available supply of vaccine, a renewed sense of hope and possibility - the promise of collectively experiencing live performance again becomes palpable.

The prisoner's chorus from *Fidelio* seems to personify a collective sense of emergence from solitary confinement, and the ability to experience its first sensations – sunshine, fresh air, and a new found sense of freedom. While we are not yet ready to place forty male choristers on stage, nor sixty musicians in an opera pit, the sentiment and the beauty of the composition was inspiration enough to program an evening I have been craving since my arrival here – deploying some of the brilliant members of the San Diego Opera chorus and featuring them alongside exceptionally talented artists living the city.

I turned to my friend, colleague and frequent collaborator Alan E. Hicks to co-conceive an evening that would fulfill this mission, and provide a context for where we are in our return to performing live.

*When I See Your Face Again: unmasking the music of notorious pandemics* is the result of an inordinate amount of discussion, research, re-orchestration for Covid-sized ensembles and collaboration within multiple artistic sectors. The goal is to illustrate historic musical reactions to despair, and the ensuing hope and sense of possibility that comes out of crisis. I hope the sheer variety of musical styles presented this evening will leave you with a smile behind that mask which, I hope, someday soon, we may all be able to remove.

– Bruce Stasyna

Cuando me invitaron a crear un concierto para el programa de la serie *Una Noche Extraordinaria*, la fecha de la presentación tuvo una influencia significativa en la dirección de lo que se iba a presentar. Y mientras nos adentramos a mediados de la primavera de 2021 –,un clima más cálido, disponibilidad de la vacuna, un sentido renovado de esperanza y posibilidad, la promesa de que podamos experimentar conjuntamente otra vez funciones en vivo se hace palpable.

El coro de los prisioneros de *Fidelio* parece personificar un sentido colectivo de resurgimiento después del confinamiento solitario, y la habilidad de poder experimentar sus primeras sensaciones – el sol, el aire, y una nueva sensación de libertad recuperada. Aún cuando no estemos listos para poner un coro de cuarenta hombres en el escenario, ni sesenta músicos en el foso de la ópera, el sentimiento y la belleza de la composición fue suficiente inspiración para programar una noche que he estado deseando intensamente desde que llegué aquí – aprovechando a algunos de los brillantes miembros del coro la Ópera de San Diego y presentándolos al lado de artistas excepcionalmente talentosos que viven en la ciudad.

Me dirigí a mi amigo, colega y frecuente colaborador Alan E. Hicks para juntos concebir una noche que pueda cumplir esta misión, y proveer un contexto de donde nos encontramos al regresar a presentaciones en vivo.

*Cuando te vuelva a ver – desenmascarando la música de las infames pandemias* es el resultado de una desorbitada cantidad de discusiones, investigación, re-orquestación para ensambles musicales tamaño- Covid dentro de múltiples sectores artísticos. La meta es la de ilustrar las reacciones musicales históricas ante la desesperación, y el consiguiente sentido de esperanza y posibilidad que surge de las crisis. Espero la autentica variedad de estilos musicales que presentamos esta noche los deje con una sonrisa detrás de la máscara la cual, deseo, algún día pronto, podamos todos quitarnos.

– Bruce Stasyna

# SDOPERA ONE AMAZING NIGHT TEXT AND TRANSLATIONS

## **BWV 25 – “Es ist nichts Gesundes an meinem Leibe” – J.S. Bach**

1. Chor (mit instr. Choral)

Ach, wo hol ich armer rat  
Meinen Aus satz, mein  
Beulen  
kann kein Kraut noch  
Pflaster  
heilen als die Salb aus  
Gilead,

Du, mein Arzt, Herr Jesu,  
nur  
weisst die beste Seelenkur.

1. Chorus  
(with instr. Chorale)

Ah, from where shall I,  
wretch, receive counsel?  
My leprosy, my plague  
cannot be healed by any  
herb  
or ointment other than the  
balm of Gilead.

You, my doctor, Lord Jesus,  
alone know the best cure  
for the soul.

## **Stella celi – John Cooke**

Stella celi extirpavit  
que lactavit Dominum  
mortis pestem, quam  
plantavit  
primus parens hominum.

Ipsa stella nunc dignetur  
sydera compescere;  
quorum bella plebem  
cedunt  
dire mortis ulcere.

## **O welche Lust im freier Luft – FIDELIO – Beethoven**

CHOR DER GEFANGENEN  
O welche Lust, in freier Luft  
Den Atem leicht zu heben!  
Nur hier, nur hier ist Leben!  
Der Kerker eine Gruft.  
ERSTER GEFANGENER  
Wir wollen mit Vertrauen  
Auf Gottes Hilfe bauen!  
Die Hoffnung flüstert sanft  
mir zu:  
Wir werden frei, wir finden  
Ruh.

Star of Heaven,  
who nourished the Lord  
and rooted up the plague  
of death  
which our first parents  
planted;

may that star now deign  
to hold in check the con-  
stellations  
whose strife grants the  
people  
the ulcers of a terrible  
death.

PRISONERS' CHORUS  
Oh what joy, in the open air  
Freely to breathe again!  
Up only here is life!  
The dungeon is a grave.  
FIRST PRISONER  
We shall with all our faith  
Trust in the help of God!  
Hope whispers softly in my  
ears!  
We shall be free, we shall  
find peace.

ALLE ANDEREN  
O Himmel! Rettung! Welch  
ein Glück!  
O Freiheit! Kehrst du  
zurück?

ZWEITER GEFANGENER  
Sprecht leise! Haltet euch  
zurück!  
Wir sind belauscht mit Ohr  
und Blick. -

ALLE  
Sprecht leise! Haltet euch  
zurück!  
Wir sind belauscht mit Ohr  
und Blick. -  
O welche Lust, in freier Luft  
Den Atem leicht zu heben!  
Nur hier, nur hier ist Leben.  
Sprecht leise! Haltet euch  
zurück!  
Wir sind belauscht mit Ohr  
und Blick. -

## **Libiamo – LA TRAVIATA – Puccini**

[Alfredo]  
Libiamo, libiamo ne'lieti  
calici  
che la bellezza infiora.

E la fuggevol ora s'inebria a  
voluttà  
Libiam ne'dolci fremiti

che suscita l'amore,  
poiché quell'occhio al core  
onnipotente va.  
Libiamo, amore, amor fra i  
calici

più caldi baci avrà

[Coro] Ah! Libiam, amor,  
fra' calici più caldi baci avrà

[Violetta]  
Tra voi tra voi saprò  
dividere  
il tempo mio giocondo;  
Tutto è follia, follia nel  
mondo

ALL THE OTHERS  
Oh Heaven! Salvation!  
Happiness!  
Oh Freedom! Will you be  
given us?

SECOND PRISONER  
Speak softly! Be on your  
guard!  
We are watched with eye  
and ear.

ALL  
Speak softly! Be on your  
guard!  
We are watched with eye  
and ear.  
Oh what joy, in the open air  
Freely to breathe again!  
Up only here is life.  
Speak softly! Be on your  
guard!  
We are watched with eye  
and ear.

[Alfredo]  
Let's drink, drink from the  
joyful chalices  
since the beautiness is  
blossoming.  
And might the fleeting hour  
get inebriated at will  
Let's drink among (those)  
sweet quivers  
that Love makes arise,  
since that eye goes to (his)  
almighty heart.  
Let's drink, (my) love,  
(so that) love among the  
chalices  
will get hotter kisses

[Chorus] Ah! Let's drink,  
(so that) love, among the  
chalices, will get hotter  
kisses

[Violetta]  
With you, with you, I'll be  
able to share  
my cheerful time;  
Everything is crazy, crazy in  
the world

## SDOPERA ONE AMAZING NIGHT TEXT AND TRANSLATIONS

ciò che non è piacer  
Godiam, fugace e rapido

e' il gaudio dell'amore,  
e'un fior che nasce e  
muore,  
ne più si può goder

Godiamo, c'invita, c'invita  
un fervido  
accento lusinghier.

[Coro]  
Godiamo, la tazza, la tazza  
e il cantico,  
la notte abbella e il riso;

in questo paradiso ne  
scopra il nuovo di

[Violetta] La vita è nel  
tripudio

[Alfredo] Quando non s'ami  
ancora...

[Violetta] Nol dite a chi  
l'ignora,

[Alfredo] E'il mio destin  
così...

[Tutti]  
Godiamo, la tazza, la tazza  
e il cantico,  
la notte abbella e il riso;

in questo paradiso ne  
scopra il nuovo di.

### **Dieu quel frisson cour dans mes veines – ROMEO ET JULIETTE – Gounod**

JULIETTE  
Dieu! quel frisson court  
dans mes veines?  
Si ce breuvage était sans  
pouvoir!  
Craintes vaines!  
Je n'apparetiendrai pas au  
Comte malgré moi!  
Non! non! ce poignard sera  
le gardien de ma foi!  
Viens! viens!

what is not pleasure  
Let's enjoy (the pleasures),  
fleeting and fast  
is the joy in love,  
it's a flower that blossoms  
and dies,  
neither it can be enjoyed  
longer  
Let's enjoy, it's calling us,  
it's calling us an ardent  
flattering accent.

[Chorus]  
Let's enjoy, the cup\* and  
the canticle,  
the lovely night and the  
smiles;  
might the new day find  
them (still) in this paradise

[Violetta] Life is in (its)  
jubilation

[Alfredo] When (people)  
aren't in love yet...

[Violetta] Don't say it to  
those who don't know it,

[Alfredo] So it's my destiny

[Tutti]  
Let's enjoy, the cup\* and  
the canticle,  
the lovely night and the  
smiles;  
might the new day find  
them (still) in this paradise.

JULIETTE  
God! what shiver runs in my  
veins?  
If this drink was without  
power!  
Fears are vain!  
I will not appear to the  
Count in spite of myself!  
No! no! this dagger will be  
the guardian of my faith!  
Come! come!

Amour, ranime mon  
courage,  
Et de mon cœur chasse  
l'effroi!  
Hésiter, c'est te faire  
outrage,  
Trembler est un manque  
de foi!  
Verse! verse! Verse toi-  
même ce breuvage!  
Ah! Verse ce breuvage!  
Ô Roméo! je bois à toi!  
Mais si demain pourtant  
dans ces caveaux funèbres  
Je m'éveillais avant son  
retour? Dieu puissant!  
Cette pensée horrible a  
glacé tout mon sang!  
Que deviendrai-je en cas  
ténèbres  
Dans ce séjour de mort et  
de gémissements,  
Que les siècles passés ont  
rempli d'ossements?  
Où Tybalt, tout saignant  
encor de sa blessure,  
Près de moi, dans la nuit  
obscur  
Dormira! Dieu!!! ma main  
rencontrera sa main!  
Quelle est cette ombre à la  
mort échappée?  
C'est Tybalt! il m'appelle! il  
veut de mon chemin  
Écarter mon époux! et sa  
fatale épée  
Non! fantômes!  
disapaissez!  
Dissipe-toi, funeste rêve!

Que l'aube du bonheur se  
lève  
Sur l'ombre des tourments  
passés!  
Viens! Amour! ranime mon  
courage, etc.

### **1919 Influenza Blues – Essie Jenkins**

It was in nineteen hundred  
and nineteen;  
yes, men and women were  
dying,  
With the stuff, which the  
doctors called the flu.

Love, revive my courage,  
And from my heart chase  
fright!  
To hesitate, is to insult you,  
Trembling is a lack of faith!

Verse! pays! Pour this  
beverage yourself!  
Ah! Pour this beverage!  
O Romeo! I drink to you!  
But if tomorrow, however,  
in these funereal vaults  
I woke up before his  
return? Powerful God!  
This horrible thought froze  
all my blood!  
What will become of me in  
darkness?  
In this stay of death and  
moans,  
What past centuries have  
filled with bones?  
Where Tybalt, still bleeding  
from his wound,  
Near me, in the night  
obscure  
Sleep! God!!! my hand will  
meet his hand!  
What is this shadow of  
escaped death?  
It's Tybalt! His name is! he  
wants my way  
Spread my husband! and  
his fatal sword  
No! ghosts! disapaissez!  
Dissipate yourself, fatal  
dream!  
May the dawn of happiness  
rise  
On the shadow of past  
torments!  
Come! Love! revive my  
courage, etc.

People dyin' everywhere,  
Death was creepin' through  
the air,  
And the groans of the rich  
sure was sad.

# SDOPERA ONE AMAZING NIGHT TEXT AND TRANSLATIONS

(CHORUS:)  
But it was God's almighty  
plan,  
He was judging this old  
land,  
North and south, east and  
west,  
can be seen,  
(Well) He killed (the) rich  
and poor,  
And he's goin' to, kill some  
more,  
If you don't turn away from  
your shame.

Down in Memphis,  
Tennessee,  
Doctor said, soon would  
be,

## **O mio babbino caro** – **GIANNI SCHICCHI** – **Puccini**

O mio babbino caro  
Mi piace, è bello, bello

Vo' andare in Porta Rossa  
A comperar l'anello!  
Sì, sì, ci voglio andare!  
E se l'amassi indarno,  
Andrei sul Ponte Vecchio,

Ma per buttarmi in Arno!

Mi struggo e mi tormento!  
O Dio, vorrei morir!  
Babbo, pietà, pietà!  
Babbo, pietà, pietà!

## **Eine Kleine Sehnsucht** – **Friederich Hollaender**

Mein Tag ist grau  
Dein Tag ist grau  
Lass uns zusammen geh'n  
Wir wollen beide an den  
Händen uns fassen  
Und uns so recht versteh'n  
Lang ist der Weg

In a few days: influenza  
would be controlled.  
God as'sure man he was  
had,  
He sent the doctors all to  
bed,  
And the nurses, they broke  
down with the same.

## (CHORUS)

Influenza is a kind of  
disease,  
Make you weak down in  
your knees,  
Carries a fever, everybody  
surely dreads,  
Puts a pain in every bone,  
In a few days, you are  
gone.  
To that place in the ground  
called your grave.

Oh my dear papa  
I like him, he is so  
handsome.  
I want to go to Porta Rossa  
To buy the ring!  
Yes, yes, I want to go there!  
And if my love were in vain,  
I would go to the Ponte  
Vecchio  
And throw myself in the  
Arno!  
I am pining, I am tormented!  
Oh God, I would want to die!  
Father, have pity, have pity!  
Father, have pity, have pity!

My day is gray  
Your day is gray  
Let's go together We both  
want to take our hands  
And understand us really  
well The way is long

Bang ist der Weg  
Sicher wird man belohnt  
Wir woll'n recht fest an  
etwas Schönes denken  
Und an ein Schloss im  
Mond

Eine kleine Sehnsucht  
Braucht jeder zum  
Glücklichsein  
Eine kleine Sehnsucht  
Ein Stückchen Sonnenschein  
Eine Sehnsucht für den  
grauen Tag  
Eine Sehnsucht, ganz egal  
wonach  
Eine kleine Sehnsucht  
Ein flüchtiges Traumgebild  
Eine Sehnsucht, die sich  
niemals erfüllt

Lügen wir uns  
Trügen wir uns  
In eine Welt hinein  
Und lass uns dann in dieser  
Welt  
Ganz verzaubert Prinz und  
Prinzessin sein  
Du bist aus Gold  
Ich bin aus Gold  
Und unser Tag ist froh  
Vergessen der Student im  
Dachstübchen  
Und das Mädchelchen vom  
Büro

Eine kleine Sehnsucht  
Braucht jeder zum  
Glücklichsein  
Eine kleine Sehnsucht  
Ein Stückchen Sonnenschein  
Eine Sehnsucht für den  
grauen Tag  
Eine Sehnsucht, ganz egal  
wonach  
Eine kleine Sehnsucht  
Ein flüchtiges Traumgebild  
Eine Sehnsucht, die sich  
niemals erfüllt

## **Ich weiß nicht, zu wem ich gehöre** – **Friedrich Hollaender**

Ich weiß nicht, zu wem ich  
gehöre

Bang is the way  
Surely you will be rewarded  
We really wanted to think  
of something nice  
And a castle in the moon

A little longing  
Everyone needs to be  
happy  
A little longing  
A bit of sunshine  
A longing for the gray day

A longing, no matter what

A little longing  
A fleeting dream structure  
A longing that never comes  
true

Let's lie to each other Let's  
carry on  
Into a world  
And then let's go in this  
world  
Be completely enchanted  
prince and princess  
You are made of gold  
I am made of gold And our  
day is happy  
Forget the student in the  
attic room  
And the girl from the office

A little longing  
Everyone needs to be  
happy  
A little longing  
A bit of sunshine  
A longing for the gray day

A longing, no matter what

A little longing  
A fleeting dream structure  
A longing that never comes  
true

I don't know to whom I  
belong

# SDOPERA ONE AMAZING NIGHT TEXT AND TRANSLATIONS

Ich bin doch zu schade für einen allein.

Wenn ich jetzt grad hier Treue schwöre  
Wird wieder ein anderer ganz unglücklich sein.

Ja, soll denn etwas so Schönes nur einem gefallen?

Die Sonne, die Sterne gehören doch auch allen.  
Ich weiß nicht, zu wem ich gehöre  
Ich glaub, ich gehöre nur mir ganz allein.

Ich weiß nicht, zu wem ich gehöre  
Ich bin doch zu schade für einen allein.

Wenn ich jetzt grad hier Treue schwöre  
Wird wieder ein anderer ganz unglücklich sein.

Ja, soll denn etwas so Schönes nur einem gefallen?

Die Sonne, die Sterne gehören doch auch allen.  
Ich weiß nicht, zu wem ich gehöre  
Ich glaub, ich gehöre nur mir ganz allein.

## **Mein Sehnen, mein Wähnen – DIE TOTE STADT, op. 12 – Erich Korngold**

Mein Sehnen, mein Wähnen,  
es träumt sich zurück.

Im Tanze gewann ich,  
verlor ich mein Glück.

Im Tanze am Rhein,  
bei Mondenschein,  
gestand mirs aus Blau-aug ein inniger Blick,  
Gestand mirs ihr bittend Wort:

o bleib, o geh mir nicht fort,  
bewahre der Heimat

I am too bad for one alone

If now I swear loyalty here  
Someone else will be unhappy again

Yes, something so beautiful should only in one fallen

But the sun, the stars belong to everyone  
I don't know to whom I belong  
I believe I only belong to myself

I don't know to whom I belong  
I am too bad for one alone

If now I swear loyalty here  
Someone else will be unhappy again

Yes, something so beautiful should only in one fallen

But the sun, the stars belong to everyone  
I don't know to whom I belong  
I believe I only belong to myself

My yearning, my obsession,  
they take my back in dreams.

In the dance I once obtained it,  
Now I've lost my happiness.

While dancing on the Rhein in the moonlight,  
she confessed to me with a loving look in her blue eyes,  
Confessed to me with her pleading words:  
O stay, don't go far away,  
preserve the memory of your homeland's

still blühendes Glück.

Mein Sehnen, mein Wähnen,  
es träumt sich zurück.  
Zauber der Ferne warf in die Seele den Brand,  
Zauber des Tanzes lockte,  
ward Komödiant.

Folgt ihr, der Wundersüssen,  
lernt unter Tränen küssen.

Rausch und Not,  
Wahn und Glück:  
Ach, das ist Gauklers Geschick.

Mein Sehnen, mein Wähnen,  
es träumt sich zurück.

## **Raise the Roof – WILD PARTY – Andrew Lipka**

QUEENIE  
Ya ya ya ya ya ya ya

ENSEMBLE  
Ya ya ya ya ya ya ya

QUEENIE  
Ya ya!

ENSEMBLE  
Ya ya!

QUEENIE  
Brrrrrrrrrr! Ooh!  
Lock the door and stop complaining  
Gather 'round and listen well  
From now on we're entertaining  
How to hotten up this hell.

Hold your mood and hold your bladder  
Skip the food and stop the chatter  
Can't you hear the pitter-patter?

peaceful, flourishing happiness.

My yearning, my obsession,  
they take me back in dreams.

The magic of things far away brings a burning to my soul  
The magic of the dance lured me,  
and I was then Pierrot.

I followed her, my wonderful sweetheart,  
and learned from tears to kiss.

Intoxication and misery,  
Illusion and happiness:  
Ah, this is a clown's destiny.

My yearning, my obsession,  
they take me back in dreams.

We're not here to eat.  
We came for the heat!

Let's raise the roof  
Let's make a scene  
Let's hop the gods of love  
Will shine above  
And show the way.  
Let's call the shots  
Let's roll the dice  
Take my advice  
It always pays to Raise the roof!

Crush the ice and shake forever  
Tell the evening where to go  
If you need a new endeavor  
I can teach you what I know

Grab your partner by the collar  
Bribe the barman with a dollar  
Just ignite a mighty holler  
Lead me to the trough  
Till the clock goes off!

# SDOPERA ONE AMAZING NIGHT TEXT AND TRANSLATIONS

QUEENIE ENSEMBLE  
Let's raise the roof  
Let's raise the roof  
Let's make a scene  
Let's make a scene  
Let's hop the gods of love  
Will shine above Ooohhh...

And show the way.  
Let's raise the roof!  
Let's call the shots  
Let's call the shots  
Let's roll the dice  
Let's roll the dice

QUEENIE  
Take my advice  
It always pays to  
Raise the roof!

Let the neighbors scream  
and shout  
Who cares if they do?

If they can't see the light  
We'll keep them up all  
night

ENSEMBLE  
All right!  
All right!

QUEENIE  
Sooooo:  
Cut the strings and set the  
table  
Gather roses on your way  
Welcome to our Tower of  
Babel  
Learn the language, come  
what may.

Spare me how the wind is  
blowing  
When you keep the  
whiskey flowing  
You can reap what you've  
been sowing  
If you walk the plank  
You've got me to thank

QUEENIE ENSEMBLE  
Let's raise the roof  
Let's raise the roof  
Let's make a scene  
Let's make a scene  
Let's hop the gods of love

Will shine above Ooohhh...  
And show the way.  
Let's raise the roof!  
Let's call the shots  
Let's call the shots  
Let's roll the dice  
Let's roll the dice

QUEENIE  
The time for playing nice is  
done  
Before the big hand hits  
the one  
We've got to do what must  
be done  
So put away that smoking  
gun

QUEENIE ENSEMBLE  
And raise the roof!  
Time to have some fun!  
Go raise the roof!  
Time to beat the sun!  
Let's raise the roof!

QUEENIE  
Raise the roof.

## **Hold On – THE SECRET GARDEN – Lucy Simon**

MARTHA:  
What you've got to do is  
Finish what you have  
begun,  
I don't know just how,  
But it's not over 'til you've  
won!

When you see the storm is  
coming,  
See the lightning part the  
skies,  
It's too late to run-  
There's terror in your eyes!  
What you do then is  
remember  
This old thing you heard  
me say:  
"It's the storm, not you,  
That's bound to blow  
away."

Hold on,  
Hold on to someone  
standing by.

Hold on.  
Don't even ask how long  
or why!  
Child, hold on to what you  
know is true,  
Hold on 'til you get  
through.  
Child, oh child!  
Hold on!

When you feel your heart is  
poundin',  
Fear a devil's at your door.  
There's no place to hide-  
You're frozen to the floor!  
What you do then is you  
force yourself  
To wake up, and you say:  
"It's this dream, not me,  
that's bound to go away."

Hold on,  
Hold on, the night will soon  
be by.  
Hold on,  
Until there's nothing left to  
try.  
Child, hold on, There's  
angels on their way!  
Hold on and hear them say,  
"Child, oh child!"

And it doesn't even matter  
If the danger and the doom  
Come from up above or  
down below,  
Or just come flying  
At you from across the  
room!

When you see a man who's  
raging,  
And he's jealous and he  
fears  
That you've walked through  
walls  
He's hid behind for years.  
What you do then is you  
tell yourself to wait it out  
And say it's this day, not  
me,  
That's bound to go away.

Child, oh hold on.  
It's this day, not you,  
That's bound to go away!

## **The Girl I Mean to Be – THE SECRET GARDEN – Lucy Simon**

MARY:  
I need a place where I can  
go,  
Where I can whisper what  
I know,  
Where I can whisper who  
I like  
And where I go to see  
them.

I need a place where I can  
hide,  
Where no one sees my life  
inside,  
Where I can make my  
plans, and write them down  
So I can read them.

A place where I can bid my  
heart be still  
And it will mind me.  
A place where I can go  
when I am lost,  
And there I'll find me.

I need a place to spend the  
day,  
Where no one says to go  
or stay,  
Where I can take my pen  
and draw  
The girl I mean to be.

## **How Could I Ever Know – THE SECRET GARDEN – Lucy Simon**

LILY:  
How could I know I would  
have to leave you?  
How could I know I would  
hurt you so?  
You were the one I was  
born to love!  
Oh, how could I ever  
know?  
How could I ever know?  
How can I say to go on  
without me?  
How, when I know you still  
need me so?

# SDOPERA ONE AMAZING NIGHT TEXT AND TRANSLATIONS

How can I say not to dream  
about me?  
How could I ever know?  
How could I ever know?

Forgive me.  
Can you forgive me  
And hold me in your heart,  
And find some new way to  
love me  
Now that we're apart?  
How could I know I would  
never hold you?  
Never again in this world,  
but oh,  
Sure as you breathe, I am  
there inside you,  
How could I ever know?  
How could I ever know?

ARCHIBALD:  
How can I hope to go on  
without you?  
How can I know where  
you'd have me go?  
How can I bear not to  
dream about you?  
Oh, how can I let you go?

LILY:  
How could I ever know?

ARCHIBALD:  
All I need...

LILY:  
Is there in the garden!

ARCHIBALD:  
All I would ask...

LILY:  
Is care for the child of our  
love!  
Come, go with me, safe I  
will keep you.

ARCHIBALD:  
Where you would lead me,  
There I would,

LILY:  
There I would, there we  
would,

ARCHIBALD and LILY:  
There we will go.  
Oh! How could I know?  
Tell me how could I know?  
Never to know you would  
ever leave me!  
How could we know?

LILY:  
How could I ever know?

## **Tainted Love – Ed Cobb**

Sometimes I feel I've got to  
Run away, I've got to  
Get away from the pain you  
drive into the heart of me  
The love we share  
Seems to go nowhere  
And I've lost my light  
For I toss and turn, I can't  
sleep at night

Once I ran to you (I ran)  
Now I'll run from you  
This tainted love you've  
given  
I give you all a boy could  
give you  
Take my tears and that's not  
nearly all  
Tainted love (oh)  
Tainted love

Now I know I've got to  
Run away, I've got to  
Get away, you don't really  
want any more from me  
To make things right  
You need someone to hold  
you tight  
And you think love is to  
pray  
But I'm sorry, I don't pray  
that way

Once I ran to you (I ran)  
Now I'll run from you  
This tainted love you've  
given  
I give you all a boy could  
give you  
Take my tears and that's not  
nearly all

Tainted love (oh)  
Tainted love

Don't touch me, please  
I cannot stand the way you  
tease  
I love you though you hurt  
me so  
Now I'm gonna pack my  
things and go

Tainted love (oh)  
Tainted love (oh)  
Tainted love (oh)  
Tainted love (oh)

Touch me, baby, tainted  
love  
Touch me, baby, tainted  
love  
Tainted love (oh)  
Tainted love (oh)

Tainted love  
Tainted love

## **Seasons of Love – RENT – Jonathan Larson**

Five hundred twenty five  
thousand six hundred  
minutes  
Five hundred twenty five  
thousand moments so dear  
Five hundred twenty five  
thousand six hundred  
minutes  
How do you measure,  
measure a year?

In daylights, in sunsets,  
In midnights, in cups of  
coffee?  
In inches, in miles,  
In laughter, in strife?

In five hundred twenty  
five thousand six hundred  
minutes,  
How do you measure a  
year in the life?  
How about love?  
How about love?  
How about love?  
Measure in love.

Seasons of love,  
Seasons of love.

Five hundred twenty five  
thousand six hundred  
minutes,  
Five hundred twenty five  
thousand journeys to plan,  
Five hundred twenty five  
thousand six hundred  
minutes,  
How do you measure the  
life of a woman or a man?

In truth that she learned,  
Or in times that he cried?  
In the bridges he burned,  
Or the way that she died?

It's time now, to sing out,  
Though the story never  
ends.  
Let's celebrate, remember  
a year,  
In the life of friends.

Remember the love,  
(Oh you got to, you got to  
remember the love)  
Remember the love,  
(You know that love is a gift  
from up above)  
Remember the love,  
(Share love, give love,  
spread love)  
Measure in love,  
(Measure, measure your life  
in love)  
Seasons of love,  
Seasons of love



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### **SCENE I – Outside of Bartolo’s House, Very early morning**

Count Almaviva comes in disguise to the house of Doctor Bartolo and serenades Rosina, whom Bartolo keeps confined to the house. Figaro the barber, who knows all the town’s secrets and scandals, explains to Almaviva that Rosina is Bartolo’s ward, not his daughter, and that the doctor intends to marry her. Figaro devises a plan: the count will disguise himself as a drunken soldier with orders to be quartered at Bartolo’s house so that he may gain access to Rosina. Almaviva is excited and Figaro looks forward to a nice cash pay-off.

### **SCENE II – Inside of Bartolo’s House, that same morning**

Rosina reflects on the voice that has enchanted her and resolves to use her considerable wiles to meet the man it belongs to—as Almaviva has led her to believe, a poor student named Lindoro. Bartolo appears with Rosina’s music master, Don Basilio. Basilio warns Bartolo that Count Almaviva, who has made known his admiration for Rosina, has been seen in Seville. Bartolo decides to marry Rosina immediately. Basilio suggests slander as the most effective means of getting rid of Almaviva. Figaro, who has overheard the plot, warns Rosina and promises to deliver a note from her to Lindoro. Bartolo suspects that Rosina has indeed written a letter, but she outwits him at every turn. Bartolo warns her not to trifle with him.

Count Almaviva arrives, creating a ruckus in his disguise as a drunken soldier, and secretly passes Rosina his own note. Bartolo is infuriated by the stranger’s behavior and noisily claims that he has an official exemption from billeting soldiers. Figaro announces that a crowd has gathered in the street, curious about the argument they hear coming from inside the house. The civil guard bursts in to arrest Almaviva, but when he secretly reveals his true identity to the captain he is instantly released. Everyone except Figaro is amazed by this turn of events.

The count immediately returns, this time disguised as Don Alonso, a music teacher and student of Don Basilio, to give Rosina her singing lesson in place of Basilio, who, he says, is ill at home. “Don Alonso” then tells Bartolo that when visiting Almaviva at his inn, he found a letter from Rosina. He offers to tell her that it was given to him by another woman, seemingly to prove that Lindoro is toying with Rosina on Almaviva’s behalf. This convinces Bartolo that “Don Alonso” is indeed a student of the scheming Basilio, and he allows him to give Rosina her lesson.

Figaro arrives to give Bartolo his shave and manages to snatch the key that opens the doors to the back gate. While Bartolo gets his shave, Almaviva plots with Rosina to meet at the back balcony that night so that they can elope. But the doctor overhears them and, realizing he has been tricked again, flies into a rage. Everyone disperses.

### **SCENE III – Later that same evening**

As a raging thunderstorm passes, Bartolo shows Rosina her letter to Lindoro, as proof that he is in league with Almaviva. Heartbroken and convinced that she has been deceived, Rosina agrees to marry Bartolo. Figaro and the count, having let themselves in the back gate, climb a ladder to the back balcony. Rosina appears and confronts Lindoro, who finally reveals his true identity as Almaviva. Basilio shows up. Bribed and threatened, he agrees to be a witness to the marriage of Rosina and Almaviva. Bartolo arrives with an officer, but it is too late. He accepts that he has been beaten, and Figaro, Rosina, and the count celebrate their good fortune.

### **Primera Escena – Afuera de la casa de Bartolo, muy temprano en la mañana**

El conde Almaviva llega disfrazado a la casa del Doctor Bartolo y le da una serenata a Rosina, a quien Bartolo tiene encerrada en la casa. Fígaro el barbero, quien conoce todos los secretos y escándalos del pueblo, le explica a Almaviva que Rosina es la pupila de Bartolo y no su hija, y que el doctor intenta casarse con ella. Fígaro crea un plan: el conde se va a disfrazar como un soldado borracho con órdenes de ser alojado en casa de Bartolo, así él podrá conseguir acercarse a Rosina. Almaviva se emociona y Fígaro espera recibir un buen pago en efectivo como compensación.

### **Segunda Escena – Dentro de la casa de Bartolo, esa misma mañana**

Rosina reflexiona sobre la voz que la ha encantado y resuelve utilizar sus cuantiosas artimañas para conocer al hombre de la voz encantadora – mientras que Almaviva le ha hecho creer, que es un pobre estudiante llamado Lindoro. Bartolo aparece en la escena con el maestro de música de Rosina, Don Basilio. Basilio le advierte a Bartolo que al Conde Almaviva, quien ya ha expresado su admiración por Rosina, se le ha visto en Sevilla. Bartolo decide casarse con Rosina inmediatamente. Basilio le sugiere difamarlo como el método más eficiente para deshacerse de Almaviva. Fígaro quien ha escuchado la trama le avisa a Rosina y le promete llevarle un mensaje de ella a Lindoro. Bartolo sospecha que en verdad Rosina ha escrito una carta, pero ella lo engaña todo el tiempo. Bartolo le advierte que no juegue con él.

El Conde Almaviva llega disfrazado como un soldado borracho creando un enredo y en secreto le pasa su propia carta a Rosina. Bartolo se enfurece por el comportamiento del intruso y a gritos asegura que él oficialmente está exento de alojar soldados. Fígaro les notifica que una multitud de curiosos se ha reunido en la calle al escuchar la discusión que proviene de la casa. El guardia civil entra precipitadamente para arrestar a Almaviva, pero cuando en secreto él le revela su verdadera identidad al capitán lo suelta inmediatamente. Todos se encuentran sorprendidos por este giro en los acontecimientos menos Fígaro.

El conde regresa inmediatamente, esta vez disfrazado de Don Alonso, un maestro de música y estudiante de Don Basilio, para darle a Rosina su clase de canto en vez de Basilio, quien, según él dice, se encuentra enfermo en casa. “Don Alonso” entonces le dice a Bartolo que cuando visitaba a Almaviva en su albergue, encontró una carta de Rosina. Él ofrece decirle a ella que la carta se la dio otra mujer, aparentemente para probar que, a nombre de Almaviva, Lindoro está jugando con Rosina. Esto convence a Bartolo de que “Don Alonso” es en verdad un estudiante del tramposo Basilio, y permite que le dé a Rosina su clase. Fígaro llega a rasurar a Bartolo y se las arregla para tomar la llave que abre las puertas del portón trasero. Mientras rasuran a Bartol, Almaviva planea encontrarse con Rosina esa noche en el balcón para que puedan escaparse. Pero el doctor los escucha y dándose cuenta que lo han vuelto timar se pone furioso. Todos se dispersan.

### **Tercera Escena – Más tarde esa misma noche**

Mientras una intensa tormenta pasa. Bartolo le enseña a Rosina la carta que le envió a Lindoro como prueba de que está aliado a Almaviva. Con el corazón roto y convencida de que la han engañado, Rosina acepta casarse con Bartolo. Fígaro y el conde habiendo entrado por la puerta trasera se suben por una escalera al balcón. Rosina aparece y confronta a Lindoro quien finalmente le revela su verdadera identidad como Almaviva. Basilio llega y sobornado y amenazado accede a ser testigo de la boda de Rosina y Almaviva. Bartolo llega con un oficial, pero es muy tarde. Acepta que ha sido derrotado y Fígaro, Rosina y el conde celebran su buena suerte.

## SDOPERA DIRECTOR'S NOTE/NOTA DEL DIRECTOR

*The Barber of Seville* is absurd comedy in its original form. Made famous by the Beaumarchais play, it's been adapted into opera a number of times, with Rossini and Sterbini's version certainly emerging as the most well-known. It's a classic tale of two goofy kids using subterfuge to help a plucky teen escape the clutches of her overbearing guardian, and being rewarded in the end with true love and recognition of their undeniable quick wit. Youth prevails, and the aged guardian and his dim-witted henchman are left in their dust, with nothing to do but throw their hands in the air and submit. Musically youthful as well, the piece has been called a "nervous outburst of vitality," and its quick tempi and rapid patter now evoke images of cartoon tip-toeing, and Bugs Bunny with shaving cream. A pairing of absurdity in perfect form.

Like *La bohème* in October, Bruce Stasyna, myself, and our creative team had our work cut out for us in terms of adapting this intricate score to the protocols that the Covid era demands. How do we turn this opera into a 90-minute show straight through and keep the story intact? How do we socially distance a piece that is entirely based on prat falls, shoves, and juvenile note passing? What I found as we cut out chunks of the score, and conflated scenes, was that the changes kept getting faster, and the jokes flew by with an increased urgency. I was reminded of another time in our history when this rapid-fire absurdity was commonplace: the late 1960's and early 1970's.

Amanda Seymour's costumes, which we are borrowing from Utah, helped enhance the connection between that crazed psychedelic moment in time, and the opera itself. I started looking at episodes of *Laugh-In*, *The Monkees*, *The Partridge Family*, and *Yellow Submarine*. This story fits happily into this persona, into its mugging, its one-liners, and its frustrated youth acting out in order to find the way through. Besides some editing for time, the story remains intact and true to its origins, but the package it's wrapped in evokes a period in our history where the news cycle left us all looking for a little escapism, and going to the drive-in was as much a part of life as tuning into *Laugh-In* on Monday nights.

So sit back, adjust your radio dial, and let our little jewel of absurdity sock it to you.

– Keturah Stickann, Director

*El Barbero de Sevilla* es una comedia absurda en su forma original. Se hizo famosa por la obra de Beaumarchais, y se ha adaptado como ópera muchas veces, ciertamente la versión que aflora como la más conocida es la de Rossini y Sterbini. Es una historia clásica de dos ingenuos jóvenes que utilizan tretas para ayudar a una valiente joven a escapar de las garras de su autoritario tutor, al final son recompensados con un reconocimiento y un amor sincero por su innegable y ágil ingenio. La juventud prevalece y el viejo tutor y su torpe secuaz se quedan atrás, sin tener nada que hacer más que levantar las manos al aire y rendirse. Musicalmente es una obra juvenil también, se le ha llamado a esta pieza "una explosión nerviosa de vitalidad", y su ritmo precipitado y su movimiento rápido evocan ahora personajes de caricaturas de puntitas, y Bugs Bunny con crema para rasurar. Una unión del absurdo en perfecta forma.

Como en *La bohème* que presentamos en octubre, Bruce Stasyna, yo y mi equipo creativo tuvimos que trabajar arduamente en relación a la adaptación de esta complicada obra a los protocolos que la era del COVID demanda. ¿Cómo cambiamos esta ópera a una presentación de 90 minutos sin cortes y la dejamos con su historia intacta? ¿Cómo seguir el protocolo del distanciamiento social en una obra que está basada completamente en caídas intencionales, empujones y cartitas que se pasan entre adolescentes? Lo que encontré mientras reducíamos parte de la obra y fusionábamos escenas, fue que los cambios se hacían más rápidos y las bromas volaban con un apremio acelerado. Me recordó otro momento en nuestra historia cuando este trepidante disparate era común y corriente; al final de los años sesentas y a principios de los setentas.

El vestuario de Amanda Seymour, el cual nos prestaron en Utah, nos ayudo a acentuar la conexión entre ese momento loco psicodélico y la ópera misma. Empecé a ver episodios de *Laugh-In*, *The Monkees*, *The Partridge Family* y *Yellow Submarine*. Esta historia encaja felizmente con estos personajes en su exageración, en sus comentarios ingeniosos y su juventud frustrada que se comporta mal para salirse con la suya. Además de la edición por razones de tiempo, la historia permanece intacta y fiel a su origen, pero el paquete en el que se encuentra envuelta evoca un periodo en nuestra historia donde las noticias nos dejaban a todos buscando un pequeño escape e ir a los auto-cinemas era parte de la vida tanto como ver *Laugh-In* los lunes en la noche.

Así que siéntense, sintonicen su radio, y dejen que nuestra pequeña joya del absurdo se los muestre.

– Keturah Stickann, Director

# THE BARBER OF PESARO

BY JOHN ARDOIN

“Give me a laundry list and I will set it to music,” Gioachino Rossini once boasted, only partly in jest. He was paying himself a left-handed compliment, the self-acknowledgement of a prodigiously facile gift to pour out music with effortless speed. Remember, it was Rossini who—when told Donizetti had finished a new opera in three weeks—remarked, “Well, he always was a lazy fellow.” After all, it had taken Rossini only thirteen days to produce his comic masterpiece, *The Barber of Seville*.

Rossini, born in the Adriatic town of Pesaro in 1792, had learned to write in haste in his youth because of financial responsibilities towards family members who were dependent on his ability to make money quickly. In the beginning of his career he seemed, in his own mind at least, to be more of an artisan than an artist. He apparently lacked any loftier ideas about the writing of music; it was a matter of doing what he knew best and did best.

As a carpenter fashions an exquisite piece of cabinetry, so Rossini fashioned an attractive piece of music. That a Chippendale emerged from a mass of woodworkers and a Rossini loomed over such now-forgotten composers as Simone Mayr, Niccolò Zingarelli, and Saverio Mercadante was of little concern to either man at the time. It was a question they left to posterity, and they probably never thought about it at all.

Of all the characters he fashioned, Rossini was closer in attitude and temperament to his ebullient Figaro than to any other. It is hardly a coincidence that Figaro’s bravura aria “Largo al factotum” was one of Rossini’s favorite party turns; he loved to sing it to his own accompaniment at a glittering gathering. He could well have been describing himself: “Make way for the factotum of the city. Rushing to his shop, for dawn is here . . . what pleasure . . . you are indeed the most fortunate of men. Ready for everything by night or by day, always bustling, always in motion. I go like lightning . . . Good fortune always smiles.”

Evviva Rossini, the Barber of Pesaro.

It is better to think of him as a resourceful wheeler-dealer than as the Father Goose of his time, as many have seen him. But to truly appreciate him we have to remember that, along with surface wit and brilliance, he was a bridge from the culture of one century to that of another.

Rossini was born into a musical world in transition from Classicism to Romanticism. We most often think of him today as an incomparable composer of comic operas, all of which owe a deeply and frequently acknowledged debt to Mozart, a god-like figure to Rossini. “The angel of music,” he called him.

It goes without saying that Rossini, in turn, would have been enormously pleased could he have lived to hear himself described as “the Italian Mozart.” There is ample reason for so extravagant a claim, for like Mozart, Rossini was a melodist of the highest order and had an unerring feeling for the voice and its possibilities. In their comedies, there is laughter of a tickling, sly, mocking sort rather than the belly-shaking type.

There are marvelous human insights in his works as well, though in Rossini’s operas these never penetrate as deeply and revealingly as in Mozart’s *The Marriage of Figaro*, for example. Rossini was too often caught on the treadmill of contemporary operatic conventions, becoming prey to the need to borrow from himself and developing stylistic tricks that enabled him to grind out lengths of music to meet a deadline. He paid a price for his facility, but still he soared above the crowd. And again, as in Mozart, there is in Rossini’s music at its best a craft, an elegance, and a well-formed sense of character delineation.

But I said earlier he was a bridge, and there is another crucial side to the man, for Rossini not only looked backward to Classic values, but also forward to Romantic concepts. The Rossini of such giant-stepping operas as *Semiramide*, *Otello*, and *William Tell* helped shape the heroics of his age though his vocal writing and in the way that he gave the opera orchestra a bigger and more complex role than ever before. If we over-emphasized his Classic side and talent for comedy, his more serious nature suffers. The true wonder of Rossini is that he stood astride two cultures and was a master of both.

In all, he wrote thirty-nine operas, two large-scale choral works, and dozens of songs, piano pieces, and ensemble works. Those compositions on which his fame rests were written between the ages of sixteen and thirty-seven, although he lived to be seventy-six. That fact is an important part of his story as well. Rossini spent more than half of his life in a self-imposed exile from the arena that had brought him greater rewards and acclaim during

## SDOPERA ABOUT THE OPERA

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his lifetime than to virtually any other composer of the day—apart from Beethoven.

Many reasons have been advanced for Rossini's abdication of his throne as king of opera after producing so important a score as *William Tell*. During Richard Wagner's first visit to Paris, where Rossini lived the second half of his life, he had complained to Wagner of a decline in singing. Certainly what he saw as a slackening in the art he so passionately loved was part of the reason he stopped writing for the stage so abruptly. But there were other pressing reasons as well.

Rossini had labored long and hard ever since his teens, and by the time of *William Tell* he was tired, having packed a lifetime's work into the space of twenty-odd years. Also, during the writing of *William Tell*, he had developed a nervous condition that gradually became chronic and could well have been venereal. It drained his energy and he found that writing had become increasingly difficult, especially as he had gradually begun to demand more of himself.

Even after his health improved, the joy in working was gone—along with the need to work. By 1855, when Rossini settled for good in Paris, he was a wealthy and respected figure who could afford the luxury of writing music for himself alone. Only one full-scale work came from this later period—the *Petite Messe Solennelle*—his sole masterpiece written during the years away from the stage. Apart from this amazing and impassioned score, there were only whimsical salon pieces he called *Sins of My Old Age*, created to amuse and divert his friends and guests.

To the outside world, however, his fame rested on one composition: *The Barber of Seville*. It was an opera drawn from the same source as Mozart's *The Marriage of Figaro*—a trilogy of plays by another real-life Figaro character, Pierre Augustin Caron de Beaumarchais. The plays dealt with the intrigues and love affairs in the household of a Spanish nobleman, the Count Almaviva. The Beaumarchais *Barber*, however, is permeated by social criticism, with the working classes pitted against the aristocracy, while Rossini's *Barber* is little more than a favorite *commedia dell'arte* ploy: a foolish old man attempting to marry his beautiful and young ward who is in love with a handsome young man.

*The Barber* was the first play in the Beaumarchais trilogy and had been previously set to music by Giovanni Paisiello, an accomplished and popular composer of the generation prior to Rossini's. Though immediately attracted to the idea of setting *The Barber* to music, Rossini and his librettist Cesare Sterbini worried that the critics and public would think they were openly

challenging the elder Paisiello and be offended by a new *Barber*.

To avoid such a confrontation, Rossini wrote to the then seventy-year-old Paisiello asking his permission to retrace the same dramatic ground. Much later, Rossini gave his reasons: "I had not wanted to enter into a contest with him, being aware of my inferiority, but had wanted only to treat a subject that delighted me while avoiding as much as possible to exact situations in his libretto."

Supposedly, Paisiello responded by wishing his younger colleague well. Still, Rossini thought it better to give the first performance of his new work at Rome's Teatro Argentina as *Almaviva*, attaching to it the Beaumarchais subtitle "The Useless Precaution." There was even a sort of apologia printed in the libretto that first night of *The Barber*, February 20, 1816. Rossini's fears were justified. When he entered the orchestra pit to take his place at the harpsichord, catcalls and whistles broke out from a group of Paisiello partisans, who were determined to create a debacle. Things went from bad to worse.

The *Almaviva* was Manuel García, father of the legendary prima donnas Maria Malibran and Pauline Viardot. He chose not to perform the first aria Rossini wrote for him, but substituted instead his own arrangement of a Spanish melody, sung to his own accompaniment. As he was tuning his guitar, a string broke, provoking laughter and more catcalls. When Figaro entered, also carrying a guitar, the laughter doubled and barely a note of "Largo al factotum" was heard.

The comedy soon became a comedy of errors when the Basilio stumbled over a trap door, fell, and bruised his face badly. He had to sing "La calunnia" with a handkerchief held to a bleeding nose. Next, a cat wandered onstage during the first act finale. Figaro chased it in one direction, Bartolo in another. It would up under Rosina's skirts, producing total confusion onstage. As the curtain fell, Rossini turned to the audience and shrugged his shoulders. The public thought it a contemptuous gesture and began booing. Hardly a note of music was heard during the noise that continued during the second act.

Oddly enough, Rossini seemed not to have been entirely upset by all the furor. When a group of singers went to his house after the performance to console him, they found the composer sound asleep. Still, Rossini thought it was best to stay away from the theater for the second performance, which seems to have gone without mishap. Later that evening, as Rossini later remembered, "I was sleeping peacefully when I was awakened suddenly by a deafening uproar out in the street, accompanied by a brilliant glow of torches.

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"As soon as I got up, I saw that they were coming in my direction. Still half asleep, and remembering the scene of the preceding night, I thought that they were coming to set fire to the building, and I saved myself by going to a stable at the back of the courtyard. But lo, after a few minutes I heard García calling me at the top of his voice. He finally located me. 'Get a move on, you. Come on, now, listen to those shouts of "Bravo, bravissimo Figaro." An unprecedented success. The street is full of people. They want to see you.'

"But still heartbroken . . . I answered, 'Tell them to go to hell, their bravos and all the rest. I'm not coming out of here.' I don't know how poor García phrased my refusal to that turbulent throng. In fact, he was hit in the eye by an orange, which gave him a black eye for several days. Meanwhile, the uproar in the street increased more and more." There were only seven performances during that first run of *The Barber* in February and March of 1816, and it did not return to Rome for five years. But by the time it did, *The Barber* had been joyfully embraced by the major cities of Europe, and Rossini's had become one of the prominent names in the world of opera.

The success of *The Barber* is doubly remarkable when one remembers that it is in many instances a pastiche. It was not unusual, of course, during the eighteenth and early nineteenth centuries for a composer to borrow

from himself. Rossini was famous, or infamous if you prefer, in this regard. But in the case of *The Barber*, even he reached new heights in robbing the graves of earlier works that had not achieved notable fame. *The Barber's* overture was originally written in 1813 for *Aureliano in Palmira* and reused in 1815 for *Elisabetta, Regina d'Inghilterra*. *Aureliano* also provided material for Almaviva's first-act aria "Ecco ridente in cielo" and Basilio's "La calunnia," while *Elisabetta* contributed the second half of Rosina's "Una voce poco fa" (an allegro idea, which was likewise derived from *Aureliano*). The point, however, is not in what he used, but how he used it, and *The Barber's* irresistible spontaneity and musical sense of rightness reduces all of its background sources to insignificance.

One final thought before leaving Rossini. He died in 1868 and was given a grand funeral in Paris befitting his enormous fame and the void created by his death. He was laid to rest in the cemetery of Père Lachaise, where Bellini and Chopin had been buried before him. Like Bellini, Rossini's remains were eventually returned to Italy. In the case of Rossini, however, his body was taken to the church of Santa Croce in Florence, where Italy's greatest men are interred. The fact that Rossini today rests alongside Galileo and Michelangelo gives a more accurate idea of how his countrymen and the world came to regard him that words ever could.

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*The late John Ardoin, longtime music critic of the Dallas Morning News, is the author of several books and documentaries on Maria Callas, also Furtwängler Record (1994) and Valery Gergiev and the Kirov (2001). This essay was published in a previous edition of San Francisco Opera Magazine.*

# EL BARBERO DE PESARO

BY JOHN ARDOIN

“Dénme una lista de quehaceres cotidianos y yo le pongo música”. Gioachino Rossini alguna vez presumió, en parte bromeando. Se estaba elogiando sarcásticamente, un reconocimiento del prodigioso y fácil talento de escribir música sin esfuerzo y a gran velocidad. Recuerden – que fue Rossini quien- cuando le dijeron que Donizetti había terminado una ópera nueva en tres semanas --comentó, - “bueno él siempre fue una persona floja”. Después de todo solamente le había tomado a Rossini trece días en producir su obra maestra cómica, *El Barbero de Sevilla*.

Rossini nació en el pueblo Adriático de Pesaro en 1792, habiendo aprendido a escribir música apresuradamente en su juventud, por responsabilidades financieras que tenía con su familia que dependían de su habilidad de ganar dinero rápidamente. Al principio de su carrera, él parecía, estar de acuerdo con la idea de que era más un artesano que un artista. Aparentemente le faltaban algunas ideas más excelsas de cómo escribir música; se trataba de hacer lo que sabía y lo que hacía mejor.

Así como un carpintero realiza una exquisita pieza de gabinete, así Rossini creaba una fascinante pieza musical. Que Chippendale haya surgido de una multitud de carpinteros y un Rossini surgiera de tales compositores ahora olvidados como Simone Mayr, Niccolò Zingarelli y Saverio Mercadante tenía poca importancia para cualquiera de ellos en aquellos tiempos. Era un asunto que dejaron a la posteridad y probablemente ni siquiera lo pensaron.

De todos los personajes que creó, Rossini era más parecido a su exuberante Fígaro en su actitud y temperamento que a ningún otro. Es difícilmente una coincidencia que el aria virtuosa – *bravura aria*-- de Fígaro, “Largo al factotum”, era una de las favoritas de Rossini en sus fiestas; le encantaba cantarla acompañándose el mismo en sus deslumbrantes reuniones. El podría muy bien estarse describiendo así mismo: “Habrán paso para el factotum de la ciudad”. Corriendo a su negocio, que ya amaneció... que placer... en verdad que eres el hombre más afortunado. Listo para todo de noche y de día, siempre rebosante, siempre en movimiento. Voy como un relámpago... La buena suerte siempre me sonríe”.

*Evviva Rossini,-Viva Rossini -El Barbero de Pesaro.*

Es mejor pensar que él era un hábil negociador más que un Papá la Oca de su época, como muchos lo han visto. Pero para poder realmente apreciarlo, tenemos que recordar que junto con su aparente inteligencia y genialidad, él fue el puente de la cultura de un siglo a la de otro siglo. Rossini nació en un mudo musical en transición del Clasicismo al Romanticismo.

Frecuentemente ahora pensamos en él como un incomparable compositor de óperas cómicas, las cuales le deben un reconocimiento profundo y constante y están en deuda con Mozart, una figura que era como un dios para Rossini. “El Ángel de la música”, así lo llamaba.

Está por demás decirlo que hubiera sido, en su momento, un enorme placer para Rossini, si hubiera vivido para escuchar que ahora lo describen como “el Mozart italiano”. Existen muchas razones para tan exorbitante afirmación, ya que como Mozart, Rossini era un compositor de melodía del más alto nivel y tenía una infalible sensibilidad para la voz y sus posibilidades. En sus comedias, hay sonrisas de tipo pícaro, y burlón más que de risa conmovida.

Hay maravillosas perspectivas humanas en sus obras también, pero las óperas de Rossini nunca penetran tan profundo y reveladoramente como por ejemplo en *Las Bodas de Fígaro* de Mozart. Rossini frecuentemente estaba atrapado en el círculo de las tradiciones operísticas contemporáneas, tornándose presa de la necesidad de inspirarse y desarrollar trucos estilísticos que le permitieran de manera dinámica crear obras para cumplir con la fecha límite. Ese era el precio que pagaba por su habilidad, pero aún así sobresalía por encima de los demás. Y otra vez, así como en Mozart, hay en la mejor música de Rossini, arte, elegancia y un sentido bien desarrollado de las características del personaje.

Pero mencione antes que él fue un puente, y existe otro lado crucial del hombre, ya que Rossini no sólo vio hacia el pasado los valores Clásicos, sino que también hacia el futuro los conceptos Románticos. El Rossini de las óperas monumentales como *Semiramide*, *Otello* and *William Tell* ayudó a formar a los grandiosos de su época, si bien su manejo de la voz y en la forma en que le dio a la orquesta operística un rol más grande y más complejo que nunca antes. Si sobre enfatizáramos su lado Clásico y talento para la comedia, su naturaleza más formal sufriría.

## SDOPERA SOBRE LA ÓPERA

La verdadera maravilla de Rossini es que él se estableció dividido por dos culturas y las domino a ambas.

En general escribió treinta y nueve óperas, dos obras corales de gran escala, y docenas de canciones, piezas para piano, y obras para música de cámara. Aquellas composiciones que lo hicieron famoso las escribió cuanto tenía entre dieciséis y treinta y siete años, aún cuando llegó a vivir setenta y seis años. Estos hechos son parte importante de su historia también. Rossini se pasó más de la mitad de su vida en un exilio auto impuesto de la escena que le había traído grandes gratificaciones y reconocimiento durante su vida más que prácticamente ningún otro compositor de su época fuera de Beethoven. Existen muchas razones que han sido fomentadas por las cuales Rossini abdicó al trono como rey de la ópera después de haber producido música como *William Tell*.

Durante la primera visita de Richard Wagner a Paris, donde Rossini vivió la segunda mitad de su vida, él se había quejado con Wagner de que el canto iba en declive. Ciertamente lo que vio como una disminución en el arte que él tan apasionadamente amó, fue en parte la razón por la cual dejó de escribir para el escenario tan repentinamente. Pero existían otras razones apremiantes también.

Rossini había trabajado arduamente y por mucho tiempo desde que era joven, y para cuando apareció *William Tell* ya estaba cansado, habiendo hecho el trabajo de toda una vida en un lapso de veintitantos años. También mientras escribía *William Tell* se le había desarrollado un problema nervioso que con el tiempo se hizo crónico y pudo haber sido también una enfermedad venérea. Le robo la energía y descubrió que escribir se había vuelto más difícil, especialmente conforme iba poco a poco siendo más exigente consigo mismo.

Aún cuando su salud mejoró, el encanto del trabajo se había ido – junto con la necesidad de trabajar. Para 1855 cuando Rossini se estableció definitivamente en Paris, era una persona adinerada y respetada quien podía darse el lujo de escribir música para sí mismo. Solamente una obra de gran escala se produjo durante este periodo posterior – la *Petite Messe Solennelle* – la única obra maestra escrita durante los años fuera del escenario. Fuera de esta extraordinaria y apasionada pieza, solo existieron extravagantes piezas de salón las cuales llamó *Sins of My Old Age*, (*Pecados de mis Vejez*) creadas para divertir y entretener a sus amigos e invitados.

Para el mundo, sin embargo, su fama se la debe a una composición: *El Barbero de Sevilla*. Fue una ópera derivada de la misma fuente que *Las Bodas de Figaro* de Mozart – una trilogía de obras de otro Figaro, un

personaje de la vida real. Pierre Agustin Caron de Beaumarchais. Las obras tratan de las intrigas y amoríos en la casa de un hombre de la nobleza de España, el Conde Almaviva. *El Barbero* de Beaumarchais, sin embargo está rodeado de críticas sociales en donde la clase trabajadora se enfrenta contra la aristocracia, mientras que el *Barbero* de Rossini es un poco más que un favorito de la estrategia de la *commedia dell'art*; un viejo tonto que intenta casarse con su bella y joven pupila quien está enamorada de un apuesto joven.

*El Barbero* fue la primera obra en la trilogía de Beaumarchais y había sido previamente musicalizado por Giovanni Paisiello, un compositor consumado y popular de la generación anterior a Rossini. Aunque inmediatamente les atrajo la idea de ponerle música al *Barbero de Sevilla*, Rossini y su libretista Cesare Sterbini se preocuparon de que los críticos y el público pensaran que estaban abiertamente desafiando al célebre Paisiello y se ofendieran con un nuevo *Barbero*.

Para evitar semejante confrontación Rossini le escribió a Paisiello quien tenía en aquel entonces setenta años, pidiéndole permiso para retomar la misma obra dramática. Mucho después Rossini explicó sus razones: “No hubiera querido entrar en una competencia con él, estando consciente de mi inferioridad, solamente quería trabajar en un tema que me encantaba y al mismo tiempo evitar lo más que pudiera copiar situaciones de su libreto”.

Supuestamente Paisiello respondió deseándole a su joven colega que le fuera bien. Aún así Rossini pensó que sería mejor dar la primera función de su nueva obra en el Teatro Argentina de Roma, como *Almaviva* dándole el subtítulo de Beaumarchais, “La Precaución Inútil”. Había algo así como una disculpa en el libreto impreso en el estreno *del Barbero* la primera noche, en febrero 20 de 1816. Y los temores de Rossini eran justificados. Cuando entró al foso de la orquesta para sentarse al clavecín, abucheos y silbidos irrumpieron de un grupo que apoyaba a Paisiello, quienes estaban resueltos a crear un desastre. Las cosas fueron de mal en peor.

El *Almaviva* era Manuel García, papá de las famosas Prima Donnas Maria Malibran y Pauline Viardot. Él decidió no cantar la primera área como Rossini la había escrito para él y la substituyó en vez con su propio arreglo de una melodía española la cual cantó acompañándose a sí mismo. Mientras afinaba su guitarra, una cuerda se rompió, provocando carcajadas y más abucheos. Cuando entró a escena Figaro también cargando una guitarra, las carcajadas se duplicaron y difícilmente se podían escuchar una sola nota de “Largo al factótum”.

La comedia pronto se tornó una comedia de equivocaciones cuando Basilio se tropezó con un portillo, se cayó y golpeó la cara fuertemente. Tuvo que cantar "la calunnia" con un pañuelo que sostenía sobre la nariz sangrante. A continuación un gato saltó sobre el escenario al final del primer acto. Fígaro lo correteó en una dirección, Bartolo en la otra. Terminó debajo de la falda de Rosina produciendo una total confusión en el escenario. Cuando se cerró el telón, Rossini volteó a ver al público y se encogió de hombros. El público pensó que era un gesto despectivo y empezaron a abuchearlo. Difícilmente se pudo escuchar la música durante el segundo acto por el ruido que continuaba.

Curiosamente, Rossini parecía no estar del todo molesto con todo el escándalo. Cuando un grupo de cantantes fueron a su casa después de la función a consolarlo, encontraron al compositor profundamente dormido. Sin embargo Rossini pensó que sería mejor que no fuera al teatro para la segunda presentación, la cual parece no haber tenido contratiempos. Poco después esa tarde, tal como lo recordó Rossini después, "yo estaba durmiendo tranquilamente cuando me despertó de repente un ensordecedor alboroto en la calle, acompañado por un brillante resplandor de antorchas".

"Tan pronto como me paré, me di cuenta que venían en mi dirección Aún medio dormido y recordando la escena de la noche anterior, pensé que venían a quemar la casa y me puse a salvo yéndome a un caballeriza en la parte trasera del patio. Pero he aquí que después de unos minutos escuché a García llamándome a gritos. Finalmente me localizó. "Date prisa. Ven ya y escucha esos gritos que dicen "Bravo Bravísimo Fígaro". Un éxito sin precedente. La calle está llena de gente. Te quieren ver".

Pero todavía desconsolado... le respondí, "Diles que se vayan al diablo con sus bravos y todo. No voy a salir de aquí". No sé cómo les dijo el pobre García a esa agitada muchedumbre que me negaba a salir. De hecho le golpearon un ojo con una naranja, la cual lo dejó con el ojo morado por varios días. Mientras tanto el

alboroto en la calle crecía más y más. Hubo solamente 7 representaciones en el estreno de *El Barbero* en febrero y marzo de 1816, y no regresó a Roma en cinco años. Pero cuando se volvió a presentar, *El Barbero* había sido recibido jubilosamente en las ciudades más importantes de Europa y Rossini se había convertido en una celebridad en el mundo de la ópera.

El éxito de *El Barbero* es doblemente extraordinario cuando recordamos que es de alguna manera una parodia. No era inusual, por supuesto, durante el siglo XVIII y a principios del XIX que un compositor tomara música de sus propias obras. Rossini era famoso o infame, si prefieren, a este respecto. Pero en el caso de *El Barbero* incluso él llegó lejos robando las tumbas de obras anteriores que no habían alcanzado ninguna fama. La obertura de *El Barbero* fue originalmente escrita en 1813 para *Aureliano in Palmira* y se volvió a utilizar en 1815 para *Elisabetta, Regina d'Inghilterra*. *Aureliano* también aportó material para el área del primer acto de *Almaviva* "Ecco ridente in cielo" y para "La calunnia" de Basilio, mientras que *Elisabetta* contribuyó con la segunda mitad de "Una voce poco fa" de Rosina (una idea – allegro-, que a su vez venía también de *Aureliano*). El punto no es, sin embargo, lo que él utilizó, si no cómo lo usó y la irresistible espontaneidad de *El Barbero* y el sentido musical de precisión reduce todos los antecedentes y los hace insignificantes.

Una última reflexión antes de dejar a Rossini. Él murió en 1868 y se le realizó un gran funeral en París apropiado a su gran fama y el vacío que dejaba su muerte. Sus restos fueron enterrados en el cementerio de Père Lachaise, donde habían enterrado antes que a él a Bellini y a Chopin. Así como Bellini, los restos de Rossini fueron devueltos eventualmente a Italia. En el caso de Rossini sin embargo, su cuerpo fue llevado a la iglesia de Santa Croce en Florencia, donde se encuentran los grandes genios de Italia enterrados. El hecho de que Rossini ahora se encuentre al lado de Galileo y Miguel Ángel nos da una mejor idea que las palabras, de cómo sus compatriotas y el mundo lo valoran.

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El finado *John Ardoin* quien fue un crítico de música por mucho tiempo del periódico *Dallas Morning News*, es el autor de varios libros y documentales acerca de *Maria Callas*, también de *Furtwängles Record* (1994) y *Valery Gergiev* y el *Kirov* (2001). Este ensayo fue publicado en una edición previa de la revista de la Ópera de San Francisco.

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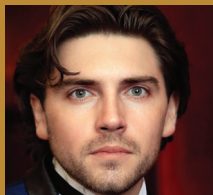
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# SDOPERA EDUCATION

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It's been a busy year so far for the SDO Education Department. As education moved online, so did our partnership with La Maestra and Izcalli. Together we connected with students and families from Logan Heights, Lincoln Park, and City Heights to create and share a personal artistic artifact from this historical time. A music education scholar and consultant joined this project as well, and you can read the report he wrote about it titled [Equity, Creativity, and Artifacts: Building Community Online During COVID-19](#) [here](#).



Inocente



Joey Molina

Everything we do with youth is focused on their health and development, with the arts as the entry point. Since last September, San Diego Opera Teaching Artists Inocente and Joey Molina have met virtually every Wednesday with youth to teach music, theater, and visual art. They also were a consistent presence in a time full of inconsistency. Here is what the students had to share about the program:

## **MIYUKI:**

Thank you Ms. Inocente and Mr. Joey for teaching us art. It's as if you've helped us grow. To teach is to touch a life forever!

## **MANSOOR:**

Thank you for everything you have done for me. Since the beginning of everything we started you have helped me with my presentation in front of everyone and I can't thank you enough from the bottom of my heart.

## **VANNORA:**

Thank you for being so kind while teaching us art and not rushing to complete it.  
Thank you for teaching us new things and bringing us out of our comfort zones.

## **ESME:**

I would like to say thank you for still doing art with us during these tough times.

## **LESLIE:**

I want to thank Mr. Joey and Ms. Inocente for teaching us art and theater. You guys helped us a lot!  
I really want to go back to the program to do art and theater in person.

## **EMILY:**

I would like to say that I appreciate Mr. Joey's and Ms. Inocente's hard work for us every Wednesday and making the classroom have a good vibe.

## **JAIRO:**

Thank you guys for your help during these difficult times.

## **ISAAC:**

I would like to thank them by saying thank you for all of your hard work and for taking time out of your day to help us grow.

## **SANDRA:**

The classes have helped me a lot. It feels like a second family. I feel comfortable with speaking and asking for help even though it's on Zoom. It feels like we are really close.  
This class also helped me release stress and I would always look forward to Wednesday's class.

## **ISIS AND OSIRIS:**

Ms. Inocente and Mr. Joey are the best art teachers. We've learned so much for example for we learned how to make art with tape and learned the art of shading. They make art fun and no one can change that.

## **GISSELLE:**

Can I say, thank you so much for spending time every week with us. I really enjoy the art.

## SDOPERA IN MEMORY OF MARIANNE FLETTNER



**Marianne Flettner** (August 9, 1933 – December 6, 2020) was a legend. Her phenomenal abilities as an opera administrator were equaled only by her devotion to opera itself. Many of the world's most celebrated artists were Flettner's devoted friends in the opera business, which was her world for more than half a century.

Born and raised in Frankfurt, Germany, during the war she lived with other children in a forest outside the city, to avoid being bombed. After the war, American soldiers lived in her family's home.

Flettner earned a diploma from the Hessen Business College and worked for several years in Germany as a secretary for several companies until 1961, when she relocated to America, serving in the same capacity for the Pontiac Motor Division in Burlingame, California, from 1961 to 1963.

Then came a move to New York, where Flettner was able to make her greatest leisure enthusiasm – opera – the focus of her professional life. She worked at the Metropolitan Opera as a secretary (with then-general manager Rudolf Bing as one of her bosses) from 1963 until 1974. She was then promoted to assistant company manager in the rehearsal and touring division, working alongside assistant general manager Reginald Allen. In 1979, after thinking long and hard, she chose to move back to California, this time to take on the vital position of artistic administrator at San Diego Opera.

The job came about by chance. Flettner was in California visiting her brother and sister-in-law when SDO general director Tito Capobianco received word that she was in town. He got hold of her by phone, asked her to come to interview, and offered her the job.

"I was sick for three months, from the time I said yes to the time I left the Met," said Flettner in a 2003 interview for the *San Diego Union-Tribune*. "I even went to Salzburg to visit Jimmy Levine [Met music director at the time] to ask him if I was doing the right thing. He said, 'Maybe it's better to be a big fish in a small pond than a small fish in a big pond.' He turned out to be right."

In addition to significant input in artistic planning for every season, SDO Flettner's multifaceted role at SDO included negotiating artist contracts (it was immeasurably helpful that she was trilingual, working easily in English, German, and Italian); dealing with visa applications; handling the general director's overall schedule; attending all rehearsals and performances; working with the company's publications staff; and – at every performance – distributing paychecks to principal artists.

At SDO Flettner served initially under general director Tito Capobianco, and then under his successor, Ian D. Campbell. "She loved opera and all the people who worked so hard to bring its magic to life," recalls Campbell. "She was friend, confidant, cheerleader, and den mother to singers, conductors, and stage directors, doing everything she could to help them deliver the best performances, regardless of the stresses they experienced. As artistic administrator she worked closely with me for 30 years. She understood my artistic goals and taste very well, giving me valuable advice when needed. No artistic director could have asked for a more supportive, yet appropriately critical eye, on artistic planning."

Flettner always knew the right way around an artist. Her friend Susan Jay, former SDO education chairman, remembers that "I once asked Marianne what she said to singers whose performance had been less than stellar. 'I look at them soulfully and say, 'You did it again!' I've borrowed that many times.'"

Nicolas Reveles, SDO's former director of education and outreach, adds, "She was such a dear, dear person, always honest about her point of view, but she always delivered it with understanding, compassion and love. I will miss her."

Flettner, who became a naturalized American citizen in 2004, retired from San Diego Opera at the end of the 2014 season and died peacefully, of complications from Parkinson's Disease, in an assisted-living facility in Aptos, California, on December 6, 2020. She will be mourned throughout the operatic community, having earned the love and respect of two generations of celebrated artists. All of them were grateful for her knowledge, her extraordinary professionalism, her sunny nature, and her profound devotion to opera. After her retirement, she was a frequent guest at rehearsals and performances, visiting old friends and artists whose careers she had followed and supported for decades.

"Although Marianne stopped working at San Diego Opera before I arrived, she remained a frequent presence with the Company. Until recently, she attended performances and many rehearsals, always sharing her big heart and affection for opera. Seeing returning artists engage with her was a testament to how universally loved she was," shared San Diego Opera General Director David Bennett.

Always active, she enjoyed traveling, hiking, and cooking, and was especially passionate about boogie-boarding in Mission Beach, which she continued to do well into her seventies.

Flettner, who never married, always referred to singers as her children. Flettner is survived by her sister, Charlotte Rordan; her sister-in-law, Sandie Flettner; her nephew, Guillaume Visot-Nolder; three other nephews and three nieces.

## SDOPERA IN MEMORY OF JAMES FORBES



**James Forbes**, born October 9, 1948, in Bronxville, NY, died December 10, 2020, at Scripps Memorial Hospital, La Jolla, CA, of Idiopathic Pulmonary Fibrosis. He was the son of the late Dr. James Forbes and Matilda Frank Forbes and grew up in Merrick, NY. His father was a Professor of Biology and Entomology at Fordham University and his mother taught advanced

mathematics at Mepham High School on Long Island. Jim received an A.B. With Honors in English Literature from Lafayette College, Easton, PA, and a Ph.D. in Musicology from the University of North Carolina, Chapel Hill. Jim is survived by his wife of 45 years, Julianne Joy Larsen, of Del Mar, CA, several cousins, as well as many friends from coast to coast.

Over a 40-year career, Jim provided leadership for the growth of some of this country's important cultural organizations, including the Nelson-Atkins Museum of Art (Kansas City, MO), The Fine Arts Museums of San Francisco, the Peabody Essex Museum (Salem, MA), and La Jolla Playhouse. As chief philanthropy officer in each organization, he led volunteers and staff to build endowment, support special projects, provide for facilities enhancement, and develop education programs. He successfully directed five capital campaigns.

Jim maintained a life-long interest in the performing and visual arts. Although he enjoyed musical, theatre, and dance performances, and was also a regular museum patron, he was most passionate about opera, having attended performances from early childhood at New York's Metropolitan Opera. In 2007, he was recruited to San Diego Opera as Director of Individual Giving, a position he held until the Company's Board of Directors voted to shut down the organization in the spring of 2014. Although he then joined the National Conflict Resolution Center as Director of Development for the final two years of his professional career, he maintained contact with the philanthropists and volunteers who made an extraordinary commitment to rescue and revive San Diego Opera for the benefit of the community. Within a month of his retirement, he was truly honored by an invitation to join San Diego Opera's Board of Directors, where he served with dedication until June of 2020.

During Jim's career, he was selected for volunteer leadership roles in national professional organizations, including the American Association of Museums, the Western Museums Association, and the Art Museum Development Association. After moving to San Diego in 2002, Jim contributed his experience and philanthropic support as a member of the Boards of the San Diego Museum of Man and the Scripps Whittier Diabetes Institute. He volunteered as a mentor

while a member of the San Diego chapter of the Association of Fundraising Professionals. While living in Boston, he and Juli began attending and supporting the Marlboro Music Festival in Vermont each summer, a practice they continued after returning to live and work in California.

Jim's passion for travel and learning about other cultures was given full rein when he and Juli retired in 2016. They were privileged to make several extended trips to South Asia, including India, Myanmar, Laos, Cambodia and Thailand. Trips to Europe were often planned around attending opera, ballet, and orchestra performances in Belgium, Denmark, France, Germany, Italy, the Netherlands, and the United Kingdom. Jim was indefatigable, whether exploring remote Indian temple complexes or European museums.

Jim began studying the piano as a child and continued throughout his life as a serious avocational pianist. One of his great joys in retirement was practicing two hours daily in order to prepare for weekly lessons. At the time of his death, he was working on challenging repertoire from Brahms and Debussy to Messiaen and Stockhausen.

Jim had the training for, and love of, serious scholarship. Books on art, architectural history, as well as music history and criticism constituted his favorite "airplane reading." Although friends often described him as "a gentleman and a scholar," he had a wonderful sense of humor and an infectious laugh. He loved walking on the beach and, later in life, began studying ballroom dancing with Juli as his partner. He enjoyed gathering with friends to talk about art, music, current events, and distant places. For many years he was the "convener" of a Book Club that met monthly to discuss different genres, from current nonfiction to literary classics. True to his Forbes heritage, he often enjoyed "a wee dram" of single malt Scotch.

Many who knew Jim were not aware that he was diagnosed with Type I Diabetes when he was only 9 years old. For 63 years, he managed a chronic, incurable disease that required constant vigilance in order to successfully monitor and manage his blood glucose level. He did so with neither fuss nor complaint. For those who did know of the challenges posed by this disease, he was an inspiration. He often declared his zest for life with the expression "the best is yet to come!"

A celebration of Jim's life will be scheduled at a future date.

San Diego Opera is also pleased to announce the creation of the "The Forbes Prize" in gratitude for Jim's years of dedication to San Diego Opera. The Forbes Prize is an annual award to a promising young opera singer who lives or studies in the San Diego region. A competition will be held each Fall with the recipient announced in December. The Forbes Prize includes a cash award and a role in a future opera season.

# SDOPERA IN MEMORY OF TARA BACH RICHARDS

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**Tara Bach Richards** (August 29, 1956 – March 18, 2020) loved life and the Opera. Her passion to create beautiful costumes with Opera was in her words “bliss”. This love of costumes and theatre spanned 45 years.

Born Tara Alice Johnson in Volga, South Dakota. After living in Minnesota and Wisconsin her family moved to California when

Tara was in high school. Her love of theatre began while attending Chula Vista High School and later Bonita Vista where she played her first roll as Annie in *Annie Get Your Gun*.

She attended Southwestern College where her passion for costume design and the theatre continued. She designed and built costumes and taught in Southwestern’s theatre department for nearly two decades. She was recognized for her productions of *A Street Car Named Desire* and *Camelot*. Her designs for the production of *Pippin* were honored by nomination at the Kennedy Center American College Theater Festival Awards.

Tara later became a costume designer for the San Diego Civic Light Opera. She designed and built costumes for their Starlight Bowl productions as well as their holiday and indoor productions for several seasons.

Tara later moved to New York. After returning to San Diego she returned to costume design. She traveled to Texas to design and build the costumes for the national stage production and musical documentary of Selena Quintanilla’s life, *Selena Forever*.

Tara began working for the San Diego Opera in the late 1980s. She was the Draper/Patternmaker and continued working for the opera until March, 2020. At that time she

held the position of both Draper and Shop Manager. Her expertise as a draper was beyond what most could do.

Ingrid Helton, the SD Opera Costume Director, started working with Tara in college and continued collaborating at La Jolla Playhouse and of course San Diego Opera. Ingrid shares how artistic, fast, meticulous, and well versed in all periods and styles Tara was. “Her costumes were beautifully made. She was our encyclopedia of all our operas and costumes. We had a wonderful connection and communication; we collaborated at every level in the process of building a show. I miss her every day.”

As she worked for the opera for 30 plus years, Tara continued her costume design and production work for other theatres. She worked on productions at The La Jolla Playhouse, her favorite of these being *Yoshimi Battles the Pink Robots. Side Show* was another project she enjoyed at The La Jolla Playhouse.

Tara loved creating beautiful things no matter what the project was. Her creative passion and perfection was seen in everything she did. When not working at the Opera or other productions she was always busy. She loved to share her talents with younger generations, teaching us to sew, draw, cook and garden. She also loved to travel and read and entertain friends and family. She was a fantastic cook and baker. She was so talented in so many areas.

Tara was preceded in death by her father, Darwyn Jim Johnson and mother-in-law, Paula Ann Richards. She is survived and missed by her husband, John T. Richards; mother, Alice Bach Johnson; sister, Trina Bach Johnson and her partner Michael Rumore; sister-in-law, Julia Richards and her partner Charles Darwin and their children Monica and Bradley; many family members and friends.

Tara was generous to all and gave to so many, her time, love and care.

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#### AUDIENCE DEVELOPMENT

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## ABOUT SDO

### MISSION STATEMENT

The mission of San Diego Opera is to deliver exceptional vocal performances and exciting, accessible programs to diverse audiences, focusing on community engagement and the transformative power of live performance.

### VISION STATEMENT

San Diego Opera will be recognized internationally as a leading example of adaptability, innovation and sustainability in the operatic arts, promoting diversified programming and unique performance venues with world-class and emerging talent.

### CORE VALUES STATEMENT

Through excellence in innovative programming and education, San Diego Opera provides a lasting cultural service to the community.

- Our tradition of excellence in fully staged opera is augmented with new models of opera and venues.
- Our unique and deep commitment to the community propels us to explore ways of increasing affordability and accessibility.
- Through fiscal responsibility and nimble adaptation to the changing marketplace, we protect the future of San Diego Opera.
- Our educational and community involvement coupled with relevant programming will build the audience of the future.