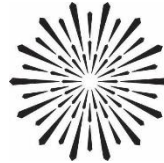


**MEROLA**  
OPERA PROGRAM



**SAN FRANCISCO**  
**OPERA CENTER**

**MEROLA OPERA PROGRAM AND SAN FRANCISCO OPERA CENTER  
ANNOUNCE 2025 SCHWABACHER RECITAL SERIES**

**Beginning February 13, Three Recitals  
Showcase Artists in Intimate Concert Programs**



Schwabacher Recitals at the Taube Atrium Theater and Osher Recital Hall. Photos: Matthew Washburn

**Tickets available at [sfopera.com/srs](https://sfopera.com/srs) and (415) 864-3330**

SAN FRANCISCO, CA (January 14, 2025) — Now in its 41st year, the Schwabacher Recital Series, presented by Merola Opera Program and San Francisco Opera Center, returns this spring with a series of three recitals at San Francisco Opera's Dianne and Tad Taube Atrium Theater (February 13 and April 10) and San Francisco Conservatory of Music's Barbro Osher Recital Hall at the Bowes Center (March 19). The series presents emerging and esteemed artists from around the globe, all alumni or faculty of Merola Opera Program, performing an eclectic selection of song literature in the intimacy of a recital setting.

**FEBRUARY 13, TAUBE ATRIUM THEATER**

**GEORGIANA ADAMS, CAROLINE CORRALES, THOMAS KINCH, SAMUEL KIDD, JULIAN GRABAREK**

**Curated by Nicholas Phan**



Georgiana Adams, Caroline Corrales, Thomas Kinch, Samuel Kidd, Julian Grabarek

The series opens on February 13 with five Merola alumni and second-year San Francisco Opera Adler Fellows: sopranos **Georgiana Adams** and **Caroline Corrales**, tenor **Thomas Kinch**, baritone **Samuel Kidd** and pianist **Julian Grabarek**. The evening's program, curated by tenor **Nicholas Phan**, includes works by Amy Beach, Vítězslava Kaprálová, Rebecca Clarke, Richard Strauss, George Butterworth, Alma Mahler, Claude Debussy and Kurt Weill.

American soprano **Georgiana Adams'** San Francisco Opera assignments have included Musetta in *Bohème Out of the Box*, which traveled to various locations in the Bay Area. She also recently debuted as a featured vocal soloist with San Francisco Ballet in the world premiere of *Mere Mortals* and joined the Modesto Symphony for Beethoven's Ninth Symphony. As a 2023 participant in the Merola Opera Program, Adams performed Anna in scenes from Kevin Puts' *Silent Night* in the Schwabacher Summer Concert and scenes by Wagner and Mozart at the Merola Grand Finale concert. She earned her master's degree in music at The Juilliard School in the spring of 2023 and was awarded the Stephen Novick Grant for Career Advancement. During the 2022–23 Season, she made her Alice Tully Hall debut singing songs by Respighi and her role debut as Donna Anna in *Don Giovanni* with Chautauqua Opera Conservatory.

Praised for her "stunningly sung" (Bay City News) portrayal of Moira in Poul Ruders and Paul Bentley's *The Handmaid's Tale*, American soprano **Caroline Corrales** also recently performed Mimi in *Bohème Out of the Box* with San Francisco Opera. Upcoming engagements include Mimi in *La Bohème* with Opera Naples. As a 2023 participant in the Merola Opera Program, she performed the role of Female Chorus in *The Rape of Lucretia* and scenes from *Simon Boccanegra* (Amelia) and *Peter Grimes* (Ellen Orford), and later that year she was a featured singer in the Holiday Pops Concert Series with The Boston Pops. Corrales is a former apprentice singer of The Santa Fe Opera and young artist of the Boston University Opera Institute. She holds a Master of Music degree from Boston University and a Bachelor of Music degree from Webster University.

**Thomas Kinch** is a Welsh tenor whose assignments with San Francisco Opera have included Don José in *Carmen*, Melot in *Tristan und Isolde* and First Armored Man in *The Magic Flute*. As a 2023 Merola Opera Program participant, Kinch sang the title role of *Otello* in the opera's second act in the Schwabacher Summer Concert. He recently performed Macduff in Verdi's *Macbeth* with Paisley Opera/Scottish Opera, returning after performing Turiddu in a 2022 adaptation of *Cavalleria Rusticana (A Paisley Kiss)*, and made his American professional debut as Licinio in Spontini's *La Vestale* with Teatro Grattacielo in New York. Kinch was a 2022 Associate Artist for Welsh National Opera and a participant in Dolora Zajick's Institute for Young Dramatic Voices. He was a 2021 new generation artist with Iford Arts, performing Turiddu and Canio in the double bill of *Cavalleria Rusticana/Pagliacci*.

Baritone **Samuel Kidd**'s San Francisco Opera assignments have included Moralès in *Carmen*, Christiano in *Un Ballo in Maschera*, a Steersman in *Tristan und Isolde*, and covering Papageno in *The Magic Flute* and Ormonte in *Partenope*. This year he will sing the roles of Papageno and Schaunard (*La Bohème*) with Opera Naples. A graduate of The Yale School of Music, his recent highlights include Tarquinius in Britten's *The Rape of Lucretia* as a participant in the 2023 Merola Opera Program; Belcore in *L'Elisir d'Amore* and Tarquinius with Yale Opera; and the title role of *Eugene Onegin* at Music Academy of the West. He has participated in several prestigious young artist programs and festivals, including Houston Grand Opera's Young Artist Vocal Academy, Wolf Trap Opera Studio, Music Academy of the West and Merola Opera Program.

Pianist **Julian Grabarek** is a recent graduate of the Collaborative Piano program at the University of Michigan. His San Francisco Opera assignments last year included joining the music staff for *The Magic Flute*, *Carmen* and *Bohème Out of the Box*. He was an apprentice vocal coach and pianist in the 2023 Merola Opera Program where he worked on *The Rape of Lucretia* and Act II from *Otello* in the Schwabacher Summer Concert and appeared in the recital titled *Metamorphosis*. In 2023 he was a guest coach and chorus master at the University of Houston for a double bill of Offenbach's *Monsieur Choufleuri* and Ravel's *L'Enfant et les Sortilèges*. As a recitalist, Grabarek performs a wide range of music, from Schubert lieder to Messiaen's *Quartet for the End of Time*. Grabarek achieved a Bachelor of Music in Piano Performance and a Bachelor of Arts in Mathematics from Oberlin College and Conservatory.



American tenor **Nicholas Phan** is an artist with a diverse repertoire that spans nearly 500 years of music and who performs regularly with the world's leading orchestras and opera companies. An avid recitalist and a passionate advocate for art song and vocal chamber music, in 2010 Phan co-founded Collaborative Arts Institute of Chicago, an organization devoted to promoting this underserved repertoire. He has created programs for broadcast on WFMT and WQXR and has also served as guest curator with the Philadelphia Chamber Music Society, Bravo! Vail Music Festival, San Francisco Opera Center and San Francisco Performances. Phan's programs often examine themes of identity, highlight unfairly underrepresented voices from history and strive to underline the relevance of music from all periods to the currents of the present day.

MARCH 19, OSHER RECITAL HALL

MICHAEL JOHN BUTLER, OLIVIER ZEROUALI, JULIAN GARVUE, JI YOUN LEE



Michael John Butler, Olivier Zerouali, Julian Garvue, Ji Youn Lee

The second recital, on March 19, features 2024 Merola Opera Program graduates: tenor **Michael John Butler**, baritone **Olivier Zerouali**, and pianists **Julian Garvue** and **Ji Youn Lee**. The artists will perform in a program comprising songs by Francis Poulenc, Lee Hoiby, Hakjun Yoon, Young-shim Noh, Robert Schumann and Richard Strauss.

American tenor **Michael John Butler** is poised to emerge as a major contender on the international opera scene, with a voice described as having a "bright, ringing quality throughout his range" and a "plush, resonant middle voice with vibrant high notes" (OperaWire). Butler debuted with Washington National Opera as the Mission Coordinator in Jeanine Tesori's *Grounded* and reprised the role in workshop with The Metropolitan Opera. In 2024, he made his international debut as Martin in Copland's *The Tender Land* with Teatro Regio di Torino and recently performed Don Ottavio in *Don Giovanni* with Merola Opera Program. An alumnus of Des Moines Metro Opera and a Renée Fleming Artist at Aspen Music Festival, Butler has performed *Falstaff* with Sir Bryn Terfel and the title role of Gounod's *Faust* and Rodolfo in *La Bohème*. A Washington, D.C. native, he is currently pursuing an Artist Diploma in Opera Studies at The Juilliard School.

Baritone **Olivier Zerouali**, a first-year San Francisco Opera Adler Fellow, was a participant in the 2024 Merola Opera Program where he performed Silvio in a scene from *Pagliacci* and Malatesta in a scene from *Don Pasquale*. In 2023 he was Mercutio in *Roméo et Juliette* with the Glimmerglass Festival. His other roles include Robert in *Iolanta*, Slook in Rossini's *Il Cambiale di Matrimonio*, Betto in *Gianni Schicchi* and Brother in Kurt Weill's *Seven Deadly Sins*, Papageno in *Die Zauberflöte*, Pandolfe in *Cendrillon*, the title role of *Le Nozze di Figaro* and Zaretsky/Captain in *Eugene Onegin*. Zerouali completed his undergraduate studies at SUNY Purchase's Conservatory of Music, is currently completing his master's degree at Yale University and has received training with the Merola Opera Program, Glimmerglass Festival, Young Artists Vocal Academy of Houston Grand Opera, Highlands Opera Studio and Berlin Opera Academy.

Pianist/vocal coach **Julian Garvue** is passionate about music in all its forms. As a first-year Domingo Colburn Stein Young Artist at LA Opera, Garvue will help prepare *Così fan tutte* and *Ainadamar* in the spring of 2025. He will also attend Wolf Trap as a Coaching Fellow this summer. In the summer of 2024, Garvue participated in the Merola Opera Program, where he worked with many luminaries of the vocal/piano world such as Carrie-Ann Matheson, Martin Katz, Warren Jones, Kevin Murphy and Mario Marra. While at Merola, he performed harpsichord continuo for *Don Giovanni*. In 2023, he attended Music Academy of the West in Santa Barbara as a fellow of the Lehrer Vocal Institute where he worked as a pianist/coach on MAW's production of *La Bohème*. Garvue graduated with both his Master of Music degree and Performer's Certificate in Collaborative Piano from Indiana University's Jacobs School of Music.

First-year San Francisco Opera Adler Fellow **Ji Youn Lee** is an accomplished pianist who recently completed her Master of Music degree in Collaborative Piano at The Juilliard School. She earned a Bachelor of Music in Piano Performance from the New England Conservatory (NEC). While at NEC, she was awarded first place in the Concerto Competition and performed with the New England Conservatory Symphony. Lee has collaborated with renowned orchestras, including the Brockton Symphony, the Broad Street Orchestra and the Hawaii Symphony. Other notable achievements include prizes from the Duo Competition at the Music Academy of the West, the Ke'alohe International Piano Competition and the Jacob Flier International Piano Competition. A participant in the 2024 Merola Opera Program, Lee played and coached *Don Giovanni* and the third act of *La Bohème* for the Schwabacher Summer Concert. Her rich experiences with Merola deepened her understanding of vocal collaboration and enhanced her appreciation of the opera art form.

APRIL 10, TAUBE ATRIUM THEATER  
LEAH CROCETTO AND CARRIE-ANN MATHESON



Leah Crocetto, Carrie-Ann Matheson

On April 10, the final concert of this year's Schwabacher series will showcase the artistic collaboration between soprano and 2008 Merola alumnus **Leah Crocetto** and pianist **Carrie-Ann**

**Matheson.** Their program will feature songs by Clara Schumann, Sergei Rachmaninov and Gustav Mahler, among others.

Described by *The New York Times* as possessing an “agile coloratura technique and a feeling for the Italianate style ... with warmth, full penetrating sound and tenderness,” American soprano **Leah Crocetto**'s recent career highlights include the title roles of *Aida* and *Luisa Miller*, Liù in *Turandot* and Mimi in *La Bohème* with San Francisco Opera; *Aida* and Madame Lidoine in *Dialogues of the Carmelites* with Washington National Opera; *Odabella* in *Attila* at Teatro Petruzelli; *Aida* with the Metropolitan Opera, Opera Australia and Seattle Opera; *Alice Ford* in *Falstaff* and *Leonora* in *Il Trovatore* with Oper Frankfurt; Mimi and the title role of *Tosca* with Pittsburgh Opera; *Eleonora* in the first US performances of Donizetti's *L'Assedio di Calais* with the Glimmerglass Festival; *Desdemona* in *Otello* and the titular character in Rossini's *Semiramide* with Opera National de Bordeaux; *Anna* in *Maometto II* with the Canadian Opera Company; *Donna Anna* in *Don Giovanni* with Santa Fe Opera; *Desdemona* with English National Opera; and *Elisabetta di Valois* in *Don Carlo* with Opera Philadelphia. A graduate of the Merola Opera Program (2008) and Adler Fellowship Program (2009–11), Crocetto is a Grand Finals Winner of the Metropolitan Opera National Council Audition.

**Carrie-Ann Matheson** has a multi-faceted international career as a pianist, conductor and educator. She is currently the Artistic Director of the world-renowned San Francisco Opera Center and Merola Opera Program. A native of Canada, Matheson began her career at the Metropolitan Opera, as assistant conductor, prompter, pianist and vocal coach. Following her time at the Met, she joined the conducting and coaching staff at Opernhaus Zürich and also worked at Salzburger Festspiele and the Seiji Ozawa Matsumoto Festival. As a recital pianist, her collaborations with many of the world's leading opera singers include Piotr Beczala, Benjamin Bernheim, Diana Damrau, Joyce DiDonato, Jonas Kaufmann and Rolando Villazón. Matheson made her conducting debut in 2015 at Opernhaus Zürich, where she led works such as *La Finta Giardiniera*, *Don Pasquale* and *Iphigénie en Tauride*. Passionate about nurturing the next generation of artists, Matheson has been master class clinician and guest coach at Canadian Opera Company, Opernhaus Zürich, Metropolitan Opera, Lyric Opera of Chicago, Music Academy of the West, Yale University and the San Francisco Conservatory of Music. She is also an International Coaching Federation certified personal and leadership coach, specializing in working with artists who are striving to achieve their full potential.

### TICKETS AND INFORMATION

Tickets (general seating) are \$30; a series package for all three recitals is \$75. Tickets can be purchased at the San Francisco Opera Box Office (301 Van Ness Avenue) in person, by phone at (415) 864-3330 and online at [sfopera.com/srs](https://sfopera.com/srs).

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

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

The Barbro Osher Recital Hall is located on the 11th floor of San Francisco Conservatory of Music's Bowes Center at 200 Van Ness Avenue in San Francisco.

To ensure flexibility for patrons, no-fee exchanges will be accepted up to two hours before performances. Patrons may donate tickets for a tax deduction until curtain time.

### 2025 SCHWABACHER RECITAL SERIES

Presented by Merola Opera Program and San Francisco Opera Center

*Artists and programs subject to change.*

**Thursday, February 13, at 7:30 p.m.**

Dianne and Tad Taube Atrium Theater (Veterans Building, 401 Van Ness Ave, fourth floor, San Francisco, CA 94102)

Georgiana Adams, soprano

Caroline Corrales, soprano

Thomas Kinch, tenor

Samuel Kidd, baritone

Julian Grabarek, piano

Nicholas Phan, curator

PROGRAM includes:

- Three Browning Songs, Op. 44 (Amy Beach)
- *Navždy*, Op. 12 (Vítězslava Kaprálová)
- "The Seal Man" (Rebecca Clarke)
- "Ständchen" (Richard Strauss)
- "Die Georgine" (R. Strauss)
- "Frühlingsfeier" (R. Strass)
- Six Songs from *A Shropshire Lad* (George Butterworth)
- "Hymne" (Alma Mahler)

- Trois Ballades de François Villon (Claude Debussy)
  - "Youkali" (Kurt Weill)
- 

Wednesday, March 19, at 7:30 p.m.

Barbro Osher Recital Hall (Bowes Center, 200 Van Ness Ave, 11th floor, San Francisco, CA 94102)

Michael John Butler, tenor

Olivier Zerouali, baritone

Julian Garvue, piano

Ji Youn Lee, piano

Program includes works by Francis Poulenc, Lee Hoiby, Hakjun Yoon, Young-shim Noh, Robert Schumann and Richard Strauss.

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Thursday, April 10, at 7:30 p.m.

Dianne and Tad Taube Atrium Theater (Veterans Building, 401 Van Ness Ave, fourth floor, San Francisco, CA 94102)

Leah Crocetto, soprano

Carrie-Ann Matheson, piano

Program includes works by Clara Schumann, Sergei Rachmaninov and Gustav Mahler, among others.

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#### ABOUT SAN FRANCISCO OPERA CENTER AND MEROLA OPERA PROGRAM

San Francisco Opera Center operates under the auspices of San Francisco Opera. The Opera Center was created in 1982 to coordinate the Company's numerous affiliate programs that provide a continuing sequence of performance and career development opportunities to gifted young professional singers and pianists. Under the guidance of San Francisco Opera Center Artistic Director **Carrie-Ann Matheson** and General Manager **Markus Beam**, the Opera Center enables young artists of major operatic potential to develop their craft through intensive training and performance.

Founded in 1977 as the San Francisco Affiliate Artists Opera Program, Adler Fellowships are salaried, performance-oriented residencies for the most advanced young artists. Each year, a select group of exceptionally talented singers and pianists from the Merola Opera Program are invited to continue their training through the Adler Fellowship, a program named after former San Francisco Opera General Director Kurt Herbert Adler.

San Francisco Opera Adler Fellows are trained in musical technique and preparation, foreign language skills, acting technique and movement, as well as financial management, leadership development, mental and emotional resilience, physical health and wellness, and other skills



necessary for a musical career in the twenty-first century. Adler singers are often cast in mainstage roles and leading cover assignments, while Adler pianists work closely with the San Francisco Opera music staff to help prepare mainstage operas.

The program has launched the careers of many of the artists performing on our stage and on stages around the world. Alumni of the Adler Fellowship Program include sopranos Julie Adams, Amina Edris, Elza van den Heever, Patricia Racette, Nadine Sierra, Ruth Ann Swenson and Deborah Voigt; mezzo-sopranos Daniela Mack, Zanda Švėde and Dolora Zajick; countertenor Aryeh Nussbaum Cohen; tenors Brian Jagde, David Lomeli, Amitai Pati, Pene Pati and Stuart Skelton; baritones Alfredo Daza, Mark Delavan, Joo Won Kang and Lucas Meachem; bass-baritones Philip Skinner, Philippe Sly and John Relyea; and bass Kenneth Kellogg.

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

Every summer the program offers young operatic artists the rare opportunity of studying, coaching and participating in master classes with established professionals for twelve weeks. Participants also perform in complete opera productions, concerts and recitals. Offered free of charge for all participants, the Merola Opera Program is unique in the industry in many ways. Merola was the first young artist program to provide financial support to developing artists for five years following participation through Career Grants.

In addition to members of the Adler Fellowship, alumni of the Merola Opera Program include Leona Mitchell, Ailyn Pérez, Carol Vaness, Joyce DiDonato, Susan Graham, Rolando Villazón, Thomas Hampson, Quinn Kelsey, Patrick Summers and numerous other opera luminaries.

Merola Opera Program is a financially independent organization with a separate 501(c)3 which operates in close collaboration with the San Francisco Opera Center and San Francisco Opera.

Merola Opera Program is the lead sponsor of the Schwabacher Recital Series.

For more information on the San Francisco Opera Center, Adler Fellowship and Merola Opera Program, visit [sfopera.com](http://sfopera.com) and [merola.org](http://merola.org).

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

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

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To obtain further press information, including artist headshots, please visit [sfopera.com/press](http://sfopera.com/press) or contact:

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