

**THE
SANTA FE
OPERA**



For Immediate Release

**THE SANTA FE OPERA SETS THE STAGE
FOR A BOLD NEW SEASON IN 2021**

21 October 2020

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A New Production of Mozart's **THE MARRIAGE OF FIGARO**

Directed by Laurent Pelly

Opens the 64TH Season on July 10

John Corigliano & Mark Adamo's **THE LORD OF CRIES**

Directed by James Darrah

Receives its World Premiere on July 17

A New Production of Tchaikovsky's **EUGENE ONEGIN**

Directed by Alessandro Talevi

Opens on July 24

A New Production of Britten's **A MIDSUMMER NIGHT'S DREAM**

Directed & Designed by Netia Jones

Receives its Company Premiere on July 31

Soprano **ANGEL BLUE IN CONCERT**

with 2021 Season Artists and The Santa Fe Opera Orchestra led by John Fiore on August 7

Two **APPRENTICE SHOWCASE SCENES** performances

on August 15 & 22

3 New Productions; 1 World Premiere; 30 Performances; 23 Debut Artists

21 Returning Artists; 5 Former Apprentices; 3 U.S. Debuts

Santa Fe, NM — The Santa Fe Opera’s General Director **Robert K. Meya** announced today the company’s exciting return to the stage in 2021 with the repertory, principal singers, conductors, directors and designers scheduled for its 64th Season. The announcement was streamed from The Crosby Theatre’s open-air stage. Joining Meya was Production Director **Chelsea Antrim Dennis**. Dennis detailed how this year, instead of building sets, costumes and props for opera, she and the opera’s production crew joined the Costume Shop staff in sewing face masks and 1,000 re-usable medical gowns for the healthcare workers at CHRISTUS St. Vincent and the Navajo Nation. Said Dennis, “It has been an honor to create an extra layer of protection to help keep the most essential members of our community safe, and there is no doubt that we will continue to support our community in every way we can, even as we start to shift our focus to the production designs for next season.”

A SAFE & SUCCESSFUL RETURN TO THE STAGE

Addressing audiences directly, Meya first thanked the Board of Directors, led by President **David Henry Jacobs** and Chairman **Susan G. Marineau**; Artistic Director **Alexander Neef**; Music Director **Harry Bicket**; and the opera’s dedicated staff for their shared optimism and steadfast determination to bring opera back to the stage and communities of northern New Mexico. He then shared his thoughts on the pandemic and the healing power of live music, stating, “The pandemic has been tragic and it’s not over yet. But after everything we have lived through this past year, the arts, and in particular the experience of live music, will be more important than ever before.” It is with this goal in mind that the Santa Fe Opera is tirelessly preparing for its 2021 Season.

Meya confirmed that all of the opera’s plans for a safe and successful reopening are being made in close collaboration with government officials, as well as experts in epidemiology, sanitization and public health. The company has established a Reopening Advisory Group, composed of members of the Board of Directors, staff and community experts in public health. The group is charged with reviewing every step of the audience journey to ensure that protocols are based on the latest science and recommendations from public health officials. The opera plans to implement a ticketless entry system in order to minimize points of contact and to stagger the arrival time of attendees, thus minimizing wait time and limiting congregation of patrons in common areas.

Detailing the company’s evolving strategy for protecting the safety of audiences and all who visit and work at the Santa Fe Opera, Meya stated, “We are making investments to bring our campus to the highest level of safety. When you arrive at the Santa Fe Opera next summer, many things will look different. You can expect acrylic shields in all public-facing locations, electrostatic disinfection of high-traffic areas, campus-wide hand sanitizing stations, enhanced ventilation and air purification in elevators and restrooms, social-distancing markers and safety signage throughout. We are also exploring the installation of no-touch facilities for all public restrooms.” Perhaps the most significant safety feature is one that has defined the Santa Fe Opera experience since 1957. The outdoor, open-air nature of The Crosby Theatre allows for continuous airflow. All available research indicates that transmission of the virus is far less likely in an open-air setting.

In addition to its unique venue, the Santa Fe Opera is renowned for its intensive rehearsal period and resulting artistic excellence. Rehearsals require artists, directors and musicians to gather together, creating a high degree of human contact. In order to preserve artistic integrity while at the same time protecting its artists and staff, the company has made the decision to reduce the 2021 Season from five operas to four. This move lessens the overall rehearsal period, allows for more time between rehearsals and performances for cleaning and sanitization, and reduces the overall density of people on campus.

Additionally, the company will not be offering Preview Dinners, Backstage Tours, or any donor events on campus next season, and its Cantina will remain closed. Said Meya, “We invite patrons to enjoy a picnic in the parking lot from the comfort of their own vehicle and at a safe distance from others; and we hope that 2021 will create lasting memories for our iconic tailgaters.”

Meya announced the opera’s new partnership with **CHRISTUS St. Vincent** as part of its careful strategy development for protecting artists and staff. He underlined that the opera intends to offer on-site routine testing for artists and musicians and that all personnel coming from out-of-state will be required to quarantine for 14-days upon arrival and will undergo testing before being permitted to report to work. All employees will be assigned categories prescribing testing frequency and limits on interactions. Further, the company will be asking all patrons, prior to arrival, to conduct a “self screening” based on wellness standards established by the Centers for Disease Control and Prevention. Said Meya, “If you are feeling unwell, we ask that you stay home. Our Box Office will be ready to discuss your ticket options for returning once you’re feeling better.” Meya concluded, “This is an evolving strategy and we will continue to update you as we approach next summer. I extend our deepest thanks to Lillian Montoya, James Marx and the entire team at CHRISTUS St. Vincent for their invaluable assistance and expertise in developing the reopening plan for the Santa Fe Opera.”

TICKETING FOR 2021

The Santa Fe Opera Box Office has been working diligently to establish ticketing policies that will evolve alongside the most current public health directives. The opera’s primary goal is safety, and the company is committed to providing the best possible experience for its patrons. Current planning and projections span from 30% to 80% of theater capacity, which the opera will accommodate based on the public health orders that are in effect next July. However, the opera will remain agile in its preparations for next year; as the recommendations from health officials change, so will the company’s plans. Starting on Wednesday, October 21 at 12:30 pm MT, tickets will be available for purchase by current subscribers. Additional ticket sales will occur in phases in the new year. The company will not confirm specific seat locations until late spring. At that time, priority seating locations will be given to subscribers, current donors and those who purchased their tickets early. Said Meya, “We remain nimble in our preparations as recommendations from health officials change. We will be as flexible as necessary, and we extend our most profound thanks to you for your patience as we navigate these challenges.”

PLANNING FOR A MORE EQUITABLE & SUSTAINABLE FUTURE

In addition to planning for the 2021 Season, the company has been using the present moment to take stock of opportunities and aspirations for the future. On the heels of the completion of the most recent five-year strategic plan, the opera has selected the firm **LaPlaca Cohen** as its strategic planning partner for a new process that commenced on October 19. Said Meya, “This month, we began a new strategic planning process guided by our desire to center values of racial equity in our work. We are considering essential questions about our position in the field, from our obligations as a local, national and international arts leader, to how we can emerge stronger, more resilient and more inclusive. I look forward to sharing updates on this important work in the new year.”

OPERA FOR ALL VOICES UPDATES

The Santa Fe Opera recently presented *Is This America?*, a workshop showcasing three scenes from the new, one-act opera *This Little Light of Mine* commissioned by the company. As part of the *Opera for All Voices* initiative committed to social impact, the work portrays key events in the life of voting rights activist

Fannie Lou Hamer. A woman of humble origins, she spoke truth to power and her tireless efforts culminated in the passage of the **Voting Rights Act of 1965**. Says Meya, "Our creatively presented, socially-distanced workshop of this promising new opera was received with enthusiasm and appreciation. It reflects our proud commitment to not only produce but pioneer new works devoted to themes of social justice that are relevant to our time and accessible to audiences of all ages."

On Friday, October 23 the Santa Fe Opera and **Center for Contemporary Arts** will present a special online screening of *Is This America?* in support of the national "**Get Out the Vote**" campaign. The screening will be followed by a talk with stage director **Beth Greenberg**, composer **Chandler Carter** and librettist **Diana Solomon-Glover**. The panelists will discuss the origins of *This Little Light of Mine* and the importance of hearing the collective voices of all U.S. citizens in the November 3, 2020 presidential election. A workshop of the full opera is scheduled to take place in June 2021 in collaboration with **Kentucky Opera**.

Is This America? is sponsored by **Lynn J. Loacker**. Commissioning and development support for *Opera for All Voices* is provided by the **Melville Hankins Family Foundation**, Principal Education Sponsor of the Santa Fe Opera; **The Andrew W. Mellon Foundation**; and two **OPERA America Innovation Grants**, generously funded by the **Ann & Gordon Getty Foundation**. The commission and production of *This Little Light of Mine* is made possible by an OPERA America Innovation Grant and the generous support of the Melville Hankins Family Foundation.

THE 2021 SEASON

The Santa Fe Opera's 2021 Season, running July 10 through August 27, presents 30 performances of four operas, including the world premiere of *The Lord of Cries* by **John Corigliano** and **Mark Adamo** directed by **James Darrah**; the company premiere of Benjamin Britten's *A Midsummer Night's Dream* directed and designed by **Netia Jones**; **Laurent Pelly**'s stylish new production of Mozart's *The Marriage of Figaro*; a new production of Tchaikovsky's *Eugene Onegin* directed by **Alessandro Talevi**; a celebratory concert featuring soprano **Angel Blue** in her company debut with 2021 Season artists and **The Santa Fe Opera Orchestra** led by **John Fiore**; and two **Apprentice Scenes** performances. The 64th Season celebrates the inclusion of works new to the world stage alongside audience favorites by Mozart and Tchaikovsky, and features some of opera's most exciting talent. A variety of time periods and languages are represented, with pieces and perspectives dating from 1786 to 2021, sung in English, Italian and Russian. The future season is the second to be led by General Director Robert K. Meya, Artistic Director Alexander Neef and Music Director Harry Bicket, and perfectly fits the time-tested programming model pioneered by Santa Fe Opera founder John Crosby: a balanced and varied repertory of new, rarely performed and standard works portrayed in a new light. The Santa Fe Opera has been working to bring this incredible art form to audiences since 1957, and will continue this work to expand opera's reach to new and diverse audiences through contemporary works, world premieres and its **Opera For All Voices** initiative. Says Meya, "The 2021 Season will be a tribute to our unwavering optimism for the future of opera and the delight it can bring to viewers of all ages and backgrounds."

THE MARRIAGE OF FIGARO

Stand back and let love conquer.

What's a bride to do to stop the unwanted advances of her employer? She teams up with his wife to teach him a lesson in fidelity.

The Santa Fe Opera commences its 64th Festival Season with a stylish new production of Mozart's sparkling comedy *The Marriage of Figaro*, opening on July 10, 2021. Featuring a dozen well-known and indelible arias, the work is a wealth of musical riches. Further, the operas of Mozart have held a special place at the Santa Fe Opera since the company's opening season in 1957, when the new company mounted *Così fan tutte*. This repertory tradition has held strong over the decades, with a Mozart opera having been produced in 55 of 63 prior seasons, none more so than *The Marriage of Figaro*, which has been performed in 17 prior seasons, more than any other single opera in the company's repertory.

Inspired by Jean Renoir's *La Règle du Jeu (The Rules of the Game)* – itself partly inspired by *The Marriage of Figaro* – French director and costume designer **Laurent Pelly** has settled on stylings of the late 1930s, just prior to World War II, a time period closer to the present, but one that similarly was coming to an end. French set designer **Chantal Thomas** has chosen to build the set on a revolving turntable, alluding to the earth-shattering events that will take place not long after the close of the opera. The opera occurs within a 24-hour timeframe, with the action beginning and ending at the same hour; thus the turntable resembles a large clock, with rotating oversized brass gears to the sides of the stage. This motif slyly refers to Louis XVI's fondness for watchmaking and building timepieces—a common avocation of the time— as well as to the idea that the countdown to revolution has begun. As the story progresses, the characters are swept away by centrifugal forces that build over the course of the opera and which are stronger than themselves. By Act IV, the clock's mechanism lies shattered and strewn across the stage. Internationally recognized lighting designer **Duane Schuler** returns to Santa Fe to further illuminate this beautiful, stylish and timeless production.

Santa Fe Opera Music Director **Harry Bicket** leads a bright young cast in ten performances that includes Colombian-American soprano **Vanessa Vasquez** in the role of the Countess; Chinese soprano **Ying Fang** in her company debut as Susanna; mezzo-soprano and former apprentice singer **Megan Marino** in her first turn as Cherubino; mezzo-soprano **Michaela Martens** as Marcellina; and tenor **Brenton Ryan** as Basilio. Two cast members will make exciting U.S. Debuts: British baritone **Ashley Riches** in the role of Figaro and Australian baritone **Samuel Dale Johnson** as Count Almaviva. Former apprentice singer **Patrick Carfizzi** sings Dr. Bartolo and **James Creswell** makes his company debut as Antonio. **Susanne Sheston** is the Chorus Master.

THE LORD OF CRIES

You have been asked once.

He lands tonight, on his ship of ghosts, under the scudding skies. His high, thin voice – ecstasy and ruin! Dracul, Dracula: the Lord of Cries! *Deny him not his place.*

The Santa Fe Opera's 17th world premiere will be *The Lord of Cries* by composer **John Corigliano** and librettist **Mark Adamo**, based on the intriguing points of intersection between two classics of Western literature, *The Bacchae* by Euripides and *Dracula* by Bram Stoker.

Separated by 24 centuries, *The Bacchae* and *Dracula* tell virtually the same timeless story, with the same subversive message: We must honor our animal nature lest it turn monstrous and destroy us. *The Lord of Cries* begins with a strange, androgynous god returning to earth to offer a mortal three chances to “ask for what you want” or risk the consequences. He materializes in Victorian England in the guise of the eponymous “Lord of Cries,” none other than the irresistible antihero of *Dracula*.

Corigliano creates powerfully contrasting sound worlds to contrast the tidy world of the Victorians with the savage grandeur of the immortals, forging musical drama from the tension and the gravitational pull between the two worlds. Says the composer, “One important point of *The Lord of Cries* is that this conflict between who we want to be and who we actually are goes on and on; it tormented the ancient Greeks, and it torments us. So that torment is the score’s real subject.”

The Lord of Cries is only the second opera by John Corigliano, following his acclaimed *The Ghosts of Versailles* (1991), the Metropolitan Opera’s first commission in three decades. Corigliano’s one-hundred-plus compositions have won him the Pulitzer Prize, four Grammy Awards and an Oscar, and have been performed and recorded by many of the world’s greatest soloists, conductors and orchestras.

Librettist Mark Adamo, an accomplished composer in his own right, has authored the libretti for his four full-length operas, *Little Women* (1998), *Lysistrata* (2005), *The Gospel of Mary Magdalene* (2013) and *Becoming Santa Claus* (2015). *The Lord of Cries* marks the first operatic collaboration between Corigliano and Adamo, longtime partners in life.

Johannes Debus returns to the Santa Fe Opera podium to conduct this world premiere production. **James Darrah** directs, with sets by **Adam Rigg**, costumes by former technical apprentice **Chris Karvonides-Dushenko**, lighting design by **Pablo Santiago** and projection design by **Adam Larsen**.

The title role of *The Lord of Cries* is written for superstar countertenor **Anthony Roth Costanzo**, who makes his Santa Fe Opera debut as Dionysus in this world premiere production. Soprano and former apprentice singer **Susanna Phillips** returns to the Santa Fe Opera stage in the role of Lucy Harker. She is joined by tenor **David Portillo** as Jon Harker in his company debut, baritone and former apprentice singer **Jarrett Ott** as John Seward, bass **Matt Boehler** in his company debut as Van Helsing and bass **Kevin Burdette** as the Correspondent. **Susanne Sheston** is the Chorus Master.

The Lord of Cries receives its world premiere on July 17, 2021 and runs for six performances.

EUGENE ONEGIN

Buried desires and dreams corroded with rust.

Potent emotion and sweeping drama take the stage as Tatyana’s confession of love is rejected by Onegin who, a little too late, realizes his mistake.

Not seen on the Santa Fe Opera stage since 2002, the company presents a new reimagining of **Eugene Onegin**, Pyotr Ilyich Tchaikovsky’s sumptuous lyrical drama based on Pushkin’s famous novel, directed by European Opera-directing Prize winner **Alessandro Talevi** in his company debut. Scenic and costume designer **Gary McCann** (*The Golden Cockerel*, 2017) and lighting designer **Matt Haskins** round out the creative team. *Eugene Onegin* premiered in Moscow in 1897 and though at first it was regarded only as a Russian curiosity, it has since become a standard fixture in the operatic repertoire. Tchaikovsky himself

attributed its success to Mahler for having conducted a performance in Hamburg and whom he described as “not some average sort, but simply a *genius* burning with a desire to conduct.”

The production is led by Australian conductor **Nicholas Carter** in his return to the Santa Fe Opera podium. The all-star cast includes real-life husband and wife **Etienne Dupuis** and **Nicole Car** as the title character and Tatyana, both making their company debuts. The production also stars contralto **Avery Amereau** in her company debut as Olga, mezzo-soprano **Michaela Martens** as Larina, mezzo-soprano **Deborah Nansteel** singing the role of Filippjevna, German-Turkmen tenor **Dovlet Nurgeldiyev** in his U.S. debut as Lensky and bass **James Creswell** as Prince Gremin. **Susanne Sheston** serves as Chorus Master.

The Santa Fe Opera’s new production of *Eugene Onegin* opens July 24, 2021 and runs for six performances.

A MIDSUMMER NIGHT’S DREAM

Out of this wood do not desire to go.

Mismatched lovers, a group of actors, fairies and their King and Queen are in the forest. Paths cross, so do lovers and, in the end, all’s well that ends well.

The Santa Fe Opera is thrilled to round out its 2021 Season with the company premiere of Benjamin Britten’s ***A Midsummer Night’s Dream*** in a new co-production with Garsington Opera directed by powerhouse **Netia Jones**, who also serves as the scenic, costume and projections designer. *The Observer* describes Jones as “the most imaginative director of opera working in Britain today.”

A Midsummer Night’s Dream is considered Britten’s most beguiling and enchanting opera. The orchestral music weaves a spellbinding atmosphere that immediately places us in a dreamlike realm. Britten wrote, “Operatically, it is especially exciting because there are three quite separate groups – the Lovers, the Rustics, and the Fairies – which nevertheless interact. Thus in writing the opera I have used a different kind of texture and orchestral colour for each section.”

A piece long-intended but never before performed on the Santa Fe Opera stage, this new production will be led **Harry Bicket** and features soprano **Erin Morley** as Tytania, British countertenor **Iestyn Davies** in the role of Oberon, tenor **Brenton Ryan** singing Flute, tenor **Matthew Grills** singing Snout, bass and former apprentice singer **Patrick Carfizzi** as Starveling, British baritone **Ashley Riches** as Bottom and bass **Kevin Burdette** in the role of Quince. Australian dancer **Reed Luplau** performs as Puck and serves as choreographer. Rounding out the creative team is **D.M. Wood**, recipient of the United Kingdom’s 2012 Knight of Illumination Award, to serve as lighting designer in her Santa Fe Opera debut. **Susanne Sheston** is the Chorus Master.

This long-awaited company premiere opens July 31, 2021 and runs for five performances.

2021 DEBUTS

Avery Amereau (Contralto); **Angel Blue** (Soprano); **Matt Boehler** (Bass); **Nicole Car** (Soprano)
Anthony Roth Costanzo (Countertenor); **James Creswell** (Bass); **James Darrah** (Stage Director)
Iestyn Davies (Countertenor); **Etienne Dupuis** (Baritone); **Ying Fang** (Soprano)
Matthew Grills (Tenor); **Netia Jones** (Stage Director); **Matt Haskins** (Lighting Design)
Samuel Dale Johnson[^] (Baritone) **Chrisi Karvonides-Dushenko**⁺ (Costume Design)
Adam Larsen (Projection Design); **Dovlet Nurgeldiyev**[^] (Tenor); **David Portillo** (Tenor)
Ashley Riches[^] (Baritone); **Adam Rigg** (Scenic Design); **Pablo Santiago** (Lighting Design)
Alessandro Talevi (Stage Director); **D.M. Wood** (Lighting Design)

+Former Santa Fe Opera Apprentice, [^]U.S. Debut

RETURNING ARTISTS

With most recent Santa Fe Opera appearance

Singers

Kevin Burdette (*Candide, Ariadne auf Naxos*, 2018); **Patrick Carfizzi**⁺ (*The Italian Girl in Algiers*, 2018)
Megan Marino⁺ (*Madame Butterfly*, 2018); **Michaela Martens** (*Salome*, 2015)
Erin Morley (*The Impresario, Le Rossignol*, 2014); **Jarrett Ott**⁺ (*Candide, Ariadne auf Naxos*, 2018)
Deborah Nansteel (*Roméo et Juliette*, 2016); **Susanna Phillips**⁺ (*La Finta Giardiniera*, 2015)
Brenton Ryan (*Ariadne auf Naxos*, 2018); **Vanessa Vasquez** (*La bohème*, 2019)

Actors/Dancers

Reed Luplau (*The Impresario*, 2014)

Conductors

Harry Bicket (*Così fan tutte*, 2019); **Nicholas Carter** (*Die Fledermaus*, 2017)
Johannes Debus (*Jenůfa*, 2019); **John Fiore** (*Madame Butterfly*, 2018)

Directors

Laurent Pelly (*Candide*, 2018)

Designers

Jean-Jacques Delmotte (*Candide*, 2018); **Gary McCann** (*The Golden Cockerel*, 2017)
Duane Schuler (*Jenůfa*, 2019); **Chantal Thomas** (*Candide*, 2018)

Choreographers

Reed Luplau (*The Impresario*, 2014)

Chorus Master

Susanne Sheston (2019 Season)

+Former Santa Fe Opera Apprentice

THE MARRIAGE OF FIGARO

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo Da Ponte

Premiered May 1, 1786 at the Burgtheater, Vienna

10 Performances — July 10, 14, 23; August 3, 10, 14, 18, 21, 24 & 27, 2021

Sung in Italian with opera titles in English and Spanish

A New Santa Fe Opera Production

Last performed by The Santa Fe Opera in 2013

Production support generously provided by James R. Seitz, Jr.

Creative Team

Conductor: **Harry Bicket**

Stage Director & Costume Design: **Laurent Pelly**

Scenic Design: **Chantal Thomas**

Associate Costume Design: **Jean-Jacques Delmotte**

Lighting Design: **Duane Schuler**

Chorus Master: **Susanne Sheston**

Cast

Countess Almaviva: **Vanessa Vasquez**

Susanna: **Ying Fang***

Cherubino: **Megan Marino+**

Marcellina: **Michaela Martens**

Basilio: **Brenton Ryan**

Figaro: **Ashley Riches*^**

Count Almaviva: **Samuel Dale Johnson*^**

Doctor Bartolo: **Patrick Carfizzi+**

Antonio: **James Creswell***

The Santa Fe Opera Orchestra and Chorus

*Santa Fe Opera debut, +Former Santa Fe Opera Apprentice, ^U.S. Debut

THE LORD OF CRIES

Music by John Corigliano

Libretto by Mark Adamo

World Premiere July 17, 2021 at the Santa Fe Opera

6 Performances — July 17, 21, 30; August 5, 11 & 17, 2021

Sung in English with opera titles in English and Spanish

Production support generously provided by:

The Wyncote Foundation as recommended by Frederick R. Haas & Rafael Gomez

David A. Kaplan & Glenn A. Ostergaard, Brautigam-Kaplan Foundation

Robert L. Turner

Additional artistic support provided by:

Drs. Susan & Dennis Carlyle

The Carl & Marilyn Thoma Foundation

The performances of Anthony Roth Costanzo are supported by Gene & Jean Stark

Creative Team

Conductor: **Johannes Debus**

Stage Director: **James Darrah***

Scenic Design: **Adam Rigg***

Costume Design: **Chrisi Karvonides-Dushenko*+**

Lighting Design: **Pablo Santiago***

Projection Design: **Adam Larsen***

Chorus Master: **Susanne Sheston**

Cast

Lucy Harker: **Susanna Phillips+**

Dionysus: **Anthony Roth Costanzo***

John Harker: **David Portillo***

John Seward: **Jarrett Ott+**

Van Helsing: **Matt Boehler***

Correspondent: **Kevin Burdette**

The Santa Fe Opera Orchestra and Chorus

*Santa Fe Opera debut, +Former Santa Fe Opera Apprentice

EUGENE ONEGIN

Music by Pyotr Ilyich Tchaikovsky

Libretto by Pyotr Ilyich Tchaikovsky based on the novel by Alexander Pushkin

Premiered March 29, 1879 at the Maly Theatre, Moscow

6 Performances — July 24, 28; August 6, 12, 20 & 26, 2021

Sung in Russian with opera titles in English and Spanish

A New Santa Fe Opera Production

Last performed at the Santa Fe Opera in 2002

Production support generously provided by Robert & Ellen Vladem

The performances of Nicole Car and Etienne Dupuis are supported by:

The Joseph and Robert Cornell Memorial Foundation

Creative Team

Conductor: **Nicholas Carter**

Stage Director: **Alessandro Talevi***

Scenic & Costume Design: **Gary McCann**

Lighting Design: **Matt Haskins***

Chorus Master: **Susanne Sheston**

Cast

Tatyana: **Nicole Car***

Olga: **Avery Amereau***

Larina: **Michaela Martens**

Filippyevna: **Deborah Nansteel**

Lensky: **Dovlet Nurgeldiyev*^**

Triquet: **TBA**

Eugene Onegin: **Etienne Dupuis***

Prince Gremin: **James Creswell**

The Santa Fe Opera Orchestra and Chorus

*Santa Fe Opera debut, +Former Santa Fe Opera Apprentice, ^U.S. Debut

A MIDSUMMER NIGHT'S DREAM

Music by Benjamin Britten

Libretto by Peter Pears based on William Shakespeare's play, *A Midsummer Night's Dream*

Premiered June 11, 1960 at the Aldeburgh Festival, England

5 Performances — July 31; August 4, 13, 19 & 25, 2021

Sung in English with opera titles in English and Spanish

A Company Premiere

Co-production with Garsington Opera

Production support generously provided by Avenir Foundation, Inc.

The engagement of Netia Jones is supported by The Marineau Family Foundation

Creative Team

Conductor: **Harry Bicket**

Stage Director, Scenic, Costume and Projections Design: **Netia Jones***

Lighting Design: **D.M. Wood***

Choreographer: **Reed Luplau**

Chorus Master: **Susanne Sheston**

Cast

Tytania: **Erin Morley**

Oberon: **Iestyn Davies***

Flute: **Brenton Ryan**

Puck: **Reed Luplau**

Snout: **Matthew Grills***

Starveling: **Patrick Carfizzi+**

Bottom: **Ashley Riches*^**

Quince: **Kevin Burdette**

Hermia, Helena, Lysander, Demetrius: **2021 Santa Fe Opera Apprentice Singers**

The Santa Fe Opera Orchestra and Chorus

*Santa Fe Opera debut, +Former Santa Fe Opera Apprentice, ^U.S. Debut

2021 SEASON INFORMATION

Performance Start Times

July 10 — July 31, **8:30 PM** | August 3 — August 27, **8:00 PM**

2021 Tickets & Subscriptions

Beginning on Wednesday, October 21 at 12:30 pm MT, ticket purchases will be available for current subscribers. Additional ticket sales will occur in phases in the new year. The company will not confirm specific seat locations until late spring. At that time, priority seating locations will be given to subscribers, current donors, and those who purchased their tickets early. Learn more at santafeopera.org or by calling the Box Office at 505-986-5900 (toll-free at 800-280-4654). No in-person purchases are available at this time.

Apprentice Scenes

Fully staged scenes from the operatic repertory showcasing the remarkable talent of Santa Fe Opera Apprentice Singers and Technicians will be presented on two consecutive Sunday evenings, August 15 and 22, 2021. One of the best entertainment values of the summer at \$15 for Adults and \$5 for youth (ages 6-22). Learn more at santafeopera.org or by calling the Box Office at 505-986-5900 (toll-free at 800-280-4654). No in-person purchases are available at this time.

Family Nights

Special performances of select productions during the season are designated Family Nights, providing opportunities for families to attend mainstage performances. Prices for both adults and accompanying children are greatly discounted from regular ticket prices for select productions. 2021 Family Nights dates and prices are TBA.

About The Santa Fe Opera

Lauded by *The Wall Street Journal* as “the Rolls-Royce of American summer opera festivals,” the Santa Fe Opera annually draws 85,000 people from New Mexico and around the globe. Nestled atop a mountain vista in northern New Mexico, the company’s iconic Crosby Theatre offers a nightly seating capacity of 2,126. The covered theatre is open on three sides, allowing visitors to enjoy performances complemented by the elements. Since 1957 the company has presented over 2,000 performances of 175 different operas by 89 composers spanning five centuries of opera, creating a legacy of 45 American premieres and 16 world premieres.

The mission of the Santa Fe Opera is to advance the operatic art form by presenting ensemble performances of the highest quality in a unique setting with a varied repertory of new, rarely performed, and standard works; to ensure the excellence of opera’s future through apprentice programs for singers, technicians, and arts administrators; and to foster an understanding and appreciation of opera among a diverse public.

Discover More: santafeopera.org
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