

THE
SANTA FE
OPERA



OPERA FOR ALL VOICES

HOMETOWN TO THE WORLD

LENSIC PERFORMING ARTS CENTER

Friday, December 17, 2021

Sunday, December 19, 2021

Music by Laura Kaminsky

Libretto by Kimberly Reed



CAST

Linda Morales
Linda Larsen
Abraham Fleischman

Cassandra Zoe Velasco
Blythe Gaissett
Michael Kelly

CREATIVE TEAM

Stage Director
Music Director
Chorus Master
Scenic and Projections Designer
Costume Designer
Lighting Designer

Kristine McIntyre
Carmen Flórez-Mansi
Carmen Flórez-Mansi
Luke Cantarella
Kara Harmon
Kate Ashton

MUSICIANS

Cello
Clarinet
Double Bass
Percussion
Percussion
Percussion
Viola
Violin
Production Accompanist
Rehearsal Accompanist

Felix Fan
Jeffrey Brooks
Frank Murry
Gregg Koyle
Scott Ney
David Tolen
Laura Tait Chang
Megan Holland
Paul Roth
Kristin Ditlow

CHILDREN'S CHORUS

Ely Aguilar
Francesco Aimale
Natalie Angel
Kaitlyn Armijo

Estevan Flórez-Mansi
Marissa Gallegos
Evelyn Hernandez
Maya Ortiz

Carmen Pacheco
Jaslene Ramirez
Issac Rosales
David Velazquez

PRODUCTION

Director of Production
Technical Director
Properties Director
Costume Director
Scenic Charge and Build
Production Administrator
Production and Recruiting Coordinator
Assistant Technical Director
Associate Costume Director
Costume Collections Manager and
Outreach Coordinator
Stitcher and Wardrobe Supervisor
Stitcher and Wardrobe
Wardrobe
Wardrobe Supervisor
Wig Designer
Stage Manager
Assistant Stage Manager and Run Crew
Lead Properties Carpenter
Properties Carpenter and Craftsperson
Scenic Artist, Build and Run Crew
Technical Office Assistant
Master Carpenter
Assistant Master Carpenter
Scenic Carpenter
Scenic Carpenter
Scenic Carpenter
Scenic Carpenter
Intern

Chelsea Antrim Dennis
Mike Ortiz
Eileen Garcia
Blair Gullede
Mark Edlund
Andrea J. Bishofberger
Tracy Armagost
Jessica Gilliard
Kristi Johnson

Brianna Fristoe
Alyssa Salazar
Cheri Vasek
Kate Healy
Shelby Joiner
Jared Janas
Laurel McIntyre
Miranda Wilson
Ben Herrera
Kirk Leblanc
Hunter Lloyd
Angela Martinez
Greg Blanke
Danny Durkin
Jim Thome
Ian Orbke
Erin Collopy
Trent Davis
Dakotah Lopez

Lensic Performing Arts Center

Director of Operations
Production Manager
Stage Manager
Lighting Supervisor
Audio Supervisor

Randy Rasmussen
David Carter
Kyra Murzyn
Abel Sepulveda
Schuyler Van Gunten

BACKGROUND

Hometown to the World is set in 2008, in the aftermath of the nation's largest Immigration and Customs Enforcement (ICE) raid of North America's biggest kosher meat processing plant, in Iowa. The small agrarian town of Postville had been brought back to economic viability by the influx of a group of Hasidic Jews — from the Lubavitcher sect — who moved from Brooklyn to Iowa, where hogs outnumber people five to one. One Lubavitcher family took over the failing slaughterhouse and brought it back to life in the community of primarily Lutheran farmers of Scandinavian descent. Postville's prosperity attracted workers from around the world. They emigrated mostly from Central America, especially Guatemala, but also hailed from Eastern Europe, East Africa, Israel, even Palau. A vast number of these workers were hired even though they were known to be undocumented. Many came in desperation, to escape poverty, violence and repressive regimes, seeking a new life in the U.S. during its renaissance. Postville evolved into a model of multi-culturalism, summarized perhaps most accurately by the sign on the edge of town, which reads: "Hometown to the World." An ICE raid in May 2008 resulted in the deportation of approximately a quarter of the town's population, which led to another quarter of the citizens fleeing. Families were destroyed, the meatpacking plant was forced to close, and Postville's ability to function was decimated.

With this history of Postville — a microcosm of America's great immigrant experiment in multiculturalism — as the backdrop, *Hometown to the World* tells the story of how the worlds of three characters from the community's main ethnic/religious/linguistic groups collide in the wake of a brutal ICE raid. The result is a complex tale that ends with a message of hope and equity. Today, as the many issues surrounding immigration, citizenship, economic viability, and cultural cohesion are at the center of national discourse, *Hometown to the World* is a critical piece of contemporary opera that seeks to create greater awareness, thoughtful dialogue, and impactful response.

SYNOPSIS

The first scene "Tempest-tossed," offers a fragment from Emma Lazarus' poem, "The New Colossus," accompanied by video projections depicting the 2008 ICE raid of Postville, Iowa. In "Ag Days," Linda Larsen, the county commissioner frantically organizes the details for Postville's annual Agricultural Days parade and celebration, "the biggest two days of the year." Scene three, "Su Casa," finds Abraham Fleischman, shunned by his family for being gay, seeking refuge in the home of Linda Morales, who is wary but welcomes him, keeping her promise to open her home to strangers. In "Wide World Web," Fleischman explores his new room, which belonged to Morales' deported son of a similar age, and sings of the amazing world he discovered the first time he saw the internet, forbidden in his cloistered Hasidic household. Larsen welcomes community members to a meeting of the "Postville Response Coalition," but fear and xenophobia overtake the restive crowd, which screams that Postville is in a "state of emergency." Walking home together in "Anklet, Ringlet," Morales and Fleischman bond with each other despite their cultural differences because they are both "outsiders" in Postville. In "Cans of Corn," Morales visits the food bank at St. Bridget's Church and receives canned goods from Larsen, who is volunteering for a shift; Morales questions Larsen about her motivation and encourages her to use her political power wisely, then Fleischman joins them and they sing about seeing the world through the eyes of others. The disparate circumstances of Morales and Fleischman stoke underlying tensions in the community and between them; they argue with each other in "Blood," ending with each hurling at the other the insult "you are the illegals!" In "Carne Barata," Morales, her heart breaking, sings an aria in despair: "look where we are. They make us fight." She comes to a moment of strength with the recognition that "America is impossible without us." Through her reasoned plea, she and Fleischman overcome their fear-based animosities and arrive at a place of hope. "World-wide Welcome" offers another expansive choral refrain from "The New Colossus," and a caution: "the more borders we create, the lesser our world will be." Inspired, Morales and Fleischman seek to "Repair the World," as the two take sanctuary in their respective religious traditions. Larsen joins them and the three come together in a shared prayer, Tikkun Olam, based on the Hebrew language and ethics at the root of each of their faiths.

BIOGRAPHIES

Laura Kaminsky

Laura Kaminsky, named "one of the top 35 female composers in classical music" (*The Washington Post*), frequently addresses critical social and political issues in her work, including sustainability, war and human rights. Possessing "an ear for the new and interesting" (*The New York Times*), "her music is full of fire as well as ice, contrasting dissonance and violence with tonal beauty and meditative reflection. It is strong stuff." (*American Record Guide*). With 50+ productions since its 2014 premiere, *As One* (libretto by Mark Campbell and Kimberly Reed), the most produced contemporary opera in North America, has also been mounted in Canada, Europe and Australia. Upcoming: *Finding Wright* (librettist Andrea Fellows Fineberg; Dayton Opera) and *February* (composer and co-librettist, with novelist Lisa Moore; Newfoundland's Opera on the Avalon).

Kimberly Reed

Writer and filmmaker Kimberly Reed co-wrote with Mark Campbell the libretto for *Today It Rains* (Opera Parallèle, 2019), *Some Light Emerges* (Houston Grand Opera, 2017), and *As One* (the American Opera Project, 2014). Her film projections for opera have been called "worthy of Fellini or Bergman" (*SF Classical Voice*). Ms. Reed's song cycle *Fierce Grace: Jeannette Rankin* premiered at the U.S. Library of Congress in 2017. Her nonfiction writing was published in "The Moth," a New York Times best-seller. Kim's documentary *Prodigal Sons* won 14 awards and was released in theaters and broadcast worldwide, and her Sundance award-winning 2018 documentary *Dark Money* was promptly named by *Vogue* magazine as one of the 66 Best Documentaries of All Time and shortlisted for the Academy Awards.

Kate Ashton

Lighting designer Kate Ashton's recent designs for opera include *Sweeney Todd* and *Wozzeck* (Des Moines Metro Opera), *Aida* and *Les contes d'Hoffmann* (Aspen Music Festival), *The Magic Flute* (Opera Maine), *Nina o sia la pazza per amore* (U.S. Premiere, Manhattan School of Music). At Juilliard: *A Midsummer Night's Dream* (2009 and 2020), *L'elisir d'amore*, *The Turn of the Screw*, *Die lustigen Weiber von Windsor*, *The Burning Fiery Furnace*, *La fedeltà premiata*, *The Children's Hour*, *Anatomy of Sound*, *Armide*, *L'incoronazione di Poppea*, and the Juilliard gala performance of *A Midsummer Night's Dream*. Kate has also designed lighting for *Tango Song and Dance* (Kennedy Center), *Romeo and Juliet* (Baltimore Symphony Orchestra), *Josephine and I* (Public Theater), and *Death of a Salesman* (BAM). She is the Lighting Director for *Fall for Dance* at New York City Center. Upcoming: *A Thousand Acres* (Des Moines Metro Opera).

Luke Cantarella

Luke Cantarella, scenery and projection design, has designed scenery for over 130 productions around the country and internationally. Credits include the American Repertory Theater, Milwaukee Rep, Cleveland Playhouse, Pittsburgh Public Theater, Yale Repertory Theater, Repertory Theatre of St. Louis, TheaterWorks (Hartford), Berkshire Theater Festival, Asolo Repertory Theater, People's Light, Wolftrap Opera, Baltimore Opera/Peabody Institute, Curtis Institute of Music, Northlight Theater and many others. Luke is the associate chair of Film and Screen Studies at Pace University in New York City and author of *Ethnography by Design: Scenographic Experiments in Fieldwork*.

Carmen Flórez-Mansi

A native of New Mexico, Carmen Flórez-Mansi serves as the Pastoral Associate for Music at the Cathedral Basilica of St. Francis of Assisi. Since 1989, she has performed as a vocal artist, choral conductor, vocal instructor, and liturgy specialist throughout the Southwest, including solo appearances with the Santa Fe Desert Chorale and the Santa Fe Symphony Orchestra and Chorus. Engagements with the Santa Fe Opera include the Children's Chorus Master and Vocal Coach for the revival of *Shoes for the Santo Niño*, an opera composed by Stephen Paulus based on the children's story by New Mexico native Peggy Pond Church, and music director for the world premiere of *Sweet Potato Kicks the Sun* in October of 2019.

Blythe Gaissert

Mezzo-soprano Blythe Gaissert's recent performances include the role of Georgia O'Keeffe in *Today It Rains* with American Opera Projects and Opera Parallèle, Gertrude Stein in Ricky Ian Gordon's *27* for Intermountain Opera, Walker Loats in Mikael Karlsson's *Echo Drift* for American Opera Projects at the PROTOTYPE Festival, Hansel in *Hansel und Gretel* with San Diego Opera, Sadie in Ricky Ian Gordon's *Morning Star* with On-Site Opera, the role of Hannah After in *As One* with American Opera Projects, Opera Colorado, Opera Columbus, Opera Idaho, Opera Memphis, New York City Opera and San Diego Opera, Beethoven's Ninth Symphony with the Sarasota Orchestra, Berio Folk Songs and Siegrune in *Die Walküre* with the Dallas Symphony and *L'Enfance du Christ* by Berlioz with the Orquesta Sinfónica y Coro RTVE conducted by Miguel Harth-Bedoya.

Ms Gaissert's engagements include world premieres by John Adams, Tom Cipullo, Mohammed Fairouz, Renee Favand-See, Yotam Haber, Martin Hennessy, Gabriel Kahane, Laura Kaminsky, Mikael Karlsson, Gilda Lyons, Jorge Martin, Jessica Meyer, Robert Paterson, Glen Roven and Richard Pearson Thomas. Companies with whom Ms. Gaissert has performed include the Aldeburgh Festival, Los Angeles Philharmonic, Los Angeles Opera, Lyric Opera of Kansas City, Lyrique en Mer, Metropolitan Opera, Opera Saratoga, San Diego Opera, Sarasota Opera and Tulsa Opera.

Kara Harmon

Costume Designer Kara Harmon's select regional credits include: *The Shutter Sisters*, Old Globe; *Darlin' Cory*, The Alliance Theater; *Guys & Dolls* and *Steel Magnolias*, Guthrie Theatre; *Eclipsed*, Milwaukee Rep; *The Color Purple*, Portland Center Stage; *The Wiz!*, Ford's Theatre (Helen Hayes Award); *A Raisin in the Sun*, Indiana Rep; *Nina Simone: Four Women*, Arena Stage; *The Purists*, Huntington Theatre; *In the Heights*, Geva; Barbecue, Geffen Playhouse (NAACP Award); *The Rape of Lucretia*, Wolf Trap Opera; *Much Ado About Nothing*, Oregon Shakespeare Festival. Off-Broadway credits: *Cullud Wattah*, Public Theatre; *Lockdown*, *Rattlestick Playwrights*, and *The Niceties*, Manhattan Theatre Club; *Dot*, Vineyard Theatre. Assistant Costume Design TV: "The Marvelous Mrs. Maisel" Season 2, Amazon; "Daredevil," Season 2, Netflix; "Boardwalk Empire," Season 5, HBO.

Michael Kelly

Baritone Michael Kelly's recent engagements include the role of Edward Kynaston in Carlisle Floyd's *The Prince of Players* with the Little Opera Theatre of New York, Count Gil in *Il segreto di Susanna* with Orchestra Now at Carnegie Hall, Figaro in *Il barbiere di Siviglia* with Indianapolis Opera, Papageno in *The Magic Flute* for Opera Fairbanks, Fred Graham/Petruccio in *Kiss Me*, *Kate* for St. Petersburg Opera, Street Chorus in Leonard Bernstein's *Mass* for the Cincinnati Music Festival and Mostly Mozart, Sergeant Lombardi in Stephen Sondheim's *Passion* at the Théâtre du Châtelet and the role of Hannah Before in *As One* with American Opera Projects, Opera Columbus, Opera Idaho, Opera Memphis and New York City Opera. Mr. Kelly's recent concert engagements include Fauré's *Requiem* with the Alabama Symphony Orchestra, Nielsen's *Symphony No. 3* with the Cleveland Orchestra, Schumann's *Der Rose Pilgerfahrt* with the Houston Symphony, *Carmina Burana* with the Kansas City Symphony and Duruflé's *Requiem* at Lincoln Center's Alice Tully Hall.

Kristine McIntyre

Stage director Kristine McIntyre has directed more than 100 operas with a focus on 20th and 21st century opera and American works. Recent productions include Jake Heggie and Gene Scheer's *Moby Dick*, the world premieres of Louis Karchin's *Jane Eyre*, Mark Lanz Weiser and Amy Punt's *The Place Where You Started*, *Mirror Game* by Celka Ojakangas and Amy Punt and Kirke Mechem's *John Brown*; new productions of *Dead Man Walking*, *As One*, *Glory Denied*, *Soldier Songs*, *Flight*, *The End of the Affair*, *Three Decembers*, *Billy Budd* and *Manon* (regional Emmy awards), *Wozzeck*, *Peter Grimes*, *Jenüfa*, *Florencia en el Amazonas*, *Street Scene*, *The Tender Land*, *Of Mice and Men* and *Sweeney Todd*, as well as a film-noir style *Don Giovanni*, a new adaptation of Poulenc's *The Human Voice*, *Semele*, *Otello*, *Eugene Onegin*, *Le nozze di Figaro*, *Lucia di Lammermoor*, *La cenerentola*, *Così fan tutte*, *Un ballo in maschera* and *Les contes d'Hoffmann*. Kristine has developed several new operas specifically for the digital realm and for performance in non-traditional venues, including *Galaxies in her Eyes*, the first opera conceived for a planetarium. She is both the director and dramaturg for the upcoming world premiere of *A Thousand Acres* at Des Moines Metro Opera, where she serves as Artistic Advisor.

Cassandra Zoe Velasco

A graduate of the Domingo-Colburn-Stein Young Artist Program at the Los Angeles Opera, mezzo-soprano Cassandra Zoe Velasco is one of Mexico's rising stars of opera and was a semi-finalist of the 2012 edition of Operalia. She represented Mexico at the Monserrat Caballé Competition (Spain), the Competizione dell'Opera (Germany) and the Teatro Colón Competition (Argentina). Ms. Velasco has starred in productions in Mexico City, including *La scala di seta*, and *L'occasione fa il Ladro* with ProOpera, Angelina in *La cenerentola* and Isolier in *Le Comte Ory* with Mexico National Opera Company, Isabella in *L'italiana in Algeri* with Arpeggio Productions, and Charlotte in *Werther* with Festival Frances. She made her Opera de Bellas Artes debut as Lola in *Cavalleria Rusticana*, followed by Rosina in *Il barbiere di Siviglia*. In the COVID-affected 2019-2020 and 2020-2021 season, she made her role debut as Suzuki in *Madama Butterfly* with Nashville Opera. Engagements for 2018-2019 included Ms. Velasco's return to the Metropolitan Opera for productions of *Iolantha* and *Suor Angelica*, *Carmen* with Annapolis Opera, and her debut as Isabel/ Dolores in *El pasado nunca se termina* with Fort Worth Opera.

For the Santa Fe Opera:

Robert K. Meya	General Director
Harry Bicket	Music Director
Chelsea Antrim Dennis	Director of Production
Andrea Fellows Fineberg	Director of Community Engagement
Tim Hill	Director of Marketing
Christopher Hufnagel	Director of Operations
Liz Kellogg	Director of Human Resources
Heather Kemp	Chief Financial Officer
David Lomelf	Chief Artistic Officer
Emily Doyle Moore	Director of Media and Public Relations
Allison Swenson	Director of Development
Mike VanAartsen	Director of Safety, Wellness and Occupational Health
Kyle Gray	Manager of Community Relations & Government Affairs
Alvaro Quintanar	Audience Engagement Manager
Anna Garcia	Administrative Coordinator
Rebecca Jensen	Volunteer Liaison
Ruth Nott	Opera for All Voices Consultant
Clifford "Kip" Cranna	Dramaturg
Cori Ellison	Dramaturg

The Santa Fe Opera is pleased to have collaborated with **Hawai'i Opera Theatre** on the streaming premiere of *Hometown to the World* in May 2021. Additional development partners include **Arizona State University's** Music Theatre + Opera Department (Feb 2020); **San Francisco Opera** (March 2019); and Opera Fusion: New Works, a partnership between **Cincinnati Opera** and the **University of Cincinnati College Conservatory of Music** (Dec 2018).

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