

CALIFORNIA OPERA

Presents Summer Opera by Wolfgang Amadeus Mozart



THE MAGIC FLUTE at FRESNO ART MUSEUM
August 9 * Sunday at 2 PM * 2233 N. First St.

Edna Garabedian, Artistic Director

Rick Adamson, Stage Director

Elisha Wells, Conductor

Drew Quiring, Collaborative Pianist

Phyllis Tung, Costuming and Creative Advisor



FAM FRESNO
ART MUSEUM



559-CAL-OPERA * www.CaliforniaOpera.Org * 559-225-6737

The Magic Flute

Cast of Characters

Tamino, Joseph Yeh
Pamina, Hanna Staley

Papageno, Terry Lewis
Papagena, Lin Siao-Chun-Han

First Lady, Lin Siao-Chun-Han
Second Lady, Ericka Kruse
Third Lady, Adrianna Maldonado

Sarastro, Kevin Brown
Queen of the Night, Courtney Daniels

First Knabe, Peter Wu
Second Knabe, Anisha Pradhan
Third Knabe, Rose Kreider

Priest, Dawson Yeh
Monostatos, Shawn Taylor

*Understudy and Cover Roles:
Delilah Ovalle (Third Knabe)
Rose Kreider (Second and Third Ladies)

Dragon, Animals, Guards
Violet, Gaia, Rhea and Sage Fierro

Narrations and Supertitles
by Rick Adamson
Assisted by Delilah Ovalle

Sets by Shawn Taylor
Properties Manager Larry Barber
Stage Crew Led by Felicia Labarr

Technical/Lighting Operations by Wow Productions

Dr. Christa Pehl Evans
Early Music Lecturer and Concert Flutist
Fresno Pacific University

Wolfgang Amadeus Mozart (1756-1791)

Mozart mastered many genres but considered himself first and foremost an opera composer. He considered opera the supreme art for a musician, and he transformed opera from beautiful courtly entertainment and took it into deep explorations of the human soul, especially human souls in love.

The significance of three, like with other types of dramas, comedies, and philosophies, is significant throughout *The Magic Flute*, given the three theological virtues of Masonry: faith, hope, and charity. *The Magic Flute* embodies this idea in musical and thematic representation. But the significance of three extends beyond Mozart and Masonic to many other concepts. For example, the French Revolution was fought for a famous tripartite of civic virtues: *liberté, égalité, fraternité*. The US founding documents enshrine a trio of ideas: life, liberty, and the pursuit of happiness. Many Christians honor the trinity of Father, Son, and Holy Spirit, and Buddhists seek a threefold path: Sila (ethics), Samadhi (meditation), and Prajna (wisdom).

Masonic imagery within *The Magic Flute* is a common topic of discussion. Audiences for opera and spoken theater until the late-19th century in Vienna were overwhelmingly male, an extension of the business day, and many in the opera's early audiences would have been Masons themselves.

Papageno's unusual name came from Schikaneder. The German word for parrot is Papagei, so Papageno, the bird man who cannot keep his mouth shut, is perfectly named. In Vienna, one of the beautiful sights is the stage entrance of the Theater an der Wien, one of Vienna's oldest theaters, where above the stage door you see a beautiful carved statue of *The Magic Flute*, the "Papageno Door," carved with characters from *The Magic Flute*.



The Chinese Dragon is not something Mozart wrote into his opera. Instead, scholars noted an original serpent with some dragon interpretations. Our Executive Director had an idea for a Chinese Dragon and was not surprised when she discovered that, in a Metropolitan Opera production, the creature was designed with Asian-inspired artistic elements as directed by Julie Taymor. But something bothered her – the Chinese Dragon is a powerful and benevolent symbol representing good luck, strength, and power, so why would anyone be afraid or try to kill it? Unlike fierce Western dragons, it is a revered creature tied to nature and prosperity. We know Tamino feels lost in this new strange world. And the Three Ladies- responsible for this dragon's end- they meet a definitive downfall at the end of the story, being utterly defeated and banished. In this reimagining, that's karma - what happens when they attacked a Chinese Dragon!

The Magic Flute (Die Zauberflöte)

is an opera in two acts by Wolfgang Amadeus Mozart to a German libretto by Emanuel Schikaneder, with different English translations. It is a *Singspiel*, a popular form that included both singing and spoken dialogue. The work premiered in 1791 at Schikaneder's theatre, the Freihaus-Theater auf der Wieden in Vienna, just two months before Mozart's death. It was Mozart's last opera. It was an outstanding success from its first performances and remains among the favored of the opera repertory. In the opera, the Queen of the Night persuades Prince Tamino to rescue her daughter Pamina from captivity under the high priest Sarastro. Instead, he learns the high ideals of Sarastro's community and seeks to join it. Separately, then together, Tamino and Pamina undergo severe trials of initiation, which end in triumph, with the Queen and her cohorts vanquished. The earthy Papageno, who accompanies Tamino on his quest, fails the trials completely but is rewarded anyway with the hand of his ideal female companion Papagena.



Drew Quiring

Acclaimed for his thoughtful and colorful interpretations, Canadian pianist Andrew Quiring is a much sought-after collaborative artist who has performed alongside many notable musicians including soloists from L.A. Philharmonic, Metropolitan Opera Orchestra, Montreal Symphony Orchestra, Phoenix Symphony, Calgary Philharmonic, and National Symphony Orchestra. Drew is currently on staff as the collaborative pianist for Cal State University, Fresno. Prior coaching and pianist engagements include the Austrian American Mozart Academy in Salzburg; Northwestern State University in Louisiana; the Quartet Program in Fredonia, NY under the direction of Charles Castleman of the Eastman School of Music; and the Franco-American Vocal Academy in Paris and Périgueux, France. During his

summers in France, he has also studied at l'Académie Francis Poulenc under the direction of François Le Roux, partnered with the acclaimed French soprano Valérie Condoluci, studying with faculty members of the Paris Conservatoire (CNSMDP). Drew specializes in French music and has given presentations on related topics at the Musical Instrument Museum in Scottsdale, Arizona and through the Music Teachers' Association of California. Drew holds a doctorate in Collaborative Piano Performance from Arizona State University with earlier studies in organ and piano from Toronto and his hometown of Brandon, Manitoba. He received multiple grants from the Manitoba Arts Council, and has been a recurring finalist in the Canadian National Music Festival. Drew has participated in various institutional programs including Centre d'arts Orford, Toronto Summer Music Academy & Festival, Vancouver International Song Institute, and Tafelmusik Baroque Summer Institute. Drew is also an active organist and continuo harpsichordist, and has enjoyed diverse positions from church musician to ballet accompanist, playing all styles with all instruments and voice types.

Elisha K. Wells, Conductor



Music Director and Conductor for the Visalia Opera Company from 2012 to 2015, she guest conducts for regional operas, bands, orchestras, and summer arts programs. Elisha studied at Chapman University and the University of Houston, earning her Bachelor of Arts and a Master of Arts with an emphasis in Horn Performance from Fresno State. Ms. Wells studied with world-class hornists such as Brian Drake (LA Phil), Nancy Goodearl (Houston Symphony), Dr. Tom Hiebert (Fresno State), David Krehbiel (San Francisco Symphony), and reveres Dr. Larry Sutherland, Dr. Gary Gilroy, Dr. Leanna Primiani, and Professor John Koshak as conducting inspirations. Elisha is a Director of Fresno City College music programs and the Conductor and Music Director of the Modesto Symphony Youth Orchestra. She was the Horn Instructor and Lecturer at Sacramento State, Stanislaus State, Delta College,

College of Sequoias, and at Cazadero Music Camp (2015-19). She was the Choir Director and Pianist at University Presbyterian Church (2010-16) and performs with the Fresno Philharmonic Orchestra and Stockton Symphony, freelancing with other regional orchestras. She is Principal Horn in Sequoia Symphony and Wind Symphony of Clovis. Elisha was a 2002-03 cast member in the Tony Award-winning Broadway show, "Blast!" as a Horn soloist and dancer. She has also performed as a featured horn soloist for Walt Disney in Florida and throughout the West Coast, Australia, Germany, Austria, Hungary, and the Czech Republic. She adjudicates auditions and is an Artist Endorser of Robinson's Remedies-Lip Renew. She is President of FCC's Friends of the Arts and a member of the International Horn Society, with many other professional affiliations.



Greetings and Welcome,

It has been my absolute pleasure to serve as the Music Director for this production. The California Opera Association's artistic director, Edna Garabedian, has provided a deeply inspiring and rewarding experience for all who are involved in the summer festival. Working with a world-class performer, artist, pedagogue, and opera Impresario such as Edna is one of the highest honors of my conducting career.

The artistic vision and dedication to the craft displayed by Edna Garabedian has set a profound standard of excellence for the opera community. The cast has worked tirelessly for the past 3 weeks, not only on this opera, but also on individual arias and other operas. I'm grateful to the many people who have worked to make this production happen: to Phyllis for the beautiful costumes, Rick for the incredible staging and golden nuggets of wisdom, Diane for the organization and communication, keeping us all on the same page, and to Drew for providing invaluable musical insights during rehearsals coupled with brilliant artistry on the piano.

Please enjoy this wonderful production, prepared with love and care, for your enjoyment!

~ Elisha Wells



Richard Adamson Stage Director

Richard Adamson is a distinguished artist known for his compelling performances in the world of opera. Adamson completed his undergraduate degree in voice at Pepperdine University and holds a graduate degree in opera direction from the Conservatory of Music and Performing Arts in Hamburg Germany, where he studied with Gotz Friedrich and August Everding. He assisted with opera productions at the Hamburgische Staatsoper, Deutsch Oper in Berlin, Royal Opera House in Covent Garden and the Metropolitan Opera. Regionally, Adamson directed and/or designed productions for Livermore Valley Opera, Opera SLO, Modesto Opera, Golden Gate Opera and many other theaters. Rick had staged and designed many of California Opera's most memorable performances. He served as Technical Director, Creative Advisor, Coach, Stage Director Choral Conductor, and is what is called an "all rounder." For California Opera he directed *Lucia di Lammermoor*, *Norma*, *La Traviata*, *Così Fan Tutte*, and *Lakme*, among others. His sets were featured in *Il Tabarro*, *The Barber of Seville*, and *The Sisters of*

Manzanar. He was the creative advisor for *Dido and Aeneas* and led several holiday and special event programs. With Woodward Shakespeare Company, he was seen as Bottom in *Midsummer Night's Dream*, Julius Cesar in *Julius Cesar*, Prospero in the *Tempest*, and Duke of Milan in *Two Gentlemen of Verona*. Locally, he performed with Good Company Players, California Arts Academy, and the Ice House Theater in Visalia, where he grew up. He has been a member of the National Association of Teachers of Singing and Actor's Equity, leading several other prominent choral affiliations. Rick maintains residences in both Fresno and the Bay Area, where he continues his work and performances.

Greetings and Welcome, Mozart's Die Zauberflöte is one of the most produced operas in the repertoire, seen in every major opera house, many university opera workshops, and even in marionette theaters! It offers interesting challenges to any opera company and represents a form of musical theater popular in the German speaking culture at the end of the 18th century. The Singspiel is related to the Opera Buffa of the Italian tradition but uses spoken dialog rather than sung recitatives. It shares this characteristic with the Opera Comique in France. Mozart composed four Singspiele during his career: Bastien und Bastienne (1768), Die Entführung aus dem Serail (1782), Der Schauspieldirektor (1786), and Die Zauberflöte (1791). One of the characteristics of this genre is that Singspiel were commercial endeavors more akin to modern American Musical Theater. Other opera forms during this period were often produced by the Court, subsidized by the crown or wealthy sponsors. Singspiel incorporated popular forms of music, intentionally written to appeal to a paying audience of somewhat less refined tastes than those at court. Mozart's genius becomes apparent in his ability to blend very folksong-like elements, like the music of Papageno – sung in the original production by the author of the libretto and owner of the theater in which the premiere took place, Emmanuel Schikaneder. The opera includes some of the most demanding coloratura singing in the entire operatic repertoire (The Queen of the Night). Mozart died only months after the premiere, the opera was revived regularly throughout the 19th and 20th centuries remaining a standard of any larger opera house. This afternoon's reimagining attempts to do several things. We wanted to present an accessible afternoon experience, rather than an evening filling spectacle. To do this, we replaced much dialogue with the narrator figure, who summarizes much of the plot development. We rearranged the order of some of the individual numbers to make the storyline clearer. Sadly, wonderful choral sections were sacrificed. We hope this reimagining will educate, enlighten, and entertain you, as you experience the highlights of the opera and its magic (- flute)! ~ Rick Adamson



Terry Lewis (Tenor, Papageno)

Terry is a well-known accomplished diverse performer, having worked with nearly every major performing group in the Central Valley, including California Opera. He is currently the head of Music & Media services at the Henry Madden Library at Fresno State University. He is an actor, singer, accompanist, director, and vocal coach. Some of his most recent performances include Marchese d'Obigny in Verdi's *La Traviata* (California Opera), Thomas Novachek in *Venus in Fur* (Live Theatre Co.), Cinderella's Prince/The Wolf in *Into the Woods* (Stageworks Fresno), BobbyBobby Bennett in *The Cripple of Inishmaan* (Second Space Theatre), Zuniga in *Carmen* (Fresno Grand Opera), and the title role in Andrew Lloyd Webber's *The Phantom of the Opera* (COS Theatre). He has vocal coached such shows as *Next to Normal*, *Spring Awakening*, *Sweeney Todd*, *Evita*, *Glory Days*, *The Last Five Years*, *Cats*, *The Music Man*, *My Fair Lady*, and many others. For Roger Rockas and Good Company Players, he coached *Shenandoah*, *Curtains*, *A Funny Thing Happened on the Way to*

the Forum, and *Cats*, among others. His many performance credits with Good Company Players include *The Cripple of Inishmaan*, *Les Liaisons Dangereuses*, *25th Annual Putnam County Spelling Bee*, *Miss Saigon*, *Carousel*, *Damn Yankees*, *How to Succeed in Business Without Really Trying*, *Death of a Salesman*, and *Lend Me a Tenor*.

Adrianna Maldonado Mezzo-Soprano (Third Lady)

performed in 2025 California special events and holiday productions and is poised on the brink of an emerging operatic career. Adrianna was born and raised in Fresno. She graduated from University of California, Davis with a Bachelor of Arts in Political Science and a Bachelor of Arts in Spanish. She received her Juris Doctor Degree from Thomas Jefferson School of Law in San Diego, California. She is experienced in both defense and applicant work and remains fluent in Spanish. Ms. Maldonado enjoys spending time with her family, running, and travelling.





Joseph Yeh (Tenor, Tamino)

Graduated from the National Taiwan University (BS Degree) and then the University of Southern California (MS Degree). As a performing artist, Joseph appeared as an operatic tenor in *Carmen*, and as the Flavio cover in *Norma*. His music studies began in Junior High as an award-winning tenor soloist in school competitions. Living in Silicon Valley, Joseph joined ROLCC Church chorus and worship team then began taking private voice lessons with Edna Garabedian who helped him develop his operatic tenor voice. Now as a Chinese-American tenor, with seven years of professional performance experience including singing with California Opera, his most recent roles ranged from Ben in Menotti's *The Telephone* (2025) and First Sailor in Purcell's *Dido and Aeneas* (2024) to Froh in Wagner's *Das*

Rheingold (2023), Goro in Puccini's *Madama Butterfly* (2023), and King Kaspar in Menotti's *Amahl and the Night Visitors* (2022/2025). In addition to his musical career, Joseph works as an engineer in the high-tech industry, balancing artistry with innovation. Outside of work and performance, he enjoys traveling, playing volleyball, reading, and serving as a dedicated choir member at his local church.

Dawson Yeh (Priest)

Dawson Yeh is a youth tenor and has performed for the past three years in several benefit concerts and youth program productions. With California Opera, he performed at Fresno's First Congregational Church, the Vineyards, and the Terraces, as an ensemble and solo artist. He is also a high school student-athlete who competes in volleyball and cross country, and enjoys drawing comics, playing video games, learning Japanese, and spending time with friends. He recently made his debut as the page in the Bay Area production of *Amahl and the Night Visitors* and continued in the role as a visiting artist in Fresno's 2025 artistic collaboration for Fresno Art Museum's FAMily Day.





Hanna Staley (Soprano, Pamina)

Following her California Opera debut as Clotilde in Bellini's *Norma*, Hanna lit up the stage as Gretel in Humperdinck's *Hänsel und Gretel*. She sang the title role of *Suor Angelica* in 2025. Previous opera work included covers of Frasquita and Michaëla in *Carmen* and Iolanthe in *Iolanthe*. She performed in the opera choruses of *La Traviata*, *Patience*, and *Carmen*. Hanna was born in Clovis, California and is a graduate of Fresno Pacific University where she continues studies in the graduate department of music. She has performed in numerous recitals and masterclasses nationally and has both won and placed among

the top finalists of national and international vocal competitions over several years. Previously, she performed with the Idyllwild Arts Festival Choir at the Walt Disney Concert Hall and toured internationally, performing choral music in Washington DC, New York at Carnegie Hall, in Germany and Belgium, and in Australia with the International Honors Performance Series at the Sydney Opera House. For the past decade, Hanna has served as a cantor at Saint Paul Newman Center. She also currently serves as an officer and Choral President for California Opera.

Kevin Brown (Bass-Baritone, Sarastro)

started out as a jazz pianist in New York City in the late 1970s but later in life rediscovered the joy of singing - specifically opera. He started voice training with Lee Steward and since 2017, renowned vocal coach James Toland. Kevin joined the Livermore Valley Opera Company in 2018, starting in the chorus and in his first opera, *Ballo en Maschera*, sang the comprimario role of Emilia's servant in addition to the chorus. Since that first opera, Kevin has performed in 14 productions with Livermore Valley Opera singing both in the chorus and in a variety of comprimari roles including Zaretsky in *Eugene Onegin*, the Jailer in *Tosca*, the Herald in *Otello*, First Priest in *Magic Flute*, The Corporal in *Daughter of the Regiment* and Marquese D'Obigny in *La Traviata*. Kevin also actively performs as a soloist and section lead in the San Francisco Bay Area with several choirs and regional symphonies.



Lin Siao-Chun-Han (Soprano, Papagena, First Lady)

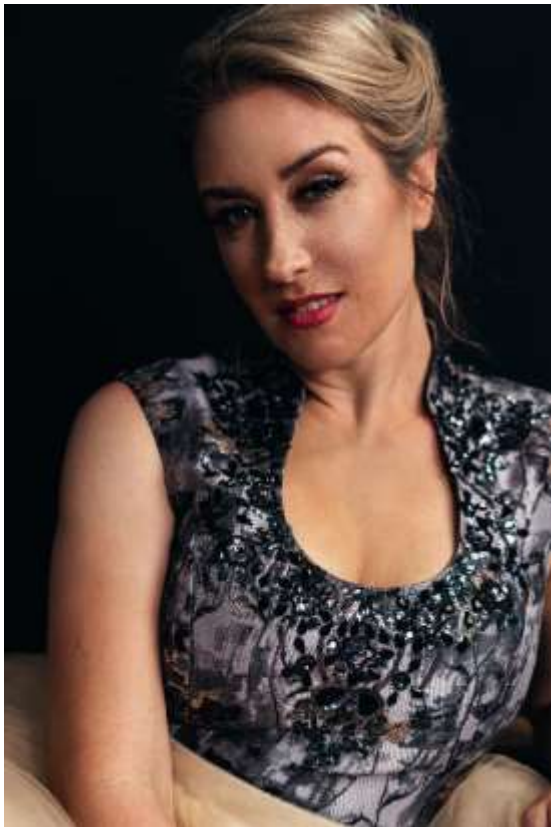
Visiting Fresno from Taiwan, soprano Lin Siao Chun Han holds a Master's degree from the School of Music at Taipei National University of the Arts. A coloratura soprano known for her agility and brilliance in high virtuoso repertoire, Lin performed leading roles, such as the Queen of the Night in *Die Zauberflöte*, Gilda in *Rigoletto*, Hanna in *Die lustige Witwe*, as Konstanze in *Die Entführung aus dem Serail*, as Leonora in *Il trovatore*, the title role in *Lakmé*, Frau Herz in *Der Schauspieldirektor*, Gretel in *Hänsel und Gretel*, and Ninetta in *La gazza ladra*. As the recipient of international vocal competition honors, Lin performs with the Taipei Philharmonic Opera Studio and Young Artists Opera Workshop. She makes her California Opera debut in *The Magic Flute*, Ravel's *L'Enfant et les sortilèges*, and Menotti's *Old Maid and the Thief*.



Ericka Kruse, Soprano (Second Lady)

is a multidisciplinary artist featured in several theatrical productions and films, including one of the first national productions of "Madagascar: A Musical Adventure" (Skipper), and the world premiere of "The Garden" (Eve), loosely based on the biblical story of Adam and Eve. Ericka can be seen in the YouTube web series "Black Girl Single" (Puja) and recently performed in the audio play "House of Dogs" (Taryn), available on the LA Theatre Bites website. She enjoys singing in a variety of styles and holds a Bachelor's (B.Mus.) from the San Francisco Conservatory of Music and a Master's (M.Mus.) from Ohio University. For California Opera, she bewitched audiences as the Sorceress in Purcell's *Dido and Aeneas*. Other standout roles include the Dew Fairy and Sandman, now preparing for Gretel in Engelbert Humperdinck's *Hänsel and Gretel*. Among many other appearances, she was cast as Suor Genovieffa in Puccini's *Suor Angelica*. Ericka continues to dazzle audiences in concert throughout the valley. Ericka is the proud

mother of two young children and is hoping to publish her first in a series of children's books.



Courtney Daniels

(Soprano, Queen of the Night)

brings vocal brilliance and dramatic depth to every role, making a Cal Opera debut in *The Magic Flute*, also highlighting Menotti's *Old Maid and the Thief* and Ravel's *L'Enfant et les sortilèges*. A winner of the Progressive Musicians International Vocal Competition, Courtney performed at Carnegie Hall and made an international debut in Berlin as Suor Genovieffa in Puccini's *Suor Angelica*. Courtney's passion for opera began at age 7 after watching *Madama Butterfly* on PBS. Fascinated, she read every subtitle and spent the evening discussing the opera—a formative experience that sparked a lifelong love of opera. After moving to Nashville, she continued vocal studies and at age 16, was the youngest chorus member in Nashville Opera's *Aida*. Courtney received numerous vocal honors, including the Gold Medal in the Classical Vocal Division of the 2022 World Classical Music Competition, First Place in the Amateur Operatic Aria Division of the 2022 American Protégé Vocal Competition, and First Place at the 2022 SFBAC NATS Classical Singing Festival. Operatic repertoire includes Suor Genovieffa (*Suor Angelica*), Musetta (*La*

bohème), Micaëla (*Carmen*), Marguerite (*Faust*), Donna Elvira (*Don Giovanni*), Adina (*L'elisir d'amore*), Lucy (*The Telephone*), the High Priestess (*Aida*), Rosalinde (*Die Fledermaus*, cover), and Nedda (*Pagliacci*, Act I scenes). Courtney is passionate about creating innovative works that bridge classical artistry with contemporary theatrical storytelling, introducing new audiences to the emotional power of opera. In 2025, Courtney wrote, produced, and performed in her original opera, *The Lost One*, a gothic fairy tale blending opera, dance, and immersive projections into a unique theatrical experience, reimagining it as a symphonic rock opera titled *Into the Shadowland*, expanding audiences while preserving operatic heart. When not performing, she enjoys horseback riding and time with husband, Jeff.

Rose Kreider (Dramatic Mezzo-soprano, Third Knabe)

is visiting from Los Angeles where she performs, with regular engagements including recent and upcoming work with Opera Santa Barbara, Mission Opera, Palm Springs Opera Guild, and Angels Lyric Opera. Recent roles include Loma Williams (*Cold Sassy Tree*, Carlisle Floyd), Second Lady (*Die Zauberflöte*), the Turnspit (*Rusalka*), Dorabella (*Così fan tutte*), and Jennie Hildebrand (*Street Scene*). Rose has been a regular member of Opera Santa Barbara with the chorus since 2023, including in productions of *Carmen*, *Le nozze di Figaro*, and *Cavalleria Rusticana*. Rose earned her Bachelor of Music degree in Vocal Performance at California State University, Northridge, and studies with Jessica Tivens-Schneiderman. Rose performs for the first time in this summer festival, in *The Magic Flute* and as L'Enfant in musical readings of Ravel's *L'Enfant et les sortilèges*.



Peter Wu (First Knabe)

Countertenor Peter Wu has been singing and performing for several years, first studying opera at age 6. He first performed the title role of Amahl with California Opera in 2021 and then again in 2025. The first time, when asked what he liked about opera, he said, "I have liked singing and listening to music since I was very young!" He rejoins us in Fresno from the Bay Area after 2024 performances in Purcell's *Dido and Aeneas*, the Sandman in Engelbert's *Hansel and Gretel*, the role of *Chip and His Dog*, Cal Opera summer opera arts festivals, and lead roles in school productions.



Anisha Pradhan (Second Knabe)

Anisha Pradhan is returning to the California Opera, having prepared the role of Amahl in anticipation of future performances in the Bay Area and Fresno. Anisha is a student reporter for The Broadview and when not writing and working on the publication, is singing for the National Children's Chorus and ballroom dancing. She recently completed the San Francisco Opera's youth performances of the Magic Flute, just prior to arriving back in Fresno. For California Opera, she previously performed "Gesù bambino," an Italian carol composed by Pietro Yon in 1917,



used by Frederick H. Martens in his English language carol "When Blossoms Flowered 'mid the Snows." The melody and lyrics of the chorus are derived from the chorus of "Adeste Fideles" (O Come All Ye Faithful).

Artists Showcase

Edna Garabedian, General Artistic Director

Drew Quiring, Collaborative Pianist

Act I

Highlighting Ravel's *L'Enfant et les sortilèges*

L'Enfant (Rose Kreider)

Fire, Le Feu (Lin Siao-Chun-Han)

Princess, La Princesse (Hanna Staley)

The Mother (Adrianna Maldonado)

Lin Siao-Chun-Han

"Ah! Tardai Troppo...O luce di quest'anima"

Linda di Chamounix (Gaetano Donizetti)

Joseph Yeh

"Amor ti vieta" ~*Fedora* (Umberto Giordano)

Adrianna Maldonado

"Ombra mai fu" ~*Xerxes* (George Frideric Handel)

Joseph Yeh and Lin Siao-Chun-Han

"Da quel di che t'incontrai" ~ *Linda di Chamounix* (Gaetano Donizetti)

Courtney Daniels

"Stridono lassù..." ~ *Pagliacci* (Ruggero Leoncavallo)

Kevin Brown

"Vi ravviso, o luoghi ameni" ~ *La Sonnambula* by Vincenzo Bellini

Peter Wu

Mattinata (Francesco Paolo Tosti)

Dawson Yeh

"Never Enough" ~ *Greatest Showman* (Benj Pasek and Justin Paul)

Delilah Ovalle

"No Good Deed" ~*Wicked* (Stephen Schwartz)

Anisha Pradhan

"The Sun Whose Rays are all Ablaze"

The Mikado (Gilbert and Sullivan)

Rose Kreider

"I Bought this Suitcase in New York" (Minskwoman's Aria)

Flight (Jonathan Dove)

Kevin Brown

"Vecchia zimarra" ~*La Bohème* (Giacomo Puccini)

Hanna Staley

Come scoglio ~*Così fan tutte* (Wolfgang Amadeus Mozart)

INTERMISSION

ACT II

Kevin Brown
"In diesen heil'gen Hallen"
Die Zauberflöte (Wolfgang Amadeus Mozart)

Hanna Staley
"Wo bin ich?"
Hänsel and Gretel (Engelbert Humperdinck)

Peter Wu
Chitarrata Abruzzese (Francesco Paolo Tosti)

Highlighting Gian Carlo Menotti
The Old Maid and the Thief

Lin Siao-Chun-Han (Laetita, Miss Todd's Maid)
Adrianna Maldonado (Miss Todd, the Old Maid)
Courtney Daniels (Miss Pinkerton, Neighbor, Another Maid)
Dawson Yeh (Bob, the Thief)

Find your voice through the classical arts!

The Artists Showcase is an annual tradition when opera artists present their signature works – the opera and musical theatre selections they feel best represent them as performers.

In addition, festival artists have been introduced to and over the past two weeks worked musically on two very interesting 20th century one-act operas:

Old Maid and the Thief was originally a "radio opera" in one act by Italian-American composer Gian Carlo Menotti - one of the earliest operas composed specifically for performance on the radio. It was the first of several operas by the young composer who was just 28 at the time. Upon the opera's premiere in 1939, the work was received with wide enthusiasm by American music critics, which helped further Menotti's career in the United States. He later adapted the opera to be performed on stage with the first theatrical production in Philadelphia in 1941.



***L'enfant et les sortilèges* (The Child and the Spells)** is a one act opera - Ravel's second opera, composed between 1917 and 1925, first performed in Monte Carlo. First conceived as a fairy ballet involving a daughter, Ravel said to writer Sidonie-Gabrielle Colette, "I would like to compose this, but I have no daughter". It was eventually agreed that the composition would resemble an operetta, but retain ballet dance elements. Ravel had become eventually inspired by American musicals and revues by composers such

as George Gershwin. His work began to incorporate some of the musical style of these productions and by early 1925 he had completed it.



Shawn Taylor (Tenor, Monastatos)

He earned his Music Masters from Cal State Long Beach and performed as a chorister with Long Beach Opera, Santa Clarita Master Chorale, Cal Phil and Golden State Pops Orchestra. He has performed numerous roles with Mission Opera, Landmark Opera, Riverside Lyric Opera, Pacific Lyric Opera Association, Genesis Opera, Capitol Opera, Repertory Opera Theatre, Celestial Opera, LA Met l'Opera, California Opera, and a new up and coming company, Cinballera. He has designed and constructed sets acting as a creative advisor and board member for opera companies such as Mission Opera. Shawn also

performed in many musicals and Gilbert and Sullivan Shows and sings in several churches throughout Southern California including High Holy Days services with Temple Akiba since 2012. He served as staff singer for the Santa Clarita Master Chorale for 8 years and Southern California Chorale for 2 years, performing with various orchestras. Shawn was a Choral Teacher from 1986-2024 as well as the vocal coach for the All American Boys Choir for 8 years. He was a Vocal Instructor at Cal Baptist University and is currently a clinical coach for new Music Teachers at Cal State Fullerton. He also taught Theatre, Guitar, Science, History and Psychology. Married to Laura with two adult children, Jeremy and Nikolas, they reside in La Habra, California.

Phyllis Tung Costuming and Creative Advisor

Phyllis grew up in a family of educators, surrounded by music and creativity. Watching her mother sew costumes for local children's theater sparked her early love of craftsmanship and inspired her passion for bringing art and music together. She has recently designed costumes for Bay Area and California opera and arts organizations.

Her career as a nonprofit business specialist and design consultant strengthened her skills in problem-solving and community engagement. She is currently pursuing her MFA in Fashion Design at the Academy of Art University in San Francisco. These experiences led her to *The Magic Flute*, where she is excited to bring together art, music, and creativity.



Finding the Key to Help Kids Learn Music



Delilah Ovalle doesn't just teach music -she feels called to the job and has always loved music, Ovalle never thought about teaching until she attended the Fresno Pacific University. "I never knew what I wanted to do," she says. After earning her B.A. Ovalle began teaching in the Fresno Unified School District, finishing her teaching credential a few years later. To better serve her students, she continued her music education in Fresno Pacific University's Individualized Master of Arts Program. Ovalle believes God led her to Parlier. Her grandparents had moved to Fresno County decades ago. "I felt something inside me tell me to be here." Fresno Pacific University gave her the degree, experience and confidence to do the job. "The staff and professors at Fresno Pacific University were always there for

me," she says. "They always had the right words." While a student she learned to use Finale music notation writing software, allowing her to write customized practice sheets for kids. Now she could take music already written and transpose it into a key her elementary school kids could play and practice. This way of teaching simplified music has had a deep impact on the kids' desire to learn, according to Ovalle. Each year she asks students to write a letter declaring their desire to join the school band. One student wrote, "I want to join band because I feel like music is actually something I am good at." Another wrote, "I want to make my family proud because I have finally found something I am good at." Ovalle's effect on students shows when she sees them in public, students often want to introduce her to their parents saying, "Mom, look it's the music teacher." The kids regularly tell their parents that music is their favorite time of the day at school. In high school Ovalle was an up-and-coming cross-country star. When someone suggested she focus on running so she could compete in the Junior Olympic Games she replied, "I don't want to be known as a runner. I want to be known for music." That, and for being a great teacher, is how she is now known to the families and students of the Valley. Delilah conducted the 2025 performances of Menotti's *The Telephone* and led the summer opera youth program. She returns as assistant stage director for *The Magic Flute*, conductor of *The Old Maid and the Thief*, concert participant, and youth leader, also covering key roles including the Third Knabe.

Doctors in Concert

Edna Garabedian, General Artistic Director

Jordan Williams, Collaborative Pianist

Joyce Eden, Community Health Systems

Act I

Avis Ambrose

“Me voilà seule dans la nuit”

Pearl Fishers (Georges Bizet)

Dr. Don Gaede

“Avant de quitter ces lieux”

Faust (Charles Gounod)

Rose Kreider

“Va! Laisse couler mes larmes”

Werther (Jules Massenet)

Dr. Marshall Flam with Courtney Daniels

“Là ci darem la mano” from *Don Giovanni*

(Wolfgang Amadeus Mozart)

Dr. Harvey Edmonds with Hanna Staley

“Toi! Vous!” from *Manon* (Jules Massenet)

Boris Nixon Introducing The Magic Flute

Kevin Brown

“O Isis und Osiris” from *The Magic Flute*

(Wolfgang Amadeus Mozart)

Avis Ambrose, “Summertime”

Porgy and Bess (George Gershwin)

Selections From *South Pacific* (Richard Rogers):

Dr. John Ambrose

“Some Enchanted Evening”

Dr. Don Gaede * “This Nearly Was Mine”

Selections From *Jekyll and Hyde* (Kenny Loggins)

“Love Has Come of Age”

Dr. Marshall Flam and Ericka Kruse

“This is the Moment” * Dr. Don Gaede

Act II

Dr. Don Gaede, "Home"
The Wiz (Charlie Smalls)

Dr. Marshall Flam, "Bring Him Home"
Les Misérables (Claude-Michel Schönberg)

Dr. Harvey Edmonds, "Love Changes Everything" * *Aspects of Love*
(Andrew Lloyd Webber)

Selections From *The Merry Widow* (Franz Lehár):

"Off to Chez Maxims," Dr. John Ambrose

"Merry Widow Waltz"
Dr. Don Gaede with Lin Siao-Chun-Han
Dr. John and Avis Ambrose

Dr. Marshall Flam
The Anniversary Song (Noel Paul Stookey)

Dr. Harvey Edmonds with Avis Ambrose
"This is my Beloved" from *Kismet*
(Charles Lederer and Luther Davis)

Dr. Marshall Flam with Courtney Daniels
"All I Ask of You" * *Phantom of the Opera*
(Andrew Lloyd Webber)

Dr. Harvey Edmonds with Hanna Staley
"On Eagles Wings" (Father Michael Joncas)

California Opera Artists
"You'll Never Walk Alone" from *Carousel*
(Richard Rodgers and Oscar Hammerstein)

With Special Gratitude for
Dr. Ron Llenado

Finding Your Voice Through the Classical Arts!



Jordan Williams

Collaborative Pianist

is active across Central California as a collaborative artist, working with many local vocalists and instrumentalists in the Fresno area. His goals include supporting opportunities to perform and share music, offering the community a range of classical and contemporary works. Since 2009, he has been Music Minister and pianist for the Selma First Christian Church (Disciples of Christ) Choir and has served as the worship music leader and director for English masses at St. Joseph's Catholic Church from 2013-2018. He supports and performs with Broadway productions from Reedley's River City Theatre Company, the Selma Arts Center, Center Stage Clovis, and for the California Opera Association. In

addition, Jordan organizes musical events throughout the valley and raises funds for local community benefit organizations. Jordan received both his Master of Arts Degree (2016) and Bachelor of Arts Degree (2014) in Piano Performance from Fresno State, under the direction of Andreas Werz, also studying in Germany with American pianist Peter Nelson.



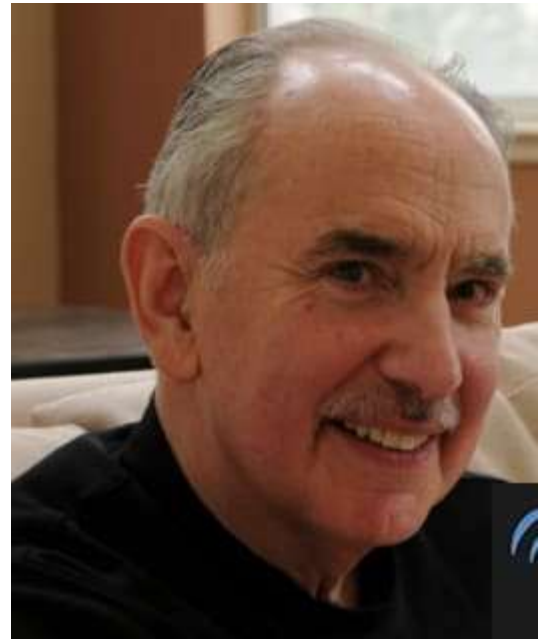
Dr. Marshall Flam (Tenor)

is well-known among wide medical circles and is now retired from his renowned practice in Hematology and Oncology in Fresno, also board certified in Internal Medicine, continues his passion for the opera arts and musical performance. Dr. Flam graduated from State University of New York Downstate Medical University and completed his residency at University of Colorado. He completed fellowships at the University Utah Med Center and Dana Farber Cancer Center. He served in teaching capacities with the University of California, San Francisco School of Medicine as an Associate Clinical Professor as he contributed meaningful research studies, manuscripts, and publications to several significant medical journals. Dr. Flam began with the California Opera during the inaugural performance of what became the annual Doctors

Concert, which marked the first of many wonderful musical performances and artistic collaborations ahead. With the California Opera Association, Dr. Flam continues his ongoing support for the development of the Fresno fine arts and cultural landscape and wellness through nourishment of the mind, body, and spirit.

Dr. Harvey Edmonds (Baritenor)

Performing with the University Choir and Men's Glee Club at UC Berkeley, later establishing the California Opera Guild as President, Harvey presented neuro-musicology lectures for festival artists. Dr. Edmonds specialized in brain and spinal cord diseases, after attending UCLA David Geffen School of Medicine. In Fresno, he sang with the professional High Holiday Choir for many years then began studying operatic techniques. Dr. Edmonds performed King Melchior in *Amahl and the Night Visitors*, Mr. Gobineau in *The Medium*, Buff in *The Impresario*, Schlendrian in *The Coffee Cantata*, Peter in *Hansel and Gretel*, Thomas Bouche in *Down in the Valley*, and Dr. Grenvil in *La Traviata*. As a Tenor, he performed



King Kaspar in *Amahl and the Night Visitors* and performs in many of California Opera's concert series. He delivered his first recital at Erna's Elderberry House performing 14 arias and duets in Italian, French, German, and Russian. In 2015 at the inaugural DOCTORS at the MET, he sang selections from Verdi's *Don Carlo*. Thereafter, Dr. Edmonds led the Doctors in Concert annual tradition and continues to entertain audiences, concertizing works ranging from the role of the Duke in *Rigoletto* to the Phantom in *Phantom of the Opera*.

Dr. Don Gaede (Baritone)

enjoys performing with California Opera, Roger Rocka's, Opera SLO, and has been a major supporter and participant in the Central California opera scene. He sings several different styles of music ranging from jazz to opera, and recently completed an album of lullabies, inspired by his 2 grandchildren. Dr. Gaede attended UCSB where he was in the Schubertians singing group. For Fresno Opera companies, he has performed several lead and supporting roles, and sang in the choir at his Unitarian Universalist Church putting on solo and ensemble performances in numerous venues throughout the city including many performances to benefit worthwhile charitable causes. He has commanded performances for the Doctors in Concert since 2015. Originally from Fresno, Dr. Gaede completed his undergraduate work at the UC Santa Barbara then graduated in the top 10% of his Loma Linda University School of Medicine class. Dr. Gaede completed his internship and residency in Internal Medicine then a fellowship in Vascular Medicine at the renowned Cleveland Clinic specializing in vascular and circulation disease, advancing techniques in ultrasound and sclerotherapy.



Avis Ambrose (Lyric Soprano)

Avis resides in the Fresno area with her husband Dr. John Ambrose and performed with Fresno opera groups, including roles in *Così fan tutte*, *Macbeth*, *Rigoletto*, *Marriage of Figaro*, *Magic Flute*, *Carmen*, *Gianni Schicchi*, *Manon Lescaut*, *Madame Butterfly*, *La Traviata*, *La Bohème*, *Aida*, and *La Cenerentola*. She performed in oratorio, special events in Fresno, and with the opera choruses of Fresno and Taconic Operas. Avis also performed as a vocal artist with BB King and in NYC as well as with recordings and children's theatre. Avis has performed with the Doctor's concert since it first began as an annual tradition.



Dr. John Ambrose



Dr. John Ambrose is an internationally renowned expert in coronary artery disease and is one of the great pioneers in acute coronary syndromes. He published extensively and laid the foundation for current theories on unstable angina, myocardial infarction and the vulnerable plaque, among others. Before coming to Fresno, Dr. Ambrose was the Director of the Cardiovascular Center at the Saint Vincent Catholic Medical Centers in Manhattan. Before that, he was the Director of Cardiac Catheterization at Mount Sinai Medical Center in New York. He's been included in every edition of "Best Doctors in America." Dr. Ambrose

sang professionally in New York and continues to sing with his wife. While medicine is his first love, he has always been interested in music. He was an accomplished classical guitarist in New York City and gave a solo guitar concert at the New York Classical Guitar Society in 1980. He sang with his wife in the Taconic opera in New York and for several years in Fresno. He was a featured soloist with the Fresno opera chorus and is grateful to continue this passion for opera with California Opera.



Thank you for coming!

Tonight's concert supports neuroscience care at Community Health System.

Please make a donation,
by scanning the QR code or online at
CommunityMedical.org/Give





Edna Garabedian, Dramatic Mezzo-Soprano, as opera founder, master teacher, coach, and stage director has performed to critical and popular acclaim in the United States and throughout Europe and Asia. Ms. Garabedian is widely well known to opera audiences, as a world-renowned mezzo-soprano and leading lady of opera, performing and directing across the world's finest opera stages. Ms. Garabedian most recently stage-directed operas in Italy, Romania, Mexico, and California after completing production for two Hollywood films, and appeared in with the National Chamber Orchestra of Armenia. Just a few of the companies with which she has performed opera's favorite lead roles include: Munich Opera, Frankfurt Opera, Kassel Opera, Nurnberg Opera, Hannover Opera, Staatsoper Bonn, the Spoleto Festival, New York City Opera, San Francisco Opera, Los Angeles Music Center Opera, Lyric Opera of Chicago, Seattle Opera, Houston Opera, San Diego Opera, Baltimore Opera, Kansas City Lyric Opera and Portland Opera. These roles

have included Santuzza in *Cavalleria Rusticana*, Amneris in *Aida*, Azucena in *Il Trovatore*, Grangane in *Tristan und Isolde*, Klytemnestra in *Elektra*, Herodias in *Salome*, Eboli in *Don Carlos*, Kontchakovna in *Prince Igor*. At the Hannover Opera, she performed Amneris and the title role of *Carmen*. Ms. Garabedian is notably acclaimed for Czech Opera to which her repertoire includes Kabanicha in *Katya Kabanova* with the Los Angeles Music Center Opera. Ms. Garabedian made several profound debuts including the Spoleto Festival as Agatha in Menotti's *Maria Golovin*, Edmonton Opera as Katisha in *The Mikado* and Virginia Opera as Madam Flora in *The Medium*, and Waltraute in *Die Walkure* for Florentine Opera. Ms. Garabedian recently completed a Fest contract with the Staatsoper Bonn at the invitation of Gian Carlo Del Manaco singing all three roles in *Il Trittico*, the Mother and the Nexe and Gertrude in *Hansel and Gretel*, Wowkle in *Fanciulla del West*, Herodias in *Salome*, Emilia in *Otello* and Kostelnicha in *Jenufa*. She has numerous awards to her credit including winner of the Tchaikovsky Competition in Moscow, Baltimore Opera Auditions, and Nationals of the Metropolitan Opera competitions. Ms. Garabedian has taught at the International Music Institute of Sao Paulo, Brazil, has been Chairman of Voice and Opera at the University of Connecticut and University of the Pacific, and served as Professor of Voice on faculty of Northern Illinois University, California State University at Fresno, American University and San Francisco University. Recently, Ms. Garabedian has been appointed Ambassador of International Artistic Exchange and as Artistic Director of Opera Company of Hangzhou, in the capital of Zhejiang province, Republic of China where she directed *Carmen* and returned to Taiwan for further artistic development of the provinces. Ms. Garabedian continues as Artistic Director for the San Francisco's Golden Gate Opera productions with recent features of *Carmen*, *Madame Butterfly*, *Gianni Schicchi*, *Suor Angelica*, *Pagliacci*, and *Hansel and Gretel*. She recently directed *Gianni Schicchi* in Romania and additional works in Italy. As founder of the Fresno Grand Opera and as CEO and Artistic Director of California Opera Association in Fresno, Ms. Garabedian directed *La Traviata*, *Madame Butterfly*, *Il Trovatore*, *Carmen*, *La Sonnambula*, *The Magic Flute*, *Hansel and Gretel*, and several cantatas and opera buffa works, along with many of Menotti's operas including *Maria Golovin*, *The Counsul*, *The Medium*, *Old Maid and the Thief*, and the *Amahl and the Night Visitors* and *Chip and His Dog* for children. Ms. Garabedian has been integral in promoting the premieres of contemporary operas, such as Victor Kioulaphides' *Silver Swan*, Paul Stuarts' *Kill Bear Comes Home* and the *Sisters of Manzanar* and *The Peacock Princess* composed by Maestro Zang Zong. As an adjudicator for many major music competitions, she recently judged the United States International Chinese Music Competition and the Leoncavallo Competition in Italy. As a coach and master teacher, Ms. Garabedian also provides private consultations and masterclass tours, and her own private students have progressed to grand prize competitions and performances at the Metropolitan Opera in New York and Teatro alla Scala. She has been revered for her therapeutic work with challenging and rehabilitating voices, and for her emphasis on role and repertoire development, stage deportment, dramatic presentation, vocal pedagogy and technique, physical strengthening, musicality, and command of the Italian, German, Russian, Czech, Armenian, Spanish, and English languages.



The KDA Individual Artists Fellowship is a program funded by a grant from the California Arts Council.

Congratulations to Ms. Edna Garabedian

Honored Recipient of the 2026 California Arts Council

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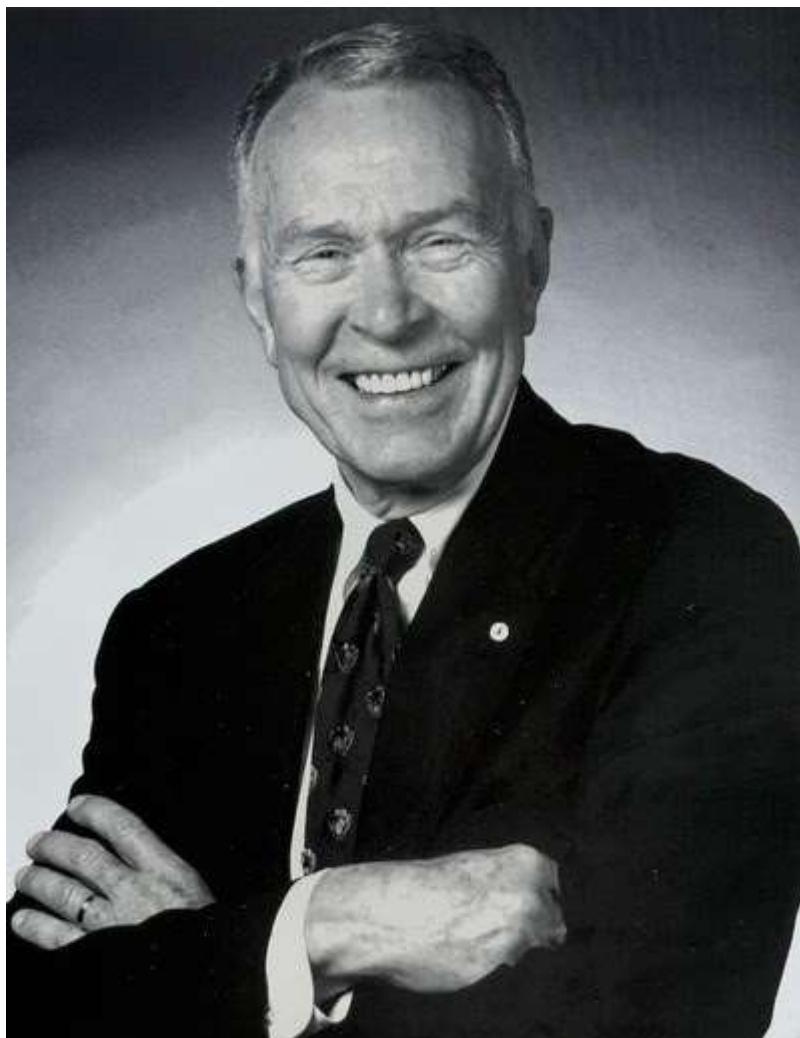


Bulldog Pride Fund

Edna Garabedian Vocal Performance Award

With \$50,000 in new donations to its endowment, the Bulldog Pride Fund established a \$2,000 per year vocal award in honor of local opera legend Edna Garabedian. Established in 2005 by Peter Robertson and officially recognized by the Fresno State Alumni Association in 2006, the Bulldog Pride Scholarship Fund provides an annuity to support students at Fresno State. The first year (2019-2020), the Department of Music selected the eight inaugural "Bulldog Pride Fund: Edna Garabedian Vocal Performance Award" scholars. The fund, established in 2005 with two \$50 donations, has been valued at over hundreds of thousands, providing ongoing scholarships since its inception.

Please Visit www.bulldogpride.org to Donate today!



In Memory of John Harold Bickel

(09/24/1931 - 06/17/2026) who was born in Evansville, Indiana in 1931 to Harold LeRoy Bickel of Racine, WI and Sallie Love (Banks) Bickel, of Memphis, TN. Jack's uncle was renowned actor, Fredric March (Ernest Frederick McIntyre Bickel) who inspired Jack and his lifetime passion for opera, theater and film. In 1942, Jack's family moved to Pasadena, where he and his younger sister Jean grew up. Jack played high school varsity football before Stanford University, Class of 1952, where he quarterbacked under legendary Stanford football coaches. Jack was also on the boxing team and was nicknamed "the Kid" because he was younger than his classmates, having started college at age 16. After graduation,

Jack served in the U. S. Navy before attending Stanford Law School where he met Lurline, daughter of pianist Lila Mae and Richard Hunt Sampson, a noted Los Angeles litigator. Lurline had also attended Stanford and together they enjoyed legal careers that spanned four decades. Jack was a devoted and generous community servant offering his talent and leadership to organizations dedicated to helping people: the Guardsmen, the San Francisco Boys & Girls Club, and the Parish Council of the Cathedral of St. Mary of the Assumption, where he and Lurline also served as Lectors. Jack's dedication to his family and friends formed the heart of his life. An engaged and deeply caring husband, brother, father and grandfather, he was beloved for his generosity of spirit, steadfast loyalty, keen wisdom, attentive listening, and authentic humility. He was a member of the Olympic Club, the Bohemian Club, the University Club, and the St. Francis Chapter of the Knights of Columbus. He loved jazz, and especially singing voices. Jack leaves behind his beloved wife, Lurline, and a large extended family. A Memorial Mass will be held in celebration of his life at the Cathedral of St. Mary of the Assumption of San Francisco on Saturday, August 1st at 10:00 in the morning. A longtime opera benefactor, patron, and supporter, California Opera honors him in memory at the *Celebration of Life* Concert at the Terraces on August 1st at 2 pm.

In Remembrance of Mark Tolladay

Of San Joaquin Gardens (1959-2007)

Mark Warren Tolladay was Director of Fitness and Recreation for San Joaquin Gardens and long time member of the Fresno arts community. Mark was born in Merced, California, on January 7, 1959, to James and Clarice Tolladay. He was the only boy in the family and had three sisters. He graduated from Merced High School and played the trumpet for the Marching 100 band. He was a member of the Methodist Youth Fellowship in the United Methodist Church in Merced, where he was the catalyst for many joyful activities including dramas and singing groups. He graduated from California State University, Fresno with a degree in Recreational Therapy in 1982. Mark worked for over 25 years in the field of recreation for older adults. His career included employment as Recreation Director for Madera Convalescent Hospital, Recreation Consultant for Beverly Enterprises, and 21 years as the Director of Fitness and Recreation for San Joaquin Gardens in Fresno. Mark poured his enormous creative energy into his work, creating an environment of joy, fun and caring throughout the San Joaquin Gardens community. He received numerous national awards for outstanding accomplishments in his career and was published in the Journal on Active Aging for his pioneering work in the field of older-adult theater. Mark was a vital participant in Fresno's arts community. He performed many character roles for the Fresno Ballet company and danced the role of Drosselmeyer for numerous productions of The Nutcracker. He has performed with the Good Company Players for over 20 years, acting and singing in productions such as: Fiddler on the Roof, Evita, Carousel. Joseph and the Amazing Technicolor Dreamcoat, 1776, Secret Garden, and many more. In addition to performing, Mark was always ready to help out backstage with props, stage managing and costumes. He was an inspiration and mentor for many young actors and dancers with whom he performed, and was an encouragement to all behind the scenes. Mark lived and loved life and exuded gratitude, joy, compassion and purpose.

IN MEMORY

William "Bill" Yannuzzi (1930-2006)



Steve Wall (1952-2020)



Arsen Marsoobian (1934-2021)



Gloria Garabedian Taylor (1938-2011)



WITH SPECIAL RECOGNITION OF **Nita Edelman**

who first defined the meaning of the California Opera Family



In Loving Memory Nita



She was a truly remarkable woman — a loving mother, grandmother, dedicated educator, and a cherished member of her community. With a gentle heart and a warm spirit, she touched the lives of countless people throughout her years as a school teacher, inspiring generations of students with patience, kindness, and compassion.

Beyond the classroom, she shared her love of music through her involvement in opera, bringing beauty, passion, and creativity into the lives of those around her. She had a rare ability to connect with people from all walks of life, embracing individuals of every race, age, and background with genuine respect and kindness.

She was a pillar of strength and grace in her community — someone people could turn to, someone who made others feel valued and seen. Although she has passed, her love, wisdom, and the memories she created continue to live on through her family, friends, former students, and all those fortunate enough to know her.

Her presence remains with us in spirit, a lasting reminder of the power of kindness, acceptance, and a life beautifully lived.

Celebration of Life

Edna Garabedian, General Artistic Director
Drew Quiring, Collaborative Pianist

Act 1

Adrianna Maldonado
Ombra mai fu from *Xerxes* * George Frideric Handel

Courtney Daniels
Klänge der Heimat (Czardas) from *Die Fledermaus* * Johann Strauss

Lin Siao-Chun-Han
Una Voce poco fa from *Barber of Seville* * Gioachino Rossini

Price Breitwieser, Piano
Breach Alexandra Stelinski

Dawson Yeh
Stars from *Les Misérables* * Claude-Michel Schönberg

Peter Wu
Ideale by Francesco Tosti

Anisha Pradhan
Sebben Crudele * Antonio Caldera

Delilah Ovalle
Back to Before from *Ragtime* * Stephen Flaherty

Kevin Brown
Some Enchanted Evening from *South Pacific* * Richard Rodgers

Hanna Staley
Glück, das mir verblieb from *Die Tote Stadt* * Erich Korngold

Rose Kreider
Que fais-tu, blanche tourterelle? from *Romeo et Juliette* * Charles Gounod

Joseph Yeh
La donna è mobile from *Rigoletto* * Giuseppe Verdi

Act II

Highlights

Menotti's *Old Maid and the Thief*
Ravel's *L'Enfant et les sortilèges*
A Musical Reading

With Special Appreciation for Quincy Ariz and the Terraces at San Joaquin Gardens!

There are countless people who made opera in Fresno and many are not here to continue to enjoy the gifts of their labors but they are among our audience of angels.

Among them are the following who shared special memories as recalled by Diane Nixon:

J. Fred Schlotthauer ~ When Fred so enthusiastically brought all of his supplies to our very first Opera Guild meeting, I realized what true opera support was all about – offering yourself to help make ideas and dreams possible through ingenuity, commitment, and belief in the power of the outcome.

In Memory of J. Fred Schotthauer. *"Easy as pi and twice as irrational!"*

With Gratitude

~ ERNIE BALLESTE

Steve Wall ~ Remembering the times we shared with all of these selfless people is so important to me personally. It was with Steve Wall that I sat in the lighting booth during our first production of *Norma* many years ago at Tower Theatre. I had so much fun watching the performance as he so effortlessly worked the lighting board. Edna loved to share her daily reports of their creative ideas together. One minute they were talking about his plans for productions and the next she called to say he would not be continuing this journey with us in body, but in spirit. We dedicate all of our efforts to Steve, who will always be remembered.

Phil Kimble ~ The most dedicated opera fan and life lover, Phil never missed a performance, always stayed for a meal after each event, and worked closely with each artist building self-esteem, making us all believe in ourselves and others. Phil, you're truly special. You made us believe in ourselves and how we could help make the world better for all.

Nicola Iacovetti ~ What a wonderful man to work with. He was so passionate about the music. I will always remember the time we shared talking about every little detail of the opera world that he dedicated his whole life to building. His advice and those early conversations resound in the mind of directors every day.

William Yannuzzi ~ We remember Bill expertly training singers and his graciousness with every recommendation about how to do things better. His loss was profound as he created a space in opera never again refilled.

Gloria Taylor ~ As Edna's first cousin, she met with opera later in life, bringing an elegance to the guild through her excellence in baking, most genuine and beautiful smile, and exquisite charm.

Arsen Marsoobian ~ Arsen impressively brought leadership, gallantry, and class to everything he did. Seeing him walk into the lobby before each show, I always knew we were in good hands and everything would be more than okay.

Pat Gebbs, Roxie Jizmejian, Gladys Peters, Jeanne Durnell, MaryAnne Prody, Ray Ensher, Larry Bluestone, Mike Briggs, and John Donaldson ~ As the very first opera fans to call about an upcoming program, their good cheer, appreciation, and anticipation of upcoming events always made me feel like we were doing something right that had a lot of meaning in so many lives. These truly nice people touched my life greatly with their goodness.

William May ~ What a wonderful person and chorister. He always took the time to say something funny, cute, or nice to me, which would make me stop, laugh, and so much appreciate the people who worked so committedly in the opera chorus. Bill was to have performed in our last *Norma* production, rehearsing with us just prior. We dedicate this performance to you Bill too and hope you will be able to hear us.

and **Owen Gailar**

A creative force with the most beautiful pictures of the opera, special events, and participants, Owen was always proud of his contributions, which were invaluable to opera artists. For many years, Edna and artists visited and performed for Owen and residents at Fairways. We continue to honor his memory, family, and heart for the arts.

Sincere Gratitude to
Citlali Palma, Susan Yost-Filgate, Sarkis Kglyan
and the Board of the Fresno Art Museum



Please Mark Your Calendars
California Opera Performs for
FAMiLy Day at the Fresno Art Museum
December 13, 2026!

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- **Expand** your creativity in our classroom.
- **Relax** in our serene sculpture garden.
- **Connect** with family, friends, and our community at our creative and unique special events.

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According to Kaye Bonner Cummings, music connects people with the deepest part of their being, both for the young and the old, bringing joy, and many other benefits. Kaye Bonner Cummings of the Bonner Family Foundation of Fresno champions music for every age and generation. For KVPR Valley Public Radio, Kaye shared her thoughts and stories:

The famous cellist, Pablo Casals, once wrote: "Music is the divine way to tell beautiful, poetic things to the heart." And nowhere is the power of music more important than in our schools. A recent *Wall Street Journal* essay cited research that showed the power of music training to boost IQ, focus, and persistence among schoolchildren. Even compared with other art forms, music training for young children produced markedly better classroom results in processing sound, reading, and focus. At the high school level, the impact of music training trumps all other art forms in producing high academic results and satisfaction. A few years ago, I asked members of a high school choir to put in writing why music and choir were

important to them. These were some of their answers: "Music to me is life".... "My reason for living".... "A reason to go to school".... "The reason many people **stay** in school...it has given me the opportunity to work with others to produce something beautiful and I feel extremely sorry for anyone who has not experienced something like that".... "I've made some of my best friends in choir...we care for each other and have one common bond – music".... "If there were no music in schools, life would have no meaning...I'd die of boredom...music and choir excite me, give me energy, makes me happy when I'm sad... I would be completely lost without it".... "My life would be horrible ...it helps me think".... "I breathe, live and love music...without it in the schools, this world would be gray".... *With* music everything comes to life." Two students, both on suicide watch, spoke of the choir as having saved their lives. Several spoke of better attendance and improved grades; it taught them teamwork, being responsible and confident---all important life skills; and one, in considering others, wrote: "It brings joy into **other** people's lives...".

Still, music and other art programs continue to "take a back seat" or be downright expendable. Why? Why not listen to the **students!** It's **their** education!

And, the other end of one's life is also proof of the power of music. *Alive Inside – A Story of Music & Memory* the recent award-winning documentary tells of dementia and Alzheimer patients in nursing homes exhibiting how music brings them out of their isolation. Dan Cohen, founder of "Music & Memory," maintains that, "music connects people with who they have been and who they are in their life." He brings iPods into nursing homes and puts on the patients' favorite music for individual listening, with overwhelming response! Patients quite literally come alive, sing along, cry with joy, and in many cases, return to being themselves by bringing back old memories. One doctor cited the healthcare system as a model too focused on administering drugs when what's needed is to touch the heart and soul of people.... "No pill does what music does," he maintains.

At every age, music is powerful! ~ Kaye Bonner Cummings

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SUMMER FESTIVAL OPERA

California Opera Association embraces the following objectives:

- collaborating to support and sustain the influence of western classical music and international traditions on the tapestry of our global society
- presenting affordable, high-quality traditional, contemporary, and premiere works in ways that are innovative and meaningful
- appealing to dedicated opera fans and first-time opera interests
- promoting good will and community involvement through outreach, education, and the participation of children and families in the arts
- providing support for emerging talent, from youth artists just starting out to internationally recognized stage veterans, to impart role and repertoire development, stage experience, career advancement, and exposure.

Summer Opera Festival Artists: Conductor Elisha Wells; Pianists Drew Quiring and Jordan Williams; Stage Director Rick Adamson; Costumer Phyllis Tung; Sets by Terry Lewis. Tenors Terry Lewis, Joseph Yeh, Shawn Taylor, and Dr. Marshall Flam; Sopranos Avis Ambrose, Courtney Daniels, Ericka Kruse, Hanna Staley, Lin Siao-Chun-Han, and Zara Nixon; Mezzo-Sopranos Adrianna Maldonado, Rose Kreider, and Delilah Ovalle; Baritones Kevin Brown and Dr. Don Gaede; Baritenors Dr. Harvey Edmonds and Dr. John Ambrose, Youth artists Dawson Yeh, Peter Wu, Anisha Pradhan, and Violet, Gaia, Rhea, and Sage Fierro. Photography by Deborah Garabedian and Alan Birnbaum.
We welcome new voices and embrace fresh ideas to improve opera-tune-ities in Fresno and for opera artists throughout the world. Please call or email californiaoperaguild@gmail.com for more information about how to join the chorus or the opera guild today!

MAJOR SUMMER OPERA SPONSORS: Opera in Fresno is made possible by the major support from grants, foundations, companies, and individuals' gracious donations. The promotion of greater interest in, exposure to, and attendance of opera in Fresno, is made possible in part by Measure P and the Expanded Access to Arts and Culture, Kaye Bonner and the Bonner Family Foundation, EECU of Fresno, Frank & Jamie Bonetto, Joseph Yeh and Family, Byron Wong, Maria Chen of Arts Silicon Valley, Zara Nixon of The Nixon Law Practice, Dr. & Mrs. William Podolsky, Dr. Don Gaede, Dr. Harvey Edmonds, Drs. Marshall & Ximena Flam, Dr. & Mrs. Stanley George, with Dr. John & Avis Ambrose, Dr. Ron Llenado, Dr. Peter Robertson, Alan Birnbaum, Ernie Balleste, Victor Kral, Alan and Mr. and Mrs. Lureline Bickel. We extend our special appreciation to Donald Munro, Heather Parish, and Doug Hoagland of the Munro Review, Simba School of Music, Dianna's Dance Studio, the Fresno Art Museum, and The Big Red Church of Fresno. Heartfelt gratitude for home hosts David Fox, Felicia Labarr, Bill Wolfmann, and Bob Boro, volunteers, and most especially all the individual contributors, members, and businesses in support of the California Opera Guild under the direction of Boris and Diane Nixon with the leadership of Nicolas and Madeline Esquivel, Julianna Moore, Larry Barber, and Joyce, Gerry and Jenny Eden.

Thank you all for your enduring commitment to the opera arts!

It is through your enduring love for the arts that opera flourishes in Fresno!

~ Edna Garabedian

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