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San Diego Opera's Season Closes with *The Falling and the Rising*

New Opera by Zach Redler captures the spirit of the U.S. Military and explores themes of family, service, and sacrifice

Production to feature active service member in lead role

San Diego, CA – San Diego Opera's 2022-2023 season comes to a close with Zach Redler's opera about military spirit with ***The Falling and the Rising***. *The Falling and the Rising* opens May 12, 2022 at 7:30 PM at the Balboa Theatre as part of the dētour Series. Additional performances are May 13 at 7:30 PM and May 14 at 1 PM.

The Falling and the Rising is a co-commission between San Diego Opera, the US Army Field Band and Soldier's Chorus, Seattle Opera, Arizona Opera, Opera Memphis, TCU, and Seagle Music Colony. *The Falling and the Rising* centers around an unnamed female Soldier who is severely wounded by a roadside IED. Placed in an induced coma to help minimize the extensive trauma to her brain, the soldier must now make a journey towards both healing and home. With a libretto taken from dozens of interviews with active duty soldiers and veterans at Walter Reed National Military Medical Center, The Old Guard at Fort Myer, and Fort Meade, Maryland, *The Falling and the Rising* tells a story of family, service, and sacrifice inside a period of great uncertainty. The opera stars Master Sergeant **Teresa Alzadon** (soprano) as the Soldier. She is joined by **Gabriela Flores** as Toledo/Doctor 1, **Benjamin Hilgert** as Jumper/Doctor 2, **LaMarcus Miller** as Homecoming Solider/Doctor 3, and **Walter DuMelle** Colonel/Doctor 4. **Alan E. Hicks**, who directs *Tosca* this season, returns to stage the action. **Bruce**

Stasya, Resident Conductor and Chorus Master, whose recent works as the Company's resident conductor includes 2023's *Ghosts* and last season's *Così fan tutte*, returns to lead these performances. These are the first San Diego performances of *The Falling and the Rising*. The opera received its world premiere in 2018 at Texas Christian University. *The Falling and the Rising* will be performed in English with English and Spanish text above the stage.

Pre-production photos can be found online at: <https://sandiegoopera.smugmug.com/2019-2020-Preproduction-Artwork>

About at the Artists

Teresa Alzadon, Soldier

San Diego Opera debut. Soprano Teresa Alzadon has performed with Opera in the Ozarks, New York Opera Studio, Knoxville Opera, Knoxville Symphony Orchestra, Sacred Winds Ensemble, Jenny Wiley Theatre, and Seattle Bach Festival. Opera roles include Violetta in *La traviata*, Anna Murrant in *Street Scene*, the Governess in *The Turn of the Screw*, Despina in *Così fan tutte*, and title roles in *The Merry Widow*, and *Dido and Aeneas*. Professional theatre credits include Marian in *The Music Man* and Rosa Bud in *The Mystery of Edwin Drood*. She was the recipient of a Mary Levine Career Performance Grant, an Encouragement Award from the Metropolitan Opera National Council, and a Lori Mayer Fellowship. As a soprano in the Soldiers' Chorus of the United States Army Field Band, Sergeant First Class Alzadon is a frequent soloist in such venues as the Kennedy Center, Lincoln Center, Carnegie Hall, and in collaboration with such esteemed musical organizations as the National Symphony Orchestra, Detroit Symphony Orchestra, Cleveland Pops, and Columbus Pops. She was the recipient of the 2015 Finley R. Hamilton Outstanding Military Musician Award. Originally from the Seattle area, Ms. Alzadon holds a Bachelor of Arts in music and theatre arts from the University of Puget Sound in Tacoma, Washington. She earned a Master of Music in voice performance from the University of Tennessee as a Knoxville Opera Studio Artist.

Gabriela Flores, Toledo/Doctor 1

San Diego Opera debut. Mezzo-soprano Gabriela Flores joined the Domingo-Colburn-Stein Young Artist Program for the seasons 19-20, 20-21 and 21-22. With Los Angeles Opera she performed the roles of Aurora and Calliope in *The Death of Orpheus*, Jeannette in *The Anonymous Lover*, Tisbe in *Cinderella*, and Love in *The three women of Jerusalem*. She was a recent finalist at the International Hans Gabor Belvedere Singing Competition. She sang the title role in *Carmen* with Universidad de Xalapa and Armando Mora Producciones in Xalapa, Veracruz. She studied at the Academy of Vocal Arts in Philadelphia where she made her debut as Azucena in *Il Trovatore*. At AVA she performed Erda in *Das Rheingold*, Dryad in *Ariadne auf Naxos*, Annina in *La traviata*, the Mistress of Novices in *Suor Angelica*, the Third Wood Sprite in *Rusalka*, Dorabella in *Così fan tutte* and Stéphano in *Roméo and Juliette*. Prior to her performances in Philadelphia, she performed in renowned theaters in Mexico including the Palacio de Bellas Artes, where she sang Giannetta in *The Elixir of Love*, Maddalena in *Il Viaggio a Reims*, and Alisa in *Lucia di Lammermoor*. Other roles she has performed include Amastre in *Xerxes* with Oberlin in Italy, Lola in *Cavalleria Rusticana*, Carmelita in *Misa de seis*, Baucis in Haydn's *Philemon und Bausis*, and Rosita in *La Creciente* in its world premiere at the Festival Internacional Cervantino. Concert appearances include Handel's *Messiah* with the Politecnico Nacional Symphony Orchestra, Mozart's *Requiem* with Celaya Symphony Orchestra, Beethoven's *Ninth Symphony* with Yucatan Symphony Orchestra, Haydn's *Die sieben letzten worte unseres Erlösers am Kreuze* with Mexico's National Symphony Orchestra, and the opera gala

“Voces del Siglo XXI” conducted by Srba Dinic at the Palacio de Bellas Artes. She was a finalist in the renowned Mexican competition “Concurso Nacional de Canto Carlo Morelli”, she is an encouragement award winner in the Middle Atlantic Regional Auditions of the Metropolitan Opera National Council, also she won first prize at the “Meistersinger Competitions AIMS in Graz.”

Benjamin Hilgert, Jumper / Doctor 2

San Diego Opera debut. Before joining the Soldiers’ Chorus in 2010, tenor Ben Hilgert performed principal operatic roles with Theater Goerlitz, Lyric Opera Kansas City, Central City Opera, Cedar Rapids Opera, and the Aspen Music Festival. He earned his Master of Music degree from Chicago College of Performing Arts and his Bachelor of Music degree from the University of Indianapolis.

LaMarcus Miller, Homecoming Soldier / Doctor 3

San Diego Opera debut. Notable appearances by American Bass-Baritone LaMarcus Miller include Carnegie Hall, The Kennedy Center, Jazz at Lincoln Center (alongside Wynton Marsalis), The Famed Dolby Theatre, home of the Oscars and TEDMED in Washington D.C. His operatic credits include Lance Corporal Philip Houston in *Fallujah*, for New York City Opera, Long Beach Opera, and the Kennedy Center; Freddie Stowers (Cover) in Los Angeles Opera’s acclaimed concert production of Matthew Aucoin’s *Crossing*; Alidoro in *Cinderella* for Skylight Music Theatre in Milwaukee; Count Des Grieux in *Manon*; both Il Commendatore and the title role in *Don Giovanni* for New York Lyric Opera; Montano in *Otello* for Utah Festival Opera; both Albert and Johann in *Werther* for Martha Cardona Opera; Dr. Falke in *Die Fledermaus* for Sugar Creek Opera; Palemon in *Thaïs* and Raimondo in *Lucia di Lammermoor* for MSM Opera (Manhattan School of Music); and Barone di Trombonok in *Il Viaggio a Reims* for Mannes Opera. His oratorio credits include bass solo’s in Beethoven’s *Missa Solemnis*, Handel’s *Messiah*, Haydn’s *Lord Nelson Mass*, Jenkins *Armed Man Mass for Peace*, Xinghai’s *Yellow River Cantata* and an appearance with the Eorzean Symphony as guest soloist for *Final Fantasy XIV* (music by Masayoshi Soken) performed at Dolby Theatre in Los Angeles.

Walter DuMelle – Colonel/Doctor 4

San Diego Opera appearances for bass Walter DuMelle include Pinellino in *Gianni Schicchi* earlier this season, Baron Douphol, *La traviata* (2017); *The Conquistador*, *Carmen* (1997), and *Maria de Buenos Aires* (2018). Local engagements include performances with Lyric Opera SD, and Opera de Tijuana. In 2012 he co-founded with his wife Diana DuMelle Bodhi Tree Concerts, with whom he has performed numerous roles and concerts. In 2017 he performed the title role in BTC’s production of Sir Peter Maxwell Davies’ *8 Songs for a Mad King*, winning “Best in Fest” and “Best Actor in a Musical/Opera” at the San Diego International Fringe Festival. In 2018 he was seen as Benjamin Stone in Coronado Playhouse's production of *Follies*. He recently made his New York City Opera debut as the Doctor in *La Traviata*. He received his Master’s in Music from the Eastman School of Music.

Bruce Stasyna, Conductor

Conductor Bruce Stasyna made his Company conducting debut with *As One* in 2017, returned to conduct *Maria de Buenos Aires* in 2018, and conducted *One Amazing Night with Stephen Costello and Stephen Powell* in 2019, the holiday sing along concert for *All is Calm* in 2020, *One Amazing Night: When I See Your Face Again* and *The Barber of Seville* in 2021, *Così fan tutte* in 2022, and the world premiere of *Ghosts* earlier this season. He has been on the conducting rosters of the New York City Opera, Boston Lyric Opera, and Sugar Creek Opera, and has held positions as Chorus Master for New York City Opera,

Minnesota Opera, Wolf Trap Opera and Des Moines Opera. He was Artistic Director and Principal Conductor for the Green Mountain Opera Festival, and Head of Music and Director of the Young Artist Program at Palm Beach Opera. He has collaborated on many notable North American premieres including *Anna Nicole*, *The Handmaid's Tale*, *Orazi e Curiazi*, and *Joseph Merrick dit Elephant Man*. As a pianist he has concertized with such artists as Marcello Giordani, Deborah Voigt, J'nai Bridges, Irene Roberts, Marina Costa-Jackson, and Richard Troxell. The Canadian born conductor is currently the Chorus Master and Music Administrator for San Diego Opera, Chorus Master and Assistant Conductor for Washington Concert Opera, and Music Director of Vero Beach Opera

Alan E. Hicks, Director

Alan E. Hicks, stage director, currently serves as Resident Stage Director at San Diego Opera, a position he has held since the 2018-19 season. For SDO, Alan has directed *All is Calm: The Christmas Truce of 1914* and *Aida*, co-conceived, wrote the script, and served as Visual Supervisor for *When I See Your Face Again: Unmasking the Music of Notorious Pandemics* and *Tosca* in the 2022-23 season. He also served as Assistant Stage Director for *El Último Sueño de Frida y Diego*, *Roméo et Juliette*, *Così fan tutte*, *The Barber of Seville*, *La bohème*, *Carmen*, *Three Decembers*, and *Rigoletto*. As a joint hire between organizations, Alan also serves as Director of Opera Theatre at San Diego State University where he has directed *L'Amant Anonyme*, *La Verbena de la Paloma*, *The Seven Deadly Sins* (film), *RE: Euridice/Orfeo: The Orpheus Operas of Peri and Gluck*, and *Flight*. Additionally, he has directed productions for organizations throughout the United States and in Europe including Minnesota Opera, Palm Beach Opera, Saint Paul Chamber Orchestra, Tulsa Opera, Opera Santa Barbara, the Berlin Opera Academy, the Franco-American Vocal Academy in Salzburg, and Music Academy International in Italy. Alan has also served on the directing and production staffs of Central City Opera, Chautauqua Opera, Florida Grand Opera, Lyric Opera of Chicago, Michigan Opera Theatre, New York City Opera, Seattle Opera, and Tulsa Opera.

Chris Rynne, Set and Lighting Designer

American lighting designer Chris Rynne was the assistant lighting designer for the Company from 2000-2008. He has lit *La traviata* in 2004, *La bohème* in 2005, *Aida* in 2008, *Madama Butterfly* in 2016, *As One* in 2017, and *Aida* in 2019. He has designed for Madison Opera, Michigan Opera Theatre, and Houston Grand Opera. His off-Broadway credits include *The Pianist of Willesden Lane*. Regional/Local Theatre lighting credits include: The Old Globe, San Diego Rep, Berkeley Rep, Pasadena Playhouse, South Coast Rep, Laguna Playhouse, Geffen Playhouse, Cygnet Theatre, North Coast Rep, Diversionary Playhouse, Starlight Theatre, San Diego Musical Theatre. He also designs lighting for museum exhibitions, special events, architectural features, and lighting systems for new venues.

Performance Schedule

Friday	May 12, 2023	7:30 PM
Saturday	May 13, 2023	7:30 PM
Sunday	May 14, 2023	1:00 PM

Purchasing Tickets

Single tickets start at \$30.

For our most current information about tickets please visit www.sdopera.org or call 619.533.7000

San Diego Opera 2022-2023 Season

El último sueño de Frida y Diego

Gabriela Lena Frank

October 29, November 1, 4, and 6 (matinee), 2022

Isabel Leonard and Pablo Sáinz-Villegas		December 1, 2022
<i>The Puccini Duo: Suor Angelica/Gianni Schicchi</i>	Giacomo Puccini	February 11, 14, 17, and 19 (matinee), 2023
<i>Tosca</i>	Giacomo Puccini	March 25, 28, 31, and April 2 (matinee), 2023
<i>Ghosts</i>	Nicolas Reveles	April 14, 15, and 16 (matinee), 2023
<i>The Falling and the Rising</i>	Zack Redler	May 12, 13, and 14 (matinee), 2023

Mission:

The mission of San Diego Opera is to deliver exceptional performances and exciting, accessible programs to diverse audiences, focusing on community partnerships, and the transformative and expressive power of the human voice.

Vision:

San Diego Opera will be recognized globally as a leading example of adaptability, innovation and sustainability, promoting diversity on stage, in our repertoire, and in our staff and leadership, with a commitment to world-class and emerging talent, and innovative use of technology.

Values:

- Through excellence in innovative programming and education and a commitment to equity, San Diego Opera provides a lasting cultural service to our diverse community.
- Our tradition of exceptional productions of grand opera is augmented with new expressions of opera in diverse settings.
- Our deep commitment to our community propels us to embrace inclusivity, accessibility and affordability.
- Through fiscal responsibility and nimble adaptation to changing environments, we ensure the future of San Diego Opera for our community.

www.sdopera.org