



San Francisco Conservatory of Music
Opera and Musical Theatre Program

La clemenza di Tito

Music by Wolfgang Amadeus Mozart

Libretto by Caterino Mazzolà

James Darrah, *director and creative producer*

Raviv Ullman, *director*

Curt Pajer, *conductor*

Friday, March 11, 2022, 7:30 PM

Sunday, March 13, 2022, 2:00 PM

Caroline H. Hume Concert Hall

Cast

Role

Tito

Vitellia

Sesto

Servilia

Annio

Publio

Chorus

March 11

Jackson Allen

Em McAlister

Hope Nelson

Monica Slater

Lindsay Martin

Will O'Brien

Abigail Bush, Phoebe Chee, Cassandra Dixon,
Nina Jones, Jenna Toler, Jasmine Sahd,
Alaska Coombes, Michelle Skylar,
Marcus Contreras, Garrett Wilmoth

March 13

Emily Tate Daniel

Rayna Mia Campbell

Stella Hannock

Chea Kang

Leah Finn

Dante Mireles

Orchestra

Violin I

Kate Mayfield,
concertmaster

Katie Allen

Evan Harper

Tabitha Mason

Violin II

Sofia Dorante Schutte,
principal

Jamie Yoon

Riley Fichtenmayer

Catherine Lin

Viola

JiaWei Wang, *principal*

Richard Lindsey

Chaemyung Lee

Cello

Hung-Yu (Yo Yo) Lin,
principal

Kesara Amy Bunayamongkol

Bass

Alexandria Kelley,
principal

Audrey Giancaterino

Flute I

Kate Davison

Flute II

Alina Kwon

Oboe I

Andrew Port

Oboe II

T. Colton Potter

Clarinet I/Basset Horn

Lindsey Ha

Clarinet II

Luis Cruz

Bassoon I

Shelby Capozzoli

Bassoon II

Lillian Gleason

Horn I

Gretchen Bonnema

Horn II

Seth Parker Shumate

Trumpet I

Caleb Brosnac

Trumpet II

Abner Wong

Timpani

Eddie Virtgaym

Wolfgang Amadeus Mozart LA CLEMENZA DI TITO
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Acknowledgements

The Opera Program would like to thank Emily Senturia for supplying the
supertitles.

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<i>Costume Design</i>	Molly Irelan
<i>Lighting Design</i>	Pablo Santiago
<i>Video and Projection Design</i>	Hana S. Kim
<i>Hair and Makeup Design</i>	Heather Sterling
<i>Director of Photography</i>	Michael E. Thomas
<i>Video Supervisor</i>	Erin Teachman
<i>Technical Director</i>	Frédéric Boulay
<i>Lighting Technician</i>	Cassie Barnes
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<i>Assistant Stage Manager</i>	Kyle Tingzon
<i>Assistant Stage Manager</i>	Diana Bodie
<i>Assistant Stage Manager</i>	MonaLisa Pomarleanu
<i>Hair and Make-Up Artists</i>	Berenice Gallegos Ashley Troester

Scenery engineered and built at Rooster Productions, LLC, Richmond, CA

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Dana Sadava

Sun Ha Yoon

Emily Senturia

Robert Mollicone

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and Musical Theatre

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Jackson Allen

Diana Bodie

Kyle Tingzon

Director's Note

When thinking about how we wanted to approach *La clemenza di Tito* and all of the roles that make up this incredible opera, it was imperative that we find a visual language that placed the “empire” in a tinderbox. While the world of Tito is large, the actions and relationships are intimate—whether facing immense pressure, protecting true love, or navigating one’s responsibilities – at its core we find our characters facing incredibly complex yet recognizable emotions (jealousy, indignant revenge, nascent love, friendship, escapism) while wrestling with familiar versions of our own innermost fears and all-consuming desires.

Since the dawn of cinema, we’ve been able to document the human experience at close range, exploring through a voyeuristic lens a nuance that audiences would not have access to otherwise. Now, in 2022, through the advent of social media, we have the ability to portray ourselves however we wish. Tito’s question that all in the opera keep returning to - “How will I be remembered?” - resonates differently now than it may have in 1791. Our ability to shape how we are seen and how we’ll be remembered has new stakes and swift immediacy.

In shaping this piece with this wildly talented cast, we set out with the intention to explore these aspects of intimacy through action – how would we as members of society in the 21st century handle what these characters are faced with? How do we connect to the world around us, and how do we shrink from it?

The design team’s foundation lies in the earliest days of cinematic and media-rich “empire” building (Hughes, Hearst, etc.) but we consciously have avoided simply grafting the opera into a specific time and place. This production is more of a dream space: it’s a literal “cinematic” room but one capable of bringing to life the character’s desires. It focuses on the lengths we go to defend ourselves and our own image – because no one is an antagonist in their own life story. By staring in a mirror we’re able to ask: how do we want to be remembered? What actions are we willing to take to ensure those memories conform to our personal ambitions, and are we ever fully aware of who gets caught in the wake?

- Raviv Ullman & James Darrah

Synopsis

ACT 1

Vitellia, the daughter of the former emperor, despises the current ruler Tito and has crafted a secret assassination plot, feeling she was denied her rightful inheritance of the throne. Tito has announced intentions to choose a new Empress, and rumors swirl that the choice will be the foreigner Berenice.

In response, Vitellia has ensnared Tito's close friend Sesto to enact the plot and chastises Sesto's ongoing hesitancy to execute the murderous plan. Their argument is interrupted by Annio who announces Berenice has actually already left. Vitellia tells Sesto to hold off on their plans. Annio finds Sesto dangerously under Vitellia's manipulative control. Annio comforts the distraught Sesto while mentioning her secret desire to marry Sesto's sister Servilia. Annio asks Sesto to speak with Tito on her behalf.

Tito arrives with an entourage and announces to Sesto that the choice as consort is actually Servilia, much to Annio's dismay. Under pressure, Annio reluctantly assures Tito that the decision is wise and welcome. Tito delivers a humble and powerful public speech proclaiming the desire to help all citizens and departs. Annio painfully tells Servilia of the emperor's intentions, but Servilia only confirms their love and the two embrace. Tito returns and Servilia confesses to the emperor her love for Annio. Tito is humbled by her honesty and entices Servilia with promises of fame and fortune. Vitellia remains furious and asks Sesto to kill the emperor immediately. Sesto leaves just as Publio informs Vitellia that she is in fact going to be Tito's choice. Vitellia desperately tries to find a way to stop Sesto but realizes it is too late.

Sesto sets the plot in motion and sets fire to the Capitol. Devastated, Sesto panics, crosses paths with Annio, evades her questions and rushes off into the smoke. Servilia appears just as Tito's entourage rushes in to escape the growing flames. Publio also arrives, followed by Vitellia. They are all searching for Sesto and believe that Tito has already died. Sesto returns frantically seeking a place to hide. In agony, Sesto begins to admit guilt but Vitellia interrupts, demanding silence. The group huddles in terror as the flames rise and Publio watches Sesto suspiciously...

ACT 2

Publio decides to take control in the aftermath of the fire. Annio pursues Sesto and proclaims that the Emperor is still alive. Sesto admits guilt but rejects Annio's pleas to beg for forgiveness and confess. Vitellia arrives to convince Sesto to flee instead but it is all too late: Publio arrives to take Sesto to the Senate for judgement. Tito arrives and is tormented by the betrayal of such a close friend and struggles to understand the motives.

Publio counsels Tito against being too trusting and offers to take matters into his own hands. Tito agrees and Sesto is taken away, put on trial, and condemned by the Senate. Annio attempts to convince Tito to reconsider the death sentence even in the face of Sesto's guilt. Tito decides to question Sesto directly but is unhappy with the result. Tito signs the death sentence but then rips it up, forming another plan instead. Servilia and Annio realize they must fall in line and beg Vitellia to join them.

Vitellia, having prepared for her own coronation and aware of Sesto's conviction, is haunted by devastating guilt. She discovers the consequences too late as Tito's new plan and Publio's watchful eye becomes clear. Tito makes plans to pardon "Sesto", "Vitellia" announces she was behind the plot and Tito uses the opportunity to publicly display thoughtfulness, kindness and forgiveness of all conspirators. In the midst of this public spectacle, Tito doubts his choices and stares into Sesto's eyes one last time...

Program Notes

La clemenza di Tito, K. 620 (1791)

Opera seria in two acts

Wolfgang Amadeus Mozart

Born: January 27, 1756; Salzburg.

Died: December 5, 1791; Vienna.

A great deal has been written about the last year of Mozart's life; it was a busy time which saw him produce some of his most popular works. What is perhaps less known is that his prolificacy in this final year seemed at last to be the end of several periods of uncertainty for the legendary composer, who had been attempting to make his way as a freelance musician in Vienna since 1781. Following a relatively slow few years, 1791 brought promise for some lasting success. In just the first three months he had completed a piano concerto and a dizzying amount of chamber music. He had also secured a position as assistant to the Kapellmeister of St. Stephen's Cathedral, who was getting on in years and whom Mozart intended to succeed (though ultimately he would perish before the Kapellmeister). Then came an abundance of commissions. Mozart's friend and fellow freemason, Emanuel Schikaneder, had recently completed the libretto for *The Magic Flute* which Mozart would set in the early summer. On its heels came a commission from Count Walsegg-Stuppach for a setting of the Requiem Mass to honor his recently deceased wife. However, the mass would be put off until the fall so that Mozart could compose what would be his final opera, *La clemenza di Tito*. It was commissioned for the Prague coronation of the incoming Habsburg monarch and Holy Roman Emperor, Leopold II, by the Bohemian Estates (the nobility of the Kingdom of Bohemia, which had long been ruled from Vienna by the Habsburg dynasty). Leopold had previously ruled Tuscany as Grand Duke in Florence, and it was there that his musical proclivities were shaped. He thus had designs on a court revival of Italian opera seria in his new capital. Despite being the second choice for the commission, Mozart was well-suited for the task and completed the opera in six weeks. It premiered in Prague on September 6, 1791, three months before the composer's untimely death.

Opera seria is one of the major musical genres that bookended Mozart's professional life. It was by far the most prestigious operatic genre when Mozart began writing music for the stage. Its musical structure, which is dominated by impressive arias, and its subject matter, which is typically inspired by the classical Roman and Greek heroes, aimed to please the largely aristocratic and princely patrons who supported its production. Mozart's first contribution to the opera seria repertoire, *Mitradate*, was composed in 1770 and achieved critical and public success; it was soon followed by *Lucio Silla* in 1772.

Program Notes

When Mozart received the commission for *La clemenza di Tito* it had been ten years since his last opera seria, *Idomeneo* (1781). Operatic tastes had shifted in the meantime, especially in Vienna. Audiences there, influenced by the musical priorities of Emperor Joseph II (1741–1790), no longer wanted to see long strings of arias from ancient characters but rather works that featured large ensembles and relatable subject matters. Therefore, Mozart's *La clemenza di Tito* would need to showcase the evolution of opera seria as well as the development of the composer's musical and dramatic voice.

The opera's composition was fraught with challenges from its inception. The libretto selected for the occasion, *La clemenza di Tito* by Pietro Metastasio, had originally been set to music in the early eighteenth century, for a Habsburg predecessor, and over again, in its traditional aria-laden structure, by several composers in the intervening years. Mozart and his collaborator, court poet Caterino Mazzola, rewrote the libretto to include the large ensembles that Mozart had become famous for. Mozart remarked that the material could only suit "a real opera" after Mazzola's extensive revisions. Throughout this process, Mozart did not know the specific singers to be engaged for the performance; the cast would become clear only eighteen days before the premiere.

The final list of singers brought some surprises: Sesto, who was originally slated to be sung as a tenor, was now a castrato (a male singer who had been castrated in order to maintain a powerful high voice), and Annio would be played by a woman. Mozart had no choice but to adjust quickly to these changes and redraft any sketches he had made. The composition process was so quick that Mozart entrusted his student Franz Süssmayr to write all of the secco (dry, or unaccompanied) recitatives while Mozart took the accompanied recitative and all other numbers. Mozart was also unsure about the orchestral players and brought along his own accomplished clarinetist, Anton Stadler, to play the difficult clarinet lines featured in many arias, for example the prominent theme in Vitellia's Act II aria.

As was conventional for a work of opera seria, *La clemenza di Tito* focuses on a hero from antiquity, namely the Roman emperor Titus (Tito in Italian). The plot is a story of betrayal, friendship, loyalty, love, and forgiveness. The central conflict is between Tito and Vitellia, daughter of the former emperor, who aspires to become empress. The character Sesto is in love with Vitellia, but best friends with Tito. Vitellia expects Tito to marry her, but instead he chooses Servilia, Sesto's sister, to be his Empress. Servilia, however, is in love with Sesto's friend Annio. When she reveals this to Tito, he releases her from her appointment. Vitellia, unaware that she has been chosen as the new Empress in Servilia's stead, convinces Sesto to kill Tito. When the plan goes wrong and Sesto's treason is discovered, Sesto

Program Notes

and Vitellia confess to Tito. In the end, Tito forgives everyone involved in the betrayal. Thus a dissonance between love and duty plays out between Sesto and Tito, in a complicated story of intrigue and betrayal, but it is ultimately resolved by forgiveness. The moral message of honesty is emphasized in this story. As a spectacle to celebrate the modern emperor Leopold's coronation as King of Bohemia, it can be assumed that the portrayal of Tito as an all-forgiving, people's king was done in flattery, but also as political allegory; the French Revolution had recently begun, and Mozart's Tito offers a compelling argument for the sustaining of a benevolent monarchy.

The themes in *La clemenza di Tito* ask questions that were culturally significant at the time of its composition: how should a man rule? What turns a good man to violence? If a woman seduces a man to do her bidding, who bears the responsibility of his actions? Do people who have done horrific deeds deserve forgiveness? The universality of these themes lend themselves to most any scenario, and different settings and adaptations offer different answers to those questions. In this production, however, the shifting of setting and gender reveals further nuance to these themes. While the setting of the opera does not change the action of the plot, the genders of the characters may, as that changes the power dynamics inherent in the structure of an opera seria. Typical characters in opera seria have gendered elements that drive them in the plot: the corruption of a man by a wicked, manipulative woman and a pure-hearted woman who aids in the restoration of justice, and a benevolent (undoubtedly male) ruler. Untangling the web of who's manipulating who and why is easier to trace when we are looking at opera seria stock characters, and much more complicated when the gender presentation of the roles shift. By making the characters non-gender dependent, questions asked by the original libretto therefore expand outwards to encompass human nature itself.

Perhaps such infractions against tradition contributed to the tepid reception from Prague's aristocracy at the time of its premiere. It was not until the opera's closing night, when attendance by the lower classes was allowed, that it garnered substantial acclaim. Word of the triumphant final performance reached Mozart at the premiere of *The Magic Flute* on September 30, and despite the mixed response from its first run, *La clemenza di Tito* would quickly become a favorite among Mozart's operas. His wife, Constanza, is perhaps due some credit here, organizing a small tour in 1795 (in which the widow cast herself as Vitellia) that would expand the following year – and with a new German translation. However it was almost fifteen years after the opera's initial run before a production would be mounted outside of Germany or Austria. Following its London premiere in 1806, the original Italian version would make the rounds in Europe. By 1830 the opera's novelty had worn off and praise had turned to pan; critics felt *La*

Program Notes

clemenza di Tito was flawed and undeserving of Mozart's reputation. Much of this sentiment was directed at Franz Süssmayr whose secco recitatives did not always end in the appropriate key and were considered overly simple. Some scrutiny is also due to the Maestro himself, who hastily completed the work—apparently on the road the night before its premiere! Had Mozart lived he almost certainly would have revised sections of the opera and most of the recitatives. But even if the construction is wanting at times the opera and its composer are due some clemency of their own; *La clemenza di Tito* demonstrates many virtues through its superb arias and ensembles, and remains the work of a master.

Chantel Davis, M.M. '23

Camryn Finn, M.M. '23

Samuel C. Nedel, B.M. '22

Monica Slater, M.M. '23

Creative Team

James Darrah's work as a director, designer, writer and producer is a leading voice in exploring the intersection of film, television, and opera. He is the new Artistic Director and Chief Creative Officer of Long Beach Opera where he directs Handel's *Giustino in May* and is currently a first time GRAMMY® nominee for his work in producing *Soldier Songs* with Opera Philadelphia. He was Creative Director for Los Angeles Chamber Orchestra's digital season in 2020-21, directing 16 collaborative short films in a new orchestral series called *Close Quarters*. He also recently devised and directed two film projects with Boston Lyric Opera: a new animated feature-length film of Philip Glass's Edgar Allan Poe opera *The Fall of the House of Usher* and the world premiere of *desert in: a first of its kind merger of episodic television and opera* with composer Ellen Reid. He is committed to development of new opera and directed the award winning world premieres of Missy Mazzoli's *Breaking the Waves* and *Proving Up*, and Reid's Pulitzer Prize winning *prism*. Additional work includes training the next generation of opera singers with a focus on the integration of digital media and film as creative producer for Music Academy of the West and as faculty of UCLA's School of Theater Film and Television.

Raviv Ullman is honored to be making his SFCM directing debut with this incredible team. This past season Raviv has directed work for Boston Lyric Opera and Long Beach Opera and was most recently Artist in Residence at Opera Omaha. He has worked both in NY and around the US with *Dear Evan Hansen* (Broadway & Touring), *Oklahoma* (Broadway), *Mean Girls* (Broadway), *Jagged Little Pill* (Broadway), Roundabout Theater Co, Atlantic Theater Co, Second Stage, The New Group, The Ahmanson, The Geffen, Huntington Theater, Merrimack Repertory Theater, Bucks County Playhouse and more. His TV credits include work for ABC, NBC, CBS, FOX, HBO, MTV, Disney, and Comedy Central.

Curt Pajer joined the Conservatory faculty in 2010, and serves as Musical and Managing Director of Opera and Musical Theater. Previously, he was Head of Music Staff at both Opera Theatre of Saint Louis and the Wexford Festival Opera (Ireland), and worked as an assistant conductor at New York City Opera and as a freelance opera coach and pianist. He has also served on the music staffs of San Francisco Opera, Santa Fe Opera, Houston Grand Opera, Dallas Opera, Boston Lyric Opera, San Diego Opera, Opera Colorado, Prague National Theater (Czech Republic), the Nissei Theater (Tokyo), New York Philharmonic, Bard SummerScape, Palm Beach Opera, Toledo Opera and Baltimore Opera. In his role at SFCM, Pajer has conducted over two dozen main-stage productions, most recently *Hansel and Gretel*, *Ariadne auf Naxos*, *Der Schauspieldirektor*, *Les mamelles de Tirésias*, *Le nozze di Figaro*, *Suor Angelica*, *Postcard from Morocco*,

Creative Team

Glory Denied. He also led a complete cycle of Benjamin Britten's chamber operas at SFCM. A champion of modern opera, Pajer conducted the West Coast premiere of Jonathan Dove's *Mansfield Park* and the world premiere of William Bolcom's orchestrated version of his opera *Lucrezia*. San Francisco's classical radio station KDFC recently broadcast Curt Pajer's recording of Giancarlo Menotti's *The Old Maid and the Thief*, recorded with SFCM soloists and orchestra entirely during the COVID-19 lockdown utilizing state-of-the-art closed-circuit audio and video technology with each singer and orchestral musician in a separate room. Upcoming productions at SFCM include Jonathan Dove's *The Enchanted Pig*.

Steven C. Kemp has designed at SFCM since 2015 including *Die Fledermaus*, *Don Giovanni*, *Suor Angelica*, *Le Portrait de Manon* and *The Elixir of Love*. His over 100 designs for opera have been presented at 30 companies including The Lyric Opera of KC, Arizona Opera, Utah Opera, Sarasota Opera, New Orleans Opera, Chicago Opera Theater, Des Moines Metro Opera, Central City Opera, and Hawaii Opera Theatre. His 21 designs for Opera San Jose include the West Coast Premieres of *Anna Karenina* and *Silent Night* as well as the acclaimed productions of *Idomeneo* and Alma Deutscher's *Cinderella*. He has designed over 50 productions in NYC including the Off-Broadway revival of *Tick, Tick ... Boom!* as well as numerous productions for regional theaters, cruise ships and international tours such as the current *Baby Shark Live!*. MFA: UC San Diego.

Molly Irelan is a LA based Costume Designer. She prides herself on a holistic approach to her work and is trained in the history and construction of garments as well as design. Molly holds a Bachelor's degree in Costume History and Design from the University of Redlands (2010), an Associate degree in Fashion Design from the Art Institute of Portland (2012), and a Master's in Costume Design from the UCLA (2016). Molly has designed, assisted, and costumed for film, television, commercials, music videos, and over a dozen operas. Molly has also been a frequent collaborator of director James Darrah. Having designed operas *Elixir D'Amour* (2017), *Il Due Figaro* (2018), and *Cold Mountain* (2019) at the Music Academy of the West in Santa Barbara, *Amadigi* (2016), *Orphée* (2020) at UCLA, *Rev 23* (2020) at Prototype Festival, and the Pulitzer prize winning *p r i s m* (2018) in Los Angeles, New York, Sao Paulo Brazil, and the Kennedy Center. Most recently, they collaborated on the Boston Lyric Opera miniseries *desert* in (2021) and opera feature *Mirror Flores*. This spring she will be designing *The Tragedy of Carmen* in the Maldives and *Eugene Onegin* at Music Academy of the West.

Creative Team

Pablo Santiago is a Mexican-American Lighting Designer and the winner of the Richard Sherwood Award and Stage Raw Award and multiple Ovation Award nominee. Pablo is proud to have long standing collaborations with many great artists such as James Darrah, Jose Luis Valenzuela, Ellen Reid, Missy Mazzoli, Karen Zacarias, Bill Rouch, Patricia McGregor, Ted Hearne, Christopher Rountree, Francois-Pierre Couture, Adam Rigg, Adam Larsen and Yuval Sharon. Pablo has designed for companies such as Santa Fe Opera, Oregon Shakespeare Festival, Los Angeles Opera, San Francisco Symphony, Los Angeles Symphony, Boston Lyric Opera, Los Angeles Chamber Orchestra, Opera Omaha, Center Theater Group, Music Academy of The West, Broad Museum and Beth Morrison Projects. Some of the amazing venues he has worked at include: Teatro Municipal Sao Paulo, The Goodman Theater, Disney Hall, Davies Hall, Mark Taper Forum, Kennedy Center and Arena Stage in DC, La MaMa in NYC, Skirball Center, Paramount Theater, Huntington Theater and Majestic Theater in Boston, and BAM- Harvey Theater. Recent highlights include: *Lord of Cries* (Santa Fe Opera), *The Fall of The House of Usher* and *Desert In* (digital feature films for Boston Lyric Opera); the *Anonymous Lover* (Digital Content- LA Opera); Pulitzer Winner *p r i s m* (Sao Paulo, LAO, Prototype Festival), *Macbeth* and *Mother Road* (Oregon Shakespeare Festival, Arena Stage); *Place* (BAM-LA PHIL-Beth Morrison Projects), *Proving Up* (ONE Festival/Opera Omaha and Miller Theater); *Valley of The Heart* and *Zoot Suit* (Mark Taper Forum); *Threepenny Opera*, *Norma* (Boston Lyric Opera); *Destiny of Desire* (Oregon Shakespeare Festival, Goodman Theatre, Arena Stage); *War of the Worlds* (Los Angeles Philharmonic and The Industry); *Breaking the Waves* (OperaPhila and Prototype Festival); *Pelleas et Melisande* (Cincinnati Symphony Orchestra); *Flight*, *Pagliacci* and *Madame Butterfly* (Opera Omaha); *On The Town* (San Francisco Symphony); *Skeleton Crew* and *The Cake* (Geffen Playhouse).
instagram: @pablosdesign

Heather Sterling has been designing and implementing wig and makeup looks for theater for the past 18 years and is proud to be working again with SFCM. Recent SFCM credits include *Hansel and Gretel*, *L'amant Anonyme*, and *Die Fledermaus*. Most recently, Heather has designed hair and makeup for Opera Santa Barbara's *Semele* and San Jose Opera's *Dido and Aeneas*. Upcoming productions include *The Enchanted Pig* (SFCM) and *La Traviata* (OSB). When Heather is not in the theater, she is the Assistant Director at Studio 10 Dance in the Bay Area, an impassioned foodie and loves to travel.

Creative Team

Hana S. Kim is a scenic and projection designer with experience across film, graphic design and public art. Her work has been seen in theaters across the country and internationally, including at the Public Theater in NYC, A.C.T. in SF, SF Symphony, LA Opera, Geffen Playhouse, Pasadena playhouse, Baltimore Center Stage, Opera Colorado, Shaw Festival and South Coast Rep. Her art installations have been shown at the Annenberg Space of Photography in LA, Jordan Downs Recreation Center, Occidental College and Baryshnikov Arts Center in NY. Hana is a recipient of the Princess Grace Award in Theater Design, Richard Sherwood Award from CTG, and Kinetic Lighting Award for distinguished achievement in theatrical design from LA Drama Critics Circle. Her designs have been recognized by the Helen Hayes Award, Stage Raw Awards, StageSceneLA Awards and Bay Area Theater Critics Circle Awards. She is a member of United Scenic Artists Local 829. Recent credits include *The Anonymous Lover (L'Amant Anonyme)* by Joseph Bologne, Chevalier de Saint-Georges, with LA Opera, Polymnia as part of 21c Liederabend with Beth Morrison Projects and National Sawdust. She received BFA in visual communication at Seoul National University in South Korea and MFA at University of California, Los Angeles.

Upcoming Events from SFCM Opera and Musical Theatre

The Enchanted Pig

by Jonathan Dove

Libretto by Alasdair Middleton

April 28, 2022 at 7:30 pm

April 29, 2022 at 7:30 pm

Caroline H. Hume Concert Hall

Heather Mathews, *director*

Curt Pajer, *conductor*

For more information, please visit
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