

Tuesday, April 23, 2024, 7:30pm
Zellerbach Hall

Amina Edris, *soprano*
Pene Pati, *tenor*
Robert Mollicone, *piano*
with Ala K. *oud*

Voyages

- Maori Traditional Pokarekare ana
Hine e hine
Te iwi e
- JOHN IRELAND (1879–1962) Earth's Call
- Traditional, arr. BENJAMIN BRITTEN O waly, waly
(1913–1976) The Last Rose of Summer
- BRITTEN "Seascape," from *On This Island*
"The Choirmaster's Burial," from *Winter Words*
- WILLIAM BOLCOM (b. 1938) From *Cabaret Songs*
Toothbrush Time
Waitin'
Over the Piano
- JAKE HEGGIE (b. 1961) "That I did always love," from *Newer Every Day*

INTERMISSION

- LILI BOULANGER (1893–1918) From *Clairières dans le ciel*
Elle était descendue au bas de la prairie
Elle est gravement gaie
Parfois, je suis triste
- HENRI DUPARC (1848–1933) La vie antérieure
L'invitation au voyage
Phidylé
- Samoan Traditional Two songs to be announced
- Egyptian Traditional Two songs to be announced
- JULES MASSENET (1842–1912) "Mademoiselle... Nous vivrons à Paris"
from *Manon*

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AMINA EDRIS

Soprano Amina Edris has been hailed as a “revelation” (*Forum Opera*) and praised for her “lustrous” tone (*Opera News*). Born in Egypt and raised in New Zealand, she has blended her cultural background to create her own unique artistic identity, performing a variety of roles ranging from Baroque music to world premieres with a focus on French repertoire. Recent career highlights include Manon and Juliette at the Opéra national de Paris, Cleopatra in the world premiere of John Adams’ *Antony and Cleopatra* at San Francisco Opera, and Alice in the acclaimed recording of Meyerbeer’s *Robert le Diable*.

Edris’ 2023–24 season includes five role debuts and several house debuts. She begins her season with a return to the Canadian Opera Company, where she sings her first Mimi in *La bohème*. She continues with her second role debut of the season, as Liù in Puccini’s *Turandot* at Teatro di San Carlo in Naples. Edris then adds another role to her French repertoire: the title role in Massenet’s *Thaïs* at Opéra de Toulon in concert under the baton of Victorien Vanosteen. At Opéra national de Paris, she performs the role of Beatriz in the French premiere of Thomas Adès’ *The Exterminating Angel*, conducted by the composer himself, and in the spring, she embarks on a recital tour of North America alongside tenor Pene Pati and pianist Robert Mollicone. On the concert stage, she performs Beethoven’s Symphony No. 9 for the first time with the Philharmonie Luxembourg, conducted by Laurence Equilbey. She concludes her season with a final role debut as Berthe in Meyerbeer’s *Le prophète* at the Bard Opera Festival.

In previous seasons, Edris performed the role of Cleopatra in the world premiere of John Adams’ *Antony and Cleopatra* at the opening of San Francisco Opera’s centennial season. She also debuted the role of Manon (*Manon*) to great critical acclaim at the Opéra National de Bordeaux, and later performed

the role at Opéra national de Paris, and at the Gran Teatre del Liceu in Barcelona. She debuted the role of Adalgisa (*Norma*) in concert at the Festival d’Aix-en-Provence, performed the role of La Folie (*Platé*) under the baton of Marc Minkowski at Opéra national de Paris, and made her debut at the Grand-Théâtre de Genève as Fatime (*Les Indes galantes*) in a new production by Lydia Steier. She has also performed Musetta (*La bohème*) at the Théâtre des Champs-Élysées, the title role in Gounod’s *Roméo et Juliette* at the San Francisco Opera and Opéra de Paris, Marguerite in Gounod’s *Faust* at Detroit Opera, Glycère in Gounod’s *Sapho* with Washington Concert Opera, and Micaëla in Bizet’s *Carmen* at the Opéra du Rhin and Violetta in Verdi’s *La Traviata*, both at Opéra de Limoges and the Canadian Opera Company. Equally dazzling on the concert stage, Edris’ appearances include Fauré’s Requiem; Mozart’s Requiem with the Orchestre de chambre de Paris; Mahler’s Symphony No. 4; gala concerts at the Opéra National de Bordeaux, the Rudolfinum in Prague, and with Real Filharmonia de Galicia; Ravel’s *Shéhérazade* with the Stuttgarter Philharmoniker; and the Schwabacher Recital series with San Francisco Opera.

She is featured as Alice (*Robert le diable*) on the critically acclaimed recording of *Robert le diable*, which was released on the Palazzetto Bru Zane in 2022, and the title role in Massenet’s *Ariane* with the Bayerischen Rundfunk (recorded by Palazzetto Bru Zane for release in September 2023).

Edris holds a bachelor of music degree from the University of Canterbury New Zealand, a master’s from the Wales International Academy of Voice, and a post-graduate diploma from the San Francisco Conservatory of Music. After completing her studies, Amina participated in the Merola Opera Program, subsequently becoming an Adler Fellow at the San Francisco Opera. She can be found on Instagram @amina_edris.



PENE PATI

Samoan tenor Pene Pati was hailed as “the most exceptional tenor discovery of the last decade” (*Opéra-Online*) after his early debuts in *Rigoletto* (Il Duca di Mantova) at San Francisco Opera under Nicola Luisotti, in *Anna Bolena* (Percy) at Opéra National de Bordeaux under Paul Daniel, and is now one of the most sought-after and admired tenors of his generation.

An exclusive recording artist for Warner Classics, Pati’s self-titled debut album of Italian and French arias, recorded with Orchestre National Bordeaux Aquitaine and Emmanuel Villaume, was released in 2022 to a glittering array of five-star reviews and earned him the Opus Klassik Newcomer of the Year Award and the *Opera Magazine* Readers’ Award at the International Opera Awards.

Recent seasons have seen Pati make numerous acclaimed debuts, including in *Lélixir d’amore* (Nemorino) at Opéra National de Paris; *Roméo et Juliette* (Roméo) at San Francisco Opera, Opéra Comique and Opéra National de Bordeaux; *La traviata* (Alfredo) at Staatsoper Berlin, Dutch National Opera and Bolshoi Theatre; *Manon* (des Grieux) at Gran Teatre del Liceu; *Lucia di Lammermoor* (Edgardo) at Teatro San Carlo di Napoli; *Anna Bolena* (Percy) at Wiener Staatsoper; *Rigoletto* (Duca) at Opéra de Rouen Normandie and Teatro San Carlo di Napoli; and *Moïse et Pharaon* (Amenophis) at Festival d’Aix-en-Provence. Last season Pati further broadened his repertoire with triumphant first performances as Rodolfo in Puccini’s *La bohème* at Théâtre des Champs-Élysées under Lorenzo Passerini, as Fernand in Donizetti’s *La Favorite* at Opéra National de Bordeaux under Paolo Olmi, as Mozart’s *Mitridate, re di Ponto* at Staatsoper Berlin under Marc Minkowski, and in Berlioz’s *La Damnation de Faust* at Opéra Monte-Carlo under Kazuki Yamada.

As part of his 2023–24 season, Pati makes anticipated returns to Opéra national de Paris in *Beatrice di Tenda* under Mark Wiggles-

worth and to Staatsoper Berlin in *Rigoletto* under Giedrė Šlekytė. He makes debuts at Staatsoper Hamburg in *Manon* and at Deutsche Opera Berlin in *La Traviata*, and on the other side of the Atlantic, he stars in productions of *La bohème* at Canadian Opera Company and *Lélixir d’amore* at San Francisco Opera.

Equally at home on the concert platform, Pati joined Franz Welsler-Möst and the Cleveland Orchestra in Verdi’s *Otello* (Cassio), Hans Graf and Tonkünstler Orchester for Mahler’s *Das Lied von der Erde*, Mikko Franck and Orchestre Philharmonique de Radio France for Beethoven’s Symphony No. 9, and, as part of Les Grands Voix series, Pierre Bleuse and l’Orchestre National de France in Massenet’s *Thaïs*. He opened San Francisco Opera’s Centennial Season in September 2022 as guest soloist in a celebratory concert under Music Director Eun Sun Kim, and his recent sell-out gala concert at Prague’s Rudolfinum with Prague Philharmonia and Łukasz Borowicz was recorded and broadcast via medici.tv. During the current season, Pati collaborates again with Kazuki Yamada in *Das Lied von der Erde* with Orchestre Philharmonique de Monte Carlo and, as part of a residency with CBSO, in both *La Damnation de Faust* and *Madama Butterfly*.

Pene Pati’s warm and winning personality has helped endear him to audiences around the world and contributed to great competition success in his formative years taking top prizes and audience choice awards at several competitions, including Operalia and Neue Stimmen.

ROBERT MOLLICONE

Sought after for his finely-calibrated leadership and sensitive performance, conductor, recitalist, and coach Robert Mollicone has become a familiar face in opera houses across the US and Europe. As a member of San Francisco Opera’s music staff, he has acted in capacities including assistant to the music director, assistant conductor, prompter, and



coach/pianist, and has worked on more than 40 productions spanning the breadth of the repertoire, including *Rusalka*, *Der Ring des Nibelungen*, *Les Troyens*, and *Don Carlo*. Equally committed to the development of the American operatic canon, he has helped bring several new operas by composers such as Jake Heggie, Tobias Picker, and John Adams to life.

In the San Francisco Bay Area, he has conducted performances with Opera San Jose (*Where Angels Fear to Tread*, *Silent Night*), San Francisco Opera (Opera in the Park 2014/2019, *Christmas with Sol3 Mio*), and West Edge Opera (*Elizabeth Cree*). He made a house debut at Festival Opera conducting *Carmen* in August 2023.

Other recent debuts include Florentine Opera (*Lenfant et les sortilèges*) and Austin Opera (*Ariadne auf Naxos*) and additionally as cover conductor for the European premiere of John Adams' *Girls of the Golden West* at the Dutch National Opera in Amsterdam and for *La Damnation de Faust* with the St. Louis Symphony under Stéphane Denève.

Mollicone also performs regularly in recital with vocal artists including Denyce Graves, Joyce El-Khoury, Brian Jagde, Ailyn Pérez, Nicholas Phan, and Jamie Barton. He made his Carnegie Hall debut alongside soprano Melody Moore in May 2016.

As a vocal coach, Mollicone enjoys working relationships across the spectrum of classical vocal arts, including with renowned artists such as Amina Edris, Pene Pati, Dolora Zajick, Heidi Stober, Nina Stemme, and Frederica von Stade. He is also regularly engaged to train emerging artists as a faculty member of the Adler Fellowship and Boston Wagner Institute, and is a regular guest coach at the San Francisco Conservatory of Music.

He is a graduate of San Francisco Opera's Adler Fellowship, as well as of the Calfritz Young Artist Program at Washington National Opera. He holds a master's degree in music from Boston University, where he studied with Shiela Kibbe.



Ala K., from Tunisia, is a seasoned vocalist and *oud* player known for his deep roots in traditional Arabic music. Born into a musical family, Ala was

introduced to music at a young age, learning the *oud* from his father and the *kanun* from his mother.

Influenced by the classical Egyptian Adwar and Muwashahat music of the early 1900s, Ala's style is a tribute to iconic composers like Ibrahim Safti, Said Darwish, and Abou El Ala Mohamed. He also incorporates elements of North African Andalusian music into his performances, blending historical depth with his unique approach.

Throughout his career, Ala has achieved several noteworthy accomplishments. He was part of the winning University of Sfax band at the national university competition in 1998, performed at the Opera House in Egypt during the 1999 Arab Music Festival, and appeared at the World Music Festival in Belfort, France, in 2000. Since 2007, he has been active with the Aswat Ensemble and Cal Performances, collaborating with various Bay Area artists from the Arab music scene.

Currently, Ala is exploring a new project that fuses flamenco with North African Rai music, working with a group of acoustic guitarists and *oud* players. This project reflects his ongoing commitment to innovate within his musical practice.

Ala's goal is to share the beauty of Arabic music with a global audience and to keep pushing the boundaries of musical fusion.