SAN FRANCISCO OPERA PRESENTS CHARLES FRANÇOIS GOUNOD'S *FAUST* STARRING STEFANO SECCO, PATRICIA RACETTE, AND JOHN RELYEA JUNE 5–JULY 1, WAR MEMORIAL OPERA HOUSE

TICKETS AVAILABLE AT 415.864.3330 OR SFOPERA.COM

SAN FRANCISCO (May 6, 2010)—San Francisco Opera opens the Summer 2010 season with Charles François Gounod's *Faust*, beginning June 5 with seven subsequent performances through July 1 at the War Memorial Opera House. Tenor Stefano Secco stars in the title role alongside soprano Patricia Racette as Marguerite and bass-baritone John Relyea as Méphistophélès. This Lyric Opera of Chicago production presented in San Francisco for the first time is directed by Jose Maria Condemi. Italian maestro Maurizio Benini conducts the San Francisco Opera Orchestra and Chorus, and Assistant Music Director Giuseppe Finzi leads the final two performances.

Gounod's classic French Romantic masterpiece *Faust* tells Goethe's heartbreaking story of a forlorn philosopher who regains his youth by making a deal with the Devil. This ever-popular opera has been performed in 18 previous San Francisco Opera seasons and has featured such legends as Jussi Björling, Ezio Pinza, Licia Albanese, and Samuel Ramey. Stefano Secco, making his role debut as Faust, headlines the trio of leading characters. The Italian tenor made his San Francisco Opera concert debut last season in Verdi's Requiem and will return next fall as Pinkerton in Puccini's *Madama Butterfly*. Toronto native John Relyea returns to San Francisco Opera to sing Méphistophélès, a role he has recently sung at the Royal Opera, Covent Garden. A former Adler Fellow who has established himself as one of the

leading bass-baritones of his generation, Relyea was most recently seen at San Francisco Opera in the title role of Mozart's *Le Nozze di Figaro*.

Renowned American dramatic soprano Patricia Racette continues her more than 20-year relationship with San Francisco Opera as she returns to sing Marguerite, a role she has previously sung at Lyric Opera of Chicago and Opera Australia. Most recently, Racette appeared with San Francisco Opera as each of the three heroines in Puccini's triptych *Il Trittico*. Garnering great acclaim for her performances, Racette went on to thrill audiences in New York by reprising the roles at the Metropolitan Opera. In recent weeks, the soprano has generated even more headlines after stepping in on late notice to make her Met role debut as Puccini's Tosca. The *New York Times* noted that Racette "brought a richly expressive voice and raw emotion to her wrenching portrayal of [the role]," and that "she sang with uncommon richness, expressivity and honesty." A Merola Opera Program alumna and former Adler Fellow, Patricia Racette has appeared in 28 mainstage productions with San Francisco Opera.

Baritone Brian Mulligan recently made his role debuts as Enrico (*Lucia di Lammermoor*) and Sharpless (*Madama Butterfly*) with English National Opera and returns to San Francisco Opera to appear as Marguerite's brother Valentin for the first time. Mulligan will also return this fall to appear in the Company's productions of *Werther*, *Madama Butterfly* and *Cyrano de Bergerac*. Soprano Daniela Mack makes her role debut as Faust's student Siebel in her first return to San Francisco Opera since her time as an Adler Fellow. Mack debuted another trouser role with San Francisco Opera in 2008 when she stepped in for an ailing Alice Coote as Idamante in Mozart's *Idomeneo,* and she has recently appeared as Cherubino (*Le Nozze di Figaro*) at Opera Omaha and the title role of *La Cenerentola* at Opera Colorado.

Italian maestro Maurizio Benini makes his San Francisco Opera debut conducting Gounod's vivid score. An active conducter in Europe and at the Metropolitan Opera, Benini's recent engagements include *La Bohème* and *Il turco in Italia* at the Royal Opera, Covent Garden; *Il barbiere di Siviglia* at the Met; and *L'elisir d'amore* at the Glyndebourne Festival. Recently appointed artistic director of Opera Santa Barbara, Jose Maria Condemi directs this passion-filled production from the Lyric Opera of Chicago, which was designed by Robert Perdziola.

Sung in French with English supertitles, the eight performances of *Faust* are scheduled for June 5 (7:30 p.m.), June 8 (7:30 p.m.), June 11 (7:30 p.m.), June 16 (7 p.m.), June 20 (1:30 p.m.), June 23 (7 p.m.), June 26 (1:30 p.m.) and July 1 (7 p.m.), 2010.

Tickets and Information

Tickets for *Faust* range from $15 to $360 each and may be purchased online at sfopera.com or from the San Francisco Opera Box Office either in person or by phone at (415) 864-3330. Standing Room tickets go on sale at 10 a.m. on the day of each performance; tickets are $10 each, cash only.

All performances will feature an informative Opera Talk by San Francisco Opera Director of Music Administration Dr. Clifford Cranna. Talks begin fifty-five minutes before each performance in the orchestra section of the War Memorial Opera House and are presented free of charge to patrons with tickets for the corresponding performance.

The War Memorial Opera House is located at 301 Van Ness Avenue at Grove Street. Patrons are encouraged to use public transportation to attend San Francisco Opera performances. The War Memorial Opera House is within walking distance of the Civic Center BART station and near numerous bus lines, including 5, 21, 47, 49 and the F Market Street. For more public transportation information, visit bart.gov and sfmuni.com.

Casting, programs, schedules and ticket prices are subject to change. For further information about *Faust* and San Francisco Opera's 2010 summer season, please visit sfopera.com.

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Music Director Nicola Luisotti's inaugural season is made possible by John A. and Cynthia Fry Gunn. Company Sponsor Mrs. Edmund W. Littlefield is proud to support this production. This production is made possible, in part, by The Bernard Osher Endowment Fund. San Francisco Opera is sponsored, in part, by Ann and Gordon Getty Foundation, John A. and Cynthia Fry Gunn, Franklin and Catherine Johnson, Mrs. Edmund W. Littlefield, and Bernard and Barbro Osher. San Francisco Opera is sponsored, in part, by a grant from Grants for the Arts/San Francisco Hotel Tax Fund. Wells Fargo is San Francisco Opera's Season Sponsor. San Francisco Opera is proud to recognize its corporate partners: United Airlines, the Official Airline of San Francisco Opera, and Chevron, fueling great performances everywhere.

2009-10 Season Sponsor

FAUST: **PRODUCTION INFORMATION**

FAUST by Charles François Gounod

Lyric Opera of Chicago production

PRODUCTION NEW TO SAN FRANCISCO
June 5 (7:30 p.m.), **8** (7:30 p.m.), **11** (7:30 p.m.), **16** (7 p.m.), **20** (1:30 p.m.), **23**• (7 p.m.), **26**• (1:30 p.m.); **July 1**• (7 p.m.), **2010**

Libretto by Jules Barbier and Michel Carré
First performance: Paris, March 19, 1859
First San Francisco Opera performance: September 23, 1926
Most recent San Francisco Opera performance: November, 1995
Approximate running time: three hours and 45 minutes, with two intermissions
Sung in French with English supertitles

Cast:

Faust	**Stefano Secco**♪
Marguerite	**Patricia Racette**
Méphistophélès	**John Relyea**
Valentin	**Brian Mulligan**♪
Siebel	**Daniela Mack**♪
Marthe	**Catherine Cook**
Wagner	**Austin Kness**†

Production Team:

Conductor	**Maurizio Benini***
	Giuseppe Finzi (June 26, July 1)
Director	**Jose Maria Condemi**
Production Designer	**Robert Perdziola**
Lighting Designer	**Duane Schuler**
Chorus Director	**Ian Robertson**

* San Francisco Opera Debut ♪ Role Debut † Current Adler Fellow • OperaVision performance

This press release and downloadable 2010 summer season photographs are available at **sfopera.com/press**. For further press information, please contact:

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ABOUT THE ARTISTS

Making his role debut in this production, Italian tenor **STEFANO SECCO** (*Faust*) made his San Francisco Opera debut in 2009's gala performance of the Verdi Requiem. Secco's career highlights include the title role of *Roberto Devereux* and the Duke of Mantua (*Rigoletto*) at the Vienna State Opera and Milan's La Scala; Gabriele Adorno (*Simon Boccanegra*) and Rodolfo (*La Bohème*) with Paris Opera; Edgardo (*Lucia di Lammermoor*) at Deutsche Oper Berlin and in Liège; Alfredo (*La Traviata*) at La Scala, Florence's Teatro Comunale, and in Tokyo; Arturo (*I Puritani*) in Catania; Gualtiero (*Il Pirata*) in Amsterdam; Tonio (*La Fille du Regiment*) in Bologna; Rodolfo and Pinkerton (*Madama Butterfly*) at Rome's Teatro dell'Opera and in Florence; Nemorino (*L'Elisir d'Amore*) at the Royal Opera, Covent Garden and Barcelona's Gran Teatre del Liceu; and the Duke of Mantua at Florida Grand Opera. The tenor's recent and upcoming engagements include Edgardo in Florence; Macduff (*Macbeth*), Rodolfo, and the title roles of *Don Carlo* and *Le Contes d'Hoffmann* in Paris; the title role of *Werther* with Frankfurt Opera; Gabriele Adorno with Los Angeles Opera; and Rodolfo (*La Bohème*) with Munich's Bavarian State Opera and in Monte Carlo. He returns to the Company later this fall as Pinkerton in *Madama Butterfly*, a role that he will also perform with Seattle Opera.

Acclaimed soprano **PATRICIA RACETTE** (*Marguerite*) proudly traces the roots of her career to San Francisco Opera, where she participated in both the Merola and Adler Fellowship Programs. She made her main-stage Company debut in 1989 as Mistress Ford in student performances of *Falstaff* and celebrates her twentieth anniversary with San Francisco Opera this season, having already appeared this past fall as the three heroines of Puccini's *Il Trittico*. Her other leading roles with the Company include Liù (*Turandot*), Desdemona (*Otello*), Violetta (*La Traviata*), Antonia (*Les Contes d'Hoffmann*), Mimì (*La Bohème*), Mathilde (*Guillaume Tell*), Micaëla (*Carmen*), and the title roles of *Luisa Miller*, *Jenůfa,* and *Madama Butterfly,* a role she has also sung at the Metropolitan Opera (in the celebrated Anthony Minghella production recently broadcast in HD to theaters across the globe), Chicago's Ravinia Festival, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, Munich's Bavarian State Opera, and at Florence's Maggio Musicale Festival. A champion of new works, the soprano has created roles in several world premieres, the most recent of which was her portrayal of Leslie Crosbie in Paul Moravec's *The Letter* for the Santa Fe Opera this past summer. Other creations include two works by Tobias Picker: the title role of *Emmeline* (televised for PBS from the Santa Fe Opera and recorded on Albany Records) and Roberta Alden in the Met's production of *An American Tragedy.* She also created the role of Love Simpson in Carlisle Floyd's *Cold Sassy Tree* (also recorded for Albany Records) for Houston Grand Opera. Among Racette's European credits are leading roles at La Scala, Covent Garden, Paris Opera, the Vienna State Opera, Teatro Carlo Felice in Genoa, Bavarian State Opera, and the Maggio Musicale Festival. Recent career highlights include her reprisal of *Il Trittico*'s three heroines for the Met, her first staged portrayal of the title role of *Tosca* for Houston Grand Opera, the title role of David Alden's acclaimed production of *Kát'a Kabanová* for English National Opera.

Winner of the 2003 Richard Tucker Award and the 2009 Beverly Sills Award, **JOHN RELYEA** (*Méphistophélès*) continues to distinguish himself as one of today's finest bass-baritones. The former Adler Fellow and Merola Opera Program alumnus made his 1996 San Francisco Opera debut as Colline in *La Bohème* and has since returned to the Company in more than twenty roles, including Angelotti (*Tosca*), Melcthal (*Guillaume Tell*), Hobson (*Peter Grimes*), Count Ribbing (*Un Ballo in Maschera*), Raimondo (*Lucia di Lammermoor*), and most recently the title role of *Le Nozze di Figaro*. Relyea has appeared in many of the world's finest opera houses, including the Metropolitan Opera; the Santa Fe Opera; Seattle Opera; the Royal Opera, Covent Garden; Paris Opera; and Munich State Opera. Recent engagements include the title role of *Le Nozze di Figaro* at the Met and Munich's Bavarian State Opera;

the title role of *Aleko* at the Mariinsky Theatre in Saint Petersburg and the Baden-Baden Festival; Banquo (*Macbeth*) at the Edinburgh Festival and the Met; Méphistophélès with Lyric Opera of Chicago and the Met, as well as the Méphistophélès of Berlioz's *La Damnation de Faust* with Washington Concert Opera; Nick Shadow (*The Rake's Progress*) at Covent Garden; the title role of *Bluebeard's Castle* and Giorgio (*I Puritani*) with Seattle Opera; and Alidoro (*La Cenerentola*) at the Met. Relyea has recorded *Idomeneo* and Mahler's Symphony No. 8 for EMI and appears on the Metropolitan Opera's DVD presentations of *Don Giovanni, I Puritani* and *Die Meistersinger von Nüremberg* (Deutche Grammophon), and *Macbeth* (Metropolitan Opera HD Live Series).

American baritone **BRIAN MULLIGAN** (*Valentin*) made his San Francisco Opera debut as Marcello (*La Bohème*) in 2008, a role that he has performed with Houston Grand Opera and New York City Opera. His recent engagements include Sharpless (*Madama Butterfly*) for his debut with English National Opera, Zurga (*Les Pêcheurs de Perles*) with Opera Colorado, and Prometheus (*Die Vogel*) at Los Angeles Opera with James Conlon conducting. Mulligan's other notable engagements include Fiorello (*Il Barbiere di Siviglia*) at the Metropolitan Opera; Ford (*Falstaff*) at the Saito Kinen Festival led by Seiji Ozawa; Silvio (*Pagliacci*) with the Auckland Philharmonic; Tarquinius (*The Rape of Lucretia*) at Central City Opera; *La Bohème* and *Don Giovanni* for Wolf Trap Opera; Vaughan Williams's *A Sea Symphony* with the Cleveland Orchestra, *Paulus* with the Houston Symphony, and the title role of *Der Kaiser von Atlantis* with the Juilliard Orchestra in New York, the Los Angeles Philharmonic, Houston Grand Opera, and the Ravinia Festival. A graduate of the Juilliard School, Mulligan is the winner of a Richard Tucker Career Grant, the George London Prize, and the 2006 International Belvedere Vocal Competition in Vienna. Mulligan's engagements this season include his Chicago Symphony debut in the world premiere performances of *Songs for Adam*, a cycle of meditations on Adam and Eve by composer James Primosch and poet Susan Stewart and a return to English National Opera as Enrico (*Lucia di Lammermoor*), as well as being on the roster of the Metropolitan Opera.

Former Adler Fellow **DANIELA MACK** (*Siebel*) made her San Francisco Opera debut in 2008 as Lucienne in *Die Tote Stadt* and later appeared as Idamante (*Idomeneo*) and the First Lay Sister (*Suor Angelica*) in *Il Trittico* this past fall. A native of Buenos Aires, she gave a Schwabacher Debut Recital in 2008 and performed the title role of Rossini's *La Cenerentola* with the Merola Opera Program in 2007. Her recent engagements include Rosina (*Il Barbiere di Siviglia*) with Opera Cleveland and Tamiri (*Il Re Pastore*) at Opera Theatre of Saint Louis. Mack has performed with Virginia Opera, Chautauqua Opera, and the Pineda Lyric Opera Company, and she has been a young artist with Sarasota Opera and Des Moines Metro Opera. The mezzo-soprano was a second-place regional winner in the Metropolitan Opera National Council Auditions, a finalist in Houston Grand Opera's Eleanor McCollum Competition and the Palm Beach Opera Competition, and a winner in the Opera Birmingham Competition. She was also the recipient of the Richard F. Gold Career Grant from the Shoshana Foundation, an encouragement grant from the Sullivan Foundation, and a Baton Rouge Opera Guild Career Grant. Mack earned her master's and bachelor's degrees from Louisiana State University. Other engagements this season include Dorabella (*Così fan tutte*) with Opera Grand Rapids and Cherubino (*Le Nozze di Figaro*) with Opera Omaha.

Mezzo-soprano **CATHERINE COOK** (*Marthe*), an alumna of the Merola Opera Program and a former Adler Fellow, has appeared with San Francisco Opera in more than thirty roles, including Mother Goose (*The Rake's Progress*), Annina (*Der Rosenkavalier*), Berta (*The Barber of Seville*), Flora (*La Traviata*), Lapák the Dog and Woodpecker (*The Cunning Little Vixen*), Marcellina (*The Marriage of Figaro*), Emilia (*Otello*), Suzuki (*Madama Butterfly*), and Mrs. Sedley (*Peter Grimes*); she also originated the roles of

Jade Boucher in *Dead Man Walking* and Arlene Kamen and Wang Tai-Tai in *The Bonesetter's Daughter*. Career highlights include Marthe and Tisbe (*La Cenerentola*) with Houston Grand Opera and Stravinsky's *Le Rossignol* and Falla's *Three-Cornered Hat* with the San Francisco Symphony. She has sung at the Metropolitan Opera in productions such as *Faust* and *Kát'a Kabanová*; at Lyric Opera of Chicago in *Peter Grimes, Le Nozze di Figaro,* and *Il Barbiere di Siviglia*; and has appeared at Los Angeles Opera, the Santa Fe Opera, Opera Company of Philadelphia, and Portland Opera. A former Metropolitan Opera National Council Auditions winner, Cook is a member of the voice faculty at the San Francisco Conservatory of Music. Recent and upcoming engagements include Ježibaba (*Rusalka*) for her debut with Opera Colorado and Marcellina in the Company's production of *The Marriage of Figaro* this fall.

Baritone **AUSTIN KNESS** (*Wagner*), a native of Cedar Rapids, Iowa, is a second-year Adler Fellow who sang Sciarrone (*Tosca*) and Marquis d'Obigny (*La Traviata*) with the Company in 2008 and returned earlier this season as Marco (*Gianni Schicchi*), the Second Nazarene (*Salome*), and a Herald (*Otello*). An alumnus of the Merola Opera Program, he performed the title role in the Merola 2008 production of *Don Giovanni*. He has performed with Indiana University Opera Theater as Count Almaviva (*Le Nozze di Figaro)*, Don Giovanni, Escamillo (*Carmen)*, and Eddie Carbone (*A View from the Bridge)*. Kness is a former member of the Des Moines Metropolitan Opera Apprentice Program (2006–07), where he performed the roles of Moralès (*Carmen)* and Count Ceprano (*Rigoletto)*. The baritone has also sung the roles of Fiorello (*Il Barbiere di Siviglia)* and Moralès with Cedar Rapids Opera Theater.

Italian conductor **MAURIZIO BENINI** makes his San Francisco Opera debut this season. Principal guest conductor of the Teatro San Carlo in Naples and a former principal conductor of both the Teatro Municipal in Santiago, Chile and the Wexford Festival, he is a regular guest of some of the most prestigious Italian theatrical institutions and enjoys a continuous collaboration with the Metropolitan Opera, Paris Opera, the Vienna State Opera, Milan's La Scala, Barcelona's Gran Teatre del Liceu, Madrid's Teatro Real, the Théâtre du Capitole in Toulouse, and the Royal Opera, Covent Garden. Among his career highlights are Rossini's *La Donna del Lago* at the Edinburgh Festival (recorded for Opera Rara); a tour of Japan with Venice's Teatro La Fenice featuring *La Traviata, Attila,* and *Luisa Miller*; *Faust* and *La Traviata* at Covent Garden; *Don Pasquale, Il Barbiere di Siviglia, Faust,* and *Norma* at the Met; and *Don Carlo* in Barcelona. Recent and upcoming engagements include *L'Elisir d'Amore, La Cenerentola, Le Comte Ory, Maria Stuarda,* and *Il Barbiere di Siviglia* at the Met; *Il Turco in Italia, Un Ballo in Maschera, La Bohème,* and *La Traviata* at Covent Garden; *L'Elisir d'Amore* at the Glyndebourne Festival; *L'Italiana in Algeri* and *Madama Butterfly* at Paris Opera; and *Adriana Lecouvreur* in Barcelona. Benini's discography includes Mercadante's *Elena da Feltre*, *Lucia di Lammermoor, Roberto Devereux, Zelmira, La Donna del Lago,* and Pacini's *Saffo.*

San Francisco Opera Assistant Music Director **GIUSEPPE FINZI** made his Company debut in 2008 conducting *The Elixir of Love for Families*, and he returned for performances of *La Bohème* in 2008 and *The Abduction from the Seraglio* in 2009 as well as the Company's performance at the 2009 Stern Grove Festival; he conducts performances of *Faust, La Fanciulla del West,* and *Aida* in 2010. A native of Bari, Italy, he studied composition and conducting at Milan's Giuseppe Verdi Conservatory. Finzi has worked as an assistant conductor, coach, and pianist at Milan's La Scala, the Teatro Carlo Felice in Genoa, the Teatro Giuseppe Verdi in Florence, and Ravenna's Teatro Alighieri. He made his conducting debut in 2003 with *Tosca* at the Teatro Rendano in Cosenza and returned in 2004 for *La Traviata.* Finzi has since led productions of *L'Elisir d'Amore* and *Madama Butterfly* in Catanzaro, *Rigoletto* and *La Traviata* in

Tirana, *L'Elisir d'Amore* in Foggia, and *Carmen* in Calabria and Fidenza. His recent engagements include *Così fan tutte* in Brindisi , Milan's Piccolo Teatro, and at Tokyo's Kunitachi University.

Former Adler Fellow **JOSE MARIA CONDEMI** has directed *Così fan tutte*, *Tosca,* and *The Elixir of Love for Families* at San Francisco Opera as well as *Suor Angelica*, *Gianni Schicchi, La Bohème,* and *La Cenerentola* for the Merola Opera Program. Other notable engagements include *Tristan und Isolde* for Lyric Opera of Chicago; *Luisa Miller* for the Canadian Opera Company; *La Bohème* for Seattle Opera; *Don Giovanni* for Cincinnati Opera and Portland Opera; *Maria Padilla* for Minnesota Opera; *Il Trovatore* for Austin Lyric Opera; *L'Elisir d'Amore* and *Don Pasquale* with Opera San José; and Poulenc's *Les Mamelles de Tirésias* for the University of Cincinnati*,* a production that earned him the first prize in the 2000 USA National Opera Association competition. As an associate director he has worked on *Così fan tutte* for Lyric Opera of Chicago, *Un Ballo in Maschera* for the Canadian Opera Company, and *Falstaff* for Houston Grand Opera. His collaborations with contemporary opera composers include directing the premieres of Hector Armienta's *River of Women* and *The Weeping Woman* in San Francisco. He also directed the workshop performance of the San Francisco Opera–commissioned *Earthrise* by Pulitzer Prize winner Lewis Spratlan. A former Fulbright Scholar (1998–2000), he is a recipient of the Argentina National Endowment for the Arts Award. Condemi received his undergraduate degree in opera stage direction at the Teatro Colón (Buenos Aires) and completed a master's degree in directing at the University of Cincinnati College-Conservatory of Music. Recent and upcoming engagements include a new production of *Ernani* at Lyric Opera Chicago, *Ainadamar* at Cincinnati Opera, *Il Trovatore* at Seattle Opera, and the world premiere of *River of Blood* for Florentine Opera.

Sets by **ROBERT PERDZIOLA** (*Production Designer*) first appeared on the War Memorial stage with the 1990 production of *Suor Angelica*. Since then, he has designed sets for *L'Incoronazione di Poppea* (1998) and *Ariadne auf Naxos* (2002), costumes for *Hamlet* (1996) and *Norma* (1998), and both sets and costumes for *Così fan tutte* (2004–05). Perdziola has designed productions for the Metropolitan Opera, Lyric Opera of Chicago, the Santa Fe Opera, Opera Theater of St. Louis, Skylight Opera Theater, Glimmerglass Opera, and the Manhattan School of Music. He has been active in design for dance, designing sets and costumes for San Francisco Ballet and American Ballet Theater. His theater work has included designs for Signature Theater, Arena Stage and the Shakespeare Theater in Washington, D.C., where he recently designed costumes for *Cyrano.* Perdziola is the recipient of two Helen Hayes Awards for costume design (*The Country Wife, Don Carlos*) and the Irene Sharaff Young Master Award 2000. He is on the board of The Tobin Foundation for Theatre Arts, which supports theater design as a distinct and worthy art form.

DUANE SCHULER (*Lighting Designer*) designed lighting for the San Francisco Opera productions of *Otello, Manon Lescaut, Tristan und Isolde, Ariadne auf Naxos*, *Der Fliegende Holländer*, *L'Italiana in Algeri, Boris Godunov, La Rondine,* and *La Bohème*. His extensive work with the Metropolitan Opera includes *The First Emperor*, *The Great Gatsby*, *Pelléas et Mélisande*, *Luisa Miller, Fidelio, Così fan tutte, A View from the Bridge, Otello* and *Andrea Chénier*. Recent projects include *Lulu* for Milan's La Scala, *La Fanciulla del West* for Netherlands Opera, and a Tchaikovsky trilogy of *Mazeppa, Eugene Onegin,* and *Pique Dame* for Lyon Opera. He designed lighting for *Fidelio* for Royal Opera, Covent Garden, *Manon* for Berlin's Linden Opera, and *Dead Man Walking* in Dresden. He is also a frequent collaborator with Lyric Opera of Chicago, Houston Grand Opera, the Santa Fe Opera, Los Angeles Opera, the Dallas Opera, and Seattle Opera. Upcoming projects include the world premiere of *Amelia* for the Seattle Opera, *Elektra* for the Salzburg Festival, and *Boris Gudonov* for the Metropolitan Opera. Schuler is also a

founding partner of the theater planning and architectural lighting design firm Schuler Shook, which has offices in Chicago, Minneapolis, and Dallas.