SAN FRANCISCO OPERA PRESENTS PUCCINI'S *IL TRITTICO* FEATURING PATRICIA RACETTE, EWA PODLEŚ, BRANDON JOVANOVICH, AND PAOLO GAVANELLI SEPTEMBER 15-OCTOBER 3, WAR MEMORIAL OPERA HOUSE

RACETTE MAKES ROLE DEBUTS AS EACH OF *IL TRITTICO*'S THREE HEROINES

TICKETS AVAILABLE AT 415.864.3330 OR SFOPERA.COM

SAN FRANCISCO (August 28, 2009)—For the third time in the 87 year history of the Company, San Francisco Opera presents Giacomo Puccini's complete triptych *Il Trittico*, opening on September 15 with five subsequent performances through October 3 at the War Memorial Opera House. A trio of one-act operas that runs the gamut from heart-wrenching tragedy to sparkling comedy, *Il Trittico*, last presented here in its entirety in 1952, returns to the War Memorial stage with soprano Patricia Racette making role debuts in each of these three one-act operas—*Il Tabarro, Suor Angelica* and *Gianni Schicchi.* The acclaimed Italian baritone Paolo Gavanelli and tenor Brandon Jovanovich return to San Francisco Opera, and celebrated contralto Ewa Podleś makes her long-awaited Company debut. San Francisco Opera Principal Guest Conductor Patrick Summers leads these performances, and James Robinson directs this inventively updated production from New York City Opera.

Patricia Racette returns to San Francisco Opera in her 20th anniversary season with the Company performing the heroine of each of *Il Trittico*'s three operas—a rare and challenging undertaking and a first in San Francisco Opera's history. An alumna of the Merola Opera Program and former Adler Fellow, Racette is one of the premiere American dramatic sopranos of our time. *Il*

Trittico was selected specifically by San Francisco Opera General Director David Gockley to showcase Racette, and this production marks the soprano's role debuts of Giorgetta (*Il Tabarro*), Sister Angelica (*Suor Angelica*) and Lauretta (*Gianni Schicchi*); she reprises each this fall at the Metropolitan Opera. Last seen as Cio-Cio San in San Francisco Opera's widely acclaimed performances of *Madama Butterfly* in 2007, Racette has performed more than 25 roles with the Company, including the title roles of *Luisa Miller* and *Jenůfa,* Liù in *Turandot*, Mimì in *La Bohème* and Violetta in *La Traviata*. Racette will return to San Francisco this summer to appear as Marguerite in Charles Gounod's *Faust*.

A classic verismo opera which tells a story of jealousy, forbidden love and a fateful mistake that costs a man his life, *Il Tabarro (The Cloak)* features Patricia Racette as Giorgetta, an unhappy wife who longs to run away with one of her husband's employees. Luigi, Giorgetta's lover is performed by American tenor Brandon Jovanovich, last seen at San Francisco Opera opposite Racette in 2007's *Madama Butterfly.* In a role he recently performed to critical acclaim at Deutsche Oper Berlin, Paolo Gavanelli sings Giorgetta's much older husband Michele, a barge owner overcome with rage when he discovers his wife's infidelity. Andrea Silvestrelli, who recently appeared at San Francisco Opera in Verdi's Requiem, is Il Talpa, one of Michele's stevedores, and Catherine Cook, a former Adler Fellow who has sung more than 30 roles with the Company, sings his wife La Frugola.

The dramatic second opera of Puccini's triptych is *Suor Angelica*, the heart-wrenching story of a repentant nun destroyed by news from her past about a long kept secret. Although her pain causes her to take her own life thus ensuring her eternal damnation, Sister Angelica's last living moments are transformed by a miraculous vision. Patricia Racette is Sister Angelica and renowned Polish contralto Ewa Podleś makes her highly anticipated Company debut is as Sister Angelica's aunt, the Princess. Merola Opera Program alumna Meredith Arwady also makes her San Francisco Opera debut as the Abbess. Appearing as fellow sisters at the convent are Catherine Cook as Sister Monitor and Rebekah Camm as Sister Genovieffa.

A tale of greed, bribery and prevailing love, *Gianni Schicchi* is a rousing comedy that portrays the selfish family of a recently deceased man as they read his disappointing will, concoct a clever scheme to turn the tables in their favor, and then lament when their plan backfires. Clever con-man Gianni Schicchi is performed by Paolo Gavanelli. Schicchi's daughter and hopeful bride Lauretta is

sung by Patricia Racette and her eager lover Rinuccio is sung by Adler Fellow David Lomelí, who made his San Francisco Opera debut last season as Alfredo Germont in *La Traviata*. Among those appearing as the deceased Buoso Donati's family members are former Adler Fellow Thomas Glenn as Buoso's nephew Gherardo and bass Andrea Silvestrelli as Buoso's cousin Simone.

In his first performances since being named San Francisco Opera's principal guest conductor, Patrick Summers returns to conduct the San Francisco Opera Orchestra and Chorus in this production. Summers, who is also music director of Houston Grand Opera, has led a vast repertory for the Company, including *Ariodante*; *Samson and Delilah*; *Iphigénie en Tauride*; the world premieres of André Previn's *A Streetcar Named Desire* and Jake Heggie's *Dead Man Walking*; and the West Coast premiere of Heggie's *Three Decembers*. In 2012, Summers will conduct the West Coast premiere of Heggie's *Moby-Dick*, a San Francisco Opera co-commission.

This New York City Opera production with sets by Allen Moyer and costumes by Bruno Schwengl is directed by James Robinson, who most recently directed *The Elixir of Love* at San Francisco Opera in 2008. Robinson's production, which is a timeless update of the opera's original setting was deemed "strong and imaginative" by the *New York Times* at its 2002 debut. The San Francisco Opera Chorus is directed by Ian Robertson.

Sung in Italian with English supertitles, the six performances of *Il Trittico* are scheduled for September 15 (8 p.m.), September 18 (8 p.m.), September 24 (7:30 p.m.), September 27 (2 p.m.), September 30 (7:30 p.m.), and October 3 (8 p.m.) 2009.

Tickets and Information

Tickets for *Il Trittico* range from $15 to $310 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 scholar and educator Ronald Gallman. 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 *Il Trittico* and San Francisco Opera's 2009-10 season, please visit sfopera.com.

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This production is made possible, in part, by Elizabeth and Burgess Jamieson, Tad and Dianne Taube, Koret Foundation, and The Thomas Tilton Production Fund. San Francisco Opera is sponsored, in part, by the Ann and Gordon Getty Foundation, John A. and Cynthia Fry Gunn, Franklin and Catherine Johnson, Mrs. Edmund W. Littlefield, Bernard and Barbro Osher and by a grant from Grants for the Arts/San Francisco Hotel Tax. 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

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This press release and downloadable 2009-10 season photographs are available at **sfopera.com/press**. For further press information, please contact:

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IL TRITTICO: **PRODUCTION INFORMATION**

IL TRITTICO by Giacomo Puccini

New York City Opera production

PRODUCTION NEW TO SAN FRANCISCO
September 15 (8 p.m.), **18** (8 p.m.), **24•** (7:30 p.m.), **27•** (2 p.m.), **30•** (7:30 p.m.); **October 3** (8 p.m.), **2009**

Libretto by Giuseppe Adami (*Il Tabarro*) and Giovacchino Forzano (*Suor Angelica, Gianni Schicchi*)
First performance: New York, December 14, 1918
First San Francisco Opera performance: September 29, 1923
Last San Francisco Opera performance: 1952 season (complete); *Il Tabarro,* 1975 season; *Suor Angelica,* 1990 season; *Gianni Schicchi,* 1979 season
Approximate running time: three hours, 30 minutes, with two intermissions
Sung in Italian with English supertitles

IL TABARRO (The Cloak)

Michele	**Paolo Gavanelli**	*Il Tinca*	**Matthew O'Neill**
Luigi	**Brandon Jovanovich**	*A Song Vendor*	**Thomas Glenn**
Giorgetta	**Patricia Racette**	*Lovers*	**Tamara Wapinsky**†
La Frugola	**Catherine Cook**		**David Lomeli**†
Il Talpa	**Andrea Silvestrelli**		

SUOR ANGELICA

Sister Angelica	**Patricia Racette**	*First Lay Sister*	**Daniela Mack**†
The Princess	**Ewa Podleś***	*Second Lay Sister*	**Mary Finch**
The Abbess	**Meredith Arwady***	*Novice*	**Renée Tatum**†
Sister Monitor	**Catherine Cook**	*First Alms Sister*	**Tamara Wapinsky**†
Sister Genovieffa	**Rebekah Camm***	*Second Alms Sister*	**Dvora Djoraev**
Mistress of the Novices	**Daveda Karanas**†	*Sisters*	**Claire Kelm**
Sister Osmina	**Virginia Pluth**		**Mary Finch**
Sister Dolcina	**Leah Crocetto***†		**Rachelle Perry**
The Nursing Sister	**Heidi Melton**†		**Sally Mouzon**

GIANNI SCHICCHI

Gianni Schicchi	**Paolo Gavanelli**	*Betto*	**Jake Gardner**
Lauretta	**Patricia Racette**	*Marco*	**Austin Kness**†
Rinuccio	**David Lomeli**†	*Spinelloccio*	**Bojan Knežvič**
La Ciesca	**Catherine Cook**	*Amantio di Nicolao*	**Levi Hernandez***
Nella	**Rebekah Camm***	*Gherardino*	**Kyle Reidy***
Gherardo	**Thomas Glenn**	*Pinellino*	**Kenneth Kellogg**†
Simone	**Andrea Silvestrelli**	*Guccio*	**Valery Portnov**
Zita	**Meredith Arwady***		

Il Trittico Production Team:

Conductor	**Patrick Summers**	*Costume Designer*	**Bruno Schwengl***
Director	**James Robinson**	*Lighting Designer*	**Chris Maravich**
Set Designer	**Allen Moyer**	*Chorus Director*	**Ian Robertson**

* San Francisco Opera Debut † Current Adler Fellow ● OperaVision performance

ABOUT THE ARTISTS

Acclaimed soprano **PATRICIA RACETTE** (*Giorgetta, Sister Angelica, Lauretta*) 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. She has appeared in several leading roles with the Company, including the title roles of *Luisa Miller* and *Jenůfa*, Liù (*Turandot*), Desdemona (*Otello*), Violetta (*La Traviata*), Antonia (*Les Contes d'Hoffmann*), Mimì (*La Bohème*), Mathilde (*Guillaume Tell*), and Micaëla (*Carmen*). Most recently, she embodied her signature role of Cio-Cio San in the Company's production of *Madama Butterfly,* a role she has 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. Racette takes on all three heroines of Puccini's *Il Trittico* for the first time in this production. 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. Recent engagements include Ellen Orford in the Met's new production of *Peter Grimes* conducted by Donald Runnicles (available on DVD from the HD broadcast), her Chicago Symphony debut in an all-Dvořák program conducted by Mark Elder, Elisabeth (*Don Carlo*) under James Levine at both the Met and the Tanglewood Festival, the title role of *Jenůfa* with Washington National Opera, and a gala concert celebrating Plácido Domingo's fortieth anniversary in Los Angeles, which was simulcast in HD nationwide. Among Racette's European credits are leading roles at La Scala, Covent Garden, Paris Opera, the Vienna State Opera, Teatro Carlo Fenice in Genoa, Munich's Bavarian State Opera, and the Maggio Musicale. Upcoming 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 the acclaimed David Alden production of *Kát'a Kabanová* for English National Opera, and her return to San Francisco Opera as Marguerite (*Faust*).

PAOLO GAVANELLI (*Michele, Gianni Schicchi*) made his San Francisco Opera debut in 1992 as Carlo Gérard in *Andrea Chénier* and sang Rigoletto here in 1997 and 2006. He has also appeared with the Company in the title roles of *Nabucco* (1999) and *Simon Boccanegra* (2001), as well as Count di Luna in *Il Trovatore* (1994). Renowned for his interpretation of the dramatic Italian repertoire, Gavanelli has sung his signature role of Rigoletto at the Metropolitan Opera, as well as in Paris, Berlin, Vienna, Verona, Munich, and Hamburg, among many others; his performance of Rigoletto at the Royal Opera, Covent Garden is available on DVD. Recent successes have included Michele in a new production of *Il Tabarro* at Deutsche Oper Berlin; Miller (*Luisa Miller*), Nottingham (*Roberto Devereux*), Riccardo Forth (*I Puritani*), Rodrigo (*Don Carlos*), Sharpless (*Madama Butterfly*), and the title role of *Falstaff* at Munich's Bavarian State Opera; Visconti (*Beatrice di Tenda*), Iago (*Otello*), and Nabucco at Dresden's Saxon State Opera; Scarpia (*Tosca*) and Dulcamara (*L'Elisir d'Amore*) at Covent Garden; and Simon Boccanegra at the Canadian Opera Company in Toronto, for which he won the Dora Mavra Moore Award for Most Outstanding Performance in Opera. The baritone's broad discography includes recordings of *La Traviata* and *La Bohème* under the direction of Zubin Mehta; in addition to *Nabucco*, *Alzira*, and *Beatrice di Tenda*. Gavanelli was awarded the title of Kammersänger by the Munich Ministry of Culture in 2005. Upcoming engagements include a revival of *Roberto Devereux* in Munich, Amonasro (*Aida*) in Leipzig and Los Angeles, Dulcamara in Paris and at Glyndebourne Festival, the title role of *Don Pasquale* in London, and Rigoletto in Helsinki.

Polish contralto **EWA PODLEŚ** (*Princess*) makes her long-awaited San Francisco Opera debut this season. With a career that has spanned more than three decades, she has performed principal roles at the Metropolitan

Opera, Deutsche Oper Berlin, Frankfurt Opera, Barcelona's Gran Teatre del Liceu, La Scala, Paris Opera, La Fenice, Teatro San Carlo, and Warsaw's National Theatre. Her recent engagements include La Cieca (*La Gioconda*) with the Metropolitan Opera; Maffio Orsini (*Lucrezia Borgia*), Arsace (*Semiramide*), and La Cieca at the Teatre del Liceu; the title role of *Giulio Cesare*, Adalgisa (*Norma*), and Erda in the *Ring* cycle with Seattle Opera; Giulio Cesare with the San Diego Opera; Jocasta (*Oedipus Rex*), Klytemnästra (*Elektra*), the title role of *Tancredi,* and Giulio Cesare with the Canadian Opera Company; Ulrica (*Un Ballo in Maschera*) and the Marquise of Berkenfeld (*La Fille du Régiment*) with Houston Grand Opera; and Erda and Bertarido (*Rodelinda*) with the Dallas Opera, among others. Podleś has been guest soloist with the Saint Paul Chamber Orchestra, San Francisco Symphony, Detroit Symphony, Seattle Symphony, Montreal Symphony, Berlin Philharmonic, the National Orchestra of Spain, Tokyo's NHK Symphony, the Philadelphia Orchestra, and the New World Symphony, among several others. The contralto's many collaborations with Marc Minkowski and Les Musiciens du Louvre include recordings of Handel's *Ariodante* and Gluck's *Armide,* both on the Deutsche Grammophon label. Other recent recordings include *Handel Arias* and *Russian Arias* (Delos), a recital of Chopin songs (Arabesque), and a live recital with the Warsaw Philharmonic and pianist Garrick Ohlsson (DUX).

Winner of the 2007 Richard Tucker Award, **BRANDON JOVANOVICH** (*Luigi*) made his San Francisco Opera debut as Pinkerton (*Madama Butterfly*) in 2007. He has previously performed the role with New York City Opera, Stuttgart State Opera, National Opera of Bordeaux, Toulon Opera, and the Théâtre du Capitole in Toulouse. The American tenor's recent credits include Cavaradossi (*Tosca*) with Seattle Opera and in Nice; the title roles of *Candide* and *Peter Grimes* with Teatro di San Carlo in Naples; Turiddu (*Cavalleria Rusticana*) with Palm Beach Opera, Houston Grand Opera, and New York City Opera; Števa (*Jenůfa*) with Angers/Nantes Opera; Nicias (*Thaïs*) with the Teatro la Fenice in Venice; Levin in the world premiere of David Carlson's *Anna Karenina* with Florida Grand Opera and Opera Theatre of Saint Louis; Don José (*Carmen*) at the Glyndebourne Festival; and the Prince (*Rusalka*) with Minnesota Opera and at Glyndebourne. Other career highlights include Aeneas (*Dido and Aeneas*) and the title role of *Les Contes d'Hoffmann* at La Scala; Turiddu and Macduff (*Macbeth*) with the Dallas Opera; Sergei (*Lady Macbeth of Mtsensk*) with Austin Lyric Opera; and the title role of *Werther* with Lille Opera. A native of Billings, Montana, he was a founding member of the Seattle Young Artists program in 1998 and a member of the Santa Fe Opera Apprentice Program in 1996–97; he has since returned to that company as Paris (*La Belle Hélène*) and Baron Lummer (*Intermezzo*). Upcoming engagements include Števa in Munich, Don José at the Metropolitan Opera, Boris (*Kát'a Kabanová*) with Lyric Opera of Chicago, and Pinkerton in Dallas and Santa Fe.

Mexico City native **DAVID LOMELÍ** (*A Lover, Rinuccio*) is a first-year Adler Fellow and alumnus of the 2008 Merola Opera Program, where he performed the role of Don Ottavio in *Don Giovanni*. He made his San Francisco Opera debut this past summer as Alfredo Germont (*La Traviata*). As a member of Los Angeles Opera's Domingo-Thornton Young Artist Program, the tenor appeared with that company as Count Lerma and the Royal Herald (*Don Carlos*); Javier and El Saboyano (*Luisa Fernanda*); and Rodolfo (*La Bohème*). A winner of the *Operalia* competition (opera and zarzuela divisions), he has appeared in concert with the Ventura Symphony, Oslo Philharmonic, Hamburg Symphony, the Puerto Rico Symphony, and the Munich Radio Orchestra at the Bad Kissingen Festival. Other career highlights include a special for Television Española with Montserrat Caballé; concerts in Monterrey, Mexico with Gustavo Dudamel; and a performance celebrating the opening of the Forum of Cultures in Monterrey with Eugene Kohn. The tenor is a first prize winner at the national tenor competition in Merida, Mexico and former winner of the Palm Beach Opera Competition, the Montserrat Caballé Competition, and the José Iturbi Voice Competition. Recent and upcoming engagements include Rodolfo (*La Bohème*) at Theater Basel in Switzerland, the title role of Gounod's *Faust* with Madison Opera, the Duke of Mantua (*Rigoletto*) with Dijon Opera, Don Ottavio (*Don Giovanni*) with Michigan Opera Theater, and concert performances with the Berlin Philharmonic, Los Angeles Philharmonic, Prague Philharmonic, and at the Bad Kissingen Festival.

Mezzo-soprano **CATHERINE COOK** (*La Frugola, Sister Monitor, La Ciesca*), an alumna of the Merola Opera Program and 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 Jade Boucher in *Dead Man Walking* and Arlene Kamen and Wang Tai-Tai in *The Bonesetter's Daughter*. Career highlights include Marthe (*Faust*) 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, The Marriage of Figaro,* and *The Barber of Seville*; and has appeared at Los Angeles Opera, the Santa Fe Opera, Opera Company of Philadelphia, and Portland Opera. A former Metropolitan Opera National Council winner, Cook is a member of the voice faculty at the San Francisco Conservatory of Music. Future engagements include Marthe in the Company production of *Faust* in 2010 and Ježibaba (*Rusalka*) for her debut with Opera Colorado.

Italian bass **ANDREA SILVESTRELLI** (*Il Talpa, Simone*) made his San Francisco Opera debut as Oroveso in *Norma* (1998) and returned as Fasolt (*Das Rheingold*) in 2008 and as the bass soloist in the Verdi Requiem this past May. His recent engagements include Simone and Basilio (*Il Barbiere di Siviglia*) with Los Angeles Opera; Osmin (*Die Entführung aus dem Serail*) with Munich's Bavarian State Opera, Houston Grand Opera, and Lyric Opera of Chicago; Sparafucile (*Rigoletto*) with Houston Grand Opera and Washington National Opera; Hunding and Fasolt in Seattle Opera's *Ring* cycles; and Colline (*La Bohème*), Ferrando (*Il Trovatore*), and Timur (*Turandot*) with Lyric Opera of Chicago. Other career highlights include Sarastro (*Die Zauberflöte*) with the Santa Fe Opera; Caronte (*Orfeo*) and Gofreddo (*Il Pirata*) at Paris's Théâtre du Châtelet; Oroveso and Fafner (*Das Rheingold*) in Turin; Lodovico (*Otello*) and the Commendatore (*Don Giovanni*) with the Royal Opera, Covent Garden, the latter of which was recorded and received a 1995 Grammy Award; Hermann (*Tannhäuser*) in Naples and Japan; and Titurel (*Parsifal*) at Florence's Maggio Musicale Festival. Silvestrelli's future engagements include Sarastro and Osmin with the Santa Fe Opera; Fafner with Deutsche Oper Berlin; Basilio and Sparafucile in Los Angeles; Bartolo (*Le Nozze di Figaro*) in Chicago; the Verdi Requiem with the Atlanta Symphony; and his Metropolitan Opera debut next year.

REBEKAH CAMM (*Sister Genovieffa, Nella*) makes her San Francisco Opera debut in this production having previously sung the role of Nella with Los Angeles Opera and at the Spoleto Festival in Italy. A former member of Houston Grand Opera Studio, her roles with that company have included Pamina (*Die Zauberflöte*), Micaëla (*Carmen*), Gretel (*Hänsel und Gretel*), and Barbarina (*Le Nozze di Figaro*); she also created the role of Dolly Messiter in André Previn's *A Brief Encounter* earlier this year and performed in the world premiere of Christopher Theofanidis's oratorio *The Refuge*. Other career highlights include Marzelline (*Fidelio*) with Los Angeles Opera, the title role of *Alcina* for Wolf Trap Opera, and Laura *(Luisa Miller)* for the Cincinnati May Festival. Equally at home on the concert stage, the soprano has performed with the National Symphony Orchestra and Fort Worth Symphony Orchestra. She is a graduate of DePaul University and the University of Michigan and previously participated in the Santa Fe Opera Apprentice Program.

An alumna of the Merola Opera Program, **MEREDITH ARWADY** (*Abbess, Zita*) makes her San Francisco Opera debut this season; she returns as The Marquise of Berkenfeld (*La Fille du Régiment*) later this fall. The American contralto's recent career highlights include Pasqualita (Adams's *Doctor Atomic*) at the Metropolitan Opera and English National Opera; her European debut with Frankfurt Opera as Ulrica (*Un Ballo in Maschera*); The Mother (Menotti's *The Consul*) with Chautauqua Opera; and originating the role of Myrtle Bagot in André Previn's *A Brief Encounter* at Houston Grand Opera. Her other credits include Gaea (*Daphne*) with the Santa Fe Opera and Mistress Quickly (*Falstaff*) with Opera Company of Philadelphia. A graduate of Lyric Opera of Chicago's Ryan Opera Center, Arwady has appeared in a number of roles with Lyric Opera of Chicago, including Pasqualita, Mistress Quickly, Tisbe (*La Cenerentola*), Third Lady (*Die Zauberflöte*), and in productions of *Die Frau ohne Schatten* and *A Midsummer Marriage.* On the concert stage, she has performed

with the New York Philharmonic, Chicago Symphony, Atlanta Symphony, Seattle Symphony, and at Carnegie Hall. A winner of the 2004 Metropolitan Opera National Council Auditions, Arwady has also received the George London Foundation's Kirsten Flagstad Award, first prize at the Licia Albanese/Puccini Competition, the inaugural Marian Anderson Prize, and a Richard Tucker Career Grant.

Former Adler Fellow and Merola Opera Program alumnus **THOMAS GLENN** (*Song Vendor, Gherardo*) has performed several roles on the San Francisco Opera main stage, including Maintop (*Billy Budd*), Trabuco (*La Forza del Destino*), A Steersman (*Der Fliegende Holländer*), Gastone (*La Traviata*), and Trabuco (*La Forza del Destino*); he most recently performed The Snake and Vain Man in the Company's co-production of *The Little Prince* with Cal Performances in 2008. Glenn also created the role of physicist Robert Wilson in John Adams's *Doctor Atomic* with San Francisco Opera, a role he reprised at the Metropolitan Opera, Netherlands Opera, Lyric Opera of Chicago, and English National Opera. He recently performed the role of Count Almaviva (*Il Barbiere di Siviglia*) at Opera San José and Ferrando (*Cosí fan tutte*) with English National Opera. Highlights of his repertoire are Tamino (*Die Zauberflöte*), Nemorino (*L'Elisir d'Amore*), Tebaldo (*I Capuleti e i Montecchi*), and the title role of *La Clemenza di Tito*. He was a 2007 winner of the Concours International de Chant Lyrique in Canari.

Louisiana native **DAVEDA KARANAS** (*Mistress of the Novices*) is a second-year Adler Fellow who made her Company debut as The Nurse (*Boris Godunov*) last season. An alumna of the Merola Opera Program, she sang the role of Tisbe in Merola's 2007 production of *La Cenerentola*. Karanas made her professional debut in 2006 with the Boston Symphony Orchestra in Schoenberg's *Moses und Aron.* The mezzo-soprano's recent credits include Ericlea (*Il Ritorno D'Ulisse in Patria*) with Chicago Opera Theater; Lady with a Hat Box (Argento's *Postcard from Morocco*); The Princess (*Suor Angelica*) with Boston University Opera Institute; Marchesa Melibea (*Il Viaggio a Reims*) with Music Academy of the West; Mère Marie (*Dialogues des Carmélites*), Judith (*Bluebeard's Castle*), Mother (*Amahl and the Night Visitors*), and Lucretia (*The Rape of Lucretia*) with Arizona State University; and Prince Orlofsky (*Die Fledermaus*), Mme. Pernelle (Mechem's *Tartuffe*), and Baba (*The Medium*) with Southeastern Louisiana University. Karanas's awards include the grand prize in the Arizona Opera League competition, the Encouragement Award at the Marilyn Horne Foundation competition, and an Encouragement Award at the George London Foundation competition. She is a former international semi-finalist in the German *Neue Stimmen* (New Voices) Competition and a grand prize winner at the 2008 Metropolitan Opera National Council auditions. She holds degrees from Arizona State University and Southeastern Louisiana University.

Baritone **AUSTIN KNESS** (*Marco*), a native of Cedar Rapids, Iowa, is a first-year Adler Fellow and sang Sciarrone (*Tosca*) and Marquis d'Obigny (*La Traviata*) with the Company this past summer. An alumnus of the Merola Opera Program, he performed the title role in Merola's 2008 production of *Don Giovanni*. Kness received his bachelor's degree from the University of Northern Iowa and is pursuing a master's degree at Indiana University. 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)*. His concert credits include Beethoven's *Missa Solemnis* with the University of Indiana and the Brahms Requiem with the Bloomington Chamber Singers. 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. Kness was a finalist in the West Palm Beach Voice Competition in 2007 and participated in the Kennedy Center Conservatory Project, where he represented the Jacobs School of Music.

JAKE GARDNER (*Betto*) made his San Francisco Opera debut in 1979 as Guglielmo (*Cosí fan tutte*) and has since returned as Le Dancaïre (*Carmen*), Enrico (*Lucia di Lammermoor*), and Brétigny (*Manon*); he also performed the role of James Stewart in Spring Opera Theater's 1979 production of Thea Musgrave's *Mary, Queen of Scots.* The American bass-baritone's recent engagements include Brétigny at Lyric Opera of Chicago; Scarpia (*Tosca*) with Mercury Opera; Sharpless (*Madama Butterfly*) at Florida Grand Opera and Palm Beach

Opera; Baron Zehta (*The Merry Widow*) with Los Angeles Opera; Bartolo (*Il Barbiere di Siviglia*), Michele and Gianni Schicchi (*Il Trittico*), and Sharpless with Hawaii Opera Theatre; Horace Tabor (*The Ballad of Baby Doe*) with Central City Opera; and Gideon (*Little Women*) on tour with New York City Opera. Gardner is a former principal baritone with Cologne Opera where he sang numerous roles, including the title roles of *Don Giovanni* and *Gianni Schicchi,* Lescaut (*Manon Lescaut*), Giorgio Germont (*La Traviata*), and Sharpless. Upcoming engagements include Wotan (*Die Walküre*) with Hawaii Opera Theatre and the Music Master (*Ariadne auf Naxos*) with Boston Lyric Opera. He also appears as Hortensius in the Company production of *La Fille du Régiment* later this fall.

Second-year Adler Fellow **TAMARA WAPINSKY** (*A Lover, First Alms Sister*) made her War Memorial Opera House debut as Freia (*Das Rheingold*) in 2008 and sang Musetta (*La Bohème*) last fall. The Pennsylvania native made her Company debut as The Water in *The Little Prince* in May 2008 and created the role of Tallulah Carter in Thomas Pasatieri's *The Hotel Casablanca* with the 2007 Merola Opera Program. Other roles in her repertoire include Giorgetta (*Il Tabarro*), Beatrice Carbone (*A View from the Bridge*), Ellen Orford (*Peter Grimes*), Donna Anna (*Don Giovanni*), Helena (*A Midsummer Night's Dream*), and Folia in Noam Sivan's *The Fruits of Folia*. She has also appeared in the title roles of *Suor Angelica, Madama Butterfly,* and *Ariadne auf Naxos.* The soprano has appeared in concert as a soloist with the Chautauqua Symphony Orchestra, Bay Shore Lyric Opera, Annapolis Opera, and the Tri-Cities Symphony Orchestra. Wapinsky is a past winner of the Giulio Gari Competition, the Licia Albanese/Puccini Competition, and the Opera Index Competition, and she received a Joan Kreitzer Snyder Award at the Metropolitan Opera National Council Auditions.

First-year Adler Fellow **LEAH CROCETTO** (*Sister Dolcina*) makes her San Francisco Opera debut in this production. She recently appeared as Estelle in Hugo Weisgall's *The Stronger* with San Francisco Opera Center and, as a 2008 member of the Merola Opera Program, Crocetto performed scenes from *Manon* (singing the title role) and *Don Pasquale* (Norina). She has worked with Riccardo Muti and the Chicago Symphony on the Verdi Requiem and will perform the work with Gustavo Dudamel and the Los Angeles Philharmonic later this fall. Crocetto recently won First Place, People's Choice, and the Spanish Prize in the José Iturbi International Music Competition in Los Angeles; a 2009 San Francisco Foundation Artist's Grant; a 2008 Shoshana Foundation Award; second place in the Florida Suncoast Opera Guild Competition; and first prize in the Bel Canto Foundation Competition.

Third-year Adler Fellow **HEIDI MELTON** (*Nursing Sister*) made her San Francisco Opera debut in 2007 as Marianne in *Der Rosenkavalier.* The Merola Opera program alumna also sang Diana (*Iphigénie en Tauride*), created the role of Mary Todd Lincoln in the world premiere of Philip Glass's *Appomattox,* and was the soprano soloist in the Company's gala performance of the Verdi Requiem this past May. Other career highlights include Amelia (*Un Ballo in Maschera*) and Elisabeth (*Tannhäuser*) in Bordeaux, Chrysothemis (*Elektra*) with the Milwaukee Symphony Orchestra, and Gertrude (*Hänsel und Gretel*) with Opera Company of Philadelphia. Upcoming engagements include several roles at Deutsche Oper Berlin; the title role of *Ariadne auf Naxos* and Ada (Wagner's *Die Feen*) with Frankfurt Opera; and her Metropolitan Opera debut in *Elektra.* In 2006, she was a national semi-finalist at the Metropolitan Opera National Council Auditions as well as the winner of the Mario Lanza Competition. Most recently, she took third prize at the prestigious Belvedere International Vocal Competition in Vienna, the George London/Kirsten Flagstad Memorial Award for singers with Wagnerian potential at the George London Foundation competition, and second prize in the José Iturbi International Music Competition.

Second-year Adler Fellow **DANIELA MACK** (*First Lay Sister*) made her San Francisco Opera debut as Lucienne in *Die Tote Stadt* and returned as Idamante (*Idomeneo*) last season. 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. Future engagements include Dorabella (*Cosí fan tutte*) with Opera Grand Rapids and a recital with San Francisco Performances.

American baritone **LEVI HERNANDEZ** (*Amantio di Nicolao*) makes his San Francisco Opera debut this season. The El Paso, Texas native is an alumnus of Chicago's Ryan Opera Center (formerly the Lyric Opera Center for American Artists) and has performed in several Lyric Opera of Chicago productions, including *La Bohème* (Schaunard), *Tosca* (Sciarrone), and *Rigoletto* (Marullo), as well as *Manon Lescaut* and the world premiere of Bolcom's *A Wedding.* Hernandez's credits with Los Angeles Opera include Mercury and Lucan (*L'Incoronazione di Poppea*), Spinelloccio (*Gianni Schicchi*), Don Lucas (*Luisa Fernanda*), Sciarrone, and Crébillon (*La Rondine*). Other career highlights include Giorgio Germont (*La Traviata*) and Marcello (*La Bohème*) with El Paso Opera; Prince Yamadori (*Madama Butterfly*) with Opera Colorado; Papageno (*Die Zauberflöte*) with Madison Opera; and Count Ceprano (*Rigoletto*), Moralès (*Carmen*), and Haly (*L'Italiana in Algeri*) with Opera Company of Philadelphia. A finalist in both the Metropolitan Opera National Council Auditions and the *Operalia* Competition, Hernandez joins the roster of the Metropolitan Opera this season and makes his Houston Grand Opera debut as Sharpless (*Madama Butterfly*).

Second-year Adler Fellow **KENNETH KELLOGG** (*Pinellino*) made his Company debut as The King (*The Little Prince*) in 2008 and his War Memorial Opera House debut as Pietro (*Simon Boccanegra*) in 2008. He also recently performed Colline (*La Bohème*), The Voice of the Oracle (*Idomeneo*), Nikitich and a Police Sergeant (*Boris Godunov*), The Jailer (*Tosca*), and Grenvil (*La Traviata*). An alumnus of the 2007 Merola Opera Program, he created the role of Tobias in the world premiere of Thomas Pasatieri's *The Hotel Casablanca*. The Washington, D.C. native recently served as a resident artist at the Academy of Vocal Arts in Philadelphia, where he performed the roles of Don Basilio (*Il Barbiere di Siviglia*); Zaretsky and Prince Gremin (*Eugene Onegin*); Kilian and a Hermit (*Der Freischütz*); and Count des Grieux in Massenet's *Manon*. The bass is a past winner of the Annapolis Opera competition, the Paul Robeson competition, and was a national finalist in the Sun Valley Opera competition in 2007. Recent and upcoming engagements include Ferrando (*Il Trovatore*) with Eugene Opera and his role debut as the King (*Aida*) with Atlanta Opera.

Houston Grand Opera music director and principal guest conductor for San Francisco Opera, **PATRICK SUMMERS** has led a vast repertory for the Company, including *Ariodante*; *Samson and Delilah*; *Iphigénie en Tauride*; the world premieres of André Previn's *A Streetcar Named Desire* (1998) and Jake Heggie's *Dead Man Walking* (2000); and the West Coast premiere of Heggie's *Three Decembers* in 2008. Summers has twice received Merola Opera Program's Otto Guth Award and was named its "Distinguished Alumnus" in 2001. The maestro has led an array of productions at the Metropolitan Opera, including *La Traviata, Lucia di Lammermoor*, *Così fan tutte*, *I Puritani*, and *Rodelinda,* as well as *Madama Butterfly* and *Salome,* which were both broadcast live in HD to movie theaters around the world. He also recently led the world premieres of Previn's *Brief Encounter* at Houston Grand Opera and Paul Moravec's *The Letter* at the Santa Fe Opera. As guest conductor in other theaters, Summers has conducted *La Bohème* with Seattle Opera; Lee Hoiby's *The Tempest* at the Dallas Opera; *Rigoletto* with Welsh National Opera; *La Cenerentola* at Barcelona's Gran Teatre del Liceu; and *Ariadne auf Naxos* in Lisbon, among others. Following his Opera Australia debut in 1994 with *La Cenerentola*, Summers has returned regularly to the Sydney Opera House for seven seasons and conducted *Lucrezia Borgia*, *Werther*, *Iphigénie en Tauride* (Melbourne), *La Bohème*, *Rinaldo*, *Madama Butterfly*, *The Abduction from the Seraglio,* and *The Pearl Fishers.* His recent productions at Houston Grand Opera include *Billy Budd, Un Ballo in Maschera*, *La Bohème*, *Idomeneo*, *Rigoletto, A Midsummer Night's Dream, Il Trovatore* with Marcello Giordani, *Falstaff* with Bryn Terfel, *Giulio Cesare* with David Daniels, and Heggie's *The End of the Affair*. The Indiana University graduate was named Stolichnaya's "Artist of the Year" in 1998. Upcoming

engagements include *Lohengrin, The Turn of the Screw,* and *Tosca* (featuring Patricia Racette's first staged performances of the title role) in Houston; a U.S. tour with the Russian National Orchestra; and the world premiere of Heggie's *Moby-Dick* for the Dallas Opera.

Artistic director of Opera Theatre of Saint Louis, **JAMES ROBINSON** (*Director*) made his San Francisco Opera debut in the 2005 production of *Norma* and returned in 2008 for *The Elixir of Love.* One of the most widely performed directors in North America, his credits include new productions of *Giulio Cesare, La Bohème, The Abduction from the Seraglio,* and Catán's *Salsipuedes* for Houston Grand Opera; *Così fan tutte* and *The Rake's Progress* for Santa Fe Opera; *Norma and Elektra* for Canadian Opera Company; *Nabucco* for Dallas Opera; Antheil's *Transatlantic, Lucia di Lammermoor,* and *Un Ballo in Maschera* for Minnesota Opera; and *The Elixir of Love, Sweeney Todd,* and *Eugene Onegin* for Opera Colorado, where he served as artistic director from 2000 to 2008. His productions of *Nixon in China* and *Turandot* have been seen widely throughout the U.S. and Canada, and he has directed numerous productions for New York City Opera, including *Il Trittico, Il Viaggio a Reims,* and *La Bohème* (broadcast on PBS as part of *Live From Lincoln Center*). He has directed for Opera Australia, the Royal Swedish Opera, Opera Ireland, and the London Symphony Orchestra. Robinson was recently appointed artistic director of Opera Theatre of St. Louis, where he has directed *Street Scene,* Argento's *Miss Havisham's Fire, Nixon in China,* and *Radamisto.* Recent projects include a new production of Corigliano's *The Ghosts of Versailles* for St. Louis and the Wexford Festival, Argento's *Casanova* for Minnesota Opera, and *The Abduction from the Seraglio* for the Welsh National Opera.