SAN FRANCISCO OPERA PRESENTS VERDI'S *IL TROVATORE*
FEATURING SONDRA RADVANOVSKY, STEPHANIE BLYTHE,
MARCO BERTI AND DMITRI HVOROSTOVSKY
SEPTEMBER 11-OCTOBER 6, WAR MEMORIAL OPERA HOUSE

NICOLA LUISOTTI TO CONDUCT FIRST PRODUCTION
AS COMPANY MUSIC DIRECTOR

SAN FRANCISCO OPERA AND SAN FRANCISCO GIANTS PRESENT FOURTH SIMULCAST AT AT&T PARK: *WEBCOR BUILDERS PRESENTS OPERA AT THE BALLPARK,* SEPTEMBER 19

TICKETS AVAILABLE AT 415.864.3330 OR SFOPERA.COM

SAN FRANCISCO (August 21, 2009)—San Francisco Opera's General Director David Gockley launches the Company's 87th season with Giuseppe Verdi's *Il Trovatore* at the War Memorial Opera House. Opening on Friday, September 11 with seven subsequent performances through October 6, Verdi's classic melodrama is highlighted by many of opera's most recognizable melodies and has been a staple of San Francisco Opera's repertory for more than 80 years.

Maestro Nicola Luisotti begins his inaugural season as the Company's music director with *Il Trovatore,* featuring the San Francisco Opera Orchestra and Chorus. An international cast of world renowned opera stars has been assembled for this season opening production, led by Italian tenor Marco Berti in the title role. Sondra Radvanovsky makes her San Francisco Opera debut as Leonora, and mezzo-soprano Stephanie Blythe makes her first appearance in a fully staged San Francisco Opera production in these performances as Azucena. Blythe shares the role with Malgorzata Walewska, also making her San Francisco Opera debut. Russian baritone Dmitri Hvorostovsky returns to the Company

as Count di Luna, a role he shares with Quinn Kelsey in this visually striking production by David McVicar directed by Walter Sutcliffe.

Marco Berti, who made his San Francisco Opera debut in 2006 as Don José in *Carmen*, is the troubadour Manrico, a role he also performs this season at the Metropolitan Opera. Returning to San Francisco Opera after recent critically acclaimed performances in the title role of 2008's *Simon Boccanegra*, Dmitri Hvorostovsky sings the role of Manrico's rival, the deceptive Count di Luna. Alternately appearing as Count di Luna in the final two performances is Hawaiian baritone Quinn Kelsey, a Merola Opera Program alumnus who made his San Francisco Opera debut as Marcello last season in *La Bohème*.

American soprano Sondra Radvanovsky appears as the beautiful Leonora, the lady-in-waiting to the Princess and object of desire for both Manrico and Count di Luna. Radvanovsky has previously performed this role at Lyric Opera of Chicago, Paris Opera, Deutsche Oper Berlin, the Metropolitan Opera, Los Angeles Opera, and Houston Grand Opera. Azucena, a Gypsy who has posed as Manrico's mother, is sung by internationally acclaimed artist and *Musical America*'s 2009 Vocalist of the Year Stephanie Blythe. Blythe has previously sung Azucena at the Royal Opera, Covent Garden and recently made her San Francisco Opera debut in the Verdi Requiem. Polish mezzo-soprano Malgorzata Walewska appears as Azucena in two performances, a role she has performed with Deutsche Oper Berlin and the Royal Opera, Covent Garden.

Turkish bass Burak Bilgili makes his San Francisco Opera debut as Luna's officer Ferrando, a role he recently performed at the Metropolitan Opera and in Geneva. Appearing as Azucena's friend Inez and Manrico's accomplice Ruiz are San Francisco Opera Adler Fellows Renée Tatum and Andrew Bidlack.

Among the most exciting recent directorial appointments in classical music is Maestro Nicola Luisotti, who begins his highly anticipated tenure as San Francisco Opera's music director with this production of *Il Trovatore.* Luisotti is the Company's third music director and succeeds Sir John Pritchard and Donald Runnicles. Following in the footsteps of San Francisco Opera's founder and first general director, Italian-born Gaetano Merola, Luisotti brings to the Company an innate command of

the classic Italian operatic repertoire. In his inaugural season as San Francisco Opera's music director, Maestro Luisotti conducts Giuseppe Verdi's *Il Trovatore* and *Otello*, Giacomo Puccini's *La Fanciulla del West (The Girl of the Golden West),* and Richard Strauss's *Salome*.

This large-scale, traditional production, a San Francisco Opera co-production previously presented by Lyric Opera of Chicago and the Metropolitan Opera, is inspired by the haunting imagery of 18th-century Spanish painter Francisco de Goya. Presented in two acts, the *New York Times* called this cinematic interpretation "clear-headed, psychologically insightful and fluid." Originally directed by David McVicar, who made his San Francisco Opera debut with 2007's *Don Giovanni*, this revival is directed by British opera and theater director Walter Sutcliffe. The San Francisco Opera Chorus is directed by Ian Robertson.

Sung in Italian with English supertitles, the eight performances of *Il Trovatore* are scheduled for September 11 (7 p.m.), September 16 (7:30 p.m.), September 19 (8 p.m.), September 22 (8 p.m.), September 25 (8 p.m.), October 1 (7:30 p.m.), October 4 (2 p.m.), and October 6 (7:30 p.m.) 2009.

***Webcor Builders Presents Opera at the Ballpark* / Saturday, September 19**

San Francisco Opera and the San Francisco Giants partner with Webcor Builders once again to bring grand opera to AT&T Park, home of the San Francisco Giants baseball team, on Saturday, September 19 at 8 p.m. The opening week of the Company's 2009–10 season culminates with a free live simulcast of Giuseppe Verdi's *Il Trovatore* starring Marco Berti in the title role and conducted by Music Director Nicola Luisotti. Over 27,000 music lovers enjoyed the Company's most recent simulcast of *Tosca* in June 2009, and large crowds are once again expected to turn out and experience glorious music in one of San Francisco's most beautiful locations. Through state-of-the-art technology made possible by the Koret-Taube Media Suite, these simulcasts are transmitted in high definition (HD) to AT&T Park's 103-feet wide scoreboard—one of the highest quality outdoor scoreboards in the nation—live from the stage of the War Memorial Opera House. Concert quality audio combined with AT&T Park's huge screen creates an unmatched operatic experience for attendees sitting in the stands and on the baseball field. Traditional baseball game concessions are available, providing audiences the rare opportunity to eat hot dogs, peanuts and popcorn while enjoying superb opera.

Tickets and Information

Tickets for *Il Trovatore* 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.

The September 19 *Webcor Builders Presents Opera at the Ballpark* simulcast at AT&T Park is free and open to the public; advance online registration assures early entrance into the ballpark for preferred seating and entry into a special prize drawing. Visit sfopera.com/simulcast to register.

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 Trovatore* and San Francisco Opera's 2009-10 season, please visit sfopera.com.

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Nicola Luisotti's inaugural season as Music Director of San Francisco Opera is made possible by John A. and Cynthia Fry Gunn. *Il Trovatore* is made possible, in part, by Opening Weekend Grand Sponsor Diane B. Wilsey and United Airlines. 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 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.

San Francisco Opera simulcasts are made possible through the extraordinary technology of the Company's Koret-Taube Media Suite. A grant from the Koret Foundation provided lead funding for the Koret-Taube Media Suite, with additional support provided by Tad and Dianne Taube. *Webcor Presents Opera at the Ballpark* is supported by Presenting Sponsor Webcor Builders**,** Platinum Sponsor Charles Schwab, Gold Sponsors Chevron and United Airlines and Silver Sponsor ACCO Engineered Systems. Funding for this simulcast is made possible by an Excellence Award from The Wallace Foundation This simulcast is supported by a grant from The James Irvine Foundation. CBS 5, the CW Bay Area, Classical 102.1 KDFC, and ClearChannel Outdoor join with San Francisco Opera as media partners for the Company's 2009-10 Season Community Events.

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 TROVATORE: **PRODUCTION INFORMATION**

IL TROVATORE by Giuseppe Verdi

Co-production with Lyric Opera of Chicago and the Metropolitan Opera

Libretto by Salvadore Cammarano
First performance: Rome, January 19, 1853
First San Francisco Opera performance: October 6, 1926
Last San Francisco Opera performance: 2002–03 season
Approximate running time: three hours, with one intermission
Sung in Italian with English supertitles

PRODUCTION NEW TO SAN FRANCISCO
September 11 (7 p.m.), 16• (7:30 p.m.), 19• (8 p.m.), 22• (8 p.m.), 25 (8 p.m.); October 1 (7:30 p.m.), 4 (2 p.m.), 6 (7:30 p.m.) 2009

Cast:

Manrico	**Marco Berti**
Leonora	**Sondra Radvanovsky***
Azucena	**Stephanie Blythe**
	Malgorzata Walewska* (10/1,10/6)
Count di Luna	**Dmitri Hvorostovsky**
	Quinn Kelsey (10/4, 10/6)
Ferrando	**Burak Bilgili***
Inez	**Renée Tatum†**
Ruiz	**Andrew Bidlack†**

Production Team:

Conductor	**Nicola Luisotti**
Director	**David McVicar**
Revival Director	**Walter Sutcliffe***
Set Designer	**Charles Edwards***
Costume Designer	**Brigitte Reiffenstuel***
Lighting Designer	**Jennifer Tipton**
Choreographer	**Leah Hausman**
Chorus Director	**Ian Robertson**

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

ABOUT THE ARTISTS

MARCO BERTI (*Manrico*) made his San Francisco Opera debut as Don José (*Carmen*) in 2006, a role he has performed previously at the Metropolitan Opera; the Royal Opera, Covent Garden; and in Verona, Turin, Cagliari, and Copenhagen. He launched his international career at Milan's La Scala, where he made his debut as Arturo in *Lucia di Lammermoor* and subsequently appeared there in productions of *Beatrice di Tenda, La Bohème, La Rondine,* and *Macbeth*, among others. Sought internationally for his interpretations of the dramatic Italian repertory, Berti has performed Pinkerton (*Madama Butterfly*) at the Metropolitan Opera, Covent Garden, Deutsche Oper Berlin, as well as in Toulouse, Naples, Florence, and Montpellier. Other career highlights include Gabriele Adorno (*Simon Boccanegra*) and Radames (*Aida*) at Houston Grand Opera; Radames at the Arena di Verona; the title role of *Don Carlos* in Athens; Riccardo (*Un Ballo in Maschera*) in Bari and Vienna; Manrico at the Met and in Barcelona; Calaf (*Turandot*) in Parma, Barcelona, and Valencia; Dick Johnson (*La Fanciulla del West*) in Seville; and in Cavaradossi (*Tosca*) at the Vienna State Opera and Lyric Opera of Chicago. Berti was the recipient of the 2005 Giuseppe Verdi Gold Medal and he recently made his role debut as Verdi's Ernani, opening the Verdi Festival at Teatro Regio in Parma. His first solo album, *Rare Verismo*, is a compilation of arias by Leoncavallo, Catalani, Franchetti, and Zandonai and was released in 2007. Upcoming engagements include performances at the Paris Opera, the Metropolitan Opera, La Scala, and in Valencia, Florence, and Munich.

American soprano **SONDRA RADVANOVSKY** (*Leonora*) makes her San Francisco Opera debut in a role she has previously performed at Lyric Opera of Chicago, Paris Opera, Deutsche Oper Berlin, the Metropolitan Opera, Los Angeles Opera, Houston Grand Opera, and in Bilbao, Lisbon, and Florence. She has been hailed as one the great Verdi singers of her generation and received critical acclaim for her performances as Elvira (*Ernani*), Hélène (*Les Vêpres Siciliennes*), and Elisabetta (*Don Carlos*). Radvanovsky's recent and upcoming engagements include her debut in the title role of *Suor Angelica* at Los Angeles Opera; the title role of *Lucrezia Borgia* with Washington National Opera; a return to both the Met and the Royal Opera, Covent Garden as Leonora; Hélène at the Teatro Carlo Felice in Genoa and the Vienna State Opera; Elvira at the Teatro Verdi di Trieste, which she later reprised at the Met; her La Scala debut as Roxanne (*Cyrano de Bergerac*) opposite Plácido Domingo, which she also performed in New York and London; the title role of *Susannah* with Lyric Opera of Chicago; the title role of *Manon Lescaut* at Leipzig Opera; Elisabetta at Paris Opera; and the title role of *Tosca* with Opera Colorado. The soprano is a former winner of the George London Foundation Competition, the Metropolitan Opera National Council Auditions, and the Loren L. Zachary Society Competition. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Radvanovsky has also trained at the Tanglewood Music Center and the University of Cincinnati's College Conservatory of Music.

Considered to be one of the most highly respected artists of her generation, **STEPHANIE BLYTHE** (*Azucena*) returns to San Francisco Opera in her first staged production in a role she has also performed at the Royal Opera, Covent Garden. She made her Company debut this past May in the Verdi Requiem and previously performed with San Francisco Opera at the 2007 Stern Grove Festival. Most recently, the soprano performed the roles of Fricka and Waltraute in Seattle Opera's critically acclaimed production of Wagner's *Der Ring Des Nibelungen*. Blythe has sung in many of the renowned opera houses across the United States and Europe, including the Metropolitan Opera; Seattle Opera; the Royal Opera, Covent Garden; Paris Opera; and Los Angeles Opera. Her broad repertoire includes the title roles of *Carmen, La Grande Duchesse de Gérolstein, Tancredi, Mignon, Orfeo* and *Guilio Cesare*; Frugola, the Princess, and Zita (*Il Trittico*); Dalila (*Samson et Dalila*); Fricka in both *Das Rheingold* and *Die Walküre*; Ulrica (*Un Ballo in Maschera*); Baba the Turk (*The*

Rake's Progress); Jocasta (*Oedipus Rex*); Mère Marie (*Dialogues des Carmélites*); Isabella (*L'Italiana in Algeri*); Mistress Quickly (*Falstaff*); Ježibaba (*Rusalka*); and Prince Orlofsky (*Die Fledermaus*).Upcoming engagements include Frugola, the Princess, and Zita at the Met and Baba the Turk at Covent Garden. Equally active on the concert stage, she has performed with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Philadelphia Orchestra, and the Orchestra of St. Luke's, among several others. Blythe's most recent solo recordings include a collection of pieces by Mahler, Brahms, and Wagner as well as an album of Handel and Bach arias—all released on the Virgin Classics label. She was recently named *Musical America*'s Vocalist of the Year for 2009; her other awards include the 2007 *Opera News* Award and the 1999 Richard Tucker Award.

Polish mezzo-soprano **MALGORZATA WALEWSKA** (*Azucena*) makes her San Francisco Opera debut in a role she has performed with Deutsche Oper Berlin and the Royal Opera, Covent Garden; she sings the role in Seattle later this season. Her recent career highlights include the title role of Gnecchi's *Cassandra* at Deutsche Oper Berlin; Maddalena (*Rigoletto*) in Lisbon and Washington; Ulrica (*Un Ballo in Maschera*) at Madrid's Teatro Real; Eboli (*Don Carlos*) at Tokyo's New National Theater; Judith (*Bluebeard's Castle*) with Seattle Opera; the Countess (*The Queen of Spades*) at Polish National Opera; and Dalila (*Samson et Dalila*) at the Metropolitan Opera and with Hawaii Opera Theater. Shortly after making her operatic debut in 1991 with Polish National Opera, Walewska was engaged at the Vienna State Opera as Carmen, Maddalena, Olga (*Eugene Onegin*), and Pierotto (*Linda di Chamounix*). Other European opera credits include Rome's Teatro dell'Opera, Dresden State Opera and in Las Palmas, Luxemburg, Helsinki, and Graz in such roles as Santuzza (*Cavalleria Rusticana*), Charlotte (*Werther*)**,** La Cieca (*La Giaconda*)*,* Fenena (*Nabucco*), Mistress Quickly (*Falstaff*), Emilia (*Otello*), Paulina (*The Queen of Spades*), and Jocasta (*Oedipus Rex*). She received first prize in the Alfredo Kraus International Competition in Las Palmas, second prize in the International Academic Vocal Competition in Wroclaw, Poland, and was named "Best Mezzo-Soprano" at the Luciano Pavarotti Vocal Competition. Upcoming engagements include Dalila with Deutsche Oper Berlin, the Princess of Bouillon (*Adriana Lecouvreur*) at Covent Garden, and Amneris (*Aida*) at the Met and in Athens.

Russian baritone **DMITRI HVOROSTOVSKY** (*Count di Luna*) made his San Francisco Opera debut in 1996 in the title role of *The Barber of Seville* and subsequently returned to the Company in the title roles of *Don Giovanni* (2000) and *Simon Boccanegra* (2008), as Grigory Gryaznoy in *The Tsar's Bride* (2000), and as Giorgio Germont in *La Traviata* (2004). The Siberian native made his western operatic debut at Nice Opera in *The Queen of Spades*, and his career rapidly expanded to include regular engagements at the world's major opera houses, including Royal Opera, Covent Garden; Bavarian State Opera; Berlin State Opera; La Scala; Vienna State Opera; Teatro Colón in Buenos Aires; the Metropolitan Opera; Lyric Opera of Chicago; Kirov Opera; and the Salzburg Festival. His most notable roles include Rodrigo (*Don Carlos*), Renato (*Un Ballo in Maschera*), and the title roles of *Eugene Onegin*, *Don Giovanni*, *Simon Boccanegra,* and *Rigoletto*. In addition to his successful opera career, Hvorostovsky has performed at many important international concert and recital venues. *Do Not Grieve,* a symphonic work by Giya Kancheli written for Hvorostovsky and the San Francisco Symphony, received its premiere in 2002. The baritone's extensive discography includes recital and aria discs for Philips Classics and for Delos Records, as well as complete opera performances on CD and DVD. His recent releases include *Heroes and Villains*; *Moscow Nights,* a disc of Soviet-era songs; and *Passione di Napoli*, a compendium of Neapolitan songs. He also starred in the film *Don Giovanni Unmasked*. Recent and upcoming engagements include Renato and Count di Luna at the Met; Rigoletto at Chicago's Ravinia Festival and in Vienna; Germont at Royal Opera, Covent Garden; the title role of *Eugene Onegin* at Lyric Opera of Chicago and the Vienna State Opera; and Rodrigo at Paris Opera.

An alumnus of the Merola Opera Program, **QUINN KELSEY** (*Count di Luna*) made his San Francisco Opera main stage debut as Marcello in *La Bohème* last season, a role he has performed with the Lyric Opera of Chicago, Hawaii Opera Theatre, Western Opera Theater, and the Merola Opera Program. The Hawaiian baritone recently celebrated his Metropolitan Opera debut as Schaunard (*La Bohème*) and made his debut at the Saito Kinen Festival as the Forester (*The Cunning Little Vixen*). A former member of Lyric Opera of Chicago's Center

for American Artists (now known as the Ryan Opera Center), Kelsey has performed more than a dozen roles with Lyric Opera of Chicago, including Escamillo (*Carmen*) and Ping (*Turandot*). In recital, he most recently performed under the auspices of San Francisco Opera Center in their Schwabacher Debut Recital Series. A recipient of a Richard Tucker Career Grant, Kelsey's recent and upcoming engagements include Amonasro (*Aida*) in Bregenz, the Forester at Florence's Maggio Musicale Festival, and Sharpless (*Madama Butterfly*) with New York City Opera.

Turkish bass **BURAK BILGILI** (*Ferrando*) makes his San Francisco Opera debut this season in a role he recently performed at the Metropolitan Opera and in Geneva. He made his professional debut at Milan's La Scala as Don Alfonso (*Lucrezia Borgia*) in 2002 and has since appeared as Leporello (*Don Giovanni*) at the Met; Raimondo (*Lucia di Lammermoor*) at Rome's Teatro dell'Opera and the Canadian Opera Company in Toronto; Timur (*Turandot*) in Barcelona, Toronto, and New York; Banquo (*Macbeth*) with Seattle Opera; Nilakantha (*Lakmé*) with Florida Grand Opera; Dulcamara (*L'Elisir d'Amore*) in Detroit; and Escamillo (*Carmen*) in Oslo and at the Savonlinna Festival, among others. Bilgili's other career highlights include Don Basilio (*Il Barbiere di Siviglia*) and Walter (*Luisa Miller*) in Toronto; Ramfis (*Aida*) in Cincinnati; Colline (*La Bohème*) in Las Palmas; and Banquo in Vancouver. He is a former winner of the Hans Gabor Belvedere Singing Competition in Vienna (2002), the Alfredo Kraus International Competition (2002) in Las Palmas, the Neue Stimmen International Singing Competition (2001), and the Mario Lanza Opera Competition, among many others. Upcoming engagements include Leporello in Geneva, Jacopo Fiesco (*Simon Boccanegra*) in Montreal, Raimondo in Vancouver, and his debut at Munich's Bavarian State Opera.

Mezzo-soprano **RENÉE TATUM** (*Inez*) is a first-year Adler Fellow and alumna of the 2008 Merola Opera Program, where she performed the role of Nancy (*Albert Herring*). She made her Company debut earlier this year as Annina (*La Traviata*). Recent engagements include the Secretary (*The Consul)* and Mercédès (*Carmen*) with Chautauqua Opera; Mercédès with New Orleans Opera; Omar (*The Death of Klinghoffer)*, the Matchmaker (*The Marriage*), Ragonde (*Le Comte Ory*), and Mrs. Webb (*Our Town)* with the Juilliard Opera Center; the title role in the workshop of *Amelia* with Seattle Opera; and Bersi (*Andrea Chénier)* with Mobile Opera. Tatum was featured in a recent Schwabacher Debut Recital with Steven Blier and New York Festival of Song; she made her NYFOS debut in 2007. The mezzo-soprano sang Frugola (*Il Tabarro*) with the Manhattan School of Music and presented a recital with the Metropolitan Museum of Art Recital Series. Tatum is a two-time recipient of the Richard F. Gold Career Grant and winner of the 2008 Opera Index Competition, the 2008 Licia Albanese-Puccini Foundation Competition, the 2007 Giulio Gari Foundation Competition, and the David Adams Art Song Competition. Recent and upcoming engagements include performances with the Anchorage Symphony and New York Philharmonic.

Second-year Adler Fellow **ANDREW BIDLACK** (*Ruiz*) made his San Francisco Opera debut in 2008 in *The Little Prince* and sang Odoardo (*Ariodante*) and Arturo (*Lucia di Lammermoor*), returning for the roles of Graf Albert (*Die Tote Stadt*), the Simpleton (*Boris Godunov*), and Gastone (*La Traviata*) in the 2008–09 season. A 2007 Merola Opera Program participant, he created the role of Charles Carter in the world premiere of Thomas Pasatieri's *The Hotel Casablanca*. The Pennsylvania native has recently appeared as Rodolfo (*La Bohème*) with the Opera Company of Brooklyn; Tamino (*Die Zauberflöte*) at Ohio Northern University; and Rolla (*I Masnadieri*) with Sarasota Opera. At the Spoleto Festival in Italy, the tenor performed the role of A Guest in Gian Carlo Menotti's *The Saint of Bleecker Street*, which was recorded on the Chandos label. He served as an apprentice at Florida Grand Opera, where he covered the role of Ferrando (*Così fan tutte*), and at Des Moines Metro Opera, where he performed Bastien in Mozart's *Bastien and Bastienne* and covered the role of Tom Rakewell (*The Rake's Progress).* Bidlack has also been an apprentice artist at the Santa Fe Opera, Tulsa Opera, and Opera North in New Hampshire.

Italian conductor **NICOLA LUISOTTI** leads four productions in his inaugural season as San Francisco Opera's music director: *Il Trovatore, Salome, Otello,* and *La Fanciulla del West (The Girl of the Golden West).* He made his Company debut in 2005 conducting *La Forza del Destino* and, following the announcement of his

appointment as music director in 2007, he returned to San Francisco Opera in November 2008 for critically acclaimed performances of *La Bohème.* Maestro Luisotti has garnered enthusiastic praise from both audiences and critics for his work at the Royal Opera, Covent Garden (*Turandot, Madama Butterfly, Il Trovatore*); the Metropolitan Opera (*La Bohème, Tosca*); Paris Opera (*La Traviata, Tosca*); the Vienna State Opera (*Simon Boccanegra*); Genoa's Teatro Carlo Felice (*Un Ballo in Maschera, La Fanciulla del West, La Traviata, Simon Boccanegra, Il Viaggio a Reims*); Venice's La Fenice (*Madama Butterfly*); Munich's Bavarian State Opera (*Macbeth, Tosca*); Frankfurt Opera (*Il Trittico*); Madrid's Teatro Real (*Il Trovatore, La Damnation de Faust*); Los Angeles Opera (*Carmen, Pagliacci*); Toronto's Canadian Opera Company (*Un Ballo in Maschera*); Seattle Opera (*Macbeth*); and in Tokyo's Suntory Hall (*Turandot, Tosca, La Bohème,* and *Don Giovanni)*. Upcoming opera engagements include *Salome* at Bologna's Teatro Comunale, *Così fan tutte* in Tokyo's Suntory Hall, and *Aida* at the Royal Opera. In future seasons, he returns to the podium at Milan's Teatro alla Scala and the Metropolitan Opera, among others. Equally at home on the concert stage, Maestro Luisotti serves as principal guest conductor of the Tokyo Symphony and has established growing relationships with the orchestras of London (Philharmonia Orchestra), Genoa, Budapest, Munich (Bavarian Radio Orchestra), and Rome (Santa Cecilia Orchestra), as well as the Berlin Philharmonic, San Francisco Symphony, and the Atlanta Symphony. In conjunction with the 2008 Summer Olympic Games, Luisotti led special concerts in Beijing featuring artists Renée Fleming, Sumi Jo, Ramón Vargas, and Dmitri Hvorostovsky. His upcoming orchestral engagements include concerts with orchestras of Milan, Turin, and Frankfurt. The conductor's expanding discography includes a complete recording of *Stiffellio* (Dynamic) with the orchestra of Trieste's Teatro Verdi and the critically acclaimed *Duets* (Deutsche Grammophon), featuring Anna Netrebko and Rolando Villazón. He is also on the podium of a DVD recording of the Met's recent *La Bohème,* starring Angela Gheorghiu and Ramón Vargas (EMI).

DAVID MCVICAR (*Director*) made his San Francisco Opera debut with *Don Giovanni* in 2007. Some of the Glasgow native's career highlights include *Macbeth* at the Kirov Opera, Washington National Opera, the Metropolitan Opera, and the Royal Opera, Covent Garden; *Salome* at Covent Garden; *Il Trovatore* at the Met and Lyric Opera of Chicago; *Billy Budd* and *Giulio Cesare* at Lyric Opera of Chicago; *L'Incoronazione di Poppea* and *Semele* at the Théâtre des Champs-Elysées; *Alcina* and *Manon* with Houston Grand Opera, the Dallas Opera, and English National Opera; and *Agrippina* at English National Opera, Frankfurt Opera, Théatre Royal de la Monnaie, and the Théâtre des Champs-Elysées. His work has been seen frequently at Royal Opera, Covent Garden, where his credits include televised productions of *Le Nozze di Figaro*, *Faust, Die Zauberflöte,* and *Rigoletto*. Other productions include *La Bohème*, *Carmen, Giulio Cesare* for the Glyndebourne Festival; *A Midsummer Night's Dream* and *Les Contes d'Hoffmann* for the Salzburg Festival; *Der Rosenkavalier, Don Giovanni, Sweeney Todd, Hamlet,* and *Il Re Pastore* for Opera North; *Tosca*, *Der Rosenkavalier*, *The Rape of Lucretia* for English National Opera; *The Turn of the Screw* for the Mariinsky Theatre and English National Opera; and *Tamerlano* for Deutsche Oper Berlin. McVicar received the South Bank Show Award for his production of *Giulio Cesare* at the Glyndebourne Festival, and his productions have been nominated for numerous Laurence Olivier Awards. Future engagements include productions at Welsh National Opera and the Royal Opera, Covent Garden as well as in Bologna, Tokyo, and Lille.

WALTER SUTCLIFFE (*Revival Director*)has directed theater and opera in the U.K., Germany, Austria, the U.S., and the Czech Republic, including critically acclaimed productions of Michael Tippett's *The Knot Garden* for the KlangBogen Festival in Vienna and Strindberg's *The Great Highway* for London's Gate Theatre. His recent and upcoming engagements include new productions of Janáček's *Sarka* and Tobias Picker's *Fantastic Mr. Fox* in New York, *Cosí fan tutte* for Estonian National Opera in Tallinn, *Owen Wingrave* for Frankfurt Opera, and *Albert Herring* in Linz. Sutcliffe has worked at many leading international theaters, including the Metropolitan Opera; the Royal Opera, Covent Garden; Frankfurt Opera; the Bayreuth Festival; Deutsche Oper am Rhein; and Theater an der Wien. In addition he has translated theatrical and operatic texts from French and German into English as well as being the recipient of commissions and awards from the Goethe Institute, the Austrian Cultural Forum, and the Italian Cultural Institute. A native of London, Sutcliffe studied at the Royal College of Music and Cambridge University.