SAN FRANCISCO OPERA PRESENTS
***DER RING DES NIBELUNGEN (THE RING OF THE NIBELUNG)* SUMMER 2011**

THREE CYCLES OF RICHARD WAGNER'S *DER RING DES NIBELUNGEN* TO BE PRESENTED JUNE 14–JULY 3 AS PART OF BAY AREA *RING* FESTIVAL

Donald Runnicles Conducts Three Cycles of Francesca Zambello's New Production; Renowned Cast Includes Nina Stemme, Mark Delavan, Jay Hunter Morris, Ian Storey Anja Kampe, Elizabeth Bishop, Brandon Jovanovich, Stefan Margita and Gordon Hawkins

SAN FRANCISCO (January 19, 2010, UPDATED May 13, 2011)—In June–July 2011 San Francisco Opera will present three complete cycles of Richard Wagner's *Der Ring des Nibelungen (The Ring of the Nibelung*), the composer's epic four-opera cycle widely considered one of the greatest works ever conceived for the operatic stage. The four operas in this new production by San Francisco Opera Artistic Adviser and internationally celebrated director Francesca Zambello—*Das Rheingold, Die Walküre, Siegfried* and *Götterdämmerung*—will be presented in San Francisco for the first time as a complete cycle.

Maestro Donald Runnicles, one of the world's most acclaimed Wagner conductors and former San Francisco Opera music director, will lead the San Francisco Opera Orchestra and Chorus in these performances that feature an international roster of singers, including Nina Stemme (Brünnhilde), Mark Delavan (Wotan), Stefan Margita (Loge), Jay Hunter Morris (Siegfried, *Siegfried*), Ian Storey (Siegfried, *Götterdämmerung*), Gordon Hawkins (Alberich), Elizabeth Bishop (Fricka), David Cangelosi (Mime), Anja Kampe (Sieglinde) and Brandon Jovanovich (Siegmund and Froh).

Three complete cycles will be presented each in their entirety over the course of one week as the composer originally intended. These cycles each begin on a Tuesday evening and conclude on a Sunday afternoon, and they will take place June 14–19, June 21–26, and June 28–July 3, 2011. All performances are presented at the historic Beaux Arts style War Memorial Opera House. Preceding the *Ring* cycles, San

Francisco Opera will present the San Francisco production premiere performance of *Siegfried* on May 29, 2011 and the production premiere performance of *Götterdämmerung* on June 5, 2011. *Das Rheingold, Die Walküre,* and *Siegfried* are co-productions with Washington National Opera; *Götterdämmerung* is a new San Francisco Opera production premiere.

In conjunction with the *Ring* cycles, a diverse array of cultural and educational institutions have partnered with San Francisco Opera to present lectures and symposia, exhibits, musical performances, film screenings and other events throughout the Bay Area for audiences who desire to connect with the *Ring* in new and compelling ways. For more information about San Francisco Opera's *Ring* cycle and *Ring* Festival, visit *sfopera.com/ring*.

An internationally renowned cast featuring some of the greatest Wagnerian singers of our time has been assembled for San Francisco Opera's highly anticipated new presentation of *Der Ring des Nibelungen*. The cast for this complete *Ring* cycle varies from that of San Francisco Opera's previous productions of *Das Rheingold* in June 2008 and *Die Walküre* in June 2010. Swedish soprano and Wagner specialist **Nina Stemme** sings Brünnhilde in her complete *Ring* cycle role debut after making her role debut in June 2010's *Die Walküre*; she previously performed the Brünnhilde of *Siegfried* at the Vienna State Opera in 2008. Baritone **Mark Delavan** returns to sing his complete *Ring* cycle debut as Wotan after his triumphant role debut with the Company in 2008's *Das Rheingold* and 2010's *Die Walküre*. Tenor **Jay Hunter Morris** makes his role debut as Siegfried in *Siegfried* and **Ian Storey** makes his Company debut and his role debut as Siegfried in *Götterdämmerung*. **Gordon Hawkins** also makes his Company debut as Alberich, a role he sang to great acclaim at Washington National Opera. American mezzo-soprano **Elisabeth Bishop** appears as Fricka and **David Cangelosi** returns as Mime. Soprano **Anja Kampe** sings Sieglinde, which she also sang in *Die Walküre* at Washington National Opera, and American tenor **Brandon Jovanovich** makes his role debut as Siegmund and also appears as Froh. Former Adler Fellow **Heidi Melton** will sing Sieglinde on the June 29 performance of *Die Walküre* as well as the Third Norn in *Götterdämmerung.*

Stefan Margita returns to the Company as Loge following his critically acclaimed performances of the role in 2008's *Das Rheingold*. German bass-baritone **Gerd Grochowski** appears as Gunther and **Andrea Silvestrelli** returns to San Francisco Opera as Fasolt and will also sing the role of Hagen. Merola Opera Program alumni **Ronnita Miller** (Erda and the First Norn) and **Melissa Citro** (Freia, Ortlinde and Gutrune) make their Company debuts. Former Adler Fellow and Merola alumnus **Daniel Sumegi** sings Fafner and Hunding, and 2009 Adler Fellow **Daveda Karanas** sings Waltraute as well as the Second Norn.

Director **Francesca Zambello** and set designer **Michael Yeargan** use imagery from various eras of American history to illuminate Wagner's legend in which human virtue and nature's sanctuary fall prey to greed and lust. The talented creative team also includes costume designer **Catherine Zuber**, lighting designer **Mark McCullough**, projection designer **Jan Hartley**, and choreographer **Lawrence Pech**.

"Despite a very difficult financial year, I'm genuinely pleased that we are able to move ahead with our plans to present the Company's new production of Wagner's complete *Ring*," commented **David Gockley**. "We've been hard at work on this new production for many years now and with director Francesca Zambello and conductor Donald Runnicles, along with an exceptional cast of singers and creative team members, I believe this new interpretation of the *Ring* will proudly join San Francisco Opera's pantheon of so many impressive past productions. I want to particularly acknowledge and thank our lead donors for making this incredible musical journey a reality and for making it possible for *Ring* lovers around the world to return to the Bay Area in June 2011."

San Francisco Opera has long been regarded as one of the world's leading companies to present the entire *Ring* cycle, with past acclaimed presentations at the War Memorial Opera House in 1935, 1972, 1985, 1990 and 1999. The Company presented a partial *Ring* cycle in 1936, omitting *Siegfried*. The City of San Francisco played host to two other presentations of the *Ring* in 1900 by the Metropolitan Opera at the Grand Opera House, led by famed conductor Walter Damrosch, and a partial *Ring* cycle in 1931 (omitting *Das Rheingold*) by the Grand German Opera Company in Civic Auditorium.

ABOUT DER RING DES NIBELUNGERN

The plot of Wagner's epic music-drama *Der Ring des Nibelungen* revolves around a ring made from gold stolen from the Rhine River—the ring can only be forged by one who renounces love forever, and it gives its possessor unlimited power. The ring carries a deadly curse that determines the destiny of all who come in contact with it. Throughout the cycle, various mythic figures struggle to obtain the ring; chief among them is Wotan, ruler of the gods. Wotan strives to undo the curse by fathering a pure of heart hero, but events spin out of control as his offspring—the half-mortal twins Siegmund and Sieglinde and the Valkyrie Brünnhilde—defy his will. The ring is eventually won by the hero Siegfried, son of Siegmund and Sieglinde, and he braves a circle of fire to awaken the sleeping Brünnhilde, after which the two fall ecstatically in love. Siegfried gives the ring to Brünnhilde as a token of their union and leaves for new adventures, but he is ultimately slain and Brünnhilde sacrifices herself to return the ring to its natural home in the Rhine, thus ending the rule of the gods.

Composed from 1853 to 1874, Richard Wagner's epic masterpiece, *Der Ring des Nibelungen,* is arguably the pinnacle of operatic art. The composer, who also wrote the libretto, drew inspiration for his magnum opus from early Germanic and Norse mythology and from the poem *Nibelungenlied*, which was written by an anonymous German poet in the 13th century. In 1848 Wagner drafted a prose outline for his drama, and throughout the next five years he wrote the librettos for *Das Rheingold, Die Walküre, Siegfried* and *Götterdämmerung* in reverse order. While *Das Rheingold* and *Die Walküre* received their premieres in Munich in 1869, the first performance of the complete *Ring* cycle was in 1876 in Bayreuth, Germany.

Der Ring des Nibelungen is regarded by many as the artistic ancestor of such 20th-century epics as *The Lord of the Rings* and *Star Wars*. Common themes such as the lust for power, the lure of wealth, the sacred beauty of nature and the destructive force of man remain relevant today.

TICKETS AND INFORMATION

Single tickets for San Francisco Opera's May 29–July 3, 2011 presentation of Richard Wagner's *Der Ring des Nibelungen (The Ring of the Nibelungen)* are priced from $95 to $360. Single tickets are available 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. Full *Ring* cycle series tickets are also available, with best availability in Cycle 3. To purchase complete cycles, please call the San Francisco Opera Box Office at (415) 864-3330.

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.

All performances feature OperaVision; OperaVision screens, hung from the ceiling of the balcony section, provide close-up and mid-range ensemble shots in high-definition video. Supertitles are shown at the bottom of each screen. San Francisco Opera introduced OperaVision in 2007 as an innovative way to give balcony audiences a better view of the stage

Casting, programs, schedules and ticket prices are subject to change. For further information about *Der Ring des Nibelungen* and San Francisco Opera, please visit sfopera.com/ring.

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SAN FRANCISCO OPERA / SUMMER 2011

Richard Wagner's
DER RING DES NIBELUNGEN (THE RING OF THE NIBELUNG)

San Francisco production premiere of ***Siegfried*: May 29** (1 p.m.)
Production premiere of ***Götterdämmerung*: June 5** (1 p.m.)

***RING* CYCLES:**
CYCLE 1: **June 14** (8 p.m.); **June 15** (7 p.m.); **June 17** (6:30 p.m.); **June 19** (1 p.m.)
CYCLE 2: **June 21** (8 p.m.); **June 22** (7 p.m.); **June 24** (6:30 p.m.); **June 26** (1 p.m.)
CYCLE 3: **June 28** (8 p.m.); **June 29** (7 p.m.); **July 1** (6:30 p.m.); **July 3** (1 p.m.)

All performances at the War Memorial Opera House, 301 Van Ness Avenue in San Francisco

* San Francisco Opera Debut † Current Adler Fellow ♪ Role Debut ● OperaVision Performance

DAS RHEINGOLD by Richard Wagner

Co-production with Washington National Opera

Cycle performances:
June 14• (8 p.m.), **21•** (8 p.m.), and **28•**(8 p.m.)**, 2011**

Libretto by Richard Wagner
Approximate running time: 2 hours, 35 minutes with no intermission
Sung in German with English supertitles
First Performance: Munich, September 22, 1869
First SFO Performance: November 1, 1935
Most Recent SFO Performances: June 2008

Cast:

Wotan	**Mark Delavan**
Loge	**Stefan Margita**
Alberich	**Gordon Hawkins***
Fricka	**Elizabeth Bishop**
Erda	**Ronnita Miller*♪**
Mime	**David Cangelosi**
Fasolt	**Andrea Silvestrelli**
Fafner	**Daniel Sumegi**
Donner	**Gerd Grochowski**
Froh	**Brandon Jovanovich ♪**
Freia	**Melissa Citro*♪**
Woglinde	**Stacey Tappan***
Wellgunde	**Lauren McNeese**
Flosshilde	**Renée Tatum ♪**

Production Team:

Conductor	**Donald Runnicles**
Director	**Francesca Zambello**
Set Designer	**Michael Yeargan**
Costume Designer	**Catherine Zuber**
Lighting Designer	**Mark McCullough**
Projection Designer	**Jan Hartley**
Associate Projection Designer	**S. Katy Tucker**
Senior Associate Director	**Christian Räth**
Choreographer	**Lawrence Pech**
Associate Director	**Jose Maria Condemi**

DIE WALKÜRE by Richard Wagner

Co-production with Washington National Opera

Cycle performances:
June 15• (7 p.m.), **22•** (7 p.m.), and **29•** (7 p.m.)**, 2011**

Libretto by Richard Wagner
Approximate running time: 4 hours, 30 minutes with two intermissions
Sung in German with English supertitles
First Performance: Munich, June 26, 1870
First SFO Performance: November 4, 1935
Most Recent SFO performances: June 2010

Cast:

Brünnhilde	**Nina Stemme**
Wotan	**Mark Delavan**
Sieglinde	**Anja Kampe***
	Heidi Melton ♪ (6/29)
Siegmund	**Brandon Jovanovich ♪**
Fricka	**Elizabeth Bishop**
Hunding	**Daniel Sumegi**
Gerhilde	**Sara Gartland†**
Ortlinde	**Melissa Citro**
Waltraute	**Daveda Karanas**
Rossweisse	**Lauren McNeese**
Helmwige	**Tamara Wapinsky**
Siegrune	**Maya Lahyani†**
Grimgerde	**Renée Tatum**
Schwertleite	**Cybele Gouverneur**

Production Team:

Conductor	**Donald Runnicles**
Director	**Francesca Zambello**
Set Designer	**Michael Yeargan**
Costume Designer	**Catherine Zuber**
Lighting Designer	**Mark McCullough**
Projection Designer	**Jan Hartley**
Associate Projection Designer	**S. Katy Tucker**
Senior Associate Director	**Christian Räth**
Choreographer	**Lawrence Pech**
Associate Director	**Jose Maria Condemi**

SIEGFRIED by Richard Wagner

Co-production with Washington National Opera

PRODUCTION NEW TO SAN FRANCISCO

San Francisco production premiere performance:
May 29, 2011• (1 p.m.)

Cycle performances: **June 17•** (6:30 p.m.)**, 24•** (6:30 p.m.), and **July 1•** (6:30 p.m.)**, 2011**

Libretto by Richard Wagner
Approximate running time: 4 hours, 50 minutes with two intermissions
Sung in German with English supertitles
First Performance: Bayreuth, August 16, 1876
First SFO Performance: November 6, 1935
Most Recent SFO Performances: 1999 *Ring* Festival

Cast:

Siegfried	**Jay Hunter Morris♪**
The Wanderer (Wotan)	**Mark Delavan ♪**
Brünnhilde	**Nina Stemme**
Mime	**David Cangelosi**
Alberich	**Gordon Hawkins**
Fafner	**Daniel Sumegi**
Forest Bird	**Stacey Tappan**
Erda	**Ronnita Miller ♪**

Production Team:

Conductor	**Donald Runnicles**
Director	**Francesca Zambello**
Set Designer	**Michael Yeargan**
Costume Designer	**Catherine Zuber**
Lighting Designer	**Mark McCullough**
Projection Designer	**Jan Hartley**
Associate Projection Designer	**S. Katy Tucker**
Senior Associate Director	**Christian Räth**
Choreographer	**Lawrence Pech**

GÖTTERDÄMMERUNG by Richard Wagner

NEW PRODUCTION PREMIERE

San Francisco Opera Production

Production premiere performance: **June 5, 2011•** (1 p.m.)

Cycle performances:
June 19• (1 p.m.)**, 26•** (1 p.m.), and **July 3•** (1 p.m.)**, 2011**

Libretto by Richard Wagner
Approximate running time: 5 hours, 15 minutes with two intermissions
Sung in German with English supertitles
First Performance: Bayreuth, August 17, 1876
First SFO Performance: November 9, 1935
Most Recent SFO Performances: 1999 *Ring* Festival

Cast:

Brünnhilde	**Nina Stemme ♪**
Siegfried	**Ian Storey *♪**
Gunther	**Gerd Grochowski**
Hagen	**Andrea Silvestrelli**
Waltraute	**Daveda Karanas♪**
Gutrune	**Melissa Citro ♪**
Alberich	**Gordon Hawkins**
First Norn	**Ronnita Miller ♪**
Second Norn	**Daveda Karanas ♪**
Third Norn	**Heidi Melton ♪**
Woglinde	**Stacey Tappan**
Wellgunde	**Lauren McNeese**
Flosshilde	**Renée Tatum ♪**

Production Team:

Conductor	**Donald Runnicles**
Director	**Francesca Zambello**
Set Designer	**Michael Yeargan**
Costume Designer	**Catherine Zuber**
Lighting Designer	**Mark McCullough**
Projection Designers	**Jan Hartley** with **S. KatyTucker**
Senior Associate Director	**Christian Räth**
Choreographer	**Lawrence Pech**
Chorus Director	**Ian Robertson**

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ABOUT THE ARTISTS

NINA STEMME makes her *Ring* cycle role debut as Brünnhilde this summer, having previously performed in the Company's *Die Walküre* in 2010. She made her San Francisco Opera debut in 2004 as Senta (*Der Fliegende Holländer*). The Swedish soprano regularly sings with the world's leading opera companies, including the Metropolitan Opera; the Royal Opera, Covent Garden; Paris Opera; the Vienna State Opera; Frankfurt Opera; Zurich Opera; Stockholm's Royal Opera; Milan's La Scala; Madrid's Teatro Real; and the Gran Teatre del Liceu in Barcelona. Roles in her extensive repertoire include Rosalinda (*Die Fledermaus*), Amelia (*Un Ballo in Maschera*), Countess Almaviva (*Le Nozze di Figaro*), Katerina (*Lady Macbeth of Mtsensk*), Tatiana (*Eugene Onegin*), Marguerite (*Faust*), Agathe (*Der Freischütz*), and the title roles of *Madama Butterfly, Tosca, Manon Lescaut, Jenůfa, Aida, Arabella, Rusalka,* and *Ariadne auf Naxos*. Her Wagner repertoire, in addition to Brünnhilde and Senta, includes Eva (*Die Meistersinger von Nürnberg*), Elisabeth (*Tannhäuser*), Elsa (*Lohengrin*), Sieglinde (*Die Walküre*), and Isolde (*Tristan und Isolde*). Future engagements include Isolde at Munich's Bavarian State Opera and Houston Grand Opera; Elisabeth with Paris Opera; the title role of *Salome* with the Cleveland Orchestra; Minnie (*La Fanciulla del West*) at Royal Opera Stockholm, Vienna State Opera, and Paris Opera; Brünnhilde (*Siegfried*) at La Scala; and the Marschallin (*Der Rosenkavalier*) at the Vienna State Opera. Stemme, who was appointed Swedish Royal

Court Singer in 2006, is a member of the Royal Swedish Academy of Music. She was awarded with the medal "Litteris et Artibus" by H. M. the King of Sweden in 2008.

Baritone **MARK DELAVAN** (*Wotan, The Wanderer*) made his role debut as Wotan in San Francisco Opera's 2008 production of *Das Rheingold* and returned to the role for 2010's *Die Walküre*. The Merola Opera Program alumnus and former Adler Fellow has appeared with the Company in sixteen productions ranging from Tchaikovsky's *Eugene Onegin* to Puccini's *Tosca*. His recent credits include Iago (*Otello*) and Michele (*Il Tabarro*) with Los Angeles Opera; Amonasro (*Aida*) at both the Metropolitan Opera and Spain's Bilbao Opera; Scarpia (*Tosca*) at the Royal Opera, Covent Garden and Munich's Bavarian State Opera; Germont, Thoas (*Iphigénie en Tauride*), Alfio (*Cavalleria Rusticana*), Tonio (*Pagliacci*), Giorgio Germont (*La Traviata*), and Count di Luna (*Il Trovatore*) at Lyric Opera of Chicago; Jokanaan (*Salome*) at Barcelona's Gran Teatre del Liceu; the title role of *Der Fliegende Holländer* at Atlanta Opera; Jack Rance (*La Fanciulla del West*) at Covent Garden and Danish National Opera; and Carlo Gérard (*Andrea Chénier*), Tomsky (*The Queen of Spades*), and Alfio at the Met. No stranger to the German dramatic repertoire, he has sung the Dutchman at New York City Opera and Opera Pacific; Amfortas (*Parsifal*) at Lyric Opera of Chicago; Jokanaan at Berlin State Opera and New York City Opera; Altair (*Die Ägyptische Helena*) at the Santa Fe Opera; and the Spirit Messenger (*Die Frau ohne Schatten*) at the Met. Delavan is a past winner of the Metropolitan Opera National Council Auditions. His recent engagements include the title role of *Falstaff* with Pittsburgh Opera; Amonasro with Atlanta Opera; Scarpia, Iago, Jupiter (*Die Liebe der Danae*), and Wotan (*Das Rheingold* and *Die Walküre*) with Deutsche Oper Berlin; Iago in Philadelphia; and Renato (*Un Ballo in Maschera*) with Lyric Opera of Chicago.

JAY HUNTER MORRIS (*Siegfried*) made his Company debut as Mitch in Previn's *A Streetcar Named Desire* in 1998; he also created roles in San Francisco Opera's world premiere productions of *Dead Man Walking* (2000) and *Doctor Atomic* (2005). The American tenor's other Company appearances include Števa (*Jenůfa*), Walther (*Die Meistersinger von Nürnberg*), Lykov (*The Tsar's Bride*), and roles in *Louise, Saint François d'Assise,* and *Doktor Faust.* Recent engagements include Števa at the Metropolitan Opera, the Dallas Opera, and in Monte Carlo; Florestan (*Fidelio*) with Portland Opera; and Erik (*Der Fliegende Holländer*) in Atlanta; Seattle; Santiago, Chile; and Sydney. He also appeared in the world premieres of Howard Shore's *The Fly* at Théâtre du Châtelet in Paris and Los Angeles, and Elliot Goldenthal's *Grendel*, also in Los Angeles. His other career highlights include Canio (*Pagliacci*) in Atlanta, Miami, and Houston; Dimitri (*Boris Godunov*) and the Drum Major (*Wozzeck*) in San Diego; Pinkerton (*Madama Butterfly*) in Sydney; Anatol (*Vanessa*) and des Grieux (*Manon Lescaut*) in Seattle; Walther (*Die Meistersinger von Nürnberg*) in Frankfurt; and the Drum Major and Bacchus (*Ariadne auf Naxos*) in Nice. This year he sings Captain Ahab in Jake Heggie's *Moby-Dick* in Adelaide and San Diego as well as Tristan (*Tristan und Isolde*) with Welsh National Opera.

IAN STOREY (*Siegfried*) makes his San Francisco Opera debut in the Company's 2011 *Ring* cycle. The British tenor's career highlights include Cavaradossi (*Tosca*), Rodolfo (*La Bohème*), Manrico (*Il Trovatore*), Pinkerton (*Madama Butterfly*), Boris (*Kát'a Kabanová*), and Florestan (*Fidelio*) with Scottish Opera; Cavaradossi, Boris, and Erik (*Der Fliegende Holländer*) with Welsh National Opera; Erik for Milan's La Scala and Washington National Opera; Števa (*Jenůfa*) and Tristan (*Tristan und Isolde*) at La Scala; Tristan at Deutsche Oper Berlin and in Zurich; the title role of *Otello* with Los Angeles Opera and in Naples and Wroclaw, Poland; Samson (*Samson et Dalila*) in Genoa; Don José (*Carmen*) at Munich's Bavarian State Opera, Royal Swedish Opera, the Glyndebourne Festival, and in Cagliari; the title role of *Tannhäuser* with Frankfurt Opera; and Bacchus (*Ariadne auf Naxos*) in Venice and Lisbon. He has performed Calaf in *Turandot,* one of his signature roles, at the Torre del Lago Puccini Festival; the Royal Opera, Covent Garden; Berlin's Linden Opera; the Arena di Verona; and in Genoa, Bari, Trieste,and Mexico City. Recent and upcoming engagements include Bacchus with Washington National Opera, Aegisth (*Elektra*) at

London's Barbican Centre, Tristan in Düsseldorf, Grigory (*Boris Godunov*) in Turin, Énée (*Les Troyens*) in Berlin, Samson in Trieste, and Tannhäuser in Bologna.

GORDON HAWKINS makes his San Francisco Opera debut as Alberich, a role he has performed to great acclaim in recent *Ring* productions by Francesco Zambello, Achim Freyer, and La Fura dels Baus in Spain. The artist has been praised for his previous Wagnerian successes at Washington National Opera, Los Angeles Opera, Seattle Opera, Seville's Teatro de la Maestranza, and in performances with the BBC Symphony. This fall, he reprises Alberich at Deutsche Oper Berlin. A former winner of the Metropolitan Opera National Council Auditions, Hawkins has also recently been seen at Montreal Opera, Lyric Opera of Chicago, Houston Grand Opera, the Dallas Opera, Cincinnati Opera, Atlanta Opera, Michigan Opera Theatre, and in Tokyo in such leading roles as Count di Luna (*Il Trovatore*), Scarpia (*Tosca*), *Rigoletto*, Alfio (*Cavalleria Rusticana*), Tonio (*Pagliacci*), Renato (*Un Ballo in Maschera*), Porgy (*Porgy and Bess*), Amonasro (*Aida*), the title role of *Macbeth*, and the Four Villains (*Les Contes d'Hoffmann*). On the concert stage, he has performed with the Saint Louis Symphony, Chicago Symphony, National Symphony (Washington D.C.), the Cincinnati Orchestra, and the Vienna Philharmonic, among others. Hawkins's 2010–11 engagements and beyond include Thoas (*Iphigénie en Tauride*) at the Metropolitan Opera; Friedrich von Telramund (*Lohengrin*) at Deutsche Oper Berlin; Caspar (*Der Freischütz*) and Alberich (*Das Rheingold* and *Siegfried*) in Seville; and Amonasro with the Lyric Opera of Chicago.

American mezzo-soprano **ELIZABETH BISHOP** (*Fricka*) returns to San Francisco Opera in a role she sang with the Company in 1999. The former Adler Fellow and Merola alumna made her San Francisco Opera debut in 1994 as Inez (*Il Trovatore*) and has sung nearly twenty roles with the Company, including Tisbe (*La Cenerentola*), the Second Lady (*Die Zauberflöte*), Flora (*La Traviata*), Fenena (*Nabucco*), and Suzuki (*Madama Butterfly*), in addition to creating the roles of Emilie (Susa's *The Dangerous Liaisons*) and Mama (Wallace's *Harvey Milk*). Bishop's engagements this season include the title role of *Iphigénie en Tauride* at the Metropolitan Opera, the Principessa (*Adriana Lecouvreur*) with Washington Concert Opera, and Mère Marie (*Dialogues des Carmélites*) with Pittsburgh Opera. Career highlights include Fenena, Venus (*Tannhäuser*), Mère Marie, and the Second Norn (*Götterdämmerung*) with the Met; Fricka, Eboli (*Don Carlo*), Meg Page (*Falstaff*), Gertrude (*Hamlet*), and the Marquise de Merteuil (*The Dangerous Liaisons*) with Washington National Opera; Marthe Rull (Kleist's *Der zerbrochene Krug*), Third Maid (Zemlinsky's *Der Zwerg*), and Grandmother Buryja (*Jenůfa*) with Los Angeles Opera; Amneris (*Aida*) with Atlanta Opera; Offred in the North American premiere of Ruder's *The Handmaid's Tale* with Minnesota Opera; and principal roles with Teatro Carlo Felice in Genoa, Pacific Opera Victoria, and Deutsche Oper Berlin. On the concert stage, she has appeared as a soloist with Amsterdam's Concertgebouw, the Los Angeles Philharmonic, Atlanta Symphony, and the National Symphony (Washington, D.C.), among others.

Tenor **DAVID CANGELOSI** (*Mime*) made his Company debut in 1999 as Sellem in *The Rake's Progress* and has since appeared as Valzacchi (*Der Rosenkavalier*) and Mime (*Das Rheingold*). He made his Metropolitan Opera debut as Mime and also sang the role throughout the entire *Ring* cycle at Lyric Opera of Chicago and on the recording *Domingo: Scenes from the Ring* (EMI Records). The tenor's other Met credits include Don Basilio (*Le Nozze di Figaro*), Spoletta (*Tosca*), L'Incredibile (*Andrea Chénier*), Goro (*Madama Butterfly*), and Il Tinca (*Il Tabarro*). Cangelosi is a former member of Lyric Opera of Chicago's Center for American Artists and has sung a wide range of roles with that company, including Valzacchi, Goro, Pang (*Turandot*), the Dancing Master (*Ariadne auf Naxos*), Monostatos (*Die Zauberflöte*), Bardolfo and Dr. Caius (*Falstaff*), Spoletta, Le Dancaïre (*Carmen*), Tobias Ragg (*Sweeney Todd*), and Uncle Donato (Bolcom's *A Wedding*). Recent career highlights include Spoletta at the Dallas Opera; Monostatos, the Four Servants (*Les Contes d'Hoffmann*), and Pang at the Santa Fe Opera; Dr. Caius at Los Angeles Opera; Guillot (*Manon*), Goro, and Spoletta at Lyric Opera of Chicago; as well as Bob Boles (*Peter Grimes*) and Beppe (*Pagliacci*) at Washington National Opera. Engagements in the 2010–11 season include Nathanaël and Spalanzani

(*Hoffmann*) at the Met, Nick (*La Fanciulla del West*) in Chicago, and Shuisky (*Boris Godunov*) with the Dallas Opera.

ANJA KAMPE makes her San Francisco Opera debut as Sieglinde, a role she has performed at Los Angeles Opera and Washington National Opera and in Berlin. Following her studies in Dresden and Turin, she joined the Opera Studio of Milan's Teatro alla Scala; her roles with that company include Leonora (*Oberto*) and the Marchesa (*Un Giorno di Regno*). The German soprano's career highlights include Freia (*Das Rheingold*) and Gerhilde (*Die Walküre*) at the Bayreuth Festival; Anna (Marschner's *Hans Heiling*) in Strasbourg; Leonore (*Fidelio*) at the Glyndebourne Festival and in Strasbourg and Los Angeles; Lisa (*The Queen of Spades*) in Antwerp and Frankfurt, Donna Elvira (*Don Giovanni*) in Venice and Washington, D.C.; Giorgetta (*Il Tabarro*) and Carlotta (Schreker's *Die Gezeichneten*) with Los Angeles Opera; Isolde (*Tristan und Isolde*) at Glyndebourne; the title role of *Ariadne auf Naxos* in Madrid and Munich; Elisabeth (*Tannhäuser*) with the Vienna State Opera; Kundry (*Parsifal*) in Barcelona; Eva (*Die Meistersinger von Nürnberg*) in Essen; Elsa (*Lohengrin*) in Trieste; the title role of *Jenůfa* in Antwerp; Leonora (*Oberto*); and Odabella (*Attila*) at the Antique Festival Trier. She is a celebrated Senta (*Der Fliegende Holländer*), which she has performed with great success in Brussels, Munich, Düsseldorf, Madrid, Tokyo, and London. Kampe's upcoming engagements include Isolde at the Ruhr Festival; Senta in Munich, London, Hamburg, Vienna, and Zurich; Sieglinde in Vienna, Munich, and Barcelona; and Leonore in Munich and Zurich.

Former Adler Fellow **HEIDI MELTON** (*Sieglinde, Third Norn*) made her San Francisco Opera debut in 2007 as Marianne in *Der Rosenkavalier.* The Merola Opera Program alumna also sang Diana (*Iphigénie en Tauride*) and the Nursing Sister (*Suor Angelica*), and she created the role of Mary Todd Lincoln in the world premiere of Philip Glass's *Appomattox*. Other career highlights include Amelia (*Un Ballo in Maschera*) and Elisabeth (*Tannhäuser*) in Bordeaux, the Second Maid (*Elektra*) with the Metropolitan Opera, and Gertrude (*Hänsel und Gretel*) with Opera Company of Philadelphia. Recent engagements include several roles with Deutsche Oper Berlin as well as the title role of *Ariadne auf Naxos* in Bordeaux. She was also heard at the opening night of the Lanaudiere Festival. 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 and second prize in the José Iturbi International Music Competition. Melton's future engagements include returns to the Metropolitan Opera and Deutsche Oper Berlin, debuts with Frankfurt Opera and the Nomori Opera Festival, and becoming an ensemble member at Badisches Staatstheater Karlsruhe, where she will sing major roles of her repertoire over the next few seasons.

Winner of the 2007 Richard Tucker Award, **BRANDON JOVANOVICH** (*Froh, Siegmund*) made his San Francisco Opera debut as Pinkerton (*Madama Butterfly*) in 2007 and returned in 2009 as Luigi (*Il Tabarro*) in the Company's production of *Il Trittico*. The American tenor's career highlights include Don José (*Carmen*) at the Metropolitan Opera, Lyric Opera of Chicago, and Barcelona's Gran Teatre de Liceu; Cavaradossi (*Tosca*) with Seattle Opera, Nice Opera, and the Bregenz Festival; Boris (*Kát'a Kabanová*) with Lyric Opera of Chicago; the title roles of *Candide* and *Peter Grimes* with Teatro di San Carlo in Naples; Turiddu (*Cavalleria Rusticana*) with Houston Grand Opera, Palm Beach Opera, and New York City Opera; Števa (*Jenůfa*) with the Munich Bavarian State Opera and Angers/Nantes Opera; Hoffegut (*Die Vögel*) with Los Angeles Opera; Pollione (*Norma*) at the Teatro Verdi in Trieste; and the Prince (*Rusalka*) with Minnesota Opera and at the Glyndebourne Festival. Other career highlights include Aeneas (*Dido and Aeneas*) and the title role of *Les Contes d'Hoffmann* at Milan's La Scala; Turiddu, Macduff (*Macbeth*), and Pinkerton with the Dallas Opera; and the title role of *Werther* with Lille Opera. Upcoming engagements include Albert Gregor (*The Makropulos Case*) at the Salzburg Festival, Bacchus (*Ariadne auf Naxos*) with Lyric Opera of Chicago, and the title role of *Don Carlos* with Houston Grand Opera.

A native of the Czech Republic, **STEFAN MARGITA** (*Loge*) made his San Francisco Opera debut as Walther von der Vogelweide in the fall 2007 production of *Tannhäuser* and made his critically acclaimed role debut as Loge in the Company's 2008 production of *Das Rheingold*. He has performed Laca Klemen (*Jenůfa*) to great acclaim at opera houses and festivals around the world, including the Glyndebourne Festival, Munich's Bavarian State Opera, the Saito Kinen Festival, Berlin's Linden Opera, Prague National Theatre, the Théâtre du Châtelet in Paris, Oviedo Opera, Houston Grand Opera and in Antwerp, Tel Aviv and Lyon. The tenor began his international career as Váňa Kudrjáš (*Kát'a Kabanová*) at the Grand Théâtre de Genève, where he returned in 2004 as Luka Kuzmič (*From the House of the Dead*)—a role he has also performed at Milan's La Scala, the Metropolitan Opera, Palermo's Teatro Massimo, the Vienna Festwochen, and the Aix-en-Provence Festival. Margita's other notable appearances include Walther von der Vogelweide at Milan's La Scala; the Drum Major (*Wozzeck*) in Lisbon and with Paris Opera; Zinovy (*Lady Macbeth of Mtsensk*) with Royal Opera, Covent Garden; Grigory (*Boris Godunov*) at Houston Grand Opera; Edrisi in Szymanowski's *King Roger* at Paris Opera and Madrid's Teatro Real; and Dimitri (*Boris Godunov*) with Dresden's Saxon State Opera. Margita sings concerts with important orchestras and conductors throughout Europe.

German bass-baritone **GERD GROCHOWSKI** (*Donner, Gunther*) made his San Francisco Opera debut as Jaroslav Prus in this season's production of *The Makropulos Case,* a role he has also performed at Stuttgart State Opera. Career highlights include Kurwenal (*Tristan und Isolde*) at Milan's La Scala, the Metropolitan Opera and Netherlands Opera in Amsterdam; Scarpia (*Tosca*) and Orest (*Elektra*) at Bavarian State Opera in Munich; Šiškov (*From the House of the Dead*) at the Aix-en-Provence Festival and in Vienna; Orest at Netherlands Opera; Kurwenal and Don Pizarro (*Fidelio*) at Berlin's Linden Opera; the title role of Busoni's *Doktor Faust* in Stuttgart; Don Pizarro in Hamburg and Vienna; Friedrich von Telramund (*Lohengrin*) with the Royal Opera, Covent Garden and Linden Opera; and the Music Master (*Ariadne auf Naxos*) at Welsh National Opera. Grochowski has performed a number of roles with Frankfurt Opera, including Scarpia, the Spirit Messenger (*Die Frau ohne Schatten*), Amfortas (*Parsifal*), Balstrode (*Peter Grimes*), Kurwenal and Klingsor (*Parsifal*). Recent engagements include Dr. Schön and Jack the Ripper (*Lulu*) at Madrid's Teatro Real, Telramund at Linden Opera, and Orest at Théâtre Royal de la Monnaie in Brussels.

Italian bass **ANDREA SILVESTRELLI** (*Fasolt, Hagen*) made his San Francisco Opera debut as Oroveso in *Norma* (1998) and returned as Fasolt (*Das Rheingold*), Il Talpa (*Il Tabarro*) and Simone (*Gianni Schicchi*) in Company's production of *Il Trittico*, and as Osmin (*Die Entführung aus dem Serail*). His recent career highlights include Simone and Basilio (*Il Barbiere di Siviglia*) with Los Angeles Opera; Sparafucile (*Rigoletto*) with Houston Grand Opera and Washington National Opera; Hunding and Fasolt in Seattle Opera's *Ring* cycle; and Colline (*La Bohème*), Ferrando (*Il Trovatore*), and Timur (*Turandot*) with Lyric Opera of Chicago. Other credits 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 other recent 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; and his Metropolitan Opera debut as Sparafucile.

Florida native **RONNITA MILLER** (*Erda, First Norn*) is a recent graduate of Los Angeles Opera's Domingo-Thornton Young Artist Program and makes her San Francisco Opera debut in the 2011 *Ring* cycle. Her appearances with Los Angeles Opera include the Abbess (*Suor Angelica*), Schwertleite (*Die Walküre*), and Berta (*Il Barbiere di Siviglia*). An alumna of the Merola Opera Program, Miller is also a graduate of the Juilliard Opera Center, where she appeared as Háta (*The Bartered Bride*), the Mother (*L'Enfant et les*

Sortilèges), Hippolyta (*A Midsummer Night's Dream*) and Public Opinion (*Orpheus in the Underworld*). With Wolf Trap Opera, she has performed Ascalax in the North American premiere of Telemann's *Orpheus*, Ragonde (*Le Comte Ory*), Marcellina (*Le Nozze di Figaro*), the Prison Matron (Musto's *Volpone*), and the Third Lady (*Die Zauberflöte*). At Lincoln Center's Alice Tully Hall she was heard as the alto soloist in Mozart's Requiem with the New York Symphonic Ensemble and performed the role of Mrs. Horn in the world premiere of Richard Owen's *Rain*. Miller holds a master's degree from the Manhattan School of Music and a bachelor's degree from the University of South Florida.

A former Adler Fellow and alumnus of the Merola Opera program, **DANIEL SUMEGI** (*Fafner, Hunding*) made his San Francisco Opera debut in 1992 as Snug (*A Midsummer Night's Dream*) and has performed with the Company in a number of roles, including Colline (*La Bohème*), the King of Egypt (*Aida*), Faust (*The Fiery Angel*), and Biterolf (*Tannhäuser*), among others. The Australian bass-baritone's recent engagements include Hagen and Fafner in Seattle Opera's *Ring* cycle; covering Wotan and the Wanderer (*Ring* cycle) and Monterone (*Rigoletto*) at Los Angeles Opera; Jochanaan (*Salome*) with Washington National Opera; and Hagen (*Götterdämmerung*) at Tokyo's New National Theatre and with Strasbourg Opera. Other career highlights include Hobson (*Peter Grimes*) and a Monk (*Don Carlo*) at the Metropolitan Opera; Orest (*Elektra*), Scarpia (*Tosca*), Giorgio (*I Puritani*), and Lodovico (*Otello*) with Washington National Opera; Banquo (*Macbeth*), Ramfis (*Aida*), and the Commendatore (*Don Giovanni*) with Houston Grand Opera; Boris (*Lady Macbeth of Mtsensk*), Sarastro (*Die Zauberflöte*), Méphistophélès (*Faust*), and Fiesco (*Simon Boccanegra*) with Opera Australia; Ratcliffe (*Billy Budd*) with Paris Opera; the title role in Bloch's *Macbeth* with Frankfurt Opera; Baron Ochs (*Der Rosenkavalier*) and Scarpia with Welsh National Opera; and Barak (*Die Frau ohne Schatten*) and Bottom (*A Midsummer Night's Dream*) with Hamburg State Opera.

Soprano **MELISSA CITRO** (*Freia, Ortlinde, Gutrune*) makes her San Francisco Opera debut in the 2011 *Ring* cycle. She performed the role of Fiordiligi (*Così fan tutte*) with the Merola Opera Program in 2001. Grand finals winner of the Metropolitan Opera National Council Auditions and recipient of the George London Award, Citro made her international debut in the title role of *Jenůfa* at Stuttgart Opera in 2008. The Illinois native's other career highlights include Sieglinde (*Die Walküre*) with Virginia Opera; Magda (*The Consul*) with Glimmerglass Opera; the High Priestess (*Hippolytus and Aricia*) with Opera Theatre of Saint Louis; and the Nursing Sister (*Suor Angelica*), Ortlinde (*Die Walküre*), and the Third Norn (*Götterdämmerung*) with Los Angeles Opera. She recently performed Strauss's *Four Last Songs* with the Richmond Symphony Orchestra. Citro studied at the Juilliard School and Westminster Choir College and was a fellowship recipient at Marilyn Horne's Music Academy of the West. Next season, she joins the cast of *The Makropulos Case* at the Metropolitan Opera.

DAVEDA KARANAS (*Waltraute, Second Norn*) is a former Adler Fellow who made her Company debut as the Nurse (*Boris Godunov*) in 2008 and returned in 2009 as the Mistress of the Novices (*Suor Angelica*) as well as Waltraute (*Die Walküre*) and Suzuki (*Madama Butterfly*) in 2010. This autumn she covers the role of Judith (*Bluebeard's Castle*) at the Saito Kinen Festival in preparation for her European debut when she sings the part at Florence's Teatro del Maggio Musicale in 2012. Also next season, she sings Amneris (*Aida*) at Vancouver Opera and Arizona Opera, as well as covering Amneris at Lyric Opera of Chicago, and she makes her role debut as Azucena (*Il Trovatore*) at Opera Grand Rapids. Future seasons will see the mezzo in leading roles of her repertoire at San Francisco Opera, Lyric Opera of Chicago, Teatro del Maggio Musicale, Canadian Opera Company, Vancouver Opera, Frankfurt Opera, Glimmerglass Opera, and Seattle Opera. She is an alumna of the Merola Program and was a grand prize winner of the 2008 Metropolitan Opera National Council Auditions.

Soprano **SARA GARTLAND** (*Gerhilde*), a second-year Adler Fellow, made her San Francisco Opera debut in 2010 as Barbarina (*Le Nozze di Figaro*) and returned as Kate Pinkerton (*Madama Butterfly*). She appeared

as Suzel (*L'Amico Fritz*) with the 2009 Merola Opera Program, where she also performed in scenes as Gilda (*Rigoletto*) and Nannetta (*Falstaff*). Other recent engagements include performances with Utah Opera and Des Moines Metro Opera as Alexandra in Blitzstein's *Regina*; Opera Iowa as Norina (*Don Pasquale*); and the Ohio Light Opera as Elisabeth Bennet in the world premiere of Mechem's *Pride and Prejudice*, Valencienne (*The Merry Widow*), and as Marianne (Romberg's *The New Moon*). Gartland earned a master's degree in vocal performance from the University of Colorado Boulder and a bachelor's degree in vocal performance from the University of Wisconsin at Madison. She is a former Eastern Region finalist at the Metropolitan Opera National Council Auditions and fourth place winner of the Denver Lyric Opera Guild Competition.

Mezzo-soprano **LAUREN McNEESE** (*Wellgunde, Rossweisse*) made her San Francisco Opera debut as Wellgunde in 2008's *Das Rheingold,* a role she has performed at Lyric Opera of Chicago and Los Angeles Opera. She made her Los Angeles Opera debut as Thibault (*Don Carlo*) and has since returned there as Javotte (*Manon*), Karolka (*Jenůfa*), Zerlina (*Don Giovanni*), La Ciesca (*Gianni Schicchi*), and the Second Lady (*Die Zauberflöte*), among other roles. Career highlights include her Michigan Opera Theater debut as Stéphano (*Roméo et Juliette*); Donna Elvira (*Don Giovanni*) and Cherubino (*Le Nozze di Figaro*) at Minnesota Opera; the title role of *L'Enfant et les Sortilèges* and La Ciesca at Opera Company of Philadelphia; Cherubino at the Ravinia Festival; Dorabella (*Così fan tutte*) with Arizona Opera; and Rosina (*Il Barbiere di Siviglia*) and Stéphano at PORTOpera in Maine. McNeese is a graduate of the Ryan Opera Center at Lyric Opera of Chicago and has appeared with that company as Dorabella, Mercédès (*Carmen*), Cherubino, Siebel (*Faust*), and Lapák the Dog (*The Cunning Little Vixen*), among other roles.

Former Adler Fellow **TAMARA WAPINSKY** (*Helmwige*) made her War Memorial Opera House debut as Freia (*Das Rheingold*) in 2008 and returned as Musetta (*La Bohème*), a Lover (*Il Tabarro*) and the First Alms Sister (*Suor Angelica*) in 2009's *Il Trittico,* also as Helmwige in *Die Walküre* in 2010. The Pennsylvania native made her San Francisco Opera 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 was heard 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. Recent engagements include Donna Elvira (*Don Giovanni*) with Opera Omaha.

CYBELE GOUVERNEUR (*Schwertleite*) made her San Francisco Opera debut as Alisa in 2008's *Lucia di Lammermoor*. The Venezuelan-American mezzo-soprano's recent engagements include performances with la Orquesta Sinfónica Simón Bolívar de la Juventud at Teatro Teresa Carreño in Caracas, Venezuela; soprano soloist in Beethoven's Symphony No. 9 with the Sacramento Philharmonic Orchestra and soprano soloist in Verdi's Requiem with Modesto Symphony Orchestra. She was a principal artist in residence at Opera San José from 2007 to 2009, where she performed the title role of *Carmen* as well as Maddalena (*Rigoletto*), Dorabella (*Così fan tutte*), Olga (*Eugene Onegin*), and the Second Lady (*Die Zauberflöte*). Gouverneur is an alumna of the Manhattan School of Music, the Mannes College of Music, and the University of Houston.

A native of Israel, second-year Adler Fellow **MAYA LAHYANI** (*Siegrune*) made her San Francisco Opera debut in 2010 as Wowkle (*La Fanciulla del West*) and Siegrune; she also appeared in 2010's *Cyrano de Bergerac* and *The Makropulos Case*. As a participant in the 2009 Merola Opera Program, the mezzo-soprano sang the role of Beppe in *L'Amico Fritz*, and with the Seattle Opera Young Artist Program she appeared as Dorabella (*Così fan tutte*). She regularly took part in the International Vocal Art Institute in Tel Aviv, where she sang the roles of Rebecca Nurse (*The Crucible*), the title role in Mascagni's *Zanetto*, and as Charlotte *(Werther*). Lahyani holds degrees from Mannes College of Music in New York, where she sang the roles of Frugola (*Il Tabarro),* Cherubino (*Le Nozze di Figaro),* Mother Marie (*Dialogues of the Carmelites*), and Flora (*La Traviata)*. She was a finalist of the 2008 *Joy in Singing* Competition and a Grand Finalist of the 2010 Metropolitan Opera National Council Auditions.

STACEY TAPPAN (*Woglinde, Forest Bird*) makes her San Francisco Opera debut with two roles that she has previously performed with Los Angeles Opera and Lyric Opera of Chicago. The soprano's career highlights include Adele (*Die Fledermaus*) with the Glyndebourne Festival; Gilda (*Rigoletto*) in Lille and Dijon; Despina (*Così fan tutte*) with the Jacksonville Symphony; the Wren (*The Birds*), Virtú and Pallade (*L'Incoronazione di Poppea*), and the Dew Fairy (*Hänsel und Gretel*) with Los Angeles Opera; also Beth (*Little Women*) with Houston Grand Opera. A graduate of Lyric Opera of Chicago's Center for American Artists, her roles with that company include Nannetta (*Falstaff*), Bella (*The Midsummer Marriage*), multiple roles in Strauss's *Die Frau ohne Schatten*, the Charmeuse (*Thaïs*), and the First Esquire (*Parsifal*), among others. Her awards include grants from the Elardo Competition and the Solti Foundation U.S., first place in the Licia Albanese-Puccini Foundation competition, finalist in the MacAllister and Houston Grand Opera Eleanor McCollum competitions, the Richard F. Gold Career Grant, as well as the Lucrezia Bori award. Upcoming appearances include Miss Wordsworth (*Albert Herring*) with Los Angeles Opera and the soprano soloist in Beethoven's Symphony No. 9 with the Jacksonville Symphony.

Mezzo-soprano **RENÉE TATUM** (*Flosshilde, Grimgerde*), a former Adler Fellow, made her Company debut in 2009 as Annina (*La Traviata*) and returned as Inez (*Il Trovatore*), a Novice (*Suor Angelica*), a Slave (*Salome*), and Emilia (*Otello*). Currently in her second year of the Metropolitan Opera's Lindemann Young Artist Development Program, she made her Met debut this past season as Inez, performed Háta (*The Bartered Bride*), and covered Pauline (*The Queen of Spades*) with that company. Other recent engagements include the Third Lady (*Die Zauberflöte*) with the Santa Fe Opera, Amando (*Le Grand Macabre*) with the New York Philharmonic, the Secretary (*The Consul*) with Chautauqua Opera, and Bersi (*Andrea Chenier*) with Mobile Opera. Tatum is a winner of the 2011 Gerda Lissner Foundation Competition; a finalist of the 2011 George London Foundation Competition; grand prize winner of the Licia Albanese-Puccini Foundation Competition, the Opera Index Competition; and a two-time recipient of the Richard F. Gold Career Grant. Upcoming engagements include Fenena (*Nabucco*) with the Met, Third Lady (*Die Zauberflöte*) with San Francisco Opera, and Flosshilde and Grimgerde (*Der Ring des Nibelungen*) with Seattle Opera.

Recipient of the 2009 San Francisco Opera Medal, **DONALD RUNNICLES** served as music director and principal conductor of San Francisco Opera from 1992 to 2009. He first led the Company in two *Ring* cycles in 1990 and has since conducted more than sixty productions here, including the world premieres of Adams's *Doctor Atomic* and Susa's *The Dangerous Liaisons*; the West Coast premiere of Wallace's *Harvey Milk*; and the North American premiere of Messiaen's *Saint François d'Assise*. He is currently the general music director of Deutsche Oper Berlin and chief conductor of the BBC Scottish Symphony Orchestra. This summer will be his sixth season as music director of the Grand Teton Music Festival, and he continues to serve as principal guest conductor of the Atlanta Symphony Orchestra. Maestro Runnicles regularly conducts at the BBC Proms and the Edinburgh Festival, and he has appeared as guest conductor at the Bayreuth, Salzburg, and Glyndebourne Festivals, as well as at the Vienna State Opera. Born in Edinburgh, Scotland,

Runnicles studied at St. John's College, Cambridge and the University of Edinburgh. He began his career as a *répétiteur* in Mannheim, becoming general music director at Freiburg State Theater in 1989. He made his North American debut in 1988 conducting Berg's *Lulu* at the Metropolitan Opera, becoming San Francisco Opera's music director four years later. Esteemed throughout the world for his interpretations of German romantic repertory, Maestro Runnicles regularly conducts the Berlin Philharmonic, Philadelphia Orchestra and London Symphony Orchestra, and he has been a guest conductor with many of the world's most distinguished orchestras and opera companies throughout his career. His broad discography includes vocal and symphonic works ranging from Beethoven's Ninth Symphony and highlights of Wagner's *Ring* cycle to Mozart's Requiem, Wallace's *Harvey Milk*, and Gluck's *Orphée et Eurydice*. Runnicles was named Officer of the British Empire in 2004.

San Francisco Opera's artistic adviser since 2006, **FRANCESCA ZAMBELLO** began her long association with the Company in 1983 as assistant stage director for *Ariadne auf Naxos* and has since been involved in nearly twenty productions here, including *La Traviata, La Voix Humaine, La Bohème, Prince Igor, Jenůfa,* the West Coast premiere of Rachel Portman's *The Little Prince,* and *Porgy and Bess*, in addition to the first and second installments of her new *Ring* cycle—*Das Rheingold* (2008) and *Die Walküre* (2010). This summer's performances at San Francisco Opera mark the premiere of Zambello's new *Ring* production. She currently serves as general and artistic director of Glimmerglass Opera, and her work has been seen at the Metropolitan Opera; Milan's Teatro alla Scala; the Bolshoi; the Royal Opera, Covent Garden; Munich's Bavarian State Opera; the Paris Opera; New York City Opera; Washington National Opera; Lyric Opera of Chicago; and English National Opera, among others. She has staged plays and musicals on Broadway and at the Royal National Theatre, Guthrie Theater, Vienna's Raimund Theater, Disneyland, Berlin's Theater des Westens, and at the John F. Kennedy Center for the Performing Arts in Washington, D.C. She has been awarded the *Chevalier des Arts et des Lettres* from the French government and the Russian Federation's medal for service to culture, three Olivier Awards, two Evening Standard Awards, two French Grand Prix des Critiques, the Helpmann Award, the Green Room Award, the Palme d'Or in Germany, and the Golden Mask in Russia. She began her directing career as the artistic director of the Skylight Opera Theatre and as an assistant director to the late Jean-Pierre Ponnelle. She is an adjunct professor at Yale. Zambello has developed the world premiere of *Heart of a Soldier* for San Francisco Opera and returns to direct the opera this fall.

Since his San Francisco Opera debut with the 1993 staging of *I Puritani*, **MICHAEL YEARGAN** (*Set Designer*) has designed sets and costumes for twelve Company productions, including the world premieres of *A Streetcar Named Desire* and *Dead Man Walking*. His North American opera credits include designs for the Metropolitan Opera, Los Angeles Opera, Lyric Opera of Chicago, the Dallas Opera, Houston Grand Opera, and Glimmerglass Opera, among others. Internationally, he has designed productions for Welsh National Opera; the Royal Opera, Covent Garden; Scottish Opera; Théâtre Musical de Paris; Frankfurt Opera; and Opera Australia. A two-time Tony Award winner (*South Pacific, The Light in the Piazza*), Yeargan has also designed New York productions of Terrence McNally's *Bad Habits*, *The Ritz*, *Awake and Sing,* and *Joe Turner's Come and Gone.* He has worked extensively with regional theaters throughout America and is a professor of stage design at the Yale School of Drama.

CATHERINE ZUBER (*Costume Designer*) made her San Francisco Opera debut with 2008's *Das Rheingold* and she returned for 2010's *Die Walküre*. Past operatic credits include *Il Barbiere di Siviglia* at the Metropolitan Opera and *La Fête des Vignerons* at the Verbier Festival in Switzerland. Zuber's work on *South Pacific, The Coast of Utopia, The Light in the Piazza*, and *Awake and Sing!* each earned her a Tony Award for best costume design. *The Coast of Utopia* also earned her a Drama Desk Award and an Outer Critics Circle Award. She was nominated for three more Tony Awards for designs of Edward Albee's *Seascape, Dinner at Eight*, and *Twelfth Night*. Her other Broadway credits include *Mauritius, Little Women,*

Doubt, Frozen, Dracula, The Sound of Music, and *Triumph of Love*. Zuber has received three Henry Hewes Awards for Design, two Lucille Lortel Awards, an Ovation Award, and two Obie Awards. Recent projects include *Roméo et Juliette* at the Salzburg Festival and *Doctor Atomic* and *The Tales of Hoffmann* at the Met.

MARK McCULLOUGH (*Lighting Designer*) made his San Francisco Opera debut with *Luisa Miller* (2000) and has returned for numerous productions, including *Arshak II, The Mother of Us All, Rigoletto, Das Rheingold, Porgy and Bess,* and *Die Walküre.* He has designed lighting for the Metropolitan Opera; Milan's La Scala; Madrid's Teatro Real; the Royal Opera, Covent Garden; Rhine Opera; Opera North; Washington National Opera; Lyric Opera of Chicago; Opera Theatre of Saint Louis; the Dallas Opera; Opéra de Montréal; Grand Théâtre de Genève; New York City Opera; Seattle Opera; and the Royal Shakespeare Company, among others. His creations have also been seen on Broadway and in regional theater companies nationwide.

JAN HARTLEY (*Projection Designer*) made her San Francisco Opera debut in 2008's *Das Rheingold* and returned for *Die Walküre* in 2010. She has collaborated with Francesca Zambello on Shostakovich's *Moskva, Cheryomushki* at Bard College; David Henry Hwong's adaptation of *Tibet Through the Red Box* in Seattle; and *Napoleon* by Andrew Sabiston and Timothy Williams at the Shaftsbury Theatre in London. She also designed projections for Walt Disney's *Finding Nemo*. A member of Ping Chong & Co. since 1983, her work was featured in productions such as *Cocktail*, *Kwaidan*, *After Sorrow*, *98.6*, *Chinoiserie*, *Deshima, Skin—A State of Being*, and the Ping Chong and Meredith Monk collaboration *The Games*. She has also worked on a wide array of productions both on and off Broadway and in London's West End. Hartley has received two Drama Desk Awards for *Bunny, Bunnie* and *Orphans Home Cycle* as well as an Obie Award for Sustained Excellence.

S. KATY TUCKER (*Projection Designer*) collaborated with projection designer Jan Hartley on San Francisco Opera's presentations of *Das Rheingold* (2008), *Die Walküre* (2010), and the current production of *Siegfried,* also seen at Washington National Opera. Tucker began her career as a painter and installation artist, exhibiting her work at a variety of galleries, such as the Corcoran Museum in Washington, D.C. and Artist's Space in New York City. Her work in theater and opera has been seen around the world, including Broadway; Off-Broadway; the Royal Opera, Covent Garden; Mariinsky Theatre; Carnegie Hall; Disney World; the Kennedy Center; San Francisco Ballet; Denver Center; Alley Theatre; Tampa Bay Performing Arts Center; and the Mark Taper Forum; among others. She returns to San Francisco Opera this fall for the world premiere of *Heart of a Soldier.*

IAN ROBERTSON has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 275 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson has conducted Company productions of *Lady Macbeth of Mtsensk*, *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot*, *Il Trovatore*, and *La Bohème*, as well as *Così fan tutte* and *La Périchole* for San Francisco Opera Center and several of Merola Opera Program's Grand Finale concerts. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera, where he led numerous productions, including *Il Barbiere di Siviglia*, *The Pearl Fishers, The Secret of Susanna,* and *Die Meistersinger von Nürnberg.* He is currently the artistic director of the San Francisco Festival Chorale and the San Francisco Boys Chorus.

Choreographer and dancer **LAWRENCE PECH** is in his fourteenth season as dance master and resident choreographer for San Francisco Opera. He has created period and interpretive dances with the Company for operas including *Guillaume Tell, Eugene Onegin, The Marriage of Figaro, Turandot, Don Carlo, Luisa*

Miller, *The Tsar's Bride*, *The Ballad of Baby Doe*, *The Merry Widow, The Maid of Orleans, La Rondine*, *Otello,* and *Aida*. Pech received his formal training from American Ballet Theatre (ABT) and was invited by Mikhail Baryshnikov to join that company in 1980; he continues to teach and choreograph for the nationwide ABT Summer Intensives. In 1986 Pech joined San Francisco Ballet and became a principal dancer in 1989. He founded his own dance company in 1995 and has choreographed more than fifty-five ballets, thirty musicals, and numerous self-produced evenings of music and dance. Pech was recently awarded his third Bay Area Theater Critics Circle Award for Best Choreography.

CHRISTIAN RÄTH (*Senior Associate Director*) made his San Francisco Opera debut in 2008's *Das Rheingold* and returned for 2010's *Die Walküre.* His productions include *Falstaff* at Washington National Opera; *Die Zauberflöte* at the Cairo Opera House, Egypt; *Fidelio* at the Dallas Opera; and *Carmen* at the Grand Théâtre de Genève. Recent productions include *Ariadne auf Naxos* at Deutsche Oper Berlin and in Copenhagen; *Salome* at the Matsumoto Festival; and *L'Elisir d'Amore* at Milan's La Scala and the Mariinsky Theatre in St. Petersburg. Upcoming projects include *La Fille du Régiment* at the Metropolitan Opera and *Tristan and Isolde* at the Dallas Opera. A native of Hamburg, Germany, he was the associate director of *La Traviata* and *Platée* at Santa Fe Opera; *Porgy and Bess* at Opera de Lyon; and directed the revivals of *West Side Story* and *Il Trovatore* at the Bregenz Festival; *Roméo et Juliette* and *Of Mice and Men* at Houston

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