SAN FRANCISCO
OPERA

2011–12 REPERTORY SEASON
SUMMARY INFORMATION

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SAN FRANCISCO OPERA 2011–12 REPERTORY SEASON AT A GLANCE
Nine productions; seven productions new to San Francisco audiences, including one world premiere, three Company premieres, and two new production premieres

Turandot
Presented September 9–October 4, 2011
and November 18–25, 2011
Co-production with Lyric Opera of Chicago

Starring Iréne Theorin, Susan Foster (11/18, 22, 25),
Leah Crocetto, Marco Berti, Walter Fraccaro (11/18, 22, 25)

Conducted by Nicola Luisotti and
Giuseppe Finzi (11/18, 22, 25)
Original production by David Hockney
Directed by Garnett Bruce

Heart of a Solider
WORLD PREMIERE
Presented September 10–30, 2011
San Francisco Opera production

Music by Christopher Theofanidis
Libretto by Donna Di Novelli
Based on the book by James B. Stewart and
the life stories of Susan Rescorla, Rick Rescorla,
and Daniel J. Hill

Starring Thomas Hampson, William Burden,
Melody Moore

Conducted by Patrick Summers
Directed by Francesca Zambello

Lucrezia Borgia
SAN FRANCISCO OPERA PREMIERE
Presented September 23–October 11, 2011
Washington National Opera production

Starring Renée Fleming, Elizabeth DeShong,
Francesco Meli, Vitalij Kowaljow

Conducted by Riccardo Frizza
Directed by John Pascoe

Don Giovanni
NEW PRODUCTION PREMIERE
Presented October 15–November 10, 2011
San Francisco Opera production

Starring Lucas Meachem, Ellie Dehn, Serena Farnocchia,
Kate Lindsey, Topi Lehtipuu, Marco Vinco,
Morris Robinson

Conducted by Nicola Luisotti
Directed by Gabriele Lavia

Xerxes
SAN FRANCISCO OPERA PREMIERE
Presented October 30–November 19, 2011
English National Opera production

Starring Susan Graham, Lisette Oropesa, David Daniels,
Heidi Stober, Sonia Prina, Wayne Tigges

Conducted by Patrick Summers
Original production by Nicholas Hytner
Directed by Michael Walling

Carmen
Presented November 6–December 4, 2011
San Francisco Opera Production

Starring Kate Aldrich, Thiago Arancam, Sara Gartland,
Paulo Szot

Conducted by Nicola Luisotti and Giuseppe Finzi (12/2,4)
Original production by Jean-Pierre Ponnelle
Directed by Jose Maria Condemi

Nixon in China
SAN FRANCISCO OPERA PREMIERE
Presented June 8–July 3, 2012
Vancouver Opera production

Starring Brian Mulligan, Maria Kanyova, Hye Jung Lee,
Simon O'Neill, Chen-Ye Yuan, Patrick Carfizzi

Conducted by Lawrence Renes
Directed by Michael Cavanagh

Attila
PRODUCTION NEW TO SAN FRANCISCO
Presented June 12–July 1, 2012
Co-production with Teatro alla Scala (Milan)

Starring Ferruccio Furlanetto, Oksana Dyka, Ramón Vargas,
Diego Torre (6/28, 7/1), Quinn Kelsey, Samuel Ramey

Conducted by Nicola Luisotti
Directed by Gabriele Lavia

The Magic Flute
NEW PRODUCTION PREMIERE
Presented June 13–July 8, 2012
Co-production with Washington National Opera, Opera
Carolina, Opera Omaha and Lyric Opera of Kansas City

Starring Heidi Stober, Albina Shagimuratova, Alek Shrader,
Nathaniel Peake (7/6, 8), Nathan Gunn, Kristinn Sigmundsson

Conducted by Rory Macdonald
Directed by Harry Silverstein
Production designed by Jun Kaneko

San Francisco Opera Debuts

Oksana Dyka ♦	Odabella in *Attila*
Serena Farnocchia	Donna Elvira in *Don Giovanni*
Susan Foster	Turandot in *Turandot*
Maria Kanyova	Pat Nixon in *Nixon in China*
Ryan Kuster †♦	Mandarin in *Turandot*
	Astolfo in *Lucrezia Borgia* (role debut)
	Masetto in *Don Giovanni* (role debut)
Hye Jung Lee ♦	Chiang Ch'ing (Madame Mao Tse-tung) in *Nixon in China*
Topi Lehtipuu	Don Ottavio in *Don Giovanni*
Ao Li †♦	Ascario Petrucci in *Lucrezia Borgia*
Kate Lindsey	Zerlina in *Don Giovanni*
Francesco Meli ♦	Gennaro in *Lucrezia Borgia*
Simon O'Neill ♦	Mao Tse-tung in *Nixon in China*
Lisette Oropesa ♦	Romilda in *Xerxes*
Nathaniel Peake ♦	Tamino in *The Magic Flute*
Morris Robinson	The Commendatore in *Don Giovanni*
Albina Shagimuratova	The Queen of the Night in *The Magic Flute*
Nadine Sierra †♦	Papagena in *The Magic Flute*
Paulo Szot	Escamillo in *Carmen*
Iréne Theorin	Turandot in *Turandot*
Wayne Tigges ♦	Ariodates in *Xerxes* (role debut)
	Zuniga in *Carmen*
Diego Torre ♦	Foresto in *Attila*
Marco Vinco **	Leoprello in *Don Giovanni*
Chen-Ye Yuan	Chou En-lai in *Nixon in China*
Hyung Yun	Ping in *Turandot*

Conductors:

Riccardo Frizza	*Lucrezia Borgia*
Rory Macdonald	*The Magic Flute*
Lawrence Renes	*Nixon in China*

Directors:

Michael Cavanagh	*Nixon in China*
Gabriele Lavia **	*Don Giovanni*
	Attila
John Pascoe	*Lucrezia Borgia*
Michael Walling	*Xerxes*

† Current Adler Fellow
♦ Role debut
** U.S. debut

Season Artists to Date

Sopranos:
Susannah Biller ‡♫
Leah Crocetto ‡♫
Ellie Dehn
Oksana Dyka *♦
Serena Farnocchia *
Renée Fleming
Susan Foster *
Sara Gartland ‡♫♦
Maria Kanyova *
Hye Jung Lee *♫♦
Melody Moore †♫♦
Lisette Oropesa *♦
Albina Shagimuratova *
Nadine Sierra *‡♫
Heidi Stober
Iréne Theorin *

Mezzo-Sopranos:
Kate Aldrich
Elizabeth DeShong
Susan Graham ♫
Maya Lahyani ‡♫
Kate Lindsey *
Lauren McNeese
Renée Tatum †♫

Contralto:
Sonia Prina

Countertenor:
David Daniels

Tenors:
Thiago Arancam
Marco Berti
William Burden ♫♦
Greg Fedderly
Walter Fraccaro
Brian Jagde ‡♫
Topi Lehtipuu *
Francesco Meli *♦
Daniel Montenegro ‡♫
Simon O'Neill *♦♫
Nathaniel Peake *♫♦
Alek Shrader †♫
Diego Torre *♦
Ramón Vargas

Baritones:
Patrick Carfizzi ♦
Nathan Gunn
Thomas Hampson ♫♦
Quinn Kelsey ♫♦
Ryan Kuster *‡♫♦
Ao Li *‡♫♦
Lucas Meachem †♫
Timothy Mix ♦
Brian Mulligan ♦
Paulo Szot *
Chen-Ye Yuan *
Hyung Yun *♫

Bass-Baritones:
David Pittsinger ♫
Wayne Tigges *♦
Christian Van Horn

Basses:
Raymond Aceto
Ferruccio Furlanetto
Vitalij Kowaljow ♦
Samuel Ramey
Morris Robinson *
Kristinn Sigmundsson
Marco Vinco **

* San Francisco Opera debut
** U.S. debut
♦ Role debut

† Former Adler Fellow
‡ Current Adler Fellow
♫ Merola Opera Program graduate

Conductors

Nicola Luisotti	*Turandot* *Don Giovanni* *Carmen* *Attila*
Patrick Summers ♫	*Heart of a Soldier* *Xerxes*
Giuseppe Finzi	*Turandot* *Carmen* *Carmen for Families*
Riccardo Frizza *	*Lucrezia Borgia*
Rory Macdonald *	*The Magic Flute*
Lawrence Renes *	*Nixon in China*

* San Francisco Opera debut
♫ Merola Opera Program graduate

Directors

Francesca Zambello	*Heart of a Soldier*
Garnett Bruce	*Turandot*
Michael Cavanagh *	*Nixon in China*
Jose Maria Condemi †♫	*Carmen*
Gabriele Lavia **	*Don Giovanni*
	Attila
John Pascoe *	*Lucrezia Borgia*
Elkhanah Pulitzer *	*Carmen for Families*
Harry Silverstein	*The Magic Flute*
Michael Walling *	*Xerxes*

* San Francisco Opera debut
** U.S. debut
† Former Adler Fellow
♫ Merola Opera Program graduate

Merola Opera Program and Adler Fellowship Program Artists

Susannah Biller ‡♫
William Burden ♫
Jose Maria Condemi †♫
Leah Crocetto ‡♫
Sara Gartland ‡♫
Susan Graham ♫
Thomas Hampson ♫
Brian Jagde ‡♫
Quinn Kelsey ♫
Ryan Kuster ‡♫
Maya Lahyani ‡♫
Hye-Jung Lee ♫
Ao Li ‡♫
Lucas Meachem †♫
Daniel Montenegro ‡♫
Melody Moore †♫
Simon O'Neill ♫
Nathaniel Peake ♫
David Pittsinger ♫
Alek Shrader †♫
Nadine Sierra ‡♫
Patrick Summers ♫
Renée Tatum †♫
Hyung Yun ♫

Current Adler Fellows (2011)

Incoming:
David Hanlon ♫, *apprentice coach*
Ryan Kuster ♫, *baritone*
Ao Li ♫, *baritone*
Daniel Montenegro ♫, *tenor*
Nadine Sierra ♫, *soprano*

Returning:
Ryan Belongie ♫, *countertenor*
Susannah Biller ♫, *soprano*
Leah Crocetto ♫, *soprano*
Sara Gartland ♫, *soprano*
Brian Jagde ♫, *tenor*
Maya Lahyani ♫, *mezzo-soprano*
Tamara Sanikidze ♫, *apprentice coach*

† Former Adler Fellow
‡ Current Adler Fellow
♫ Merola Opera Program graduate

ABOUT SAN FRANCISCO OPERA

San Francisco Opera, one of the world's leading producers of opera since its inception in 1923, has long been a pioneer in introducing world and North American premieres, as well as presenting major artists in celebrated role debuts. Gaetano Merola and Kurt Herbert Adler were the Company's first two general directors. Merola led the Company from its founding in 1923 until his death in 1953; Adler headed the organization from 1953 through 1981. Legendary for both their conducting and managerial skills, these two leaders established a formidable institution that is internationally recognized as one of the premiere opera companies in the world and heralded for its first-rate productions and roster of international opera stars. Following Adler's tenure, the Company was headed by three visionary leaders: Terence A. McEwen (1982–1988), Lotfi Mansouri (1988–2001), and Pamela Rosenberg (2001–2005). Originally presented over two weeks, the Company's season now contains approximately seventy-five performances of ten operas between September and July.

In 2007, San Francisco Opera celebrated the 75th anniversary of its performing home, the War Memorial Opera House. The venerable beaux arts building was inaugurated on October 15, 1932 and holds the distinction of being the first American opera house that was not built by and for a small group of wealthy patrons; the funding came thanks to a group of private citizens who encouraged thousands of San Franciscans to subscribe.

David Gockley became San Francisco Opera's sixth general director in January of 2006 after more than three decades at the helm of Houston Grand Opera. During his first months as general director, Gockley took opera to the center of the community with a free outdoor simulcast—the first in the Company's history—of Puccini's *Madama Butterfly* in May 2006. Subsequent simulcasts included *Rigoletto* in October 2006, reaching 15,000 people in San Francisco and Stanford University's Frost Amphitheater; *Don Giovanni* in June 2007, which was broadcast to 7,000 people in four theaters across Northern California; and five simulcasts at AT&T Park—*Samson and Delilah* (September 2007, for an audience of 15,000), *Lucia di Lammermoor* (June 2008, for an audience of 23,000), *Tosca* (June 2009, for an audience of 27,000), *Il Trovatore* (September 2009, for an audience of 25,000), and *Aida* (September 2010, for an audience of 32,000).

In 2007, Gockley led San Francisco Opera to take these innovations even further and created the Koret-Taube Media Suite. The first permanent high-definition broadcast-standard video production facility installed in any American opera house, the Koret-Taube Media Suite gives the Company the permanent capability to produce simulcasts and other projects including OperaVision, where retractable screens provide full stage, close-up and mid-range ensemble shots in high-definition video for patrons in balcony seats. Gockley ushered in another first for San Francisco Opera in the spring of 2008 when the Company presented four operas—*La Rondine, Samson and Delilah, Don Giovanni* and *Madama Butterfly*—in movie theaters across the country. These operas, in addition to *La Bohème*, *Tosca, Lucia di Lammermoor,* and *The Elixir of Love,* are now available to theaters and performing arts venues as part of the Company's Grand Opera Cinema Series. In 2007 Gockley also launched radio partnerships with San Francisco's Classical 102.1 KDFC and the WFMT Radio Network in Chicago, returning regular San Francisco Opera broadcasts to the national and international radio airwaves for the first time in 25 years.

San Francisco Opera's first two general directors, Merola and Adler, regularly conducted for the first six decades of the Company's history. In 1985, the Company appointed Sir John

Pritchard as its first permanent music director, and he was followed by Donald Runnicles in 1992. During his tenure, Runnicles has championed new repertory ranging from the world premieres of John Adams's *Doctor Atomic* (2005) to Conrad Susa's *The Dangerous Liaisons* (1994), in addition to the spectacular American stage premiere of Olivier Messiaen's *Saint François d'Assise* (2002) and the West Coast premiere of Stewart Wallace's *Harvey Milk* (1996). After 17 years with San Francisco Opera, Maestro Runnicles stepped down as music director in the summer of 2009. He continues his relationship with the Company with current *Ring* cycle in the 2010–11 season—exactly twenty years after his Company debut in this monumental work. Nicola Luisotti succeeded Donald Runnicles as music director in the fall of 2009.

Born and raised in Italy, Maestro Luisotti made his international debut in 2002 leading a new production of *Il Trovatore* at the Stuttgart State Theater. He has since led productions at the Royal Opera, Covent Garden (*Il Trovatore*, *Madama Butterfly, Turandot*), the Metropolitan Opera (*Tosca*, *La Bohème, La Fanciulla del West*), the Vienna State Opera (*Simon Boccanegra*), Madrid's Teatro Real (*Il Trovatore*), Paris Opera (*Tosca*), the Canadian Opera Company (*Un Ballo in Maschera*), Genoa's Teatro Carlo Felice (*Il Viaggio a Reims*, *Simon Boccanegra*), Munich's Bavarian State Opera (*Tosca*) and Frankfurt Opera (*Il Trittico*), among others. He made his debut in Japan with a staged production of *Tosca* at Suntory Hall and has established growing relationships with the orchestras of Zagreb, Sofia, Genoa, NHK, Tokyo Symphony, Munich's Bavarian Radio Orchestra and Rome's Santa Cecilia Orchestra. Luisotti also serves as principal guest conductor of the Tokyo Symphony.

Since its inception, San Francisco Opera has embodied a spirit of innovation by presenting the world premieres of *Blood Moon* (1961), *Angle of Repose* (1976), *The Dangerous Liaisons* (1994), *A Streetcar Named Desire* (1998), *Dead Man Walking* (2000), *Arshak II* (2001) and *Doctor Atomic* (2005). Under the leadership of David Gockley, the Company has added two new operas to that list: Philip Glass and Christopher Hampton's *Appomattox* (2007) and Stewart Wallace and Amy Tan's *The Bonesetter's Daughter* (2008). *Heart of a Soldier,* San Francisco Opera's latest world premiere scheduled for September 2011, is part of Gockley's mission to develop a vital American operatic repertoire. His commitment to presenting new works continues in future seasons with composer Mark Adamo's *The Gospel of Mary Magdalene*, scheduled to premiere in June 2013, as well as the Bay Area premiere of Jake Heggie's *Moby-Dick* in Fall 2012, a San Francisco Opera co-commission that received widespread critical and audience acclaim at its Dallas Opera premiere last season.

San Francisco Opera offers a comprehensive array of acclaimed training programs and performance opportunities for young artists under the auspices of the San Francisco Opera Center and the Merola Opera Program (each a separate institution). Both are led by renowned soprano Sheri Greenawald.

Biographies

DAVID GOCKLEY

Considered one of the major innovators in American opera, David Gockley has been general director of San Francisco Opera since 2006 and is passionately committed to the premise that opera is a living art form that speaks to a variety of audiences. Under his leadership, San Francisco Opera has already presented two world premieres (Philip Glass and Christopher Hampton's *Appomattox*; Stewart Wallace and Amy Tan's *The Bonesetter's Daughter*) and two West Coast premieres (Rachel Portman's *The Little Prince*; Jake Heggie's *Three Decembers*). The Company will also present a new production of Wagner's epic four-opera cycle, *Der Ring des Nibelungen,* in June 2011 directed by San Francisco Opera Artistic Adviser Francesca Zambello and conducted by Donald Runnicles.

Gockley is committed to broadening and diversifying audiences for San Francisco Opera. In his first months as general director he took opera to the center of the community with a free outdoor simulcast—the first in the Company's history—of Puccini's *Madama Butterfly* in May 2006. The subsequent seven simulcasts throughout the Bay Area, including five at San Francisco's AT&T Park, have collectively drawn nearly 150,000 opera fans. These simulcasts are made possible by the Company's Koret-Taube Media Suite, which Gockley led San Francisco Opera to create in 2007. The first permanent high-definition broadcast-standard video production facility installed in any American opera house, the Koret-Taube Media Suite gives the Company the permanent capability to produce simulcasts and other projects including OperaVision, retractable screens providing close-up shots in high-definition video for patrons in balcony seats. Gockley ushered in another first for San Francisco Opera in the spring of 2008 when the Company presented a series of four in movie theaters across the country; these operas, in addition to four new titles added in 2010, are available to theaters performing arts venues as part of the Company's Grand Opera Cinema Series. In 2007 Gockley also launched radio partnerships that have returned regular San Francisco Opera broadcasts to the national and international radio airwaves for the first time in 25 years.

Gockley came to San Francisco from Houston Grand Opera (HGO), where he was general director for more than three decades. Under his leadership, HGO received a Tony, two Emmy and two Grammy Awards; established the HGO Orchestra as well as the HGO Studio, which develops the talents of young singers; began annual international radio broadcasts and tours; and became America's leading commissioner and producer of new works. By 2006, HGO had 35 world premieres and six American premieres to its credit. Gockley also oversaw the creation of the Wortham Theater Center, HGO's home built entirely with private funds.

David Gockley was born in Philadelphia in 1943 and grew up in Wayne, Pennsylvania. He pursued vocal studies at the New England Conservatory and then studied conducting and composition at Brown University, where he received a bachelor's degree. He holds master's degree from Columbia University Business School, which also named him the first recipient of the Dean's Award for "Distinguished Professional Achievement." Brown University awarded him an honorary doctorate of fine arts in 1993 and, in 1995, recognized him with the William Rogers Award for outstanding professional achievement and extraordinary service to humanity.

NICOLA LUISOTTI

Italian conductor Nicola Luisotti, music director of San Francisco Opera and principal guest conductor of the Tokyo Symphony, made his international debut in 2002 leading a new production of *Il Trovatore* at the Stuttgart State Theater. His career trajectory since then can only be described as meteoric, with engagements in the world's major opera houses and concert halls.

Maestro Luisotti made his San Francisco Opera debut in 2005 conducting *La Forza del Destino* and, following the announcement of his appointment as music director in 2007, he returned to the Company in November 2008 for critically acclaimed performances of *La Bohème.* In his inaugural season as music director beginning in fall 2009, Luisotti conducted *Il Trovatore, Salome, Otello,* and *La Fanciulla del West.* In the 2010–11 season, he led *Aida, Le Nozze di Figaro,* and *Madama Butterfly.* As the Company's music director, Luisotti holds the Caroline H. Hume Endowed Chair.

He has garnered enthusiastic praise from both audiences and critics for his work at the Royal Opera, Covent Garden (*Aida, Turandot, Madama Butterfly, Il Trovatore*); the Metropolitan Opera (*La Bohème, Tosca, La Fanciulla del West*); 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*); Bologna's Teatro Comunale (*Salome*); and in Tokyo's Suntory Hall (*Turandot, Tosca, La Bohème, Don Giovanni,* and *Così fan tutte*). Remaining opera engagements in the 2010–11 season include *Tosca* and *Die Zauberflöte* in Dresden, and engagements at Milan's La Scala. Maestro Luisotti was awarded the 39th Premio Puccini Award in conjunction with the historic 100th anniversary of Puccini's *La Fanciulla del West* at the Metropolitan Opera, which he conducted earlier this season.

Equally at home on the concert stage, Luisotti serves as principal guest conductor of the Tokyo Symphony and has established growing relationships with the orchestras of London (Philharmonia Orchestra), Genoa, Budapest, Turin, Munich (Bavarian Radio Orchestra), Palermo, and Rome (Santa Cecilia Orchestra), as well as the Berlin Philharmonic, San Francisco Symphony, and the Atlanta Symphony. He made his debut with the Berlin Philharmonic conducting Dvořák's Requiem in December 2007 and will return to lead the orchestra in future seasons. His recent and upcoming orchestral engagements include concerts with orchestras of Milan, Frankfurt, Rome, and Atlanta, among others.

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).

Born in the Tuscan village of Viareggio and raised nearby, Luisotti trained as a pianist, with secondary degrees in composition, trumpet, and voice. His first professional years were spent working in Milan, where he was a rehearsal pianist for La Scala, and in Florence, where he served as a member of the chorus of the Maggio Musicale Festival. His earliest full-time position was as chorus master for La Fenice in Venice.

FRANCESCA ZAMBELLO

An internationally recognized director of opera and theater, Francesca Zambello has been artistic adviser for San Francisco Opera since 2006 and serves as general and artistic director of Glimmerglass Opera. She 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 *Boris Godunov, Anna Bolena, La Traviata,* Poulenc's *La Voix Humaine, Don Giovanni*, and *Porgy and Bess,* among others.

Zambello's American debut took place at Houston Grand Opera with a production of *Fidelio* in 1984. She made her debut in Europe at the Teatro La Fenice in Venice with *Beatrice di Tenda* in 1987 and has since staged new productions at major theaters and opera houses in Europe and the United States. Collaborating with outstanding artists and promoting emerging talent, she takes a special interest in new music theater works, innovative productions and in producing theater and opera for wider audiences. Francesca Zambello holds the title of *Chevalier des Arts et des Lettres* by the French government for her contribution to French culture and is a recipient of the Russian Federation's medal for service to culture. Other honors for her work include three Olivier Awards from the London Society of Theaters and two *Evening Standard* Awards for "Best Musical" and "Best Opera"; she has also received an *Evening Standard* Award for "Best Company Achievement." The French *Grand Prix des Critiques* was awarded to her twice for her work at Paris Opera. Other awards include "Best Production" in Japan, the *Palme d'Or* in Germany, the Golden Mask in Russia, and the Helpmann Award in Australia.

Opera works in recent seasons have included the world premiere of *An American Tragedy, Cyrano,* and *Les Troyens* for the Metropolitan Opera; *Porgy and Bess, Der Ring des Nibelungen,* and *Salome* for Washington National Opera; *La Bohème* at London's Royal Albert Hall; *The Fiery Angel* for the Bolshoi Theatre; *Salome* at Lyric Opera of Chicago; *Carmen, Don Giovanni* and *The Tsarina's Slippers* at the Royal Opera, Covent Garden; and *Boris Godunov, War and Peace, Billy Budd,* and *William Tell* at the Paris Opera.

Theater projects have included *Showboat* at Royal Albert Hall and Carnegie Hall; the musical *Rebecca* for Vienna's Raimund Theater; *Tibet Through the Red Box,* a play by David Henry Hwang for the Seattle Children's Theatre; *The Little Prince* with Oscar-winning composer Rachel Portman; and *Napoleon* in London's West End. Other works have included a film of Menotti's *Amahl and the Night Visitors* for BBC Television, as well as a new film for the BBC, Sony and PBS of *The Little Prince*, and *West Side Story* for the floating stage in Bregenz. Zambello recently directed *The Little Mermaid* for Disney on Broadway and *The Little House on the Prairie,* by Rachel Portman and Rachel Sheinkin, which recently finished a national tour.

An American who grew up in Europe, Zambello speaks French, Italian, German and Russian. She attended Moscow University in 1976 and graduated from Colgate University. She began her career as an assistant director to the late Jean-Pierre Ponnelle, and from 1984 to 1991 she was the artistic director of the Skylight Music Theater. She has been a guest lecturer at Harvard, Juilliard, and Yale.

PATRICK SUMMERS

Houston Grand Opera music director and principal guest conductor for San Francisco Opera, Patrick Summers has led a vast repertory for the Company, including *Il Trittico*; *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.

A musicologist and teacher, Summers was music director of the San Francisco Opera Center from 1989 to 1994. He conducted *Falstaff* and *The Bartered Bride* for the Merola Opera Program as well as six Grand Finals concerts. As conductor of the Opera Center's touring company, Western Opera Theater, Summers traveled across the United States and Canada leading hundreds of performances of *Madama Butterfly*, *Don Pasquale*, *La Bohème*, *Lucia di Lammermoor,* and *Carmen.* He led five opera tours of Asia and the Pacific Rim, helped develop the Pacific Voices program for the San Francisco Opera Center, and conducted the first-ever *Tosca* produced in China. He has conducted, coached, and taught at the Shanghai Conservatory of Music and throughout Japan.

Now in his second decade as Houston Grand Opera's music director, Summers has overseen many of the company's important artistic advances, including the formation of its own orchestra, the Houston Grand Opera Orchestra. During his tenure, he has supervised and conducted seven world premieres, as well as premiering many seminal opera works not previously mounted by Houston Grand Opera in addition to a score of new productions. Of equal importance has been the formation of HGOco, the company's unique initiative to connect the company and community through collaboration.

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. In the 2010–11 season, he leads *Iphigénie en Tauride* and *Lucia di Lammermoor* with that company, in addition to the Met's National Council Competition finals concert. As guest conductor in other theaters, Summers has conducted *Don Pasquale* and *La Bohème* at Bordeaux Opera; *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. 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*; he returns in the 2010–11 season to lead *Capriccio* and Carlisle Floyd's *Of Mice and Men.* He also recently led the world premieres of Previn's *Brief Encounter* at Houston Grand Opera, Paul Moravec's *The Letter* at the Santa Fe Opera, and Heggie's *Moby-Dick* at the Dallas Opera.

In addition to his work in opera, the maestro has led the orchestras of Amsterdam's Royal Concertgebouw, London's Royal Festival Hall, Rotterdam's de Doelen, and Paris' Théâtre des Champs-Élysées, as well as the Los Angeles Philharmonic, the National Symphony, and the Boston Symphony Orchestra, in concerts with soprano Renée Fleming. This season, Summers makes his debut with the Slovenian National Orchestra in Ljubjana conducting Michael Daugherty's *Metropolis* Symphony.

GIUSEPPE FINZI

San Francisco Opera Assistant Music Director Giuseppe Finzi made his Company debut in 2008 conducting *The Elixir of Love for Families*, and he returned for performances of *La Bohème* in 2008 and *The Abduction from the Seraglio* in 2009 as well as the Company's performance at the 2009 Stern Grove Festival; he conducted performances of *Faust, La Fanciulla del West,* and *Aida* in 2010. A native of Bari, Italy, he studied composition and conducting at Milan's Giuseppe Verdi Conservatory. Finzi has worked as an assistant conductor, coach, and pianist at Milan's La Scala, the Teatro Carlo Felice in Genoa, the Teatro Giuseppe Verdi in Florence, Siena's Accademia Chigiana, and Ravenna's Teatro Alighieri. He made his conducting debut in 2003 with *Tosca* at the Teatro Rendano in Cosenza and returned in 2004 for *La Traviata.* Finzi has since led productions of *L'Elisir d'Amore* and *Madama Butterfly* in Catanzaro, *Rigoletto* and *La Traviata* in Tirana, *L'Elisir d'Amore* in Foggia, and *Carmen* in Calabria and Fidenza. His recent engagements include *Così fan tutte* in Brindisi, Milan's Piccolo Teatro, and at Tokyo's Kunitachi University.

IAN ROBERTSON

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 made his San Francisco Opera conducting debut with *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot*, *Il Trovatore*, and *La Bohème*. He has led the San Francisco Opera Orchestra and Chorus in many concerts, including the Company's recent Stern Grove appearance, and he has conducted *Così fan tutte* and *La Périchole* for San Francisco Opera Center and frequently led 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.* The Scotland native trained at the Royal Scottish Academy of Music and the University of Glasgow; he studied conducting under Sir Alexander Gibson. Robertson is currently the artistic director of the San Francisco Festival Chorale and the San Francisco Boys Chorus. A recent trip with the San Francisco Boys Chorus took him to the 2009 inauguration of the President of the United States.

CHRISTOPHER THEOFANIDIS

Christopher Theofanidis' work has been performed by many leading orchestras around the world, including the National Symphony (Washington, D.C.), the London Symphony, the Oslo Philharmonic, the Moscow Soloists, the Monte Carlo Philharmonic, the California Symphony (for which he was composer-in-residence from 1994 to 1996), the Oregon Symphony, the Brooklyn Philharmonic, the Pro Arte Chamber Orchestra, and the symphony orchestras of Atlanta, Houston, Baltimore, St. Louis, and Detroit, among others. His musical-dramatic work, *The Refuge,* received its premiere at Houston Grand Opera in 2007. Theofanidis has been the

recipient of the International Masterprize (hosted at the Barbican Centre in London), the Rome Prize, a Guggenheim Fellowship, the Barlow Prize, six ASCAP Gould Prizes, a Fulbright Fellowship to France, a Tanglewood Fellowship, and the American Academy of Arts and Letters' Charles Ives Fellowship. He was recently nominated for a Grammy for best composition for his chorus and orchestra work *The Here and Now,* which received its premiere at Carnegie Hall by the Atlanta Symphony and Chorus. His orchestral concert work, *Rainbow Body,* has been performed by more than 70 orchestras during the last ten years. He has served as a delegate to the U.S.-Japan Foundation's Leadership Program and is a former faculty member of the Juilliard School. Theofanidis currently teaches at the Peabody Conservatory at Johns Hopkins University in Baltimore.

DONNA DI NOVELLI

As a librettist and lyricist, Donna Di Novelli's work has been presented at the New York City Opera, the Public Theater, and Joe's Pub. Her collaborations with director Francesca Zambello include lyrics for composer Rachel Portman's 2008 musical *Little House on the Prairie* and *Hildegard: A Measure of Joy,* commissioned by the San Francisco Grammy-winning vocal ensemble Chanticleer. She has also collaborated with Randall Eng for many years, most notably on *Florida* (New York City Opera; Lyric Opera Cleveland; and a Frederick Loewe Foundation Reading, directed by David Herskovits). Di Novelli has written text for the Los Angeles Modern Dance and Ballet (*Twelve Dancing Princesses*) and has been invited to the National Musical Theater Conference, the Mac Dowell Colony, and the Atlantic Center for the Arts. Her stage play, *The First Eff* (Mark Taper Forum) was excerpted in *New Monologues For Women by Women* (Heinemann Press). She has won commissions and fellowships from the Manhattan Theater Club, ASCAP, Mabou Mines, Houston Grand Opera, and the BBC. Besides teaching in the Graduate Musical Theater Writing Program at New York University's Tisch School of the Arts, she teaches playwriting at the O'Neill Theater Center and was a visiting professor at Brown University, where she earned a master's degree in fine arts working with Paula Vogel. She is working on a new opera with Paola Prestini which will be excerpted at NYCO's Vox festival in the spring; and a new musical with Heidi Rodewald (*Passing Strange*).

JAMES B. STEWART

James B. Stewart is a staff writer at *The New Yorker* and has written on such subjects as the Time Warner AOL merger, the post-prison S.E.C. investigation of Michael Milken, Disney, the Clintons, and Steinway. The creative team for *Heart of a Soldier* worked closely with Stewart during the opera's gestation period to develop a working scenario based on his 2002 book of the same name. The book grew out of his *New Yorker* article "The Real Heroes Are Dead" (February 2002). Stewart received the 1988 Pulitzer Prize for his *Wall Street Journal* articles on the 1987 stock market crash and the insider trading scandal. In addition to *Heart of a Soldier*, named best non-fiction book of 2002 by *Time* magazine, the best-selling author's books include *Den of Thieves*, *Blind Eye*, *Blood Sport*, and *DisneyWar.* Stewart is a former front-page editor of the *Wall Street Journal* and founding editor of *SmartMoney*. He is the Bloomberg professor of business journalism at Columbia University.

SUSAN RESCORLA

A native of Glen Ridge, New Jersey, Susan Rescorla is a graduate of Endicott College and the University of Madrid, where she studied art. She enjoyed a distinguished career in academia, specifically in administration and development, before retiring in 1999. Following her husband Rick's death, she started a foundation to raise funds for his statue that now stands in Fort Benning, Georgia, where he became an officer in the U.S. Army and was in inducted into the Soldiers' Hall of Fame. Rescorla also collaborated with British artist Roy Ray on his piece *Evilution,* a series of bronze panels that focus on specific places that have become synonymous with the destruction of innocent lives, one of which is dedicated to the first responders of the 2001 World Trade Center attacks, including Rick Rescorla. These panels have been exhibited around the world and are currently on display in Coventry Cathedral in the U.K. She is actively involved in several projects about her husband and those inspired by his story, and she is currently writing a book, *Touched by a Hero,* about her experiences. Susan Rescorla is the mother of three daughters and has four grandchildren.

DANIEL J. HILL

A native of Chicago, Daniel Hill joined the U.S. Army at age fifteen (with forged information) and was a professional soldier for twenty-one years serving as an infantry paratrooper, ranger, special forces soldier, pathfinder, and specialist in demolitions as well as in jungle, arctic, mountain, and desert warfare. He became a non-commissioned officer (corporal) at sixteen, serving as a staff sergeant and instructor in the Army Ranger School. Hill led and commanded men beginning at age sixteen, rising from private to captain in his Army career. He fought in the 1956 Hungarian revolt as well as in Katanga Province, the Belgian Congo, Rhodesia, Vietnam, and Afghanistan; he also ran guns to anti-Castro dissidents in 1960. He has been awarded the Silver Star; five Bronze Stars; three Army Commendation Medals; the Purple Heart; Valorous, Meritorious, and Presidential unit citations; and the unit and individual Vietnam Gallantry Cross (with Palm). Hill retired from the Army in 1975 and worked in international construction in the Middle East and Southeast Asia. A convert to Islam, he has also fought as a Mujahideen warrior against the occupying Russians in Afghanistan and worked as an intelligence and security consultant primarily in the anti-terrorist field. Hill is now semi-retired and dabbles in writing and sculpture. He has been married to his wife Patricia for more than fifty years and has had two children: GiGi, a daughter (now fifty), and Danny, a son who died in 1992 of Merfans Syndrome complications.

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