



SAN FRANCISCO OPERA PRESENTS DONIZETTI'S LUCREZIA BORGIA, STARRING RENÉE FLEMING SEPTEMBER 23–OCTOBER 11, WAR MEMORIAL OPERA HOUSE

CELEBRATED CAST ALSO INCLUDES MICHAEL FABIANO, ELIZABETH DESHONG AND VITALIJ KOWALJOW

TICKETS AVAILABLE AT 415-864-3330 OR SFOPERA.COM

SAN FRANCISCO (September 16, 2011)ô San Francisco Opera presents the Company premiere of Gaetano Donizetti¢s *Lucrezia Borgia* at the War Memorial Opera House. Opening on Friday, September 23 with six subsequent performances through October 11, Donizetti¢s bel canto masterpiece features legendary soprano Renée Fleming in the title role. Production designer and director John Pascoe makes his San Francisco Opera directorial debut with this production, and conductor Riccardo Frizza makes his Company debut leading the San Francisco Opera Orchestra and Chorus.

Soprano Renée Fleming, one of the most acclaimed artists and celebrated musical ambassadors of our time, returns to San Francisco Opera to appear as Lucrezia Borgia in Donizettiøs opera of the same name. Borgia, a femme fatale renowned for her ruthless pursuit of power, reveals poignant vulnerability when she comes face to face with her long-lost son. Fleming, who sings this signature title role õwith raw intensity and earthy richness, utterly inhabiting the characterö (*The New York Times*), last appeared with the Company in 2004 when she presented a season-opening gala concert with the San Francisco Opera Orchestra and Chorus. Fleming made her San Francisco Opera debut in 1991 as Countess Almaviva in *Le Nozze di Figaro* and she has since appeared with the Company in the title roles of *Rusalka* and *Louise*, as the Marschallin in *Der Rosenkavalier* and as Salomé in *Hérodiade*.



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of Madame de Tourvel in Susaøs *The Dangerous Liaisons ur Named Desire*—two of San Francisco Operaøs many

world premiere commissions. A three-time Grammy Award winner, Fleming will perform this season with the Metropolitan Opera, the Lyric Opera of Chicago Orchestra, the Staatskapelle Dresden and the Berlin Philharmonic, among others.

A grand prize winner of the 2007 Metropolitan Opera National Council Auditions, Michael Fabiano makes his San Francisco Opera debut as Gennaro, a role he recently performed at English National Opera. Known to many through his role on the Metropolitan Operaøs 2009 documentary *The Audition*, Fabianoøs recent engagements include the Duke of Mantua in *Rigoletto* at the Dresden Semperoper and English National Opera; Edgardo in *Lucia di Lammermoor* with Vancouver Opera and at the ABAO in Bilbao; Rodolfo (*La Bohème*) with the Deutsche Oper Berlin and Limoges Opera; and Rinuccio in *Gianni Schicchi* at Milanøs Teatro alla Scala and Greek National Opera.

Mezzo-soprano Elizabeth DeShong appears as Maffio Orsini, a role she recently debuted at English National Opera with Michael Fabiano. DeShong made her San Francisco Opera debut as the Page in *Salome* and her other recent credits include Hänsel in *Hänsel und Gretel* and Kitchen Girl in *Rusalka* at the Glyndebourne Festival; the title role of *La Cenerentola* with Toronto's Canadian Opera Company; and Hermia in *A Midsummer Night's Dream* with Lyric Opera of Chicago and Canadian Opera Company.

Bass Vitalij Kowaljow returns to San Francisco Opera as Alfonso de Este, following past performances with the Company as Sparafucile in *Rigoletto*, Jacopo Fiesco in *Simon Boccanegra* and Pimen in *Boris Godunov*. Kowaljowes impressive repertoire spans more than forty-five roles including Philip II in *Don Carlos*, Banquo in *Macbeth*, Ramfis in *Aida*, Padre Guardiano in *La Forza del Destino* and the title role of *Attila*. Recent engagements include Wotan and the Wanderer in *Der Ring des Nibelungen* with Los Angeles Opera, Wotan in *Die Walküre* at Milanes La Scala and Gremin in *Eugene Onegin* with Lyric Opera of Chicago.

This Washington National Opera production, created for Renée Fleming in 2008, was designed and is directed by John Pascoe, in his Company directorial debut. A native of England, Pascoe made



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s the set designer for *Giulio Cesare* in 1982 and returned to *Bolena* (1984, 1995) and *Orlando* (1985, 2000). Pascoe has

previously directed and designed productions that have been seen at most of the world's major opera houses, including San Francisco Opera; the Royal Opera, Covent Garden; the Metropolitan Opera; English National Opera; Lyric Opera of Chicago; Houston Grand Opera; Los Angeles Opera and Washington National Opera.

Italian conductor Riccardo Frizza makes his San Francisco Opera debut with this production. He has previously led productions of many of Donizettiøs best-known works, including *La Fille du Régiment* in Houston, Washington and Geneva; *L'Elisir d'Amore* in Amsterdam and Piacenza; *Anna Bolena* in Dresden; and *Maria Stuarda* in Rome and Macerata. Upcoming engagements include *L'Elisir d'Amore* in Dresden.

Sung in Italian with English supertitles, the seven performances of *Lucrezia Borgia* are scheduled for September 23 (8 p.m.), September 26 (7:30 p.m.), September 29 (7:30 p.m.), October 2 (2 p.m.), October 5 (7:30 p.m.), October 8 (8 p.m.), and October 11 (8 p.m.), 2011.

Lucrezia Borgia Events

San Francisco Opera Guild will present an Insight Panel Discussion featuring members of the cast and production team from *Lucrezia Borgia*. The discussion will take place on Monday, September 19 at 6 p.m. in the Green Room at the War Memorial Veterans Building (401 Van Ness Avenue). Insight panels are free for Opera members and \$5 for the general public; tickets can be purchased at the door 30 minutes prior to the discussion.

Renée Fleming will be signing copies of her CDs in the lobby of the War Memorial Opera House after the October 2 performance at approximately 5:15 p.m.

City Arts & Lectures presents "Renée Fleming in Conversation with Steve Winn" on October 6 at 8 p.m in the Herbst Theater at the War Memorial Veterans Building. Tickets are priced from \$17 to \$27 and are available at <u>cityarts.net</u>.

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izettiøs Lucrezia Borgia are priced from \$30 to \$389 and

may be purchased at <u>sfopera.com</u> or through the San Francisco Opera Box Office [301 Van Ness Avenue (at Grove Street), or by phone at (415) 864-3330]. Standing Room tickets go on sale at 10 a.m. on the day of each performance; tickets are \$10 each, cash only.

All performances will feature an informative Opera Talk by Italian conductor, composer and educator, Giancarlo Aquilanti. Talks begin fifty-five minutes before each performance in the orchestra section of the War Memorial Opera House and are presented free of charge to patrons with tickets for the corresponding performance.

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

Casting, programs, schedules and ticket prices are subject to change. For further information about *Lucrezia Borgia* and San Francisco Operaøs 2011612 season, please visit <u>sfopera.com</u>.

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San Francisco Opera is sponsored, in part, by the Ann and Gordon Getty Foundation, John A. and Cynthia Fry Gunn, Franklin and Catherine Johnson, Mrs. Edmund W. Littlefield, Bernard and Barbro Osher, and Jan Shrem and Maria Manetti Farrow. San Francisco Opera is sponsored, in part, by a grant from Grants for the Arts/San Francisco Hotel Tax Fund.

Company Sponsors John A. and Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by The Thomas Tilton Production Fund. Ms. Fleming appearance made possible by a gift to the Great Singers Fund by Joan and David Traitel.

Yamaha is the official piano of San Francisco Opera. Pianos provided by Music Exchange.



2011ó12 Season Sponsor

Season photographs are available at sfopera.com/press

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LUCREZIA BORGIA: PRODUCTION INFORMATION

LUCREZIA BORGIA by Gaetano Donizetti SAN FRANCISCO OPERA PREMIERE

September 23 (8 p.m.), **26**° (7:30 p.m.), **29**° (7:30 p.m.);

Washington National Opera production October 2 (2 p.m.), **5** (7:30 p.m.), **8** (8 p.m.),

11 (8 p.m.), 2011

Libretto by Felice Romani

Approximate running time: 2 hours, 45 minutes with two intermissions

Sung in Italian with English supertitles

First Performance: Milan, December 26, 1833

Cast: Production Team:

Lucrezia Borgia Renée Fleming Conductor Riccardo Frizza* Gennaro Michael Fabiano* Director John Pascoe* John Pascoe Alfonso d'Este Vitalij Kowaljow Production Designer Maffio Orsini Elizabeth DeShong Lighting Designer Jeff Bruckerhoff* Rustighello Daniel Montenegro† Chorus Director Ian Robertson Jeppo Liverotto **Christopher Jackson** Choreographer Lawrence Pech

Oloferno Vitellozzo
Don Apostolo Gazella
Ascanio Petrucci
Gubetta
Astolfo

Brian Jagde†
Austin Kness
Ao Li*†
Igor Vieira
Ryan Kuster†

ABOUT THE ARTISTS

Celebrated American soprano **RENÉE FLEMING** (*Lucrezia Borgia*) made her San Francisco Opera debut in 1991 as Countess Almaviva (*Le Nozze di Figaro*). She has appeared with the Company in the title roles of *Rusalka* and *Louise*, the Marschallin (*Der Rosenkavalier*), as well as Salomé (*Hérodiade*), and she originated the roles of Madame de Tourvel in Susaøs *The Dangerous Liaisons* and Blanche



Click Here to upgrade to sire. She also presented a gala concert to open San Francisco Unlimited Pages and Expanded Features 11 season at the Metropolitan Opera included performances

or Rossings Armaa and Straussys Capriccio. Her 2010611 concert season began with the BBC Symphony Orchestrage Last Night of the Proms performance in September, followed by appearances with the Pittsburgh Symphony, the National Symphony, the Saint Louis Symphony, the Munich Philharmonic, and a Scandinavian tour with the Danish National Symphony, Aarhus Symphony, Royal Stockholm Philharmonic, as well as Norwegian Radio and Finnish Radio Symphony Orchestras. Further concert highlights include performances with the Lyric Opera of Chicago Orchestra and the Toronto Symphony, as well as the Staatskapelle Dresden and the Berlin Philharmonic. A three-time Grammy winner, Fleming most recently won the 2010 Grammy Award for Best Classical Vocal Performance for Verismo (Decca). In recent years, the artist has recorded everything from Straussøs complete Daphne to the jazz album Haunted Heart and the movie soundtrack of The Lord of the Rings: The Return of the King. Her recording honors range from the 2009 Echo Award to the Prix Maria Callas Orphée d'Or by the Académie du Disque. Among her numerous awards are Swedenøs Polar Prize (2008); the *Chevalier de la Légion d'Honneur* from the French government (2005); honorary membership in the Royal Academy of Music (2003); and a 2003 honorary doctorate from the Juilliard School. Fleming also recently ventured into the world of music administration, having been appointed as a vice president and creative consultant for Lyric Opera of Chicago this past December.

Pennsylvania-born mezzo-soprano ELIZABETH DeSHONG (Maffio Orsini) made her San Francisco Opera debut in 2009\(\phi \) Salome as the Page. Her recent credits include H\(\text{H}\) insel (H\(\text{H}\) insel und Gretel) and Kitchen Girl (Rusalka) at the Glyndebourne Festival; the title role of La Cenerentola with Toronto's Canadian Opera Company; Hermia (A Midsummer Night's Dream) with Lyric Opera of Chicago and Canadian Opera Company; Maffio Orsini with English National Opera; Suzuki (*Madama Butterfly*) with the Santa Fe Opera; High Priestess (Aida) and Suzy (La Rondine) at the Metropolitan Opera; Rosina (Il Barbiere di Siviglia) with Arizona Opera; and Ruggiero (Alcina) and the Composer (Ariadne auf Naxos) at Wolf Trap Opera. A graduate of Lyric Opera of Chicago's Ryan Opera Center, DeShong made her debut there as one of the Noble Orphans in *Der Rosenkavalier*; other performances with that company include Meg Page (Falstaff), Mercedes (Carmen), and Rosina in student performances of *Il Barbiere di Siviglia*. On the concert stage, she has performed with the Pittsburgh Symphony, New York City Ballet, Cleveland Orchestra, New Jersey Symphony, and recently completed a recording of Beethoven's Missa Solemnis with John Nelson and the Chamber Orchestra of Europe in Lisbon, which will be released on DVD. Upcoming engagements include Hermia (*The* Enchanted Island) at the Met, Suzuki (Madama Butterfly) in Japan with Seiji Ozawa, and the title role of La Cenerentola at the Glyndebourne Festival.

A grand prize winner of the 2007 Metropolitan Opera National Council Auditions, MICHAEL FABIANO (Gennaro) makes his San Francisco Opera debut with a role he first performed at English National Opera. Recent engagements include the Duke of Mantua (Rigoletto) at Dresdenøs Semperoper and English National Opera; Edgardo (Lucia di Lammermoor) with Vancouver Opera and at the ABAO in Bilbao; Rodolfo (La Bohème) with the Deutsche Oper Berlin and Limoges Opera; Cassio (Otello) with Paris Opera; Rinuccio (Gianni Schicchi) at Milanøs Teatro alla Scala and Greek National Opera; Raffaele (Stiffelio) with the Metropolitan Opera; Alfredo (La Traviata) at the Teatro San Carlo; and Nemorino (L'Elisir d'Amore) with Fort Worth Opera. Fabiano was awarded the 2009 Grand Prize from the Gerda Lissner Foundation; first prize in the 2008 Opera Index Awards; first place in the 2007 Loren Zachary Competition; a 2007 Sarah Tucker Study Grant; first prize in the 2006 Licia Albanese



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Carreras Prize for the best tenor in the 2006 Julián Gayarre 07 George London Foundation Encouragement Award.

Opera, and with Dresdenøs Semperoper; a recital in Montreal; and the Verdi Requiem with Cologne Opera.

Ukrainian bass VITALIJ KOWALJOW (*Alfonso d'Este*) made his San Francisco Opera debut as Sparafucile in the 2001 production of *Rigoletto* and returned in 2008 as Jacopo Fiesco (*Simon Boccanegra*) and Pimen (*Boris Godunov*). The bass, who began his professional life as a fireman, has performed more than forty-five roles, including Philip II (*Don Carlos*); Banquo (*Macbeth*); Zaccaria (*Nabucco*); Ramfis (*Aida*); Padre Guardiano (*La Forza del Destino*); Walter (*Luisa Miller*); and the title role of *Attila*. Kowaljow made his U.S. debut with the Opera Orchestra of New York as Baldassarre (*La Favorita*) and has since appeared at the Metropolitan Opera, Washington National Opera, Los Angeles Opera, Lyric Opera of Chicago, Opera Colorado, and the Opera Company of Philadelphia. He regularly appears at the Met, where he has sung Padre Guardiano, Walter, Ramfis, Oroveso (*Norma*), and Sarastro (*The Magic Flute*). Recent engagements include Wotan (*Das Rheingold* and *Die Walküre*) and the Wanderer (*Siegfried*) with Los Angeles Opera, Wotan (*Die Walküre*) at Milanøs La Scala and in Dresden; Giorgio (*I Puritani*) at the Vienna State Opera; Gremin (*Eugene Onegin*) with Lyric Opera of Chicago; and Zaccaria and Padre Guardiano in Munich.

A first-year Adler Fellow, **DANIEL MONTENEGRO** (*Rustighello*) made his San Francisco Opera debut as Roderigo in 2009¢s *Otello* and returned earlier this season as Pong (*Turandot*). As a participant in the 2010 Merola Opera Program, he performed Nemorino in *L'Elisir d'Amore*. He was recently heard as Mario in Daniel Catán¢s *Il Postino* with the Paris Théâtre du Châtelet opposite Plácido Domingo, as Pang in a concert performance of *Turandot* at the Hollywood Bowl, and as the Shepherd (Stravinsky¢s *Oedipus Rex*) at the Sydney Festival. His many appearances with Los Angeles Opera include Gastone (*La Traviata*); Le Dancaïre (*Carmen*), which he also performed with the Los Angeles Philharmonic; and Maximino Mendez in the world premiere of Lee Holdridge¢s *Concierto para Mendez*, among other productions. Montenegro¢s other credits include the Steersman (*Der Fliegende Holländer*) with both Portland Opera and Arizona Opera. The Southern California native is also a former resident artist at Minnesota Opera.

Lyric tenor and second-year Adler Fellow **BRIAN JAGDE** (*Oloferno Vitellozzo*) made his San Francisco Opera debut in 2010 as Joe (*La Fanciulla del West*) and returned as the Messenger (*Aida*) and Janek (*The Makropulos Case*). An alumnus of the 2009 Merola Opera Program, he has appeared as Rodolfo (*La Bohème*) for Syracuse Opera and made his European debut in 2010 in the title role of *Werther* and as Macduff (*Macbeth*) for the Teatr Wielki in Poland. He also appeared as Pinkerton (*Madama Butterfly*) with Virginia Opera and Rodolfo at Castleton Festival Opera earlier this year. Jagde holds a bachelor and master degree from the Purchase College-Conservatory of Music. He will appear with the Company later this fall as Don José in *Carmen for Families* and will make his debuts with Minnesota Opera, the Santa Fe Opera, and Fresno Grand Opera in 2012.

Baritone **AUSTIN KNESS** (*Apostolo Gazella*), a native of Cedar Rapids, Iowa, is a former Adler Fellow who sang Sciarrone (*Tosca*) and Marquis døObigny (*La Traviata*) with the Company in 2008 and returned in the 2009ó10 season as Marco (*Gianni Schicchi*), the Second Nazarene (*Salome*), a Herald (*Otello*), and Handsome (*La Fanciulla del West*); he most recently appeared as Brühlmann



Click Here to upgrade to terfly), a Stagehand (*The Makropulos Case*), and several unlimited Pages and Expanded Features in alumnus of the Merola Opera Program, he performed to

n alumnus of the Merola Opera Program, he performed the Don Giovanni. He has been featured with Indiana University Opera Theater as Count Almaviva (Le Nozze di Figaro), Don Giovanni, Escamillo (Carmen), and Eddie Carbone (A View from the Bridge). Kness is a former member of the Des Moines Metropolitan Opera Apprentice Program (2006ó07), where he performed the roles of Moralès (Carmen) and Count Ceprano (Rigoletto). The baritone has also sung the roles of Fiorello (Il Barbiere di Siviglia) and Moralès with Cedar Rapids Opera Theater.

A first-year Adler Fellow, **RYAN KUSTER** (*Astolfo*) is a recent graduate of the 2010 Merola Opera Program, where he performed in the scenes program as Garibaldo (*Rodelinda*), Bartolo (*Il Barbiere di Siviglia*), and Cajus (*The Merry Wives of Windsor*). As a participant in Philadelphia& Academy of Vocal Arts, he has appeared as Schaunard (*La Bohème*), Enrico (*Anna Bolena*), Oroveso (*Norma*), and as the Governor in the world premiere of Margaret Garwood& *The Scarlet Letter*, among other roles. Recent engagements include his debuts with San Antonio Opera as Marullo (*Rigoletto*) and Annapolis Opera as Angelotti (*Tosca*). He has also appeared as Rambaldo (*La Rondine*) with Oberlin Conservatory in Italy; Count Ceprano (*Rigoletto*) and as Betto (*Gianni Schicchi*), as well as in Ching& *Buoso's Ghost* with Opera New Jersey. Current engagements with the Company include Masetto (*Don Giovanni*) and Escamillo (*Carmen for Families*) later this season.

Baritone **AO** LI (*Ascanio Petrucci*), a first-year Adler Fellow, is a native of Dezhou, China who studied at Shandong Normal University. As a participant in the 2010 Merola Opera Program, he sang the role of Belcore (*L'Elisir d'Amore*) and was featured in an aria from *I Puritani* in the grand finale concert. A frequent recitalist in China, Li is a past recipient of the prestigious Youth of China award, first prize in the seventh Shandong Qilu Style Contest, third place in the Taipei World Chinese Vocal Competition, the bronze award in the People's Republic of Chinaß Ministry of Culture's eighth China International Vocal Competition, and he was selected as Shandong Provinceß winner in the eleventh National Young Singers TV Grand Prix Contest. He appears with the Company later this fall as El Dancairo (*Carmen for Families*).

Baritone **IGOR VIEIRA** (*Gubetta*) made his San Francisco Opera debut as Happy in 2010's *La Fanciulla del West*. A world finalist in the 1995 Luciano Pavarotti Competition, he made his professional debut in his native Rio de Janeiro at age seventeen singing the role of Le Dancaïre in *Carmen*. Among the nearly seventy roles in his professional repertoire are Figaro (*Il Barbiere di Siviglia*), Junius (*The Rape of Lucretia*), both Leporello and the title role of *Don Giovanni*, Ford (*Falstaff*), Lescaut (*Manon Lescaut*), and most recently Pelléas (*Pelléas et Mélisande*), all of which he has performed at Rio de Janeiro Teatro Municipal, Lyric Opera of Kansas City, Opera Santa Barbara, Opera de Villecroze, Berkeley Opera, and Sacramento Opera, among many others. A recipient of the Kaplan Foundation Award, Vieira holds a bachelor degree from Westminster Choir College and a master degree from the University of Missouri-Kansas City. His future engagements include his debut with the Sacramento Philharmonic and Tonio (*Pagliacci*) with Sacramento Opera.

San Francisco Opera Chorus member **CHRISTOPHER JACKSON** (*Jeppo Liverotto*) made his solo Company debut in 2010¢s *La Fanciulla del West*; he also performed solo roles in *Cyrano de Bergerac, Madama Butterfly*, and *Turandot*. The American tenor¢s career highlights include several roles at New York City Opera, including Pinkerton (*Madama Butterfly*), Gastone (*La Traviata*), Spoletta (*Tosca*),



ta, in addition to creating the role of Prince Bolo in the limited Pages and Expanded Features ta, in addition to creating the role of Prince Bolo in the limited Pages and Expanded Features

engagements include Calai (*Turanaoi*) with Festival Opera, Pinkerton with Shreveport Opera, Don José (*Carmen*) with Anchorage Opera, and concert performances at Carnegie Hall.

Making his San Francisco Opera debut this season, Italian conductor RICCARDO FRIZZA served as conductor in residence for the Symphonic Orchestra of Brescia from 1994 to 2000. His recent engagements include Armida, Il Trovatore, and Rigoletto at the Metropolitan Opera; Il Turco in Italia in Berlin; L'Elisir d'Amore in Amsterdam; and Otello in Tokyo. Frizzags other credits include Die Zauberflöte at Genoaøs Teatro Carlo Felice, Don Giovanni at Theater an der Wien, I Capuleti e i Montecchi in Bilbao, La Fille du Régiment at Houston Grand Opera, La Cenerentola at the Bavarian State Opera, Luisa Miller in Leipzig, and Aida at Tokyoos New National Theatre and Seattle Opera. Frizza has led many orchestras in Europe and Asia, including Florence Maggio Musicale Orchestra, Romeøs Academia di Santa Cecilia, Londonøs Philharmonia Orchestra, the Bavarian State Opera, the Radio Symphony of Vienna, Tokyo Symphony Orchestra, Tokyo Philharmonic, and the Kyoto Symphony Orchestra, among others. His many recordings include Martin & Mirandolina (Supraphon), La Fille du Régiment (Decca), Verdi

Nabucco (TDK, also on DVD), and Rossini Tancredi (TDK). Frizza made his Seattle Opera debut conducting Verdiøs Aida. Recent engagements include Il Barbiere di Siviglia and Anna Bolena with Dresdenøs Saxon State Opera, Don Carlos in Bilbao, Don Pasquale in Florence, Manon Lescaut in Florence and Tokyo, and a return to the Met for Armida.

For the past thirty years, **JOHN PASCOE** (*Director, Production Designer*) has directed and designed productions that have been seen at most of the world's major opera houses, including San Francisco Opera; the Royal Opera, Covent Garden; the Metropolitan Opera; English National Opera; Welsh National Opera; Lyric Opera of Chicago; the Dallas Opera; Houston Grand Opera; Los Angeles Opera; Washington National Opera; Florida Grand Opera; and at the Spoleto Festival (both in Italy and the U.S.), among others. He made his U.S. debut with San Francisco Opera as the set designer for *Giulio Cesare* in 1982, an *Evening Standard* award-winning production that was originally created for English National Opera. He returned to the Company as the set designer for *Anna Bolena* (1984, 1995) and *Orlando* (1985, 2000). In Italy, his productions have been staged at Rome's Teatro dell'Opera, the Spoleto Festival and in Great Britain at the Royal Opera, Covent Garden and English National Opera. In 2007, the DVD of his groundbreaking production of Vivaldi's *Ercole sul Termodonte* for the Spoleto Festival Italy was awarded õDVD of the Yearö by the Italian critics. Recent and upcoming projects include *Lucrezia Borgia* for Washington National Opera; *La Traviata* for the Metropolitan Opera and Los Angeles Opera; *Don Giovanni* and David DiChiera@s *Cyrano* for the Florida Grand Opera; *Don Giovanni* at the Dallas Opera; and Menotti's *The Medium* for Spoleto Festival USA.

Lighting Designer **JEFF BRUCKERHOFF**¢s work has been seen at Washington National Opera, where he has designed *Tosca, Un Ballo in Maschera, Il Barbiere di Siviglia, Lucrezia Borgia,* the U.S. premiere of *Sophie's Choice,* and the world premiere of *Democracy: An American Comedy.* Other recent credits include *Knuffle Bunny: a Cautionary Musical* for the Theatre for Young Audiences at the Kennedy Center, and *Wunderland* and *The Great Gatsby* for Washington Ballet. He has also designed productions for the Green Mountain Opera Festival; Kentucky Opera; Madison Opera; The Kennedy Center for the Performing Arts; Teatro Sucre in Quito, Ecuador; the Santa Fe Opera; Suzanne Farrell Ballet; and Dorset Theatre Festival. Upcoming engagements include *Le Corsaire* for Ballet



dow for Kentucky Opera, and the architectural lighting of a graduate of the Theater School at DePaul University in

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 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, and he conducted productions and concerts for San Francisco Opera Center and Merola Opera Program. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia

© 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. Robertson is currently the artistic director of the San Francisco Festival Chorale, which performed this summer at the Grand Teton Music Festival, and the San Francisco Boys Chorus. A 2009 trip with the San Francisco Boys Chorus took him to the inauguration of the President of the United States, and this summer he led performances with the Boys Chorus in St. Petersburg and Copenhagen.

In his fifteenth year as dance master and resident choreographer for San Francisco Opera, **LAWRENCE PECH** is choreographing *Turandot, Heart of a Soldier, Lucrezia Borgia, Don Giovanni*, and *Carmen*. He has created period and interpretive dances for nearly thirty operas with the Company, most recently for Wagner¢s *Ring* cycle. 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. He graduated with honors from the San Francisco Conservatory of Music with a degree in composition.