SAN FRANCISCO OPERA PRESENTS ENCORE PERFORMANCES OF PUCCINI'S *TURANDOT*, CONDUCTED BY GIUSEPPE FINZI NOVEMBER 18–25, WAR MEMORIAL OPERA HOUSE

NEW CAST FEATURES SUSAN FOSTER AND WALTER FRACCARO

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

SAN FRANCISCO (November 4, 2011)—San Francisco Opera presents encore performances of Giacomo Puccini's *Turandot* on November 18, 22 and 25 at the War Memorial Opera House. The lavish production, featuring David Hockney's dazzling sets and Ian Falconer's fanciful costumes returns with a new cast including, Susan Foster as Turandot and Walter Fraccaro as Calaf. San Francisco Opera Resident Conductor Giuseppe Finzi leads the San Francisco Opera Orchestra and Chorus.

The cast features American soprano Susan Foster in the title role opposite Italian tenor Walter Fraccaro, who returns to the Company as Calaf. Adler Fellow Leah Crocetto reprises the role of Liù. Susan Foster, whose "acting is as impressive as her powerful, well-controlled, emotionally compelling voice" (*Washington Post*), makes her first San Francisco Opera appearance as the Chinese princess. The American soprano has previously appeared as Turandot with the Greek National Opera and at the Savonlinna Festival. Recent career highlights include Isolde in *Tristan und Isolde* and Helmwige in *Die Walküre* at Los Angeles Opera as well as and covering Brünnhilde for that company's recent *Ring* cycle. Foster also covered Brünnhilde for San Francisco Opera's Ring cycle in 2011. She has also appeared in Verdi's Requiem and as Sieglinde in a concert version of *Die Walküre* in Baden Baden.

Italian tenor Walter Fraccaro returns to San Francisco Opera as Calaf, the prince who bravely risks his life in order to win Turandot's love. Fraccaro made his San Francisco Opera debut in 1997 as Radames in *Aida* and returned as Don José in *Carmen* in 1998 and Cavaradossi in *Tosca* in 2002. His recent engagements include Cavaradossi at Torre del Lago Festival and in Zurich, Radames at Milan's La Scala and Berlin's Linden Opera, and the title role of *Otello* in Trieste, Italy. Other career highlights include Pinkerton in *Madama Butterfly* at the Metropolitan Opera, Radames in Berlin and Luxor and Cavaradossi at the Deutsche Oper Berlin.

A winner of the 2010 Metropolitan Opera National Council Auditions, Leah Crocetto reprises her September role as the slave girl Liù. The third-year Adler Fellow has previously appeared with San Francisco Opera in *Suor Angelica, Aida* and *Cyrano de Bergerac.* Earlier this year, Crocetto made her role debut as Leonora in *Il Trovatore* with the Bordeaux National Opera and represented the United States in the BBC Cardiff Singer of the World competition. Upcoming engagements include concerts with the Berlin Philharmonic; Anna *in Maometto II* with the Santa Fe Opera and the Female Chorus in *The Rape of Lucretia* with Houston Grand Opera.

San Francisco Opera Resident Conductor Giuseppe Finzi conducts the San Francisco Opera Orchestra and Chorus in this production. Finzi made his Company debut in 2008 conducting *The Elixir of Love for Families,* and returned to lead performances of *La Bohème, The Abduction from the Seraglio, Faust, La Fanciulla del West,* and *Aida* as well as the Company's performances at the 2009 and 2011 Stern Grove Festivals. He made his conducting debut in 2003 with *Tosca* at the Teatro Rendano in Cosenza and returned in 2004 for *La Traviata*. He 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. Other career highlights include *Così fan tutte* in Brindisi, Milan's Piccolo Teatro, and at Tokyo's Kunitachi University. Maestro Finzi returns to San Francisco Opera this season to conduct performances of *Carmen* and *Carmen for Families.*

Puccini's final opera, *Turandot* features some of the composer's most glorious music, including the stirring anthem "Nessun dorma." This colorful production, San Francisco Opera's much-beloved co-production with Lyric Opera of Chicago, brings to life the passionate tale of a princess whose cruelty masks her fear of love. Directed by Garnett Bruce, the production features designed sets by

renowned artist David Hockney, who has also created stage designs for the Glyndebourne Festival, La Scala and the Metropolitan Opera, and costumes by Ian Falconer.

Sung in Italian with English supertitles, the three performances of *Turandot* are scheduled for November 18 (8 p.m.), November 22 (8 p.m.) and November 25 (8 p.m.).

Tickets and Information

Tickets for Puccini's *Turandot* are priced from $21 to $330 and may be purchased at sfopera.com 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.

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 *Turandot* and San Francisco Opera's 2011–12 season, please visit sfopera.com.

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Company Sponsors John A. and Cynthia Fry Gunn are proud to support *Turandot*. This production is made possible, in part, by the Burgess and Elizabeth Jamieson Fund, The Bernard Osher Endowment Fund, and Opening Weekend Grand Sponsor Diane B. Wilsey.

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

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TURANDOT: **PRODUCTION INFORMATION**

TURANDOT by Giacomo Puccini

November 18 (8 p.m.)**, 22** (8 p.m.)**, 25** (8 p.m.)**, 2011**

Co-production with Lyric Opera of Chicago

Libretto by Giuseppe Adami and Renato Simoni
Approximate running time: 3 hours with two intermissions
Sung in Italian with English supertitles

First Performance:	Milan, April 25, 1926
First SFO Performance:	September 19, 1927
Most Recent SFO Performances:	September - October 2011

Cast:

Turandot	**Susan Foster***
Calaf	**Walter Fraccaro**
Liù	**Leah Crocetto†**
Timur	**Christian Van Horn**
Ping	**Hyung Yun**
Pang	**Greg Fedderly**
Pong	**Daniel Montenegro†**
A Mandarin	**Ryan Kuster†**
Emperor Altoum	**Joseph Frank**

Production Team:

Conductor	**Giuseppe Finzi**
Director	**Garnett Bruce**
Set Designer	**David Hockney**
Costume Designer	**Ian Falconer**
Lighting Designer	**Christopher Maravich**
Chorus Director	**Ian Robertson**
Choreographer	**Lawrence Pech**

*** San Francisco Opera Debut **United States Debut ♪Role Debut †Current Adler Fellow**
● OperaVision performance

ABOUT THE ARTISTS

Soprano **SUSAN FOSTER** (*Turandot*) makes her San Francisco Opera debut in a role she has performed with Greek National Opera and at the Savonlinna Festival. Recent career highlights include Isolde (*Tristan und Isolde*) with Los Angeles Opera, as well as Helmwige (*Die Walküre*) and covering Brünnhilde for that company's recent *Ring* cycle; Leonore (*Fidelio*) with Opera Roanoke; Verdi's Requiem and Sieglinde in a concert version of *Die Walküre* in Baden Baden; and Helmwige and covering Brünnhilde (*Die Walküre*) at Milan's La Scala. Foster also covered Brünnhilde in the Company's 2011 *Ring* cycle. Among the many roles Foster has performed over the course of her career are the title roles of *Tosca* and *Norma*, Leonora (*Il Trovatore)*, Elisabetta (*Don Carlo),* and

Mozart's heroines Fiordiligi (*Cosí fan tutte)*, Donna Anna (*Don Giovanni),* and Countess Almaviva (*Le Nozze di Figaro)*. Other roles currently in her repertoire include the title role of Barber's *Vanessa* and Senta in *Der Fliegende Holländer*. She has performed with such companies as New York City Opera, Washington National Opera, Lyric Opera of Chicago, Florida Grand Opera, Vancouver Opera, Pittsburgh Opera, and Chautauqua Opera. On the concert stage, she has appeared with the Chicago Symphony Orchestra, the Chautauqua Symphony Orchestra, Youngstown Symphony Orchestra, and West Virginia Symphony. Her discography includes the Prompter in Hugo Weisgall's *Six Characters in Search of an Author*.

WALTER FRACCARO (*Calaf*) made his San Francisco Opera debut in 1997 as Radames (*Aida*) and returned as Don José (*Carmen*) in 1998 and Cavaradossi (*Tosca*) in 2002. The Italian tenor's recent engagements include Cavaradossi at the Torre del Lago Festival and in Zurich; Radames at Milan's La Scala, Berlin's Linden Opera, and in Trieste, Marseilles, Verona, and Cagliari; the title role of *Il Trovatore* at the Royal Opera, Covent Garden and in Oviedo; the title role of *Otello* in Trieste; Turiddu (*Cavalleria Rusticana*) and Chevalier des Grieux (*Manon Lescaut*) at Venice's La Fenice; Gabriele Adorno (*Simon Boccanegra*) in Palermo; Calaf in Tokyo and Venice; and the title role of *Andrea Chénier* in Cagliari. In 1993, he won Italy's Concorso di Vorallo Valsesia and was awarded the Jury Prize by Carlo Bergonzi. He made his New York Philharmonic debut in 2009 as Cavaradossi in a concert performance of *Tosca.* Soon after, at the Concorso Internazionale di Canto Francisco Viñas in Barcelona, he won the Plácido Domingo Prize for best tenor and the Montserrat Caballé Prize for the best Verdi interpretation. Career highlights include Pinkerton (*Madama Butterfly*) at the Metropolitan Opera; Macbeth (*Macduff*), Pinkerton, and Don José for the Hamburg State Opera; Ismaele (*Nabucco*) at Barcelona's Gran Teatre del Liceu; Radames in Berlin and Luxor; Cavaradossi at the Deutsche Oper Berlin; and Cavaradossi and Alfredo (*La Traviata*) at the Teatro Nacional de São Carlos in Lisbon.

A winner of the 2010 Metropolitan Opera National Council Auditions, soprano **LEAH CROCETTO** (*Liù*) made her San Francisco Opera debut as Sister Dolcina (*Suor Angelica*) in our 2009 production of Puccini's *Il Trittico* and appeared in last season's *Aida* and *Cyrano de Bergerac.* A third-year Adler Fellow and Merola Opera Program alumna, Crocetto has worked with Riccardo Muti and the Chicago Symphony on the Verdi Requiem and was the soprano soloist in the work with Gustavo Dudamel and the Los Angeles Philharmonic. She also made her European debut this past season as Leonora (*Il Trovatore*) in Bordeaux. The soprano's numerous awards include First Place, People's Choice, and the Spanish Prize in the 2009 José Iturbi International Music Competition in Los Angeles; a 2009 San Francisco Foundation Artist's Grant; a 2008 Shoshana Foundation Award; a Sara Tucker Award; and first prize in the Bel Canto Foundation Competition. She also represented the United States earlier this year in the BBC Cardiff Singer of the World competition, where she was a finalist in the Song competition. Upcoming engagements include concerts with the Berlin Philharmonic; the Female Chorus (*The Rape of Lucretia*) with Houston Grand Opera; and Anna (*Maometto II*) with the Santa Fe Opera.

CHRISTIAN VAN HORN (*Timur*) made his San Francisco Opera debut in 2010 as the King of Egypt (*Aida*) and returned later last fall as the Bailiff (*Werther*) and the Bonze (*Madama Butterfly*). His recent roles with Bavarian State Opera include Colline (*La Bohème*), Oroveso (*Norma*), the Speaker (*Die Zauberflöte*), the Bonze (*Madama Butterfly*), and roles in *Carmen, Idomeneo, Lucrezia Borgia,* and *Elektra*. Other recent engagements include his debuts at Portland Opera as Timur and Boston Lyric

Opera as Claudio (*Agrippina*). A graduate of Lyric Opera of Chicago's Ryan Center (formerly Lyric Opera Center for American Artists), his roles with that company include Nourabad (*Les Pêcheurs de Perles*) and Brander (*La Damnation de Faust*). Van Horn's other career highlights include the title role of *Le Nozze di Figaro* in Stuttgart, Colline at Los Angeles Opera, as well as creating the roles of Karenin (*Anna Karenina*) with Florida Grand Opera, which he reprised for Opera Theatre of St. Louis, and the Emperor (*Tea: A Mirror of the Soul*) at Santa Fe Opera. His other engagements this season include Crespel (*Les Contes d'Hoffmann*) and Raimondo (*Lucia di Lammermoor*) with Lyric Opera of Chicago, Angelotti (*Tosca*) at the Canadian Opera Company, Banquo (*Macbeth*) in Geneva, and Zuniga (*Carmen*) in Salzburg.

Korean-American baritone **HYUNG YUN** (*Ping*) makes his San Francisco Opera debut in a role he has performed with the Metropolitan Opera and the Santa Fe Opera. The Merola Opera Program alumnus's recent career highlights include Valentin (*Faust*), Lescaut (*Manon*), and Silvio (*Pagliacci*) at the Met; Angelotti (*Tosca*), Marcello (*La Bohème*), Micheletto Cibo (*Die Gezeichneten*), and Lescaut with Los Angeles Opera; Valentin with Palm Beach Opera; Prince Yamadori (*Madama Butterfly*) with the Dallas Opera; Sharpless (*Madama Butterfly*) with Welsh National Opera; Marcello and Enrico (*Lucia di Lammermoor*) with Minnesota Opera; and Count Almaviva (*Le Nozze di Figaro*) in Seoul, South Korea. A graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, his roles with that company include Masetto (*Don Giovanni*), Dancaïro (*Carmen*), and Marcello. On the concert stage, he has been a soloist with the Philadelphia Orchestra, Phoenix Symphony, and Tokyo City Symphony. Yun has been a recipient of the Sullivan Award and was a national finalist in the Metropolitan Opera National Council Auditions.

American tenor **GREG FEDDERLY** (*Pang*) returned to San Francisco Opera this past fall as Don Basilio (*Le Nozze di Figaro*), a role he also sang with the Company in 2006. He made his San Francisco Opera debut as Brighella (*Ariadne auf Naxos*) in 2002 and returned here as Monostatos (*Die Zauberflöte*) and Don Basilio (*Le Nozze di Figaro*). He is a principal artist with Los Angeles Opera who has also performed with the Washington Opera, Houston Grand Opera, Seattle Opera, and at the Aldeburgh and Drottningholm Festivals, among others. Recent engagements include Monostatos, Gherardo (*Gianni Schicchi*), and Prunier (*La Rondine*) with Los Angeles Opera; Monostatos, Don Basilio, Goro (*Madama Butterfly*) and Bob Boles (*Peter Grimes*) at the Metropolitan Opera; Bob Boles with the San Diego Opera; and Brighella with Washington National Opera. Fedderly received a Master of Music degree from the University of Southern California, where he was awarded the Marilyn Horne Scholarship.

A first-year Adler Fellow, **DANIEL MONTENEGRO** (*Pong*) made his San Francisco Opera debut as Roderigo in 2009's *Otello.* His other roles with the Company this fall include Rustighello (*Lucrezia Borgia*) and Le Remendado (*Carmen*). 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 Paris's 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*); El Dancaïro (*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.

A first-year Adler Fellow, **RYAN KUSTER** (*Mandarin*) 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's 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's *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*) as well as as Betto (*Gianni Schicchi*), and in Ching's *Buoso's Ghost* with Opera New Jersey. Other engagements with the Company this fall include Astolfo (*Lucrezia Borgia*), Masetto (*Don Giovanni*), and Escamillo *(Carmen for Families)*.

Since his 1974 San Francisco Opera debut, **JOSEPH FRANK** (*Emperor Altoum*) has appeared on the War Memorial stage in more than twenty-five lyric and character roles, including Goro (*Madama Butterfly*), Beppe (*Pagliacci*), Pong and Emperor Altoum (*Turandot*), Bardolfo (*Falstaff*), Snout (*A Midsummer Night's Dream*), Wagner (*Mefistofele*), Spalanzani (*Les Contes d'Hoffmann*), the Dancing Master (*Ariadne auf Naxos*), the Fool (*Boris Godunov*), and Spoletta (*Tosca*). The tenor made his Metropolitan Opera debut in 1979 in *Ariadne auf Naxos*, and went back there for numerous engagements, including *Manon Lescaut*, *Der Rosenkavalier*, *Madama Butterfly*, and *La Fanciulla del West*. Recent career highlights include Horace Adams (*Peter Grimes*) with the San Diego Opera, Grampa Joad in the premiere of Ricky Ian Gordon's *The Grapes of Wrath* for Pittsburgh Opera, and Prince Orlofsky (*Die Fledermaus*) for Austin Lyric Opera. Other noteworthy appearances include the Dancing Master in William Friedkin's production of *Ariadne auf Naxos* and a new production of *Tosca*, both for the Los Angeles Opera; *Turandot* at the Hollywood Bowl; Shuisky (*Boris Godunov*) for the Opera du Capitale in Toulouse; and Los Angeles Opera's world premiere of *Nicolas and Alexandra*. This year marks his twentieth anniversary as professor of music at San Jose State University.

Soprano **DVORA DJORAEV** (*Handmaiden*), a member of San Francisco Opera Chorus since 1992, has sung many solo roles with the Company in productions of *Manon Lescaut*, *Der Rosenkavalier*, *Doktor Faust*, *Tosca*, *La Forza del Destino*, *Die Walküre*, *Louise*, *La Rondine*, *Harvey Milk*, and *Suor Angelica*. Among her other credits are Violetta (*La Traviata*) and Gilda (*Rigoletto*) with West Bay Opera, the Queen of the Night (*The Magic Flute*) with Cinnabar Opera, Desdemona (*Otello*) with San Francisco Lyric Opera, and Daphne in the U.S. premiere of Albinoni's *Il Nascimento dell'Aurora* with City Concert Opera Orchestra.

A member of the San Francisco Opera Chorus, **VIRGINIA PLUTH** (*Handmaiden*) created the role of a Civil Rights Marcher in *Appomattox* in 2007. The soprano's numerous other solo credits with the Company include roles in *Der Rosenkavalier*, *Iphigénie en Tauride*, *Manon Lescaut*, *Le Nozze di Figaro*, *Death in Venice*, *The Ballad of Baby Doe*, *Dead Man Walking*, *Louise*, *Doktor Faust*, *Damnation of Faust*, *Idomeneo*, *La Rondine*, *Jenůfa*, *The Abduction from the Seraglio*, *and Harvey Milk*, and *Suor Angelica*. Also in her repertoire are Fiordiligi and Dorabella (*Così fan tutte*), Anne Page (*The Merry Wives of Windsor*), Lauretta (*Gianni Schicchi*), Micaëla (*Carmen*), and Cherubino (*Le Nozze di Figaro*).

San Francisco Opera Chorus member **CHRISTOPHER JACKSON** (*Prince of Persia*) made his solo Company debut in 2010's *La Fanciulla del West*; he also performed solo roles in *Cyrano de Bergerac, Madama Butterfly*, and *Lucrezia Borgia*. The American tenor's career highlights include several roles at New York City Opera, including Pinkerton (*Madama Butterfly*), Gastone (*La Traviata*), Spoletta (*Tosca*), both Maron and Ares in Adamo's *Lysistrata*, in addition to creating the role of Prince Bolo in the world premiere of Wuorinen's *Haroun and the Sea of Stories*, among others. Other notable engagements include Calaf (*Turandot*) with Festival Opera, Pinkerton with Shreveport Opera, Don José (*Carmen*) with Anchorage Opera, and concert performances at Carnegie Hall.

San Francisco Opera Resident Conductor **GIUSEPPE FINZI** made his Company debut in 2008 conducting *The Elixir of Love for Families*, and he returned for performances of *La Bohème*, *The Abduction from the Seraglio*, *Faust*, *La Fanciulla del West*, and *Aida* as well as the Company's performances at the 2009 and 2011 Stern Grove Festivals. 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 and Siena's Accademia Chigiana. 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. Other career highlights include *Così fan tutte* in Brindisi, Milan's Piccolo Teatro, and at Tokyo's Kunitachi University.

GARNETT BRUCE (*Director*) returns to San Francisco Opera to stage *Turandot*, which he also directed this season for the inaugural production of Lyric Opera of Kansas City's Kaufmann Performing Arts Center. Upcoming engagements include a return to the Dallas Opera *for Lucia di Lammermoor*, *The Rake's Progress* for Peabody Opera Theater, *Don Pasquale* for Opera Memphis, and his production of *La Cenerentola* for Madison Opera. Bruce's recent career highlights include *La Traviata* for Austin Lyric Opera and Madison Opera, the continuation of his Da Ponte cycle with *Don Giovanni* for Opera Omaha, and Poulenc's *Les Mamelles de Tirésias* and Ravel's *L'Enfant et les Sortilèges* at the Peabody Conservatory of Johns Hopkins University, where he is a teacher. Bruce has worked with companies across the country, including Lyric Opera of Chicago, Houston Grand Opera, the San Diego Opera, Washington National Opera, Wolf Trap Opera, Pittsburgh Opera, Cincinnati Opera, and Utah Opera, in addition to European opera debut staging of *Turandot* for the Teatro di San Carlo in Naples. He was the artistic adviser and principal stage director for Opera Omaha from 2008 to 2011. In addition to his work at Peabody, Bruce serves on the faculty of the Aspen Music Festival and School's Opera Theater Center as well as the board of directors for FBN Productions (Opera for Kids).

San Francisco audiences were introduced to set and costume designer **DAVID HOCKNEY**'s stage work with *The Rake's Progress*, seen here in 1982, 1988, and 2000. His striking designs for *Die Zauberflöte*, created for the 1978 Glyndebourne Festival, were seen on an American stage for the first time at San Francisco Opera in 1987 and reprised here in 1991, 2000, and 2003. The British-born artist's creations for *Turandot* were first seen here in 1993, and restaged in 1998 and 2002. Most recently, the Company produced his *Tristan und Isolde* in 2006. Hockney's career began in 1963 with his first solo exhibition in London. In 1966, he began designing for the stage when he created sets and costumes for London's Royal Court Theatre. The internationally-celebrated artist has designed sets and costumes for productions of ballets and operas such as *Parade*, *Les Mamelles de Tirésias*, *L'Enfant et les Sortilèges*, *Le Sacre du Printemps*, *Le Rossignol*, *Oedipus Rex*, *Tristan und Isolde*, and *Die Frau*

ohne Schatten for companies including the Royal Opera, Covent Garden; the Metropolitan Opera; Lyric Opera of Chicago; and Los Angeles Opera. His vast body of work also includes print designs for magazines, books, films, videos, and several celebrated series of etchings. Equally praised are his works resulting from a fascination with photocopy and fax machines, still video cameras, computer-generated images, and, most recently, the iPhone and iPad.

American author, illustrator and set designer **IAN FALCONER** has had a varied career spanning the worlds of publishing, opera, ballet, and fine arts. His stage collaborations with David Hockney include *Tristan und Isolde, Turandot,* and *Die Frau ohne Schatten*. Falconer also designed the sets for the Atlantic Theater's production of *The Santaland Diaries*, written by David Sedaris. He has also created scenery and costumes for New York City Ballet and Boston Ballet. In addition to his stage work, Falconer has created numerous covers for the *New Yorker* magazine and designed floats for the new Main Street Parade at Disneyland. He is the author and illustrator of the *Olivia* series, a group of critically acclaimed and *New York Times* best-selling children's books.

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, 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'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.* 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.