SAN FRANCISCO OPERA PRESENTS JAKE HEGGIE AND GENE SCHEER'S *MOBY-DICK*
STARRING JAY HUNTER MORRIS AND STEPHEN COSTELLO
OCTOBER 10–NOVEMBER 2, WAR MEMORIAL OPERA HOUSE

CONDUCTED BY PATRICK SUMMERS AND DIRECTED BY LEONARD FOGLIA

SAN FRANCISCO OPERA PARTNERS WITH BAY AREA ORGANIZATIONS
TO PRESENT ANCILLARY EVENTS IN CONJUNCTION WITH *MOBY-DICK*

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

SAN FRANCISCO (September 25, 2012)—San Francisco Opera presents the Bay Area premiere of composer Jake Heggie and librettist Gene Scheer's *Moby-Dick* at the War Memorial Opera House. Opening Wednesday, October 10 with seven subsequent performances through November 2, this San Francisco Opera co-commission based on Herman Melville's novel *Moby-Dick*, has previously been presented by the Dallas Opera, Calgary Opera, San Diego Opera and the State Opera of South Australia. Tenor Jay Hunter Morris stars as Captain Ahab alongside Stephen Costello as Greenhorn (Ishmael), baritone Morgan Smith as Starbuck, bass-baritone Jonathan Lemalu as Queequeg and soprano Talise Trevigne as Pip. Conducted by San Francisco Opera Principal Guest Conductor Patrick Summers, who also led the world premiere in April 2010, this co-production features innovative set designs by Robert Brill and is directed by Leonard Foglia. On September 24, *Moby-Dick* was named Best Opera and Leonard Foglia was named Best Director of an Opera at the Helpmann Awards for Performing Arts in Australia—that country's highest awards recognizing distinguished artistic achievement and excellence.

Jay Hunter Morris most recently made a triumphant appearance at San Francisco Opera in the title role of *Siegfried* in June 2011 and has previously appeared as Captain Ahab in Adelaide, Australia and San Diego, where *sandiego.com* wrote of him: "the fiery brilliance of his resplendent upper range captured both Ahab's inner strength and demonic possession." Morris has received significant acclaim for his portrayal of Siegfried at the Metropolitan Opera in their 2012 *Ring* cycle and will return to that company to reprise the role in 2013. Morris made his San Francisco Opera debut as Mitch in Andre Previn's *A Streetcar Named Desire* in 1998 and has created roles in San Francisco Opera's world premiere productions of Heggie's first opera, *Dead Man Walking* (2000) and John Adams' *Doctor Atomic* (2005).

Rounding out the cast are four singers who each created their roles in the world premiere of *Moby-Dick* at the Dallas Opera in 2010. American tenor Stephen Costello makes his San Francisco Opera debut as Greenhorn (Ishmael). Other recent engagements include Lord Percy in *Anna Bolena* at the Metropolitan Opera, which was transmitted to theaters worldwide; Alfredo Germont in *La Traviata* with the Royal Opera, Covent Garden and Cincinnati Opera; Rodolfo in *La Bohème* with Los Angeles Opera; and Nemorino in *L'Elisir d'Amore* at the Vienna State Opera.

American baritone Morgan Smith returns to San Francisco Opera as Starbuck, following his Company debut as Prince Yamadori in 2006's *Madama Butterfly.* A frequent guest at Leipzig Opera, his roles there have included Figaro in *Il Barbiere di Siviglia*, Papageno in *Die Zauberflöte*, Marcello in *La Bohème* and Guglielmo in *Così fan tutte*. Other career highlights include Escamillo in *Carmen* with Fort Worth Opera and Tacoma Opera, Moralès in *Carmen* at Los Angeles Opera, and creating the role of Ted Steinert in the world premiere of *Frau Margot* by Thomas Pasetieri and Frank Corsaro at Fort Worth Opera.

New Zealand-born Samoan Jonathan Lemalu makes his San Francisco Opera debut as Queequeg. The baritone's recent engagements include Frère Laurent in *Roméo et Juliette* with Los

Angeles Opera and in Wales, Gobrias in Handel's *Belshazzar* in Toulouse, Collatinus in *The Rape of Lucretia* at Vienna's Theater an der Wien, and Porgy in *Porgy and Bess* with Cincinnati Opera.

Soprano Talise Trevigne makes her San Francisco Opera debut as Pip, a role she debuted in Dallas and reprised at San Diego Opera. Other career highlights include Gilda in *Rigoletto* with Tulsa Opera, the title role of *Manon* with Knoxville Opera, Micaëla in *Carmen* with San Diego Opera and creating the role of The Beloved in Liza Lim's *The Navigator* at the Brisbane Festival. Her new solo recording, *At the Statue of Venus*, is comprised completely of recording premieres of works by Jake Heggie and Glen Roven.

Bay Area composer Jake Heggie's operas have been produced extensively throughout the U.S. as well as in Australia, Canada, Europe, and Ireland. In addition to *Moby-Dick*, he is the composer of operas *Dead Man Walking*, *Three Decembers*, *The End of the Affair* and *To Hell and Back*. He has also composed more than 200 art songs, as well as concerti, orchestral, choral and chamber music. Since its San Francisco Opera premiere in 2000, *Dead Man Walking* has received more than 120 performances internationally. Librettist Gene Scheer has collaborated on a number of projects with Jake Heggie, including *Three Decembers,* the one-act opera *To Hell and Back,* and the song cycles *Statuesque*, *Rise and Fall* and *Camille Claudel: Into the Fire*. He was the librettist for two projects with Tobias Picker: *An American Tragedy,* which received its premiere at the Metropolitan Opera in 2005, and *Thérèse Raquin,* which had its premiere at the Dallas Opera in 2001 and was subsequently performed in Montreal, San Diego, and London.

Ancillary Events

In conjunction with the Bay Area premiere of Jake Heggie and Gene Scheer's *Moby-Dick*, San Francisco Opera has partnered with a variety of organizations to present related ancillary events. Event partners include San Francisco Maritime Museum; University of California, Berkeley; Litquake Festival; Jewish Community Center of San Francisco; California Academy of Sciences; the C. G. Jung Institute of San Francisco; Clerestory; San Francisco Center for Psychoanalysis; and the San Francisco Opera Guild. Events range from lectures and panel discussions with cast and creative team members,

to concerts, educational classes and movie screenings. A full listing of ancillary events can be found at the end of this press release and at sfopera.com/mobyevents.

Sung in English with English supertitles, the eight performances of *Moby-Dick* are scheduled for October 10 (7:30 p.m.), October 13 (8 p.m.), October 18 (7:30 p.m.), October 21 (2 p.m.), October 23 (8 p.m.), October 26 (8 p.m.), October 30 (7:30 p.m.), and November 2 (8 p.m.), 2012.

TICKETS AND INFORMATION

Tickets for performances of Jake Heggie and Gene Scheer's *Moby-Dick* at the War Memorial Opera House are priced from $22 to $340 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 *Moby-Dick* and San Francisco Opera's 2012–13 season, please visit sfopera.com.

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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 Shrem. San Francisco Opera is supported, in part, by a grant from Grants for the Arts/San Francisco Hotel Tax Fund.

Wells Fargo is San Francisco Opera's Season Sponsor. San Francisco Opera is proud to recognize its corporate partners: United, the Official Airline of San Francisco Opera, and Chevron, fueling great performances everywhere.

Company Sponsors John A. and Cynthia Fry Gunn are proud to support *Moby-Dick*. This production is made possible, in part, by the Carol Franc Buck Foundation, Leslie and George Hume,

the Koret Foundation, and Tad and Dianne Taube. Mr. Morris's appearance is made possible by a gift to the Great Singers Fund by Joan and David Traitel. Mr. Lemalu's appearance is made possible by a gift from Annette Campbell-White and the Kia Ora Foundation.

OperaVision, high-definition projection screens featured in the Balcony, is made possible by the Koret-Taube Media Suite.

2012–13 Season Sponsor

MOBY-DICK by Jake Heggie and Gene Scheer

Commissioned and produced by San Francisco Opera in partnership with the Dallas Opera, San Diego Opera, Calgary Opera, and the State Opera of South Australia

Music by Jake Heggie; libretto by Gene Scheer
Approximate running time: 3 hours with one intermission
Sung in English with English supertitles
First Performance: Dallas, April 30, 2010

SAN FRANCISCO OPERA PREMIERE
October 10 (7:30 p.m.), **13**• (8 p.m.), **18**• (7:30 p.m.), **21**• (2 p.m.), **23** (8 p.m.), **26** (8 p.m.), **30** (7:30pm); **November 2** (8 p.m.), **2012**

Cast:

Greenhorn (Ishmael)	**Stephen Costello***
Captain Ahab	**Jay Hunter Morris**
Starbuck	**Morgan Smith**
Queequeg	**Jonathan Lemalu***
Pip	**Talise Trevigne***
Flask	**Matthew O'Neill**
Stubb	**Robert Orth**
Captain Gardiner	**Joo Won Kang†**
Tashtego	**Carmichael Blankenship**
Daggoo	**Bradley Kynard**
Nantucket Sailor	**Chester Pidduck**
Spanish Sailor	**Anders Froehlich**

Production Team:

Conductor	**Patrick Summers**
Director	**Leonard Foglia**
Set Designer	**Robert Brill***
Costume Designer	**Jane Greenwood**
Lighting Designers	**Gavan Swift*, Don Holder***
Chorus Director	**Ian Robertson**
Movement Director	**Keturah Stickann***
Projection Designer	**Elaine McCarthy***
Associate Projection Designer	**Shawn E. Boyle***

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

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SAN FRANCISCO OPERA *MOBY-DICK*

CALENDAR OF ANCILLARY EVENTS

Visit sfopera.com/mobyevents for more information and *Moby-Dick* updates.
All schedules/programs are subject to change.

Saturday, September 29, 2012, 7:30p.m.
Maritime Museum
Balclutha, Hyde Street Pier, San Francisco Maritime National Historical Park (enter at the intersection of Hyde Street and Jefferson Street)

Floating Films series
A screening of *Moby-Dick* aboard the historic ship *Balclutha*. Presented as part of the Floating Films series at the San Francisco Maritime National Historical Park.

Donation: $5-$15. Seating is first come, first-served. Doors open 7:30pm, showtime 8:30pm. RSVP to guarantee seats at events@maritime.org or (415) 561-6662. Information: maritime.org.

October 1–4, 2012
San Francisco Opera Guild (San Francisco, Marin, East Bay, Sonoma and South Peninsula) and San Jose Opera Guild

Moby-Dick Preview Lectures
Learn more about *Moby-Dick* at one of San Francisco Opera Guild's special preview lectures. These 90-minute sessions feature *Moby-Dick* librettist Gene Scheer and are sponsored by the Bay Area's Opera Guild Chapters (East Bay, Marin, Peninsula, San Francisco and Sonoma) and the San Jose Opera Guild. Each session is illustrated by audio and visual examples and includes a question-and-answer and discussion period.

Marin Chapter: October 1
San Jose Guild: October 2
Peninsula Chapter: October 2
San Francisco Chapter: October 3
East Bay Chapter: October 3
Sonoma Chapter: October 4

Locations, times and admission costs vary. Information: sfopera.com/previews.

Wednesday, October 3, 2012, 6:00 p.m.
San Francisco Opera Guild
Herbst Theater, War Memorial Veterans Building, 401 Van Ness Avenue, San Francisco

***Moby-Dick* Insight Panel**
Librettist Gene Scheer and composer Jake Heggie, along with other members of *Moby-Dick*'s creative team, share their insights and experiences in an informal panel discussions.

Tickets: Free to Opera members and subscribers; $5 to general public. Information: sfopera.com/insights.

Wednesdays, October 3–November 7, 2012, 2:00–4:00p.m.
University of California, Berkeley
UH Room 41B; University of California at Berkeley, Berkeley, CA

Great Voices of the Season UC Berkeley OLLI Class
Enrich your appreciation of the music being presented this fall at San Francisco Opera and San Francisco Performances. Explore a gold mine of audio and video recordings that reveal the myriad ways in which the human voice can touch the heart, inspire, and help make us whole. Discounts to specific opera performances and the opportunity to attend a preview of *Moby-Dick* will be offered. Recommended reading: Herman Melville's *Moby-Dick*.

For class fees and more information, visit, olli.berkeley.edu.

Saturday, October 6, 2012, 8:00p.m.
The Maritime Museum
Hyde Street Pier, San Francisco Maritime National Historical Park (enter at the intersection of Hyde Street and Jefferson Street)

Chantey Sing at Hyde Street Pier
A public sing-along of sea chanteys and sailor songs aboard a historic ship at San Francisco Maritime National Historical Park. Wear warm clothing and bring a mug for hot cider.

Free and open to the public. Reservations required, call (415) 561-7171. Information: http://www.nps.gov/safr/historyculture/chantey-sing.htm.

Monday, October 8, 2012 6:00p.m.
Litquake Festival
San Francisco Opera, 301 Van Ness Avenue, 5th floor Chorus Room

Litquake Festival presents: "Thar She Blows! From Page to Stage: Transforming *Moby-Dick* into an Opera."
Lyricist, librettist, and composer Gene Scheer, will be in conversation about *Moby-Dick* with Geoffrey Green, San Francisco State University professor and author.

Free and open to the public. Seating is first come, first served. Information: litquake.org.

Thursday, October 11, 2012, 3:00p.m.
University of California, Berkeley
Wheeler Hall

***Moby-Dick* Panel at UC Berkeley**
A panel discussion about *Moby-Dick*, the novel and the opera, moderated by Dr. Samuel Otter, Professor of English at UC Berkeley. Professor Otter will be joined by Jake Heggie, composer; Gene Scheer, librettist; and Dr. Robert Wallace, Professor of English at Northern Kentucky University.

Free and open to the public. Seating is first come, first served.

Tuesday, October 16, 2012 7:00p.m.
California Academy of Sciences
55 Music Concourse Drive, Golden Gate Park, San Francisco

***Moby-Dick*: A Whale Tale**
Join us for a lively conversation jointly presented by San Francisco Opera and the California Academy of Sciences where we will dive into the ocean's depths to explore the sights, sounds and science surrounding Herman Melville's great classic, *Moby-Dick*, as presented by San Francisco Opera. This masterpiece of American literature has been transformed into a visually stunning and compelling piece of musical theater. We will explore how the production team creates a sense of place with their imaginative set design and use of visuals supported by musical composition from the highly regarded composer Jake Heggie. Scientists will add to the evening's conversation with a look at Melville's famous dedication to (19th-century) scientific accuracy in his writings. We will also have biologists presenting on modern day whale science and conservation practices.

Tickets: Adults $12, Seniors $10, Academy and Opera Members $10. Reserve a seat online at https://www.calacademy.org/tickets/le.php?t=4 or call (415) 379-8000.

October 19– October 28, 2012
Clerestory

Clerestory Fall Concert Set: SeaSongs
Inspired by the Bay Area's maritime traditions and the arrival of the America's Cup races this fall, the 10-man vocal ensemble Clerestory presents "SeaSongs." Traditional chanteys, serenely flowing Renaissance polyphony, and modern melodies will transport listeners over bays, islands, waves and currents. The concert features evocative aquatic venues and Clerestory's very first commissioned work, *These Oceans Vast*, a song cycle on poems of Hermann Melville by the esteemed Seattle composer Eric Banks. Set sail with us this October!

Community Congregational Church, Tiburon: October 19 at 7 p.m.
Fleet Room, Fort Mason, San Francisco: October 20 at 8 p.m.
Craneway Pavilion, Richmond: October 28 at 4 p.m.

Tickets and information: http://www.clerestory.org/seasongs-october-2012.

Sunday, October 21, 2012, 5:00p.m.
Books Inc. / San Francisco Center for Psychoanalysis / San Francisco Opera
Books Inc., Opera Plaza, 601 Van Ness Avenue, San Francisco

Opera on the Couch: A Post-Performance Discussion of *Moby-Dick*
Join other inquiring minds for a lively post-performance discussion following the performance of *Moby-Dick*. Members of San Francisco Center for Psychoanalysis (SFCP) will discuss the opera's theme from a psychoanalytic perspective. Complimentary light refreshments will be offered.

Free and open to the public. Information: http://www.booksinc.net/SFOpera.

Wednesday, October 24, 2012, 7:00p.m.
Center for the Pacific Rim
Fromm Hall, University of San Francisco Main Campus, Parker at Golden Gate

***Moby-Dick* Panel at Center for the Pacific Rim, University of San Francisco**
A panel discussion about *Moby-Dick* moderated by Patrick Lloyd Hatcher, Kiriyama Distinguished Scholar-in-Residence at the University of San Francisco Center for the Pacific Rim. Dr. Hatcher will be joined by composer Jake Heggie and Kip Cranna, Director of Music Administration at San Francisco Opera.

Free and open to the public. Seating is first come, first served. Information: http://www.usfca.edu/pacificrim/.

Sunday, October 28, 2012, 9:30 a.m.
Grace Cathedral
Gresham Hall, 1100 California Street, San Francisco

The Forum at Grace Cathedral: *Moby-Dick* at San Francisco Opera
Jake Heggie is the composer of the operas *Moby-Dick*, *Dead Man Walking*, *Three Decembers, The End of the Affair*, and *To Hell and Back*. He has also composed more than 200 art songs, as well as concerti, orchestral, choral and chamber music. Heggie's work is championed by such singers as Frederica von Stade, Susan Graham, Audra McDonald, Kiri Te Kanawa, Isabel Bayrakdarian, Patti LuPone, Zheng Cao, Joyce DiDonato, Paul Groves, and Bryn Terfel. As a pianist, he has accompanied many of these singers on recordings and in recital.

Free and open to the public. Information: http://www.gracecathedral.org/calendar/detail.php?cid=17145 .

Sunday, October 28, 2012, 2:00 p.m.
C.G. Jung Institute of San Francisco
2040 Gough Street, San Francisco

Moby-Dick: from the Novel to the Stage of the San Francisco Opera
Join composer Jake Heggie and S.F. Opera Director of Music Administration, Dr. Clifford ("Kip")Cranna for a presentation and discussion moderated by Jungian analyst Bill Riess. We will explore the psychological depths of Herman Melville's literary masterwork and the ways in which they come to life in the music and libretto of the opera, with audio-visual examples from the production.

Tickets: $20 including reception. Seating is limited. Tickets and information: http://www.sfjung.org.

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ABOUT THE ARTISTS

A native of Philadelphia, **STEPHEN COSTELLO** (Greenhorn) makes his San Francisco Opera debut in a role he created at the Dallas Opera in 2010. His recent engagements include Lord Percy (*Anna Bolena*) at the Metropolitan Opera, which was transmitted to theaters worldwide; Alfredo Germont (*La Traviata*) with the Royal Opera, Covent Garden and Cincinnati Opera; Rodolfo (*La Bohème*) with Los Angeles Opera; Nemorino (*L'Elisir d'Amore*) at the Vienna State Opera; Edgardo (*Lucia di Lammermoor*) at Seville's Teatro de la Maestranza; and Fritz (*L'Amico Fritz*) with the Moscow Philharmonic. The tenor's career highlights include Rodolfo with the Vienna State Opera, Lord Percy with the Dallas Opera, Roméo (*Roméo et Juliette*) at Opera Company of Philadelphia and the Salzburg Festival, the Italian Singer (*Der Rosenkavalier*) and the title role of Gounod's *Faust* with the San Diego Opera, and Carlo (Donizetti's *Linda di Chamounix*) at Covent Garden. Costello's performances as Cassio (*Otello*) at the Salzburg Festival were released on DVD in 2010 (Major/Naxos), and his Covent Garden debut in *Linda di Chamounix* was released on CD in March 2011 (Opera Rara). Upcoming

engagements include Rodolfo in Berlin, Tonio (*La Fille du Régiment*) in San Diego, Nemorino in Vienna, and Edgardo in Toronto.

JAY HUNTER MORRIS (Captain Ahab) made his Company debut as Mitch in Previn's *A Streetcar Named Desire* in 1998; he also created roles in San Francisco Opera's world premiere productions of *Dead Man Walking* (2000) and *Doctor Atomic* (2005). The American tenor's other Company appearances include Števa (*Jenůfa*), Walther (*Die Meistersinger von Nürnberg*), Lykov (*The Tsar's Bride*), and roles in *Louise, Saint François d'Assise,* and *Doktor Faust.* Morris most recently appeared at San Francisco Opera in the title role of *Siegfried* in 2011, a role that he also recently sang at the Metropolitan Opera. Other career highlights include Števa at the Metropolitan Opera, the Dallas Opera, and in Monte Carlo; Erik (*Der Fliegende Holländer*) in Atlanta, Seattle, and Sydney; appearing in the world premieres of Howard Shore's *The Fly* at Théâtre du Châtelet in Paris and Los Angeles, and Elliot Goldenthal's *Grendel*, also in Los Angeles; Canio (*Pagliacci*) in Atlanta, Miami, and Houston; Pinkerton (*Madama Butterfly*) in Sydney; and Walther (*Die Meistersinger von Nürnberg*) in Frankfurt. Recent engagements include Captain Ahab in *Moby-Dick* in Adelaide and San Diego as well as Tristan (*Tristan und Isolde*) in concert with Zubin Mehta in Valencia. Later this season, Morris appears as Erik in Los Angeles and Siegfried at the Met and in Florence.

New Zealand-born Samoan **JONATHAN LEMALU** (Queequeg) makes his San Francisco Opera debut in a role he created at the Dallas Opera in 2010. The baritone's recent engagements include Frère Laurence (*Roméo et Juliette*) with Los Angeles Opera and in Wales, Gobrias (Handel's *Belshazzar*) in Toulouse, Collatinus (*The Rape of Lucretia*) at Vienna's Theater an der Wien, and Porgy (*Porgy and Bess*) with Cincinnati Opera. On the concert stage he has appeared as a soloist with the San Francisco Symphony, London Symphony Orchestra, Paris's Radio France Philharmonic, and Tokyo's NHK Symphony, among many others. Lemalu's first solo orchestral recording as an exclusive EMI artist, *Jonathan Lemalu: Opera Arias* won an ECHO Classics Award and New Zealand's "Best Classical Album 2005." His association with the London Symphony Orchestra includes roles in *La Damnation de Faust*, *Peter Grimes* (LSO Live), *Les Troyens*, and *Billy Budd* (Virgin Classics); The later recording won the Grammy for "Best Opera Recording 2009–10." While still at college, he recorded his debut recital disc with Roger Vignoles for EMI Classics, which won the Gramophone Award for "Best Debut Artist," ECHO Classics Award in Germany, and the Royal Philharmonic Society's "Debut Artist of Year."

American baritone **MORGAN SMITH** (Starbuck) returns to San Francisco Opera in a role he created at the Dallas Opera. He made his Company debut as Prince Yamadori in 2006's *Madama Butterfly.* A frequent guest at Leipzig Opera, his roles there include Figaro (*Il Barbiere di Siviglia*), Papageno (*Die Zauberflöte*), Marcello (*La Bohème*), Guglielmo (*Così fan tutte*), Ottokar (*Die Freischütz*), Leandre (*Love for Three Oranges*), Dr. Falke (*Die Fledermaus*), and Count Liebenau in Lortzing's *Der Waffenschmied*. Other career highlights include Marcello with Berlin State Opera and Opera Colorado, Escamillo (*Carmen*) with Fort Worth Opera and Tacoma Opera, Moralès (*Carmen*) at Los Angeles Opera, Alfredo Germont (*La Traviata*) in Spokane, Dandini (*La Cenerentola*) with Portland Opera, and creating the role of Ted Steinert in the world premiere of *Frau Margot* (recording available through Albany records) by Thomas Pasetieri and Frank Corsaro at Fort Worth Opera. A former young artist with Seattle Opera, his roles with that company include the title role of *Don Giovanni,* Silvio (*Pagliacci*), Riccardo (*I Puritani*), and Peter Niles (*Mourning Becomes Electra*).

Upcoming engagements include multiple leading roles with Leipzig Opera and Roger Chilling in the world premiere of Laitman's *The Scarlet Letter* with Opera Colorado.

TALISE TREVIGNE (Pip) makes her San Francisco Opera debut this fall. In 2007 she garnered Britain's Royal Philharmonic Society Music Award for her portrayal of Violetta in Graham Vick's *La Traviata* with Birmingham Opera. Other career highlights include Gilda (*Rigoletto*) with Tulsa Opera; the title role of *Manon* with Knoxville Opera; Micaëla (*Carmen*) with San Diego Opera; creating the role of The Beloved in Liza Lim's *The Navigator* at the Brisbane Festival, which she later performed in Moscow and Paris; and originating the title role of Judith Weir's film *Armida*. On the concert stage she has appeared with Dance Theater of Harlem, the Lincoln Center Festival, the Dallas Symphony, and at the Dorothy Chandler Pavillion, the Kennedy Center, and New York's Schumann Festival. She has also performed principal roles in Purcell's *Dido and Aeneas* and *Les Malheurs D'Orphée*, Nerea in Handel's *Deidamia*, Norina in *Don Pasquale*, Constance in *Les Dialogues des Carmélites*, Miranda in *The Tempest*, and Sophie in *Der Rosenkavalier.* Upcoming engagements include Julie (*Showboat*) with Washington National Opera.

Former Adler Fellow **MATTHEW O'NEILL** (Flask) made his San Francisco Opera debut in 2006 as Borsa (*Rigoletto*) and returned for the subsequent Company productions of *Tristan und Isolde*, *Carmen, Manon Lescaut*, and *Der Rosenkavalier*. The Merola Opera Program alumnus has also appeared with the Company as Heinrich der Schreiber (*Tannhäuser*), Monostatos (*The Magic Flute for Families*), Goro (*Madama Butterfly*), Normanno (*Lucia di Lammermoor*), Missail (*Boris Godunov*), Il Tinca *(Il Tabarro*), the Third Jew *(Salome*), Trin (*La Fanciulla del West*), and Count Hauk-Šendorf (*The Makropulos Case*). The tenor's recent engagements include creating the role of Flask in Jake Heggie's *Moby-Dick* with the Dallas Opera; his debut at the Saito Kinen Festival in *Salome*; and a return to Los Angeles Opera for *Il Turco in Italia.* In 2003 he was a regional finalist for the Metropolitan Opera National Council Auditions, and he is a former apprentice artist with Des Moines Metro Opera.

American baritone **ROBERT ORTH** (Stubb) made his San Francisco Opera debut as Sixtus Beckmesser in 1993's *Die Meistersinger von Nürnberg,* a role that he returned to perform in 2001. Other company appearances include the title role of Stewart Wallace's *Harvey Milk,* a role that he created at Houston Grand Opera, and Owen Hart in the world premiere of Jake Heggie's *Dead Man Walking.* Hailed by *Opera News* as a "fixture of contemporary opera," Orth has been involved in several new works, including John Buchanan Jr. (Hoiby's *Summer and Smoke*), Fantomas (Silverman's *Hotel for Criminals*), the Lodger (Argento's *The Aspern Papers*), Frank Lloyd Wright (Hagen's *Shining Brow*), Mr. Parkis (Heggie's *The End of the Affair*), Uncle John (Gordon and Korie's *The Grapes of Wrath*), Captain Compson (Carlson's *Midnight Angel*), Mr. Godby (Previn's *Brief Encounter*), Lyndon Johnson (Stucky's *August 4, 1964*), and, most recently, Mayor Fazzobaldi (Musto and Campbell's *The Inspector*). Other recent engagements include the title role of *Nixon in China* in London, Berlin, Toronto, and Vancouver and Pangloss (*Candide*) with Portland Opera.

JAKE HEGGIE's operas have been produced extensively throughout the U.S. as well as in Australia, Canada, Europe, and Ireland. He is the composer of the operas *Moby-Dick* (libretto: Gene Scheer) *Dead Man Walking* (libretto: Terrence McNally), *Three Decembers* (libretto: Scheer), *The End of the Affair* (libretto: Heather McDonald), and *To Hell and Back* (libretto: Scheer). He has also composed

more than 200 art songs, as well as concerti, orchestral, choral and chamber music. Since its San Francisco Opera premiere in 2000, *Dead Man Walking* has received more than 120 performances internationally. Heggie was the 2010–11 guest artist-in-residence at the University of North Texas at Denton, where he composed his first symphony, based on several Ahab monologues from the novel *Moby-Dick*. The "Ahab" Symphony receives its premiere in 2013 with tenor Richard Croft as soloist. Other current projects include song commissions from Carnegie Hall, San Francisco Performances, the Dallas Opera, the John Alexander Singers and the Pacific Chorale, and a new version of *For a Look or a Touch* that features the 200-voice Seattle Men's Chorus. Heggie's discography includes *Flesh & Stone*, *For a Look or a Touch*, *To Hell and Back*,*The Deepest Desire*, *Dead Man Walking*, *The Faces of Love*, *My Native Land*, and *Holy the Firm: Essay for Cello and Orchestra*.

Lyricist, librettist, and composer **GENE SCHEER** has collaborated on a number of projects with Jake Heggie, including *Moby-Dick, Three Decembers,* the one-act opera *To Hell and Back,* and the song cycles *Statuesque*, *Rise and Fall, Camille Claudel: Into the Fire*. He was the librettist for two projects with Tobias Picker: *An American Tragedy,* which received its premiere at the Metropolitan Opera in 2005, and *Thérèse Raquin,* which had its premiere at the Dallas Opera in 2001 and was subsequently performed in Montreal, San Diego, and London. Other recent collaborations include the lyrics for Wynton Marsalis's *It Never Goes Away*, featured in Marsalis's *Congo Square*. With the composer Steven Stucky, Scheer wrote the oratorio *August 4, 1964*, which received its premiered by the Dallas Symphony in 2008 and was recently performed again by the orchestra at Carnegie Hall. As a composer, Scheer has written a number of songs for singers such as Renée Fleming, Stephanie Blythe, Denyce Graves, and Nathan Gunn. Scheer's song "American Anthem" (as sung by Norah Jones) was featured in Ken Burns's Emmy Award-winning World War II documentary for PBS, *The War.* He is currently working on an operatic adaptation, with composer Jennifer Higdon, of the National Book Award-winning novel *Cold Mountain* for the Santa Fe Opera.

Houston Grand Opera Artistic and Music Director and Principal Guest Conductor for San Francisco Opera, **PATRICK SUMMERS** has led a vast repertory for the Company, including *Ariodante*; *Samson et Dalila*; *Iphigénie en Tauride*; *Il Trittico, Xerxes*; the world premieres of André Previn's *A Streetcar Named Desire* (1998), Jake Heggie's *Dead Man Walking* (2000), and Christopher Theofanidis and Donna Di Novelli's *Heart of a Soldier* (2011); and the West Coast premiere of Heggie's *Three Decembers* (2008). Summers has twice received Merola Opera Program's Otto Guth Award and was named its "Distinguished Alumnus" in 2001. The maestro has led an array of productions at the Metropolitan Opera, including *La Traviata, Lucia di Lammermoor*, *Così fan tutte*, *I Puritani*, *Rodelinda, Iphigénie en Tauride*, *Lucia di Lammermoor,* as well as *Madama Butterfly* and *Salome,* which were both broadcast live in HD to movie theaters around the world. Summers is also a regular guest with the world's preeminent opera companies, including Barcelona's Gran Teatre del Liceu, Welsh National Opera, the Dallas Opera, Opera Australia, Seattle Opera, Lisbon Opera, Bordeaux Opera, and the Bregenz Festival, among many others. His most recent world premieres include Previn's *Brief Encounter* at Houston Grand Opera and Paul Moravec's *The Letter* at the Santa Fe Opera. Summers has overseen many of Houston Grand Opera'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 many seminal opera works not previously mounted by the company.

American director **LEONARD FOGLIA** made his San Francisco Opera debut with 2008's *Three Decembers*. He made his Houston Grand Opera debut in 2004 directing the world premiere of Heggie's *The End of the Affair,* which he later directed for Seattle Opera and Madison Opera. Other opera credits include Heggie's *Dead Man Walking* for Opera Pacific, New York City Opera, and in Cincinnati, Pittsburgh, and Detroit, and the world premieres of *Three Decembers* at Houston Grand Opera and *Moby-Dick* at the Dallas Opera, which has also been seen at San Diego Opera, Calgary Opera, and the State Opera of South Australia. Foglia's Broadway credits include Terrence McNally's Tony Award-winning *Master Class* (also on national tour and in London's West End); *On Golden Pond* (also at the Kennedy Center and on national tour); *Wait Until Dark*; *The People in the Picture*; and *Thurgood* this past season. Off Broadway he directed *The Stendhal Syndrome, One Touch of Venus, If Memory Serves, By the Sea, Lonely Planet,* and *Let Me Down Easy*. As a librettist, his mariachi opera, *Curzar la Cara de la Luna* (*To Cross the Face of the Moon*) with music by Jose "Pepe" Martinez, received its premiere at Houston Grand Opera in 2010 and was performed at the Théâtre du Châtelet in Paris in the fall of 2011.

For further press information or to obtain 2012–13 Season–related photographs, please visit sfopera.com/press or contact:
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