SAN FRANCISCO OPERA PRESENTS THE WORLD PREMIERE OF *THE GOSPEL OF MARY MAGDALENE* WITH MUSIC AND LIBRETTO BY MARK ADAMO

STARRING SASHA COOKE AS MARY MAGDALENE AND NATHAN GUNN AS YESHUA JUNE 19–JULY 7, WAR MEMORIAL OPERA HOUSE

RELATED ANCILLARY EVENTS, PRE-PERFORMANCE LECTURES AND POST-PERFORMANCE TALK-BACKS ENCOURAGE AUDIENCE DISCUSSION AND EXPLORATION

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

SAN FRANCISCO (June 5, 2013)—San Francisco Opera presents the world premiere of *The Gospel of Mary Magdalene*, with music and libretto by Mark Adamo, opening June 19, 2013 and running for seven performances through July 7. Mary Magdalene was long dismissed as a minor figure in Christian lore until, in 1948, archaeologists discovered a trove of alternate versions of the Gospels that argued she may not only have been Jesus' closest companion, but also his most respected and esteemed disciple. The resulting controversy has inspired and inflamed Western culture for the past sixty years. Now Mark Adamo, the composer-librettist of the internationally acclaimed operas *Little Women* and *Lysistrata*, approaches the debate with a new grand-scale opera.

Commissioned by San Francisco Opera, the opera stars Sasha Cooke as Mary Magdalene and Nathan Gunn as Yeshua (Jesus). The resplendent cast also features soprano Maria Kanyova as Miriam (the mother of Yeshua) and William Burden as the apostle Peter. Director Kevin

Newbury, lauded for his “imagination and emotional nuance” (*The New York Times*), and conductor Michael Christie both make their San Francisco Opera debuts with this production.

Unlike stories such as *The Da Vinci Code*, which is based on medieval myth, *The Gospel of Mary Magdalene* is supported by six years of Adamo’s own research into ancient texts and modern biblical scholarship. Adamo has written a libretto that scrutinizes Christian scripture and transforms it into an alternate history of sorts. Played out through human characters struggling with the role of sexuality in a patriarchal world, the opera reimagines a neglected, yet pivotal, female character who was traditionally (and erroneously) labeled as a prostitute but who, amidst the contentious religious politics of the time, was able to show Jesus the moral dignity of women. Composed for a cast of 25 solo roles, a chorus of 48, and an orchestra of 65 in two acts, *The Gospel of Mary Magdalene* marks Adamo’s debut with San Francisco Opera.

Mark Adamo says of his composition: “No Gospel was written as history. But every gospel—not only those included in the New Testament—contains *fragments* of the history of Jesus of Nazareth and of those who followed him. In 2007 I wondered: could you develop from those fragments a credibly human original version of the story that we know only through its later, magical embellishments? In such a new New Testament, might its women characters speak as eloquently as its men? (The Gnostic Gospels suggest as much.) And might such a story gain, rather than lose, nobility, breadth, passion, nerve, if—instead of the usual saints, angels, and sinners—it centered on human beings making momentous decisions guided only by painful experience, moral intuition, and the light they have to see by? *The Gospel of Mary Magdalene* is my answer."

American mezzo-soprano Sasha Cooke makes her San Francisco Opera debut as Mary Magdalene in this production. Last month Cooke appeared as soprano soloist in the San Francisco Symphony’s performances of Beethoven’s *Missa Solemnis*, which the *San Francisco Chronicle* described as “magical” and “luminous.” Also of that performance, the *San Jose Mercury News* wrote, “Flanking Tilson Thomas were four soloists, all excellent—though a

special 'hosanna' must go out to mezzo-soprano Sasha Cooke, whose singing of 'miserere nobis' ('have mercy upon us') in the 'Agnus Dei' was like an expanding column of pure concentrated sound. It was soulfully unnerving, shaking your inners, bringing to mind the likes of Callas and Coltrane. Wow."

American baritone Nathan Gunn creates the role of Yeshua, following past appearances at San Francisco Opera as Papageno in *The Magic Flute*, Guglielmo in *Così fan tutte,* Figaro in *The Barber of Seville* and in the title role of *Billy Budd.* Of his April 2013 performances at Dallas Opera as the Lodger in Dominick Argento's *The Aspern Papers* opposite Sasha Cooke as Sonia, the *Dallas Morning News* wrote, "Nathan Gunn perfectly balances solidity and urgency as the Lodger, dispensing a chocolately-rich baritone." In 2014 Gunn will reprise the role of Papageno at the Metropolitan Opera and will return to San Francisco to appear as Gaylord Ravenal in the Company premiere of *Show Boat*.

Maria Kanyova returns to San Francisco Opera as Miriam, the mother of Yeshua. The soprano most recently appeared in the Bay Area as Pat Nixon in last summer's triumphant production of John Adams' *Nixon in China*. In that role her performance was described as "winningly lyrical" (*San Francisco Chronicle*) and "fresh-blooming" and "eloquent" (*San Jose Mercury News*). Tenor William Burden is the disciple Peter. Burden previously created the role of Dan Hill in San Francisco Opera's world premiere of Christopher Theofanidis and Donna Di Novelli's *Heart of a Soldier* with a "strong, clear tenor and an underlying toughness" (*The Opera Critic*).

This new production, with large-scale sets designed by David Korins, lighting designed by Christopher Maravich and colorful, historically based costumes designed by Constance Hoffman, is directed by Kevin Newbury. Showing a consistent commitment to rarely-performed and new works, Newbury has recently led such productions as the fully staged premiere of Lewis Spratlan's *Life is a Dream* (Santa Fe Opera), a rare presentation of Saverio Mercadante's *Virginia* (Wexford Festival) and the world premiere of Douglas J. Cuomo and John Patrick

Shanley's *Doubt* (Minnesota Opera). This summer he will be directing the world premiere of Theodore Morrison and John Cox's *Oscar* at Santa Fe Opera. Of several of his recent engagements, *Opera News* wrote "Newbury's thoughtfulness, his eye for detail, and his ability to frame the dramatic moment have made these three productions rewarding experiences. . . .Though each production had its own look, they have shared an evocative mix of abstraction and realism, along with a kind of monumentality in the design that never dwarfs the character of their relationships."

This production features the San Francisco Opera Orchestra and Chorus (Ian Robertson, Director) and will be conducted by Michael Christie. Christie currently holds positions as music director of the Colorado Music Festival and Minnesota Opera and recently conducted the world premiere of Kevin Puts' *Silent Night* at Minnesota Opera, which was awarded the 2012 Pulitzer Prize for Music. *The New York Times* has described Christie as "fresh and adventurous" and "open to adventure and challenge." This production marks Christie's San Francisco Opera debut.

Bay Area Ancillary Activities

The world premiere of Mark Adamo's *The Gospel of Mary Magdalene* has inspired a host of ancillary events throughout the Bay Area that explore not only the making of the opera, but also a variety of related issues surrounding the fascinating figure of Mary Magdalene. San Francisco Opera has partnered with an array of cultural, religious and educational institutions throughout the Bay Area to present preview discussions with the opera's cast and creative team members; seminars and workshops exploring the myths of Mary Magdalene and Mary Magdalene's place in text, tradition, history and art; and numerous other events leading up to the opera's premiere and beyond. Please visit sfopera.com/Magdalene for more information and event updates.

Pre-performance Lectures and Post-performance Discussions

Before every performance, pianist and KALW Radio host Sarah Cahill will present a 25-minute overview of the opera, with insights on the music, composer and historical background. Free to ticketholders and take place in the theater of the War Memorial Opera House, 55 minutes prior to curtain. For more information, visit sfopera.com/operatalks. Immediately following each performance, cultural historian and mythologist Kayleen Asbo will lead an engaging discussion open to all audience members to react to what they have seen and ask their own questions about who Mary Magdalene was and her place in our world. Free to ticketholders. For more information, visit sfopera.com/Magdalene.

Michael Schwab Commemorative Artwork

San Francisco Opera has commissioned famed Bay Area artist Michael Schwab to create an original artwork commemorating the world premiere of *The Gospel of Mary Magdalene* by Mark Adamo. The striking artwork will be available as a limited edition poster and will also be featured on the cover of the Company's *The Gospel of Mary Magdalene* performance magazine. This marks the third consecutive year Schwab has collaborated with San Francisco Opera to create artwork based on the Company's notable opera productions, following 2011's *Der Ring des Nibelungen* and 2012's *Nixon in China*.

The poster is printed on archival fine art paper and is available through the San Francisco Opera Shop at the War Memorial Opera House and online at www.sfopera.com. A limited number of framed posters will also be available for purchase at the Opera Shop, open during performances.

From his studio in Marin County, Michael Schwab has established a national reputation as one of America's leading graphic artists. Dramatic in its simplicity, Schwab's work is easily recognized by his signature use of large areas of color, dramatic perspectives and bold, graphic images of archetypal human forms. He has created award-winning images, posters and logos for numerous clients, including the Golden Gate National Parks, Major League Baseball, Robert

Mondavi, Muhammad Ali, Nike, Robert Redford, and most recently, the poster for the America's Cup 2013 in San Francisco.

Sung in English with English supertitles, the seven performances of *The Gospel of Mary Magdalene* are scheduled for June 19 (7:30 p.m.), June 22 (8 p.m.), June 25 (8 p.m.), June 28 (8 p.m.), July 2 (7:30 p.m.), July 5 (8 p.m.) and July 7 (2 p.m.), 2013.

TICKETS AND INFORMATION

Tickets for performances of Adamo's *The Gospel of Mary Magdalene* 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 *The Gospel of Mary Magdalene* and San Francisco Opera's Summer 2013 season, please visit sfopera.com.

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THE GOSPEL OF MARY MAGDALENE **CASTING AND CALENDAR**

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

THE GOSPEL OF MARY MAGDALENE
Libretto and Music by Mark Adamo*
Commissioned by San Francisco Opera

WORLD PREMIERE
June 19 (7:30 p.m.), **22** (8 p.m.), **25** (8 p.m.), **28** (8 p.m.); **July 2●** (7:30 p.m.), **5●** (8 p.m.), **7●** (2 p.m.), **2013**

Libretto by the composer
Approximate running time: 2 hours, 40 minutes with one intermission
Sung in English with English supertitles

Cast:

Mary Magdalene	**Sasha Cooke*♪**
Miriam	**Maria Kanyova♪**
Peter	**William Burden♪**
Yeshua	**Nathan Gunn♪**
Pharisee	**James Creswell♪**
Two Police	**Daniel Curran*♪**
	Brian Leerhuber♪
Followers	**A.J. Glueckert*♪✝**
	Marco Stefani*♪
	Hadleigh Adams♪✝
	Joseph Barron*♪
Seekers	**Stacey Tappan♪**
	Marina Harris♪✝
	Erin Johnson*♪✝
	A.J. Glueckert*♪✝
	Joseph Barron*♪
	Chester Pidduck♪
	Ken Rafanan♪
	Alexander Taite♪
	Angela Moser♪
	Laurel Porter♪
Tamar	**Marina Harris♪✝**
Three Girls	**Stacey Tappan♪**
	Marina Harris♪✝
	Erin Johnson♪✝
Two Preachers	**A.J. Glueckert*✝♪**
	Marco Stefani*♪
Simon	**Hadleigh Adams♪✝**
Onlooker	**Hadleigh Adams♪✝**
Fishmonger	**Joseph Barron*♪**

Production Team:

Conductor	**Michael Christie***
Director	**Kevin Newbury***
Set Designer	**David Korins***
Costume Designer	**Constance Hoffman**
Lighting Designer	**Christopher Maravich**
Chorus Director	**Ian Robertson**

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.

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The world premiere of *The Gospel of Mary Magdalene* is made possible, in part, by The Andrew W. Mellon Foundation and by an award from the National Endowment for the Arts.

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

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

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2012–13 Season Sponsor

ABOUT THE ARTISTS

American mezzo-soprano **SASHA COOKE** (Mary Magdalene) makes her San Francisco Opera debut this summer. Other engagements in the 2012–13 season include Magnolia (*Show Boat*) at Houston Grand Opera, Sonja (Argento's *The Aspern Papers*) with the Dallas Opera, and concerts with the San Francisco Symphony, Orpheus Chamber Orchestra, Cleveland Symphony, Chamber Music Society of Lincoln Center, and the Detroit Symphony, among others. She sang Kitty Oppenheimer in the Metropolitan Opera premiere of John Adams's *Doctor Atomic,* the DVD release of which won a 2012 Grammy Award. Other roles include Olga (*Eugene Onegin*), Composer (*Ariadne*), Charlotte (*Werther*), Dorabella (*Cosi fan tutte*), Endimione (*La Calisto*), Medea (*Giasone*) and Meg Page (*Falstaff*). A graduate of the Met's Lindemann Young Artist Program and the Juilliard School, Cooke is a frequent performer of new music having premiered works by John Musto, William Bolcom, John Corigliano, and Lowell Liebermann. On the concert stage, she has been a soloist with the San Francisco Symphony, Boston Symphony, Chicago Symphony, Lyon Symphony, Berlin's Deutsches Symphonie-Orchester, and New York and Los Angeles Philharmonics, among others. A dedicated recitalist, Cooke was presented by Young Concert Artists in her widely acclaimed New York and Washington debuts at Carnegie Hall and at the Kennedy Center, as well as in concerts throughout the U.S. Her recent album *If You Love for Beauty* is available on Yarlung Records.

American soprano **MARIA KANYOVA** (Miriam) made her San Francisco Opera debut in 2012 as Pat Nixon in Adams's *Nixon in China*, a role she has performed with Opera Theatre of Saint Louis, the Ravinia Festival, Chicago Opera Theater, Opera Colorado, Phoenix Symphony, Kansas City Lyric Opera, and the Canadian Opera Company; she also performs the role on a recent recording of *Nixon in China* on the Naxos Label. Recent engagements include the title role of *Madama Butterfly* with Tulsa Opera; Tatyana (*Eugene Onegin*) with Madison Opera; Donna Anna (*Don Giovanni*) with Opera Theatre of Saint Louis; and Marie Antoinette (Corigliano's *The Ghosts of Versailles*) with Opera Theatre of Saint Louis and the Wexford Festival. Other career highlights include Violetta (*La Traviata*) with Portland Opera; Mimì (*La Bohème*) and Nedda (*Pagliacci*) with the Dallas Opera; Donna Elvira (*Don Giovanni*) and Gretel (*Hänsel und Gretel*) with Los Angeles Opera; Susanna (*Le Nozze di Figaro*) with Opera Theatre of Saint Louis;

Nedda, Mimì (in a PBS telecast), the title role of *Suor Angelica*, and Corinna (*Il Viaggio a Reims*), all with New York City Opera; Konstanze (*Die Entführung aus dem Serail*), Donna Elvira, and Susanna with Opera Colorado; Mimì with Houston Grand Opera; and the title role of *Madama Butterfly* with Lyric Opera of Chicago. Her engagements in the 2012–13 season include Gretel with Lyric Opera of Chicago and the title role of *Madama Butterfly* with New Orleans Opera.

American tenor **WILLIAM BURDEN** (Peter) made his San Francisco Opera debut in 1992 as Count Lerma (*Don Carlo*) and has returned as Janek (*The Makropulos Case*), Lindoro (*L'Italiana in Algeri*), and Tom Rakewell (*The Rake's Progress*). Most recently, he created the role of Daniel J. Hill in the Company's world premiere of *Heart of a Soldier.* He has appeared in many prestigious opera houses in the United States and Europe, including the Metropolitan Opera, Lyric Opera of Chicago, Santa Fe Opera, Teatro alla Scala, Paris Opera, Munich's Bavarian State Opera, and Madrid's Teatro Real, among others. His many roles include the title roles of *Faust, Pelléas et Mélisande, Roméo et Juliette, Béatrice and Bénédict, Candide,* and *Acis and Galatea*; Don José in *Carmen*; Nemorino in *L'Elisir d'Amore*; and Ferrando in *Così fan tutte*. He also created the role of Gilbert Griffiths in Picker's *An American Tragedy* at the Metropolitan Opera, and the role of Dodge in Hagen's *Amelia* at the Seattle Opera. Recent credits include Edgardo (*Lucia di Lammermoor*) at Seattle Opera, Peter Quint (*The Turn of the Screw*) at Los Angeles Opera, Nadir (*Les Pêcheurs de Perles*) with New Orleans Opera, Lensky (*Eugene Onegin*) with Cincinnati Opera, the King of Naples in Adès's *The Tempest* at the Met, Nikolaus Sprink in Puts's *Silent Night* with Opera Company of Philadelphia, Don Ottavio (*Don Giovanni*) at Munich's Bavarian State Opera, and creating the role of Frank Harris in the world premiere of Morrison's *Oscar* at the Santa Fe Opera.

American baritone **NATHAN GUNN** (Yeshua) made his San Francisco Opera debut as Figaro in the 2003 production of *The Barber of Seville,* a role that he reprised in 2006. He has also appeared with the Company in the title role of *Billy Budd* and as Guglielmo (*Così fan tutte*) and Papageno (*The Magic Flute*). Gunn has appeared at major opera houses and festivals around the world including the Metropolitan Opera; Lyric Opera of Chicago; Seattle Opera; Houston Grand Opera; the Dallas Opera; the Royal Opera, Covent Garden; Paris Opera; and Bavarian State Opera, among others. His many roles include the title role of *Hamlet*; Count Almaviva (*Le Nozze di Figaro*), Tarquinius (*The Rape of Lucretia*), Malatesta (*Don Pasquale*), Belcore (*L'Elisir d'Amore*), and Ottone (*L'incoronazione di Poppea*). A frequent interpreter of new works, Gunn has created a number of roles in world premiere operas, including Daron Hagen's *Amelia,* André Previn's *Brief Encounter,* Peter Eötvös' *Love and Other Demons,* and Tobias Picker's *An American Tragedy*. His broad discography includes two solo albums; the title role of *Billy Budd,* which won a 2010 Grammy Award; Rodgers and Hammerstein's *Allegro*; *Peter Grimes*; and *Il Barbiere di Siviglia,* among others. Gunn's recent engagements include the title role of *Billy Budd* at the Met, Ravenal (*Showboat*) with Lyric Opera of Chicago, Figaro (*Il Barbiere di Siviglia*) at Houston Grand Oper, Raimbaud (*Le Comte d'Ory*) at the Met, and Lodger (Argento's *The Aspern Papers*) with the Dallas Opera.

Soprano **MARINA HARRIS** (Tamar, Seeker, Girl), a second-year Adler Fellow, is an alumna of the 2011 Merola Opera Program, where she performed the role of Berta in *Il Barbiere di Siviglia*. She recently made her Company debut as Susan Sowerby in the world premiere of *The Secret Garden* this past March at UC Berkeley's Zellerbach Hall. The Los Angeles native is a three time soloist with the Los Angeles Bach Festival. In 2010, Harris was chosen as a Western regional finalist for the Metropolitan Opera National Council auditions and was the second place winner in the finals. She was also a Metropolitan Opera National Council Auditions regional finalist in 2009 and took home the Special Encouragement Award. She was selected as an Encouragement Award Winner at the Marilyn Horne Foundation Vocal Competition in 2010 for her performance of art song repertoire.

STACEY TAPPAN (Seeker, Girl) made her San Francisco Opera debut as Woglinde and the Forest Bird in the 2011 *Ring* cycle, two roles that she has previously performed with Los Angeles Opera and Lyric Opera of Chicago. The soprano's career highlights include Adele (*Die Fledermaus*) with the Glyndebourne Festival; Gilda (*Rigoletto*) in Lille and Dijon; Despina (*Così fan tutte*) with the Jacksonville Symphony; the Wren (*The Birds*), Virtú and Pallade (*L'Incoronazione di Poppea*), the Dew Fairy (*Hänsel und Gretel*), Miss Wordsworth (*Albert Herring*), and Clorinda (*La Cenerentola*) with Los Angeles Opera; and Beth (*Little Women*) with Houston Grand Opera. A graduate of Lyric Opera of Chicago's Center for American Artists, her roles with that company include Nannetta (*Falstaff*), Bella (*The Midsummer Marriage*), multiple roles in Strauss's *Die Frau ohne Schatten*, the Charmeuse (*Thaïs*), and the First Esquire (*Parsifal*), among others. Her awards include grants from the Elardo Competition and the Solti Foundation U.S., first place in the Licia Albanese-Puccini Foundation competition, finalist in the MacAllister and Houston Grand Opera Eleanor McCollum competitions, the Richard F. Gold Career Grant, as well as the Lucrezia Bori award.

Mezzo-soprano **ERIN JOHNSON** (Seeker, Girl) is a first-year Adler Fellow who made her Company debut this past March as Mrs. Medlock in the world premiere of *The Secret Garden* at UC Berkeley's Zellerbach Hall. She was a participant in the 2012 Merola Opera Program, where she performed as Giovanna Seymour (*Anna Bolena*) and Mab (*La Jolie Fille de Perth*). A native of Washington, New Jersey, she holds a master's degree from Rice University. While at Rice, Johnson was also awarded to study in Florence through the Margaret Pack Italian Language Study Program in 2012. In 2009, Johnson was accepted into the Santa Fe Opera Apprentice Program, where she appeared in scenes from *Roméo et Juliette, Les Dialogues des Carmélites,* and *Die Meistersinger von Nürnberg*. She also holds bachelor's degrees from Cairn University.

Making his Company debut this summer, Idaho native **DANIEL CURRAN** (Policeman) is an alumnus of the 2011 Merola Opera Program, where he performed the role of Count Almaviva in *Il Barbiere di Siviglia.* Curran performed the role of the Good Samaritan in Benjamin Britten's *Cantata Misericordium* at the Florida National Convention with the University Choir and chamber orchestra. A graduate of Chapman University, the tenor's roles there include Tamino (*Die Zauberflöte*), the title role of *Albert Herring,* and Rinuccio (*Gianni Schicchi*). Curran also holds a master's degree from the Juilliard School, where he performed the Hunter in Conrad Susa's *Transformations* and First Commissioner in *Les Dialogues des Carmélites*. Other recent engagements include a collaboration with the Juilliard Historical Performance Program and William Christie in Alice Tully Hall and Don Ottavio (*Don Giovanni*) with Opera North in New Hampshire.

Tenor **A.J. GLUECKERT** (Follower, Seeker, Preacher) is a first-year Adler Fellow hailing from Portland, Oregon and makes his Company debut this summer. He is an alumnus of the 2012 Merola Opera Program, where he performed Mr. Owen in Argento's *Postcard from Morocco.* As a resident artist with Minnesota Opera, he performed Arturo (*Lucia di Lammermoor*) and created the role of the Crown Prince in the world premiere of Puts's *Silent Night.* He is also a graduate of the young artists programs at the Santa Fe Opera and Utah Opera. A two-time winner of the regional Metropolitan Opera National Auditions, he holds a degree from the San Francisco Conservatory of Music and appeared as the Drum Major (*Wozzeck*) with San Francisco's Ensemble Parallèle.

Making his San Francisco Opera debut this summer, American tenor **MARCO STEFANI** (Follower, Preacher) recently won the Sullivan Foundation award and career grant in New York City. Currently, he is a member of Palm Beach Opera's young artist program and earlier this year made his debut with Opera

Theater of St. Louis. In 2013, he will make his debut with Townsend Opera as Don Ramiro in *La Cenerentola*. Last year, he made his professional debut with Stockton Opera as Rinuccio in *Gianni Schicchi* and gave his first solo recital to a sold out audience at the Firehouse Arts Center. Marco holds a master's degree from Indiana University, completed his undergraduate studies at the University of the Pacific, and is a three time alumnus of the Music Academy of the West.

Baritone **BRIAN LEERHUBER** (Policeman) made his San Francisco Opera debut as Dr. Falke (*Die Fledermaus*) and returned to the Company as Robert E. Lee in the 2007 world premiere of Philip Glass's *Appomattox* as well as various roles in *The Little Prince*, Schaunard (*La Bohème*), and Larkens (*La Fanciulla del West*); he also appeared as Figaro in 2006's *The Barber of Seville for Families*. In 2007 Leerhuber created the role of Tom Joad in the world premiere of Ricky Ian Gordon's *The Grapes of Wrath* at Minnesota Opera and Utah Opera; he returned to Minnesota Opera as Orsanes in the North American premiere of Reinhard Keiser's *Croesus*. Leerhuber's other credits include Malatesta (*Don Pasquale*) at Houston Grand Opera; the title role of *Il Barbiere di Siviglia* at the Santa Fe Opera; Schaunard and Marco (*Gianni Schicchi*) at Los Angeles Opera; and the Novice's Friend (*Billy Budd*), Silvano (*Un Ballo in Maschera*), D'Obigny (*La Traviata*), and Breedley in the world premiere of William Bolcom's *A Wedding* at Lyric Opera of Chicago. Recent engagements include debuts in Orlando as Dandini (*La Cenerentola*) and at Opera Cleveland as Figaro (*Il Barbiere di Siviglia*).

Bass-baritone **HADLEIGH ADAMS** (Simon, Follower, Onlooker) is a first-year Adler Fellow and graduate of the 2012 Merola Opera Program. The New Zealand native was a member of New Zealand Opera from 2004 to 2008 and performed frequently as an oratorio soloist. He made his debut with London's Royal National Theatre in 2011 as Christ in Bach's *St. Matthew Passion.* Awards include a 2010 Joan Sutherland & Richard Bonyge Scholarship and second prize in the Australian Singing Competition. A frequent recitalist, he has performed at St. Martins in the Field and Wigmore Hall. Upcoming engagements include Pollux (Rameau's *Castor et Pollux*) with Pinchgut Opera.

A winner of the 2011 Metropolitan Opera National Council Auditions, **JOSEPH BARRON** (Follower, Seeker, Fishmonger) makes his San Francisco Opera debut in 2013. Barron has been a member of the young artist programs at the Santa Fe Opera, Opera Theatre of St. Louis, the Glimmerglass Festival, and Pittsburgh Opera, where he has appeared as Monterone (*Rigoletto*), Masetto (*Don Giovanni*), Geronimo (*Il Matrimonio Segreto*), the Bonze (*Madama Butterfly*), and Alidoro (*La Cenerentola*). Other recent engagements include Ramfis (*Aida*), Grandpa Moss (*The Tender Land*), and Antonio (*Le Nozze di Figaro*) at the Glimmerglass Festival; Polyphemus (*Acis ad Calatea*) at the Aix-en-Provence Festival and Venice's La Fenice; Montano (*Otello*) with Opera Company of Philadelphia. A winner of top prizes at the Opera Index Vocal Competition and the Gerda Lissner International Vocal Competition, Barron's upcoming engagements include Leporello (*Don Giovanni*) in Philadelphia and the Speaker (*The Magic Flute*) and the Prophet/Larry King (Muhly's *Dark Sisters*) in Pittsburgh.

American bass **JAMES CRESWELL** (Pharisee) is an alumnus of the Merola Opera Program and makes his Company debut this summer. As a former resident artist with Los Angeles Opera, his roles with that company include Angelotti (*Tosca*), the Speaker (*Die Zauberflöte*), Titurel (*Parsifal*), Basilio (*Il Barbiere di Siviglia*), and Daland (*Der Fliegende Holländer*), among others. Since becoming an ensemble member of the Komische Oper Berlin in 2004, he has performed a number of roles there, including Sarastro (*Die Zauberflöte*), Prince Gremin (*Eugene Onegin*), and the title role of *Le Nozze di Figaro.* Other career highlights include Rocco (*Fidelio*) with Frankfurt Opera, Escamillo (*Carmen*) and Capulet (*Roméo et Juliette*) in Bilbao, Timur (*Turandot*) and the title role of *Der Fliegende Holländer* with English National

Opera, and Fasolt (*Das Rheingold*) and Oroveso (*Norma*) for the U.K.'s Opera North. He appears as Crespel in this summer's *Les Contes d'Hoffmann.*

Having recently completed a chamber piece for Thomas Hampson and the Jupiter String Quartet, American composer **MARK ADAMO**'s latest projects also include a double flute concerto for James Galway and a revision of seven scores for a recording of his complete choral catalogue. Recent recordings include a release of Houston Grand Opera's premiere production of his first opera *Little Women* and Eclipse Chamber Orchestra's all-Adamo compact disc, including the first recordings of *Late Victorians*, a cantata set in San Francisco during the first years of the AIDS crisis; "Regina Coeli"; the third movement of his harp concerto *Four Angels*; *Alcott Music*, a suite from *Little Women*; and the overture to *Lysistrata*, his second opera. Both recordings are available on the Naxos label. *Four Angels,* introduced by the National Symphony Orchestra under Leonard Slatkin in 2007, was presented in 2011 by the Utah Symphony under Keith Lockhart, and *Lysistrata*, after successful world and New York premieres by Houston Grand Opera in 2005 and New York City Opera in 2006, made its Fort Worth Opera debut in 2012. Since its 1998 world premiere by Houston Grand Opera, *Little Women*, Adamo's first opera for which he composed both music and libretto, has been nationally telecast on the PBS series *Great Performances,* released on CD by Ondine Records, and heard in more than seventy-five national and international engagements from New York to Mexico City, Minneapolis, Tel Aviv, Calgary, Los Angeles, Bruges, Adelaide, and Tokyo. Adamo's music is published by G. Schirmer, Inc.

Music director of the Phoenix Symphony, Colorado Music Festival, and Minnesota Opera, conductor **MICHAEL CHRISTIE** makes his San Francisco Opera debut this summer. Over his sixteen year career, he has conducted the Los Angeles Philharmonic, St. Louis Symphony, National Symphony Orchestra, Dallas Symphony, Atlanta Symphony, Houston Symphony, the St. Paul Chamber Orchestra, the Minnesota Orchestra, Oregon Symphony, DSO Berlin, Orchestre National de Lille, City of Birmingham Symphony, Orchestre National du Capitole de Toulouse, the Czech Philharmonic, and Sydney Symphony, among many others. Christie made his New York Philharmonic debut in March 2007. Career highlights include *Roméo et Juliette* and *Hänsel und Gretel* with Zurich Opera; Corigliano's *The Ghosts of Versailles* and Adams's *The Death of Klinghoffer* with Opera Theatre of St. Louis; *Le Nozze di Figaro* with Finnish National Opera; *Così fan tutte* with Queensland Opera; and *The Death of Klinghoffer* with the Rotterdam Philharmonic. Christie is the former music director of the Brooklyn Philharmonic and chief conductor of the Queensland Orchestra. Recent operatic work includes the world premiere of Kevin Puts's *Silent Night, Madama Butterfly, Nabucco, Anna Bolena,* and *Turandot* at the Minnesota Opera, the North American premiere of Unsuk Chin's *Alice in Wonderland* at Opera Theatre of St. Louis.

American director **KEVIN NEWBURY** makes his San Francisco Opera debut in 2013. His work has been produced throughout North America and in Europe. His production of *Virginia* for the Wexford Opera Festival recently won the 2010 Irish Times Theatre Award for Best Opera Production. His work has also been nominated for a Grammy Award (Bernstein's *Mass* with Marin Alsop), a Drama Desk Award (Best Actor, *Candy and Dorothy*), and the GLAAD Media Award (Winner: *Candy and Dorothy*, Nominated: *Kiss and Cry*). He has directed the world premieres of several plays and musicals in New York City. Newbury's work in opera includes collaborations with many top American composers, including Ricky Ian Gordon, John Adams, and Lewis Spratlan. He has enjoyed repeat engagements with several leading American opera companies, including Minnesota Opera, the Santa Fe Opera, Portland Opera, and Opera Theatre of St. Louis. He has also directed for Carnegie Hall, the Kennedy Center, Montreal Opera, the San Francisco Symphony, Glimmerglass Opera, Wolf Trap Opera, Chicago Opera Theatre, New York City Opera, Cincinnati Opera, Opera Colorado, and Houston Grand Opera. Recent and upcoming

engagements include *Il Trovatore* with Utah Opera, *Anna Bolena* with Minnesota Opera, *Don Giovanni* with Opera Colorado, the world premiere of *Oscar* at the Santa Fe Opera.

DAVID KORINS is a multi-award-winning scenic and production designer who is the founder of David Korins Design—a multi-faceted firm that designs everything from theater, film, and television to rock concerts, photo shoots, custom furniture, and private, commercial, and public spaces. Winner of the 2009 Obie Award for Sustained Excellence in Design, David has designed shows on and off-Broadway, throughout the U.S., and internationally. He has created productions at the Lincoln Center Theater, Guthrie Theatre, Santa Fe Opera, Center Theatre Group, Alliance Theatre, La Jolla Playhouse, and Toho Theatre in Japan. He received the Lucille Lortell Award for *When the Rain Stops Falling* at Lincoln Center Theater, and the Drama Desk and Henry Hewes Design Awards for *Why Torture is Wrong and the People Who Love Them* at the Public Theater. Film credits include *Coach, Winter Passing,* and *Blackbird.* Korins founded the Obie Award-winning Edge Theater Company in 2001 to foster innovative work with an emphasis on new plays. Recent and upcoming opera credits include set designs for *La Bohème* at Denver's Central City Opera and the world premiere of Morrison's *Oscar* at the Santa Fe Opera.

Costume designer **CONSTANCE HOFFMAN** made her San Francisco Opera debut with her designs for the 1997 production of *Rigoletto*. Her work has been seen at the Glyndebourne Festival (*L'Incoronazione di Poppea*); the Royal Opera, Covent Garden (*Der Fliegende Holländer*), Paris Opera (*Tannhäuser*), Tel Aviv's New Israeli Opera (*Salome, La Traviata*), Munich's Bavarian State Opera (*Pique Dame*), the Santa Fe Opera (*Les Contes d'Hoffmann*), Houston Grand Opera (*Carmen, Lucia di Lammermoor, Salsipuedes*), Los Angeles Opera (*Grendel, The Grand Duchess of Gerolstein, Ariadne auf Naxos*), New York City Opera (*Madama Butterfly, Tosca, La Fanciulla del West*), and Glimmerglass Opera (*Orfeo ed Euridice, L'etoile*), among others. Having designed for numerous theater productions, she earned a Tony nomination and an Outer Critics Circle Award for her designs for *The Green Bird* and was honored with the Theatre Development Fund's Irene Sharaff Young Masters Award. Hoffman is an associate arts professor at New York University's Tisch School of the Arts. Recent engagements include *The Aspern Papers* with the Dallas Opera and *Die Fledermaus* with Toronto's Canadian Opera Company.

CHRISTOPHER MARAVICH (Lighting Designer) served as San Francisco Opera's lighting director from 2006 to 2012. He has created lighting for the Company productions of *Turandot, Cyrano de Bergerac, Le Nozze di Figaro, Aida, Salome, Il Trittico, Tosca, Idomeneo, Simon Boccanegra, Don Giovanni, Carmen, Nixon in China,* and *Attila.* He has collaborated on the lighting designs for *Doktor Faust* in Stuttgart, *Tannhäuser* for Greek National Opera, and *La Fanciulla del West, The Makropulos Case, The Daughter of the Regiment, Il Trovatore, Die Tote Stadt, Ariodante, Samson and Delilah,* and *Macbeth* for San Francisco Opera. Maravich has also designed lighting for Opera Colorado, the San Diego Opera, Portland Opera, Opera Santa Barbara, and Opera San José.

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