The Magic Flute

Performer Biographies

Heidi Stober (Pamina) made her San Francisco Opera debut as Sophie in 2010's *Werther* and has since returned as Susanna (*Le Nozze di Figaro*) and Atalanta (*Xerxes*). The American soprano's recent engagements include Gretel (*Hänsel und Gretel*) with the Metropolitan Opera; Pamina, Gretel, Micaëla (*Carmen*), and Ascagne (*Les Troyens*) with Deutsche Oper Berlin; and Musetta (*La Bohème*) with the Santa Fe Opera. A principal artist with Deutsche Oper Berlin, her engagements with that company during the current season include Zerlina (*Don Giovanni*), Pamina, Oscar, Roggiero (*Tancredi*), and Micaëla (*Carmen*). Stober is a graduate of the Houston Grand Opera Studio, and her credits there include Atalanta, Blonde (*Die Entführung aus dem Serail*), Drusilla (*L'Incoronazione di Poppea*), Norina (*Don Pasquale*), Susanna (*Le Nozze di Figaro*), Xenia (*Boris Godunov*), The Rose (Portman's *The Little Prince*), and La China in the world premiere of Catán's *Salsipuedes*. Stober's other career highlights include Poppea (*Agrippina*) with New York City Opera; Tigrane (*Radamisto*) and La Folie and Thalie (*Platée*) with the Santa Fe Opera; Morgana (*Alcina*) in Santiago, Chile; Aminta (*Il Re Pastore*) with Opera Theatre of St. Louis; and Leïla (*Les Pêcheurs de Perles*) at Opera Colorado. Upcoming engagements include Zdenka (*Arabella*) at the Santa Fe Opera.

Former Adler Fellow **Alek Shrader** (Tamino) made his San Francisco Opera debut as Victorin in 2008's *Die Tote Stadt* and returned as Nemorino in both *The Elixir of Love* and *The Elixir of Love for Families*. Recent engagements include Tom Rakewell (*The Rake's Progress*) with Lille Opera; Don Ramiro (*La Cenerentola*) with Hamburg Opera; Tamino at Lyric Opera of Chicago; the title role of Albert Herring with Los Angeles Opera and the Santa Fe Opera; Oronte (*Alcina*), Tamino, and Lindoro (*L'Italiana in Algeri*) at Bordeaux Opera; Count Almaviva (*Il Barbiere di Siviglia*) in Toulouse; Ferrando *Così fan tutte* at the Salzburg Festival; Egeo (Mayr's *Madea in Corinto*), and Belmonte (*Die Entführung aus dem Serail*), Count Almaviva, and Tamino at Munich's Bavarian State Opera. An alumnus of the Merola Opera Program and Music Academy of the West, Shrader is a 2007 winner of the Metropolitan Opera National Council Auditions, and received a 2007 Sarah Tucker Grant from the Richard Tucker Foundation. Upcoming engagements include Gonzalve in Ravel's L'Heure Espagnole at the Glyndebourne Festival.

American tenor **Nathaniel Peake** (Tamino) makes his San Francisco Opera debut this season appearing as Uldino (*Attila*) and Tamino (*The Magic Flute*). The Merola Opera Program alumnus was a winner of the 2010 Metropolitan Opera National Council Auditions. Recent engagements include Pinkerton (*Madama Butterfly*) with Seattle Opera; Edgardo (*Lucia di Lammermoor*) with Minnesota Opera; Alfredo (*La Traviata*), Don José (Brook's *La Tragédie de Carmen), and Tybalt (Roméo et Juliette)* at Syracuse Opera; and several roles with Wolf Trap Opera, including Pirelli (*Sweeney Todd*) and the title role of *Les Contes d'Hoffmann*. A former member of the Houston Grand Opera Studio young artist program, Peake has performed a number of roles with that company, including Pinkerton, Nemorino (*L'Elisir d'Amore*), Arturo (*Lucia di Lammermoor)*, and Scaramuccio (*Ariadne auf Naxos*). He has won awards from the George London Foundation, Richard Tucker Foundation, National Opera Association, and the Operalia Competition, among others.

Nathan Gunn (Papageno) 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 subsequently returned to the Company in the title role of *Billy Budd* and as Guglielmo in *Così fan tutte*. He appears as Papageno (*Die Zauberflöte*) in the summer of 2012 and Yeshua in the world premiere of Mark Adamo's *The Gospel of Mary Magdalene* in 2013. 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; Dallas Opera; Mostly Mozart Festival; Royal Opera, Covent Garden; Paris Opera; Bavarian State Opera; Glyndebourne Festival; and the Théâtre Royal de la Monnaie in Brussels. His many roles include the title role of *Hamlet*; the Count in *Le Nozze di Figaro*, Tarquinius in *The Rape of Lucretia*, Malatesta in *Don Pasquale*, Belcore in *L'Elisir d'Amore*, and Ottone in *L'incoronazione di Poppea*. A frequent interpreter of new works, Gunn recently created the role of Paul in the world premiere of Daron Hagen's *Amelia* at the Seattle Opera. He also created the roles of Alec Harvey in André Previn's *Brief Encounter* at the Houston Grand Opera, Father Delura in Peter Eötvös' *Love and Other Demons* at the Glyndebourne Opera Festival, and Clyde Griffiths in Tobias Picker's *An American Tragedy* at the Metropolitan Opera. Also a distinguished concert performer, Gunn has appeared the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, Cleveland Orchestra, Minnesota Orchestra, London Symphony Orchestra, Münchner Rundfunkorchster, and the Rotterdam Philharmonic Orchestra. Gunn's most recent solo album, *Just Before Sunrise*, was released on Sony/BMG Masterworks. Other recordings include the title role in *Billy Budd* with Daniel Harding and the London Symphony Orchestra (Virgin Classics), which won the 2010 Grammy Award; the first complete recording of Rodgers & Hammerstein's *Allegro* (Sony's Masterworks Broadway); *Peter Grimes* with Sir Colin Davis and London Symphony Orchestra (LSO Live!), which was nominated for a 2005 Grammy Award; *Il Barbiere di Siviglia* (SONY Classics); *Kullervo* with the Atlanta Symphony Orchestra (Telarc); and *American Anthem* (EMI). He also starred as Buzz Aldrin in *Man on the Moon*, an opera written specifically for television and broadcast on the BBC in the UK. The program was awarded the Golden Rose Award for Opera at the Montreux Festival in Lucerne. Gunn recently returned to the Metropolitan Opera for *Così fan tutte* and *The Magic Flute* and made his debuts at the Theater an der

Wien in *The Rape of Lucretia*, the Teatro Real in Madrid as the Count, and the Cincinnati Opera in the title role of *Eugene Onegin*.

Making her San Francisco Opera debut in 2012, Russian coloratura soprano **Albina Shagimuratova** (Queen of the Night) first came to international attention as the winner of the Gold Medal in the 2007 Tchaikovsky Competition in Moscow. She made her European operatic debut as the Queen of the Night at the Salzburg Festival in 2008. Shagimuratova is a graduate of the Houston Grand Opera Studio, and her roles with that company include the Queen of the Night, Gilda (*Rigoletto*), and Musetta (*La Bohème*). Her engagements in the 2011–12 season include the Queen of the Night at the Lucerne Festival and the Vienna State Opera, the title role of *Lucia di Lammermoor* at Deutsche Oper Berlin, and Violetta (*La Traviata*) at Houston Grand Opera. Other recent engagements include Lucia di Lammermoor in Houston; and the Queen of the Night at Milan's La Scala, the Metropolitan Opera, Deutsche Oper am Rhein, Deutsche Oper Berlin, Los Angeles Opera, and the Bolshoi Opera; and Gilda with Palm Beach Opera. She began her musical studies as a pianist and attended the Music College Auhadeez in Kazan and later Kazan State University where she received a degree in vocal and opera performance. Her later studies were at the Moscow Conservatory. Graduating with honors, she completed her doctoral work there in 2007.

Bass **Kristinn Sigmundsson** (Sarastro) made his San Francisco Opera debut as Méphistophélès in the 2002 production of *La Damnation de Faust*. The Iceland native returned to the Company in the 2006–07 season as King Marke (*Tristan und Isolde*), Sparafucile (*Rigoletto*), the Commendatore (*Don Giovanni*), and Baron Ochs (*Der Rosenkavalier*). Recent engagements include Heinrich (*Lohengrin*) with Munich's Bavarian State Opera and Los Angeles Opera; King Marke, Heinrich, and Pogner (*Die Meistersinger von Nürnberg*) with Deutsche Oper Berlin; Baron Ochs with the Metropolitan Opera; Hunding (*Die Walküre*) at Cologne State Opera; Sarastro at the Theatre du Capitole in Toulouse; and Zaccaria (*Nabucco*) with Royal Danish Opera, and further performances of with the Iceland Symphony Orchestra. Sigmundsson has sung nearly his entire repertoire with Paris Opera. His performances at the Metropolitan Opera include Baron Ochs, Osmin (*Die Entführung aus dem Serail*), Hundig, Rocco (*Fidelio*), Frère Laurent (*Roméo et Juliette*), and Vodnik (*Rusalka*). He has also sung leading roles regularly with the Vienna State Opera, Bavarian State Opera, and Dresden's Semperoper. Sigmundsson holds a bachelor's degree in biology, and he worked as a biologist and teacher before joining the ensemble at the Hessisches State Theater in Wiesbaden, Germany.

One of America's exciting new talents, **Melody Moore** (First Lady) was last seen on the San Francisco Opera stage as Susan Rescorla in the 2011 world premiere of *Heart of a Soldier.* She is a former Adler Fellow and Merola Opera Program alumna, and her other Company credits include Countess Almaviva (*Le Nozze di Figaro*), Mimì (*La Bohème*), Kate Pinkerton (*Madama Butterfly*), Ida (*Die Fledermaus*), a Greek Maiden (*Iphigénie en Tauride*), and Bianca (*La Rondine*). Career highlights include Mimì at English National Opera and Opera Cleveland; Countess Almaviva with Los Angeles Opera and appearances in that company's productions of *Der Zwerg*, *Der Zerbrochene Krug,* and *Suor Angelica*;

the title role of *Manon Lescaut* with New Orleans Opera; the title role of *Suor Angelica* with Orlando Opera; and Donna Anna (*Don Giovanni*) with the Cincinnati Chamber Opera. Recent and upcoming engagements include Marguerite (*Faust*) with English National Opera and Hawaii Opera Theater, Countess Almaviva with Madison Opera, Rita Clayton in the New York premiere of Stephen Schwartz's *Séance on a Wet Afternoon* with New York City Opera, and her debut with the Bavarian Radio Symphony in concert performances and a recording of excerpts from Gordon Getty's *Plump Jack*. A graduate of the Cincinnati Conservatory of Music, she performed for them the role of Candace Whitcomb in Stephen Paulus's *The Village Singer* and received the Norman Treigle and Andrew White Awards.

Mezzo-soprano **Lauren McNeese** (Second Lady) made her San Francisco Opera debut as Wellgunde in 2008's *Das Rheingold,* a role she has performed at Lyric Opera of Chicago and Los Angeles Opera. McNeese returned to the role for the 2011 *Ring* cycle and performed Rossweisse (*Die Walküre*). She made her Los Angeles Opera debut as Thibault (*Don Carlo*) and has since returned there as Javotte (*Manon*), Karolka (*Jenůfa*), Zerlina (*Don Giovanni*), La Ciesca (*Gianni Schicchi*), and the Second Lady, among other roles. Other notable credits include Stéphano (*Roméo et Juliette*) with Michigan Opera Theater; Donna Elvira (*Don Giovanni*) and Cherubino (*Le Nozze di Figaro*) at Minnesota Opera; the title role of *L'Enfant et les Sortilèges* and La Ciesca at Opera Company of Philadelphia; Cherubino at the Ravinia Festival; Dorabella (*Così fan tutte*) with Arizona Opera; and Rosina (*Il Barbiere di Siviglia*) at Maine's PORTOpera. A graduate of the Ryan Opera Center at Lyric Opera of Chicago, she has appeared with that company as Dorabella, Mercédès (*Carmen*), Cherubino, Siebel (*Faust*), the Second Lady, Rossweisse, Lapák the Dog (*The Cunning Little Vixen*), and Flora (*La Traviata*).

Mezzo-soprano **Renée Tatum** (Third Lady), a former Adler Fellow, made her Company debut in 2009 as Annina (*La Traviata*) and has returned as Inez (*Il Trovatore*), a Novice (*Suor Angelica*), a Slave (*Salome*), Emilia (*Otello*), and Flosshilde and Grimgerde in the 2011 *Ring* cycle. Currently in her final year of the Metropolitan Opera's Lindemann Young Artist Development Program, she made her Met debut in 2009 as Inez, performed Fenena (*Nabucco*) and Háta (*The Bartered Bride*), andcovered Pauline (*The Queen of Spades*) with that company. Other recent engagements include the Third Lady with the Santa Fe Opera, Amando (*Le Grand Macabre*) and the Trainbearer (*Elektra*) with the New York Philharmonic, the Secretary (*The Consul*) with Chautauqua Opera, and Bersi (*Andrea Chenier*) with Mobile Opera. Upcoming engagements include La Haine (*Armide*), Emilia (*Otello*), Adonella (*Francesca da Rimini*), Flosshilde and with the Met; Medea (Handel's *Teseo*) with Chicago Opera Theater; and Flosshilde and Grimgerde with Seattle Opera.

Second-year Adler Fellow **Nadine Sierra** (Papagena) made her San Francisco Opera debut in 2011 creating the roles of Juliet and Barbara in the world premiere of *Heart of a Soldier.* She is an alumna of the 2010 Merola Opera Program, where she was heard as Adina in *L'Elisir d'Amore*. Winner of the 2009 Metropolitan Opera National Council Auditions, Sierra's other recent awards include first prize of the George London

Competition (2010), the Gerda Lissner International Competition (2010), the Loren Zachary Competition (2010) and the Stella Maris Competition (2011), as well as second prize in the Mirjam Helin International Vocal Competition (2009). Sierra recently appeared as Tytania (*A Midsummer Night's Dream*) with Boston Lyric Opera, Euridice (*Orfeo ed Euridice*) with Palm Beach Opera, and Gilda (*Rigoletto*) with Florida Grand Opera. Her other 2011–12 engagements include Anne Truelove (*The Rake's Progress*) with the Cincinnati Chamber Orchestra and her solo recital debut at Carnegie Hall.

American tenor **Greg Fedderly** (Monostatos) returns to San Francisco Opera in a role he sang here in 2007. Other Company appearances include Brighella (*Ariadne auf Naxos*) in 2002, Don Basilio (*Le Nozze di Figaro*) in 2006 and 2010, and Pang (*Turandot*) in 2011. Fedderly is a principal artist with Los Angeles Opera and 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's degree from the University of Southern California, where he was awarded the Marilyn Horne Scholarship.