



SAN FRANCISCO OPERA CENTER ANNOUNCES 2009 ADLER FELLOWS

SAN FRANCISCO (October 6, 2008)—San Francisco Opera Center Director Sheri Greenawald announced today the thirteen recipients of the 2009 Adler Fellowship. The prestigious resident artist training program has nurtured the development of more than 130 young artists since its inception in 1982.

The eleven singers selected as 2009 Adler Fellows are sopranos Heidi Melton (Spokane, Washington), Tamara Wapinsky (Pottsville, Pennsylvania), and Leah Crocetto (Adrian, Michigan); mezzo-sopranos Daveda Karanas (Mandeville, Louisiana), Daniela Mack (Buenos Aires, Argentina), and Renée Tatum (Carlsbad, California); tenors Andrew Bidlack (Chambersburg, Pennsylvania), Alek Shrader (Alva, Oklahoma), and David Lomelí (Monterrey, Mexico); baritone Austin Kness (Cedar Rapids, Iowa); and bass Kenneth Kellogg (Washington, D.C.). Melton, Wapinsky, Karanas, Mack, Bidlack, Shrader and Kellogg are returning Adler Fellows. Outgoing 2008 Adler Fellows include soprano Ji Young Yang (Seoul, South Korea), mezzo-soprano Katharine Tier (Sydney, New South Wales, Australia), and apprentice coaches Matthew Piatt (Victoria, Kansas) and Lara Bolton (Bluffton, Ohio).

The two pianists selected for Apprentice Coach Fellowships are Dennis Doubin (Moscow, Russia) and Allen Perriello (Gibsonia, Pennsylvania). The Adler Fellow Apprentice Coaches, working closely with the director of musical studies of the Opera Center and the head of music staff at San Francisco Opera, participate in the musical activities of both San Francisco Opera and the Opera Center. Coaches are involved in all aspects of the Adler Fellows' training, acting as pianists for classes, playing for other master coaches and preparing the Adler Fellows for concerts and main-stage roles.

The Adler Fellowship Program is a performance-oriented residency offering intensive individual training, coaching, professional seminars and a wide range of performance opportunities throughout the San Francisco Opera season. The Adler Fellows are selected from the young artists who have participated in the Merola Opera Program. Adler Fellows gain valuable professional experience by performing supporting roles in San Francisco Opera's main stage productions.

In addition to performances on the main stage of the War Memorial Opera House, selected Adler Fellows are also featured in the Schwabacher Debut Recital Series, created to showcase singers who have participated in the programs of the San Francisco Opera Center. The 2008 Adler Fellows' season culminates on December 6, 2008 with *The Future Is Now: Adler Fellows Gala Concert*. The event will feature the singers in an evening of opera scenes and arias with the San Francisco Opera Orchestra at the War Memorial Opera House. Further details about upcoming Adler Fellow performances will be announced at a later date. Biographies of all 2009 Adler Fellows follow below.

2009 Adler Fellow Biographies

Tenor **Andrew Bidlack**, a second-year Adler Fellow, made his San Francisco Opera debut last season in *The Little Prince* and sang Odoardo (*Ariodante*), Arturo (*Lucia di Lammermoor*), and Graf Albert (*Die Tote Stadt*) with the Company. A 2007 Merola Opera Program participant, he created the role of Charles Carter in the world premiere of Thomas Pasatieri's *The Hotel Casablanca*. The Pennsylvania native has recently appeared as Rodolfo (*La Bohème*) with the Opera Company of Brooklyn; Tamino (*The Magic Flute*) at Ohio Northern University; and Rolla (*I Masnadieri*) and Don Curzio (*Le Nozze di Figaro*) with Sarasota Opera. At the Spoleto Festival in Italy, the tenor performed the role of A Guest in Gian Carlo Menotti's *The Saint of Bleecker Street*, which was recorded on the Chandos label. He served as an apprentice at Florida Grand Opera, where he covered the role of Ferrando (*Così fan tutte*), and at Des Moines Metro Opera, where he performed Bastien in Mozart's *Bastien and Bastienne*. Bidlack has also been an apprentice artist at the Santa Fe Opera, Tulsa Opera, and Opera North in New Hampshire. He appears later this season as The Simpleton in the Company production of *Boris Godunov*.

Soprano **Leah Crocetto**, from Adrian, Michigan, is a first-year Adler Fellow. As a member of the Merola Opera Program in the summer of 2008, Crocetto performed scenes as Norina (*Don Pasquale*) and the title role of *Manon* in the Schwabacher Summer Concert. Her other credits include *The Baker's Wife/The Witch (Into the Woods)* and *Flower Girl (Naughty Marietta)*, and she was a recent soloist with the Adrian Symphony Orchestra. Crocetto holds degrees from Siena Heights University and Moody Bible Institute and is a former member of the Sarasota Opera Apprentice Artists Program, where in scenes from *Le Nozze di Figaro* and *La Rondine*. She is a 2008 Shoshana Foundation Award winner; second place winner in the Florida Suncoast Opera Guild Competition; a former winner in the Bel Canto Foundation Competition and the Italian American Foundation Award; and a two-time grand prize winner of the NATS Chicago Chapter competition. The soprano was also the recipient of the

Sarasota Opera Guild Excellence in Performance award and an Anna Maria di Panni Bel Canto finalist.

Apprentice Coach and conductor **Dennis Doubin** is a first-year Adler Fellow and alumnus of the 2008 Merola Opera Program. The Moscow native began his operatic career in the Bolshoi Theatre children's chorus. As a student at the University of California at Los Angeles, he studied Russian literature, piano, musicology and conducting. Doubin has been a vocal coach and studio rehearsal conductor with Los Angeles Opera since 2004 and has also worked with Seattle Opera, the San Diego Opera, and Sacramento Opera. His coaching credits include *Hänsel und Gretel*, *Porgy and Bess* and *Tristan und Isolde*.

Daveda Karanas, a Louisiana native, is a second-year Adler Fellow and makes her Company debut in *Boris Godunov* this season. She sang the role of Tisbe in the 2007 production of *La Cenerentola* with the Merola Opera Program. Karanas made her professional debut in 2006 with the Boston Symphony Orchestra in Schoenberg's *Moses und Aron*. The mezzo-soprano's recent credits include Ericea (*Il Ritorno D'Ulisse in Patria*) with Chicago Opera Theater; Lady with a Hat Box (Argento's *Postcard from Morocco*) and The Princess (*Suor Angelica*) with Boston University Opera Institute; Marchesa Melibea (*Il Viaggio a Reims*) with Music Academy of the West; Mère Marie (Dialogue des Carmélites), Judith (*Bluebeard's Castle*), Mother (*Amahl and the Night Visitors*), and Lucretia (*The Rape of Lucretia*) with Arizona State University; and Prince Orlofsky (*Die Fledermaus*), Mme. Pernelle (Mechem's *Tartuffe*), and Baba (*The Medium*) with Southeastern Louisiana University. Karanas's awards include the grand prize in the Arizona Opera League competition and the Encouragement Award at the Marilyn Horne Foundation competition. She is a former international semi-finalist in the *Neue Stimmen* competition and most recently a grand prize winner at the 2008 Metropolitan Opera National Council auditions. She holds degrees from Arizona State University and Southeastern Louisiana University.

Bass **Kenneth Kellogg**, a second-year Adler Fellow, made his San Francisco Opera debut last season as the King in *The Little Prince* and also appeared as Pietro in *Simon Boccanegra*. An alumnus of the 2007 Merola Opera Program, he created the role of Tobias in Thomas Pasatieri's *The Hotel Casablanca*. The Washington D.C. native recently served as a resident artist at the Academy of Vocal Arts in Philadelphia, where he performed the roles of Don Basilio (*Il Barbiere di Siviglia*), Zaretsky and Prince Gremin (*Eugene Onegin*), Killian and a Hermit (*Der Freischütz*), and Count des Grieux (*Manon*). Other notable credits include the title roles of *Le Nozze di Figaro* and *Bluebeard's Castle* at Bel Canto Northwest, as well as Fiorello (*Il Barbiere di Siviglia*) for the Houston Ebony Opera Guild and Balthazar (*Amahl and the Night Visitors*) at Fargo-Moorhead Opera in North Dakota. Kellogg holds a bachelor's degree from Ohio University and master's degree from the University of Michigan, where he appeared as Sarastro (*The Magic Flute*), Seneca (*L'Incoronazione di Poppea*), Orgon Pernelle (Mechem's *Tartuffe*), and The Old Man in the world premiere of James P. Johnson's *De Organizer*. The bass is a past winner of the Annapolis Opera competition and was a national finalist in Sun Valley Opera competition in 2007. Future San Francisco Opera appearances include Voice of Oracle (*Idomeneo*), Nikitich and a Police Sergeant (*Boris Godunov*), and Colline (*La Bohème*).

Baritone **Austin Kness**, a native of Cedar Rapids, Iowa, is a first-year Adler Fellow. An alumnus of the Merola Opera Program, he performed the title role in Merola's 2008 production of *Don Giovanni*. Kness is a graduate of University of Northern Iowa and Indiana University and has performed with the Indiana University Opera Theater as Count Almaviva (*Le Nozze di Figaro*), the title role of *Don*

Giovanni, Escamillo (*Carmen*) and Eddie Carbone (*A View from the Bridge*). His concert credits include Beethoven's *Missa Solemnis* with the University of Indiana and the Brahms Requiem with the Bloomington Chamber Singers. Kness is a former member of the Des Moines Metropolitan Opera Apprentice Program (2006–2007), where he performed the roles of Moralès (*Carmen*) and Count Ceprano (*Rigoletto*). The baritone performed with the Cedar Rapids Opera Theater in the roles of Fiorello (*Il Barbiere di Siviglia*) and Moralès. Kness was a finalist in the West Palm Beach Voice competition in 2007 and participated in the Kennedy Center Conservatory Project, where he represented the Jacobs School of Music.

Mexico City native **David Lomelí** is a first-year Adler Fellow and alumnus of the 2008 Merola Opera Program, where he performed the role of Don Ottavio in *Don Giovanni*. He will make his San Francisco Opera debut this season as Alfredo Germont (*La Traviata*). As a member of Los Angeles Opera's Domingo-Thornton Young Artist Program, the tenor appeared as Count Lerma and the Royal Herald (*Don Carlos*); Saboyano and Javier (*Luisa Fernanada*); and Rodolfo (*La Bohème*). He has appeared in concert with the Ventura Symphony and the Munich Radio Orchestra at the Bad Kissingen Festival. As a winner of the *Operalia* competition, he joined the Puerto Rico Symphony in a Gala concert in 2007. Other highlights of the 2006–07 season include a special for Television Española with Montserrat Caballé and concerts in Monterrey, Mexico with Gustavo Dudamel and for the opening of the Forum of Cultures in Monterrey with Eugene Kohn. Lomelí is the first-prize winner at the national tenor competition in Merida, Mexico and former winner of the Palm Beach Opera Competition, the Montserrat Caballé Competition, and the Jose Iturbi Voice Competition. Upcoming engagements include Rodolfo (*La Bohème*) at Theatre Basel in Switzerland and the title role of Gounod's *Faust* with Madison Opera, as well as a concert of arias and duets at Southern Mississippi University and a concert appearance in Bad Kissingen, Germany.

Mezzo-soprano **Daniela Mack**, a second-year Adler Fellow, made her San Francisco Opera debut as Lucienne in this fall's production of *Die Tote Stadt*. The Buenos Aires native gave a Schwabacher Debut Recital earlier this year and performed the title role of *La Cenerentola* with the Merola Opera Program in 2007. Other roles in her repertoire include Rosina (*Il Barbiere di Siviglia*), Dorabella (*Così fan tutte*), Blanche (*Dialogues of the Carmelites*), Jo (*Little Women*), Maurya (*Riders to the Sea*), a Novice (*Suor Angelica*), and Suzy (*La Rondine*). She was a featured artist in the 2006 *Plácido Domingo Gala Concert—A Night for New Orleans* with the New Orleans Opera, where she performed as Mercédès (*Carmen*) and Alisa (*Lucia di Lammermoor*). Mack has performed with Virginia Opera, Chautauqua Opera, and the Little Opera Company, and has been a young artist with Sarasota Opera and Des Moines Metro Opera. She was a second-place regional winner in the Metropolitan Opera National Council Auditions, a finalist in Houston Grand Opera's Eleanor McCollum Competition and the Palm Beach Opera Competition, and a winner in the Opera Birmingham Competition. She was also the recipient of the Richard F. Gold Career Grant from the Shoshana Foundation and a Baton Rouge Opera Guild Career Grant. Mack earned her master's and bachelor's degrees from Louisiana State University. Her upcoming engagements include Rosina at Cleveland Opera.

Soprano **Heidi Melton**, a third-year Adler Fellow, was born and raised in Spokane, Washington, and was a 2006 participant in the Merola Opera Program. In 2007, Melton made her main stage San Francisco Opera debut as Marianne in *Der Rosenkavalier*, sang Diana in *Iphigénie en Tauride*, and created the role of Mary Todd Lincoln in the world premiere of Philip Glass's *Appomattox*. Other operatic roles include the title roles in *Ariadne auf Naxos* and *Alcina*, Lady Billows (*Albert Herring*) and Fiordiligi (*Così fan tutte*), all with Curtis Opera Theater. Her oratorio credits include the

Szymanowski's *Stabat Mater* and Schubert's Mass in A with the Eastman Philharmonic Orchestra and the Philadelphia premiere of Richard Danielpour's cycle, *Sweet Talk*. She graduated from Curtis Institute of Music, where she completed her master's degree, and holds a bachelor's degree from the Eastman School of Music. In 2006 she was a national semi-finalist at the Metropolitan Opera National Council Auditions, as well as the winner of the Mario Lanza Competition. In 2007 Melton made her debut with Philadelphia Opera Company as Gertrude in *Hänsel und Gretel*.

Coach and accompanist **Allen Perriello**, a first-year Adler fellow, is an alumnus of the 2008 Merola Opera Program. Professional engagements include Opera Cleveland, Rising Star Opera Theater, and Ash Lawn Opera. His other coaching credits include *Hänsel und Gretel*, *Albert Herring*, *La Bohème*, *Dido and Aeneas*, *Miss Lonelyhearts*, *Amahl and the Night Visitors*, *Il Barbiere di Siviglia*, *Werther*, *L'enfant et les Sortilèges*, *L'Elisir d'Amore*, *The Merry Widow*, *West Side Story*, and *The Consul*. Perriello served as chorus master for Cincinnati Conservatory of Music's productions of *La Bohème* and *L'Elisir d'Amore*. The Gibsonia, PA native holds a master's degree in collaborative piano from the University of Cincinnati College-Conservatory of Music and a bachelor's degree in piano performance and music education from Ithaca College.

Second-year Adler Fellow **Alek Shrader** made his San Francisco Opera debut this season as Victorin in *Die Tote Stadt*. The Oklahoma native made his professional debut as Count Almaviva (*Il Barbiere di Siviglia*) with Opera Theatre of Saint Louis and returned to that company last summer as Giovanni in Martin y Soler's *Una Cosa Rara*. Earlier this year, he appeared in the title role of *Le Comte Ory* and as George (*Our Town*) with the Juilliard Opera Center. Other roles in his repertoire include Don Ramiro (*La Cenerentola*), Nemorino (*L'Elisir d'Amore*), Ferrando (*Così fan tutte*), Fenton (*The Merry Wives of Windsor*), Le Chevalier (*Dialogues des Carmélites*), and Tony (*West Side Story*). An alumnus of the Merola Opera Program and Music Academy of the West, he sang Don Ramiro in Merola's 2007 production of *La Cenerentola*. Shrader is a 2008 winner of the Metropolitan Opera National Council Auditions and received a Sarah Tucker Grant earlier this year from the Richard Tucker Foundation.

Mezzo-Soprano **Renée Tatum** is a first-year Adler Fellow and alumna of the 2008 Merola Opera Program, where she performed the role of Nancy in *Albert Herring*. Recent engagements include Mrs. Webb (*Our Town*) with the Juilliard Opera Center, the title role of *Amelia* with Seattle Opera and Bersi (*Andrea Chenier*) with Mobile Opera. In 2008, Tatum returned to perform with the New York Festival of Song and pianist Steven Blier after making her debut this past November at Carnegie Hall. In 2007, Tatum sang Mercédès (*Carmen*) with Chautauqua Opera and Ragonde (*Le Comte Ory*) with the Juilliard Opera Center. She also sang Frugola (*Il Tabarro*) with the Manhattan School of Music and presented a recital with the Metropolitan Museum of Art Recital Series. Tatum is most recently a winner of the 2008 Licia-Albanese Puccini Foundation as well as the Fritz and Lavinia Jensen Foundation Award from Chautauqua Opera. She is a former winner of the 2007 Giulio Gari Foundation competition and the David Adams Art Song competition, as well as a recipient of the Richard F. Gold Career Grant. A regional finalist in the 2007 Metropolitan Opera National Council Auditions, Tatum holds degrees from the Manhattan School of Music and California State University Fullerton. Upcoming engagements for the 2008–09 season include performances with the New York Festival of Song, Mercédès with New Orleans Opera, and *The Matchmaker* (Mussorgsky's *The Marriage*) and Omar (Adams's *The Death of Klinghoffer*).

Soprano **Tamara Wapinsky**, a second-year Adler Fellow, made her San Francisco Opera debut last season as The Water in *The Little Prince* and appeared as Freia in *Das Rheingold*. The Pottsville,

Pennsylvania native was a 2007 participant in the Merola Opera Program, where she created the role of Tallulah Carter in the world premiere of Thomas Pasatieri's *The Hotel Casablanca*. Other credits include Giorgetta (*Il Tabarro*), Beatrice Carbone (*A View from the Bridge*), Ellen Orford (*Peter Grimes*), Donna Anna (*Don Giovanni*), Helena (*A Midsummer Night's Dream*), Destiny (*La Calisto*), and Folia in Noam Sivan's *The Fruits of Folia*. She has performed the title roles of *Suor Angelica*, *Madama Butterfly*, and *Ariadne auf Naxos*. Ms. Wapinsky has been a soloist with the Chautauqua Symphony Orchestra, the Northern Pittsburgh Philharmonic, the Bay Shore Lyric Opera, the Annapolis Opera, and the Tri-Cities Symphony Orchestra, where she was the soprano soloist in Beethoven's Ninth Symphony. Ms. Wapinsky is a prize winner of the Giulio Gari Competition, the Licia Albanese Puccini Competition, the Opera Index Competition, and was a recipient of the Joan Kreitzer Snyder Award at the Metropolitan National Council District Auditions. Future San Francisco Opera roles include Giannetta (*The Elixir of Love* and *The Elixir of Love for Families*) and Musetta (*La Bohème*).

About San Francisco Opera Center and Merola Opera Program

San Francisco Opera Center was created in 1982 by then-General Director Terence A. McEwen to oversee the operation and administration of the education and training programs initiated by Kurt Herbert Adler in 1954. Providing a coordinated sequence of performance and study opportunities for young artists, San Francisco Opera Center represents a new era in which young artists of major operatic potential can develop through intensive training and performance, under the aegis of a major international opera company. Now under the guidance of its fourth Director, Sheri Greenawald, and San Francisco Opera General Director David Gockley, the Opera Center has trained and introduced many young stars from around the world to the international opera stage through its resident artist programs.

One of the oldest and most acclaimed training programs of its kind, the Merola Opera Program for aspiring opera professionals offers up-and-coming singers, coach-accompanists and stage directors the opportunity of intense study and performance during an eleven-week summer program. Named for San Francisco Opera's first general director, Gaetano Merola, the program began during the 1954-55 Season and established its full training program in 1957. Alumni of the program include Sylvia McNair, Anna Netrebko, Patricia Racette, Ruth Ann Swenson, Carol Vaness, Deborah Voigt, Susan Graham, Dolora Zajick, Brian Asawa, Thomas Hampson, Rolando Villazón, and Patrick Summers. An independent non-profit organization, the Merola Opera Program operates in collaboration with San Francisco Opera Center and San Francisco Opera.

Initially founded as the San Francisco Opera/Affiliate Artists program, the Adler Fellowship Program is one of the nation's most prestigious training programs for advanced singers. Each year, Adler Fellows are sponsored by individual donors to help cover the cost of their fellowship. Sponsorships range from \$5,000-\$100,000, and sponsors affiliated with the Adler Program have the opportunity to attend private studio classes with the Fellows and develop nurturing relationships with them. Alumni from the Adler Fellowship Program include sopranos Laura Claycomb, Nicolle Foland, Nancy Gustafson, Mary Mills, Patricia Racette, Ruth Ann Swenson and Deborah Voigt; mezzo-sopranos Zheng Cao and Dolora Zajick; countertenor Brian Asawa; baritones Mark Delavan and David Okerlund; and bass-baritones Monte Pederson and John Relyea.

For more information on the San Francisco Opera Center and the Adler Fellowship and Merola Opera Program, visit www.sfopera.com and www.merola.org

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For further press information about the 2008 Adler Fellowship Program please visit
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