

Bios of artists making major debuts during San Francisco Opera's 2017–18 Season

MARIA AGRESTA

(Salerno, Italy)

Liù in *Turandot*

Making her San Francisco Opera debut as Liù in *Turandot*, Italian soprano Maria Agresta began her international career in 2011 when she sang Elena in *I Vespri Siciliani* with Gianandrea Noseda at the Teatro Regio in Turin. Career highlights have included the title role of *Norma* for Théâtre des Champs-Élysées and in Turin, Tel Aviv, and Salerno; Mimì in *La Bohème* for Arena di Verona, Paris Opéra, Bavarian State Opera, Teatro Regio, Teatro di San Carlo, Torre del Lago Festival, and Teatro alla Scala; Leonora in *Il Trovatore*, Liù in *Turandot*, Donna Elvira in *Don Giovanni*, and Leonora in *Oberto* for La Scala; Elvira in *I Puritani* for Paris Opéra; Violetta in *La Traviata* for Covent Garden, Berlin State Opera, Bavarian State Opera, and in Salerno and Cagliari; Leonora for Palau de les Arts Reina Sofía, Valencia and in Salerno; Amelia in *Simon Boccanegra* for Rome Opera, Venice's La Fenice, Dresden Semperoper, and Berlin State Opera with Daniel Barenboim; Amalia in *I Masnadieri* for La Fenice; Julia in *La Vestale* for Dresden Semperoper; and Nedda in *Pagliacci* in Salzburg with Christian Thielemann. Prominent appearances in the 2016–17 season include Leonora and Desdemona in *Otello*, both at the Royal Opera House, Covent Garden.

ATALLA AYAN

(Belem, Brazil)

Alfredo Germont in *La Traviata*

Making his San Francisco Opera debut as Alfredo Germont in *La Traviata*, Atalla Ayan has quickly established himself as one of the most sought-after tenors of his generation. A member of the Stuttgart Opera since 2012, Ayan has been equally well received at major international houses, including the Royal Opera House, Covent Garden (in the roles of Ruggero in *La Rondine* and Don Ottavio in *Don Giovanni*), Teatro alla Scala (Nemorino in *L'Elisir d'Amore*), Grand Théâtre de Genève (the Italian Singer in *Der Rosenkavalier*), and Deutsche Oper Berlin (Rodolfo in *La Bohème*). Ayan has previously sung the role of Alfredo in Stuttgart, Baden-Baden, Genova, and at Der Norske Opera in Oslo with scheduled performances planned for 2017 at the Metropolitan Opera, Covent Garden, and the Glyndebourne Festival. Recent engagements include Nemorino at the Bavarian State Opera, the Duke of Mantua in *Rigoletto* at Stuttgart, and Edgardo in *Lucia di Lammermoor* at Oper Köln.

DANIEL BRENNA

(Prairie du Sac, Wisconsin)

Siegfried in *Der Ring des Nibelungen*

American tenor Daniel Brenna makes his Company debut as Siegfried in *Siegfried* and *Götterdämmerung*. He appeared as Siegfried in Francesca Zambello's production of the *Ring* at Washington National Opera in May 2016. *The Washington Post* applauded Brenna's "robust sound," declaring, "this singer is definitely someone to watch." Internationally known for his portrayal of Siegfried, Brenna has performed the role in Budapest, Stuttgart, Longborough Festival Opera, and at Opéra de Dijon (in Dijon's 2013 *Ring* cycle, he also performed Siegmund in *Die Walküre*). Brenna debuted at the Metropolitan Opera in 2015 as Alwa in a new production of *Lulu* and has performed Desportes in *Die Soldaten* at the Salzburg Festival, Munich's Bavarian State Opera, and Milan's Teatro alla Scala. Other notable performances include the title role of *Tannhäuser* and Aron in *Moses and Aron*. Recent and upcoming engagements include Laca Klemenč in Olivier Tambosi's production of *Jenůfa* at the Metropolitan Opera, Aegisth in *Elektra* with Edmonton Opera, and the world premiere of David Hefti's opera *Anna's Mask* at Theater St. Gallen in Switzerland.

ROBERT BRUBAKER

(Manheim, Pennsylvania)

Emperor Altoum in *Turandot*

Making his San Francisco Opera debut as Emperor Altoum in *Turandot*, veteran tenor Robert Brubaker has been a frequent performer at the Metropolitan Opera, including as Mime in *Siegfried* and *Das Rheingold*, Maletestino in *Francesca da Rimini*, the Witch in *Hänsel und Gretel*, and Chairman Mao in John Adams' *Nixon in China*. He has also recently performed as the Jailer/Inquisitor in *Il Prigionero* at the Teatro Liceu in Barcelona; Herod in *Salome* with the Dallas Opera; Old Man Marshall in Mark-Anthony Turnage's *Anna Nicole* at the Brooklyn Academy of Music; Alviano in *Die Gezeichneten*, Dr. Caius in *Falstaff*, and Begears in *The Ghosts of Versailles* at Los Angeles Opera; Luigi in *Il Tabarro* and Canio in *I Pagliacci* at Opera Theatre of St Louis; and Wilmer McLean / J. Edgar Hoover in Philip Glass' *Appomattox* at Washington National Opera. Brubaker's 2016–17 season includes performances of Herod at Pittsburgh Opera. During San Francisco Opera's 2017–18 season, he will also appear as Aegisth in *Elektra* and Guillot de Morfontaine in *Manon*.

JULIA BULLOCK

(St. Louis, Missouri)

Dame Shirley in *Girls of the Golden West*

Making her San Francisco Opera debut as Dame Shirley in *Girls of the Golden West*, soprano Julia Bullock is a frequent collaborator with director Peter Sellars and composer John Adams. At the 2016 Ojai Music Festival, Bullock starred in Kaija Saariaho's *La Passion de Simone*, in a new staging by Sellars, as well as in the world premiere of *Josephine Baker: A Portrait*, composed and arranged by Tyshawn Sorey with accompanying poetry by Claudia Rankine. In addition, Bullock is known to San Francisco audiences for her striking 2014 concert performances of "Somewhere" in *West Side Story* with the San Francisco Symphony and Music Director Michael Tilson Thomas. Engagements for the 2016–17 season include joining Marin Alsop and the Baltimore Symphony Orchestra for Villa-Lobos' *Bachianas Brasileiras No. 5*, David Robertson and the Sydney Symphony for concert performances of Gershwin's *Porgy and Bess*, the Los Angeles Philharmonic for John Adams' *El Niño*, and the BBC Symphony for a concert performance of Adams' *Doctor Atomic* under the baton of the composer, which also is to be recorded for future commercial release. Chamber music programs include songs of Maurice Ravel and Jonathan Berger with the Chamber Music Society of Lincoln Center and a theatrical exploration of the common ground between Franz Schubert and Samuel Beckett in collaboration with tenor Ian Bostridge and stage director Yuval Sharon under the auspices of the Los Angeles Philharmonic. In summer 2017, Bullock performs the role of Anne Truelove in a new production of Stravinsky's *The Rake's Progress* at the Festival d'Aix-en-Provence, staged by Simon McBurney and conducted by Daniel Harding.

LORENA FEIJOO

(Havana, Cuba)

Lola Montez in *Girls of the Golden West*

Making her San Francisco Opera debut as Lola Montez in *Girls of the Golden West*, dancer Lorena Feijoo trained at Escuela Nacional de Ballet de Cuba. She performed with Ballet Nacional de Cuba, Ballet of Monterrey, Royal Ballet of Flanders, and the Joffrey Ballet before joining San Francisco Ballet as a principal dancer in 1999. Her major roles there include Giselle in Helgi Tomasson's *Giselle*; Grand Pas de Deux Ballerina, Queen of the Snow, and Sugar Plum Fairy in Tomasson's *Nutcracker*; Aurora in Tomasson's *The Sleeping Beauty*; Juliet in Tomasson's *Romeo and Juliet*; Odette/Odile in Tomasson's *Swan Lake*; Kitri in Tomasson/Possokhov's *Don Quixote*; Bianca in Lubovitch's *Othello*; and Goddess Diana in Morris' *Sylvia*. She created principal roles in Tomasson's *Blue Rose* and *On Common Ground*; Caniparoli's *Ibsen's House and Tears*; Possokhov's *Diving into the Lilacs*, *Fusion*, *Reflections*, *Study in Motion*, *Swimmer*, and *Talk to Her (Hable con ella)*; Ratmansky's *Le Carnaval des Animaux*; Scarlett's *Fearful Symmetries*; Wheeldon's *Quaternary* and *Number Nine*; and Zanella's *Underskin*. As a guest artist, Feijoo has performed extensively, including Pas de Deux from *Don Quixote* at the Benois de la

Danse Gala at the Bolshoi Theater in Moscow in 2011; Garcia's *Majismo* at the American Ballet Theatre gala honoring José Manuel Carreño in 2011; and in ACT's *The Tosca Project* in San Francisco in 2010. Feijoo was nominated for the Benois de la Danse Award in 2011 and received the Isadora Duncan Dance Award for Best Ensemble Performance in Tomasson/Possokhov's *Don Quixote* in 2003.

AURELIA FLORIAN

(Braşov, Romania)

Violetta Valéry in *La Traviata*

Making her American and San Francisco Opera debuts as Violetta Valéry in *La Traviata*, soprano Aurelia Florian premiered the role in 2013 at the Deutsche Oper Berlin, and has since performed it to wide acclaim at Bavarian State Opera, New Israeli Opera in Tel Aviv, Der Norske Opera in Oslo, Zurich Oper, and the Savonlinna Festival in Finland. Born and trained in her native Romania, Florian began her professional career with the Romanian National Opera in Bucharest from 2008 through 2010. Particularly in demand for her Verdi and Puccini roles, her repertoire also includes Magda in *La Rondine*, the title role of *Luisa Miller*, Mimì in *La Bohème*, Lida in *La Battaglia di Legnano*, Amalia in *I Masnadieri*, and Juliette in *Roméo et Juliette*. Last season Florian made successful debuts as Desdemona in *Otello* at the Verdi Festival Parma and Donna Anna in *Don Giovanni* at Deutsche Oper Berlin. Upcoming engagements include Marguerite in *Faust* at New Israeli Opera.

CHRISTOPHER FRANKLIN

(Pittsburgh, Pennsylvania)

Conductor of *Turandot*

Christopher Franklin is making his San Francisco Opera conducting debut in *Turandot*. Equally at home on the concert stage and in the opera house, Franklin launched his career in Italy, conducting at several major Italian opera houses and festivals. Since then, he has led performances at Vienna's Konzerthaus, Munich's Herkulessaal, Köln's Philharmonie, the Musikhalle in Hamburg, Alte Oper in Frankfurt, Baden-Baden's Festspielhaus, Paris' Théâtre des Champs-Élysées, Palau de les Arts in Valencia, Teatro de Bellas Artes in Mexico City, Minnesota Opera, and Boston Lyric Opera, among other companies. Recent and upcoming projects include a new production of *Cavalleria Rusticana/Pagliacci* at the Macerata Sferisterio, Rossini's *Otello* at the Teatro Linceo in Barcelona, *La Sonnambula* at Théâtre des Champs-Élysées in Paris, *La Scala di Seta* at l'Opéra Royal de Wallonie in Liege, a concert tour with tenor Juan Diego Flórez, concerts with bass Ildebrando d'Arcangelo at the Olomouc Festival in the Czech Republic, and a new production of *Don Pasquale* in the AsLiCo theatres of Lombardy (Bergamo, Como, Cremona, and Pavia). Franklin was first-prize winner of the Gino Marinuzzi International Conducting Competition.

GRANT GERSHON

(Alhambra, California)

Conductor of *Girls of the Golden West*

Currently in his sixteenth season as the artistic director of the Los Angeles Master Chorale, conductor Grant Gershon is making his San Francisco Opera conducting debut with John Adams' *Girls of the Golden West*. An ardent champion of new music, he has given numerous world premiere performances of works by Steve Reich, Christopher Rouse, Esa-Pekka Salonen, and Louis Andriessen. He has also premiered works by John Adams, Ricky Ian Gordon, Billy Childs, Shawn Kirchner, Nackkum Paik, and Don Davis, and has given American premieres of works by Meredith Monk, Henryk Górecki, Thomas Jennefelt, James MacMillan, Tarik O'Regan, and Mark-Anthony Turnage, among others. As resident conductor of Los Angeles Opera, Gershon led the world premiere performances in 2010 of Daniel Catán's *Il Postino*, conducted *L'Allegro, il Penseroso ed il Moderato* in a 2011 co-production featuring the Mark Morris Dance Group, and led *Madama Butterfly* in 2012, *Carmen* in 2013, and *Florenca en el Amazonas* in 2014. Among other highlights, in 2013 he conducted John Adams' *The Gospel According To The Other Mary* with the Los Angeles Master Chorale, the Chicago Philharmonic Orchestra, and the original cast of soloists at the Ravinia Festival; made his Santa Fe Opera debut in 2011, conducting Peter Sellars' new production of Vivaldi's *Griselda*; and conducted Minnesota Opera's world premiere of Ricky Ian Gordon's *The Grapes of Wrath* and led subsequent performances of the work with Utah Opera.

DAVID GROPMAN

(Los Angeles, California)

Production Designer of *Girls of the Golden West*

Making his San Francisco Opera debut in *Girls of the Golden West*, production designer David Gropman received his BA from San Francisco State University and MFA from Yale School of Drama in stage design. Broadway and Off Broadway credits include *The 1940s Radio Hour*, *Mass Appeal*, *Lena Horne: The Lady and Her Music*, *True West*, and *Buried Child*. He also designed the world premiere of the Leonard Bernstein opera *A Quiet Place*, several pieces for the Paul Taylor Dance Company, and for regional theaters across the country. In 1982 he designed Robert Altman's Broadway directorial debut, *Come Back to the 5 and Dime, Jimmy Dean, Jimmy Dean*. When Altman asked him to design the film version, he began his career as a production designer. In addition to designing three films for Altman, he has enjoyed numerous collaborations with the directors Lasse Hallström, Robert Benton, Steven Zaillian, Gary Sinise, James Ivory, Ang Lee, and John Wells. Gropman was an Academy Award nominee for Best Art Direction, shared with set decorator Beth Rubino, for his work on Lasse Hallström's *The Cider House Rules*, as well as an Academy Award nominee for Ang Li's *Life of Pi*. His work most recently appeared in the 2016 film *Fences*, starring Denzel Washington and Viola Davis.

JOHN HEGINBOTHAM

(Anchorage, Alaska)

Choreographer of *Girls of the Golden West*

Making his San Francisco Opera debut in *Girls of the Golden West*, choreographer and dancer John Heginbotham graduated from the Juilliard School in 1993, and was a member of the Mark Morris Dance Group from 1998 through 2012. In 2011, he founded Dance Heginbotham (DH), a performance group devoted to the presentation of his dance and theatrical work. The company has been presented and commissioned by Baryshnikov Arts Center, Brooklyn Academy of Music, Carolina Performing Arts, Jacob's Pillow Dance Festival, the Joyce Theater, the Kennedy Center, Lincoln Center for the Performing Arts, and the Metropolitan Museum of Arts, among others. In the spring of 2016, DH traveled to Indonesia, Laos, and the Philippines as part of DanceMotion USASM, a cultural diplomacy initiative of the U.S. State Department, produced by the Brooklyn Academy of Music. In addition to DH, Heginbotham is active as a freelance choreographer. Recent projects include *Candide* with the Orlando Philharmonic (2016), Daniel Fish's Bard Summerscape production of *Oklahoma!* (2015), *Angels' Share* for Atlanta Ballet (2014), and two projects with Isaac Mizrahi: *The Magic Flute* with the Opera Theatre of Saint Louis (2014) and *Peter and the Wolf* for the Guggenheim Museum's Works and Process Series (2013), which has become an annual holiday event. A frequent collaborator, Heginbotham has worked with numerous and diverse artists and ensembles, including Alarm Will Sound, Brooklyn Rider, Raymond Scott Orchestrette, composers Tyondai Braxton, Ethan Iverson, and Colin Jacobsen, vocalists Gabriel Kahane and Shara Nova, puppeteer Amy Trompetter, and artist and author Maira Kalman. He is the recipient of the 2014 Jacob's Pillow Dance Award and two Jerome Robbins Foundation New Essential Works (NEW) Fellowships (2010 and 2012).

EVELYN HERLITZIUS

(Osnabrück, Germany)

Brünnhilde in *Der Ring des Nibelungen*

Acclaimed for her portrayals of some of the most demanding roles in the dramatic soprano repertory, Evelyn Herlitzius makes her much anticipated Company debut as Brünnhilde. Herlitzius has performed with the leading opera houses of Europe, including Vienna State Opera, Munich's Bavarian State Opera, Deutsche Oper Berlin, and Teatro alla Scala in Milan. The German soprano debuted at the Bayreuth Festival in 2002 as Brünnhilde and returned on numerous occasions, including as Isolde in *Tristan und Isolde* to open the 2015 Festival. Her highly acclaimed portrayal of the title role in Strauss' *Elektra*, which the *Telegraph* called "a creature of mesmerizing intensity," has been seen at Dresden's Semperoper, the Bavarian State Opera, Deutsche Oper Berlin, Teatro alla Scala, and Zürich Opernhaus. A DVD of the 2013 Festival d'Aix-en-Provence *Elektra*—conducted by Esa-Pekka Salonen and in the late French director Patrice Chéreau's final production—is available from BelAir Classiques. Recent and future engagements

include Elektra at Berlin's Staatsoper im Schiller Theater, Brünnhilde in the *Ring* in Wiesbaden and Berlin, and Ortrud in *Lohengrin* at Paris Opéra.

SOLOMAN HOWARD

(Washington, D.C.)

Timur in *Turandot*

Making his San Francisco Opera debut as Timur in *Turandot*, bass Soloman Howard is a recent graduate of Washington National Opera's Domingo-Cafritz Young Artist Program, a program of the John F. Kennedy Center for the Performing Arts. His 2016–17 season includes his return to the Metropolitan Opera in performances of the King in *Aida*, Fafner in *Das Rheingold* with North Carolina Opera, Beethoven's Ninth Symphony with Christoph Eschenbach and the National Symphony Orchestra, and a European concert tour with Gustavo Dudamel conducting the Simón Bolívar Symphony Orchestra. Highlights of the recent past include Washington National Opera's *Der Ring des Nibelungen*, a Santa Fe Opera debut as the Commendatore in *Don Giovanni*, and as Jacopo Fiesco in a new production of *Simon Boccanegra* with l'Opéra national de Bordeaux. Howard is a graduate of the Manhattan School of Music and Morgan State University.

RYAN MCKINNY

(Los Angeles, California)

Clarence King in *Girls of the Golden West*

Performing for the first time at San Francisco Opera as Clarence King in *Girls of the Golden West*, baritone Ryan McKinny recently made his acclaimed Bayreuth Festival debut as Amfortas in a new production of *Parsifal*, as well as a return to the Metropolitan Opera as Biterolf in *Tannhäuser*. Last season he debuted at the Washington National Opera as Donner and Gunther in *Der Ring des Nibelungen*, and he returned to the Hamburg Opera for his first European performances of *Der Fliegende Holländer*, in the title role. Other recent engagements include the title role of *Rigoletto* at Houston Grand Opera, Jochanaan in *Salome* at Santa Fe Opera and New Orleans Opera, Stanley Kowalski to Renée Fleming's Blanche DuBois in André Previn's *A Streetcar Named Desire* at Los Angeles Opera, Nathanael in the world premiere of Andrea Lorenzo Scartazzini's *Der Sandmann* at Theater Basel, and Melot in Peter Sellars' production of *Tristan und Isolde* at the Canadian Opera Company. In the 2016–2017 season, McKinny returns to Washington National Opera as Figaro in *Le Nozze di Figaro*, Hawaii Opera Theater as Stanley Kowalski in *A Streetcar Named Desire*, Houston Grand Opera as Gunther in *Götterdämmerung*, and the Bayreuth Festival as Amfortas in *Parsifal*. He will also sing Richard Nixon in John Adams' *Nixon in China* with the Los Angeles Philharmonic, conducted by the composer.

HENRIK NÁNÁSI

(Pécs, Hungary)

Conductor of *Elektra*

Making his San Francisco Opera debut in *Elektra*, Henrik Nánási has been general music director of the Komische Oper Berlin since 2012, where he has led new productions of *Mazeppa*, *Eugene Onegin*, *Gianni Schicchi*, *La Belle Hélène*, *Die Zauberflöte*, *Così fan tutte*, *Don Giovanni*, *Bluebeard's Castle*, *The Fiery Angel* and *Cendrillon*, as well as revivals of *Der Rosenkavalier*, *Rusalka*, and *Rigoletto*. In recent seasons, he has made his debut at several major opera houses, including the Royal Opera House, Covent Garden (*Turandot*), Bavarian State Opera (*La Traviata*), Arena di Verona (*Carmen*), Zurich Opera (*Le Nozze di Figaro*), Palau de les Arts Reina Sofia in Valencia (*Bluebeard's Castle*), and the Gran Teatre del Liceu in Barcelona (*Die Zauberflöte*). During the 2015–16 season, Nánási made his American debut at the Lyric Opera of Chicago with a new production of *Le Nozze di Figaro*, and he returned to the Palau de les Arts Reina Sofia to conduct *Macbeth* with Plácido Domingo in the title role. Highlights of the current season include his debut at the Opéra National de Paris with *Die Zauberflöte*, his return to the Royal Opera House, Covent Garden with *Il Barbiere di Siviglia*, and new productions of *Werther* at the Palau de les Arts Reina Sofia and Mussorgsky's *The Fair at Sorochyntsi* at the Komische Oper Berlin. On the concert stage, Nánási will make his debut with the Orchestra del Teatro La Fenice di Venezia.

ARTUR RUCIŃSKI

(Warsaw, Poland)

Giorgio Germont in *La Traviata*

Making his San Francisco Opera debut as Giorgio Germont in *La Traviata*, baritone Artur Ruciński experienced his career breakthrough in spring 2010, when conductor Daniel Barenboim invited him to sing the title role of *Eugene Onegin* under his baton and alongside tenor Rolando Villazón at the Deutsche Staatsoper Berlin. Other highlights include Francesco di Moor in *I Masnadieri* at Venice's La Fenice, Comte de Luna in *Il Trovatore* at the Salzburg Festival, Ford in *Falstaff* at Frankfurt Opera, Paolo Albiani in *Simon Boccanegra* at La Scala, Giorgio Germont in *La Traviata* at the Royal Opera House, Covent Garden, and the title role of *Don Giovanni* at Paris' Opéra Bastille. Last season, he made his Metropolitan Opera debut as Sharpless in *Madama Butterfly* and returned to the Royal Opera House as Eugene Onegin and as Lord Ashton in *Lucia di Lammermoor*. Future plans include his debut at the New National Theatre in Tokyo as Lord Ashton and return engagements to Barcelona's Gran Teatre del Liceu, appearing as Comte de Luna, and at the Royal Opera House, as Giorgio Germont.

RITA RYACK

(Boston, Massachusetts)

Costume Designer of *Girls of the Golden West*

Making her San Francisco Opera debut in *Girls of the Golden West*, Rita Ryack earned a BFA at Brandeis University, studied at the School of the Museum of Fine Arts in Boston, won a teaching fellowship in costume design at Bennington College, and received an MFA from the Yale School of Drama. Her first Broadway musical, for which she received a Tony nomination, was *My One and Only*, directed by Tommy Tune. She was nominated for a second Tony for Harvey Fierstein's *Casa Valentina*, directed by Joe Mantello. She has designed productions on and off-Broadway, working for such notable directors as Peter Sellars, Lee Breuer, Robert Brustein, Harry Kondoleon, Lynne Meadow, Jerry Zaks, Dan Sullivan, and Sam Shepard, and for distinguished playwrights Donald Margulies, Christopher Durang, Terence McNally, and Harry Kondoleon. She has been honored with the Obie Award for Sustained Excellence in Costume Design (where critic Michael Feingold described her design style as "haute couture meets lunacy"). She has worked extensively in regional theater as well, and spent a season as principal costume designer at Robert Brustein's American Repertory Theatre. Martin Scorsese hired Ryack to design her first feature film, *After Hours*, which led to further collaborations with the director. Among her films with Robert DeNiro, she designed *Wag the Dog*, directed by Barry Levinson; *The Fan*, directed by Tony Scott; *Mad Dog and Glory*, directed by John McNaughton, and *A Bronx Tale*, Robert DeNiro's directorial debut. Ryack has designed costumes for six of Ron Howard's films, including *Apollo 13*, *Ransom*, *A Beautiful Mind*, and *The Grinch Who Stole Christmas*, the latter of which she received an Academy Award nomination.

FALK STRUCKMANN

(Heilbronn, Germany)

Alberich in *Der Ring des Nibelungen*

One of today's foremost Wagnerians, German bass-baritone Falk Struckmann made his premiere engagement at the Bayreuth Festival in 1993 as Kurwenal in *Tristan und Isolde* under Daniel Barenboim and later appeared there in the *Ring* under James Levine and Christian Thielemann. In the *Ring*, he has performed Wotan, Fafner, Hunding, and Hagen and, for his San Francisco Opera debut, will take on the role of Alberich in *Das Rheingold*, *Siegfried*, and *Götterdämmerung* for the first time. Struckmann bowed at Milan's Teatro alla Scala in *Siegfried* under Riccardo Muti and at New York's Metropolitan Opera in the title of *Wozzeck* under the baton of James Levine. His appearances with the Berlin Staatsoper include new productions of *Der Fliegende Holländer*, *Die Meistersinger von Nürnberg*, *Der Ring des Nibelungen*, and *Parsifal*. His numerous engagements at the Vienna State Opera include *Lohengrin*, *Die Frau ohne Schatten*, *Tristan und Isolde*, and *Der Ring des Nibelungen*. Recent and upcoming roles include

Baron Scarpia (*Tosca*) at Deutsche Oper Berlin, Rocco (*Fidelio*) at the Metropolitan Opera, and Hagen (*Götterdämmerung*) at Vienna State Opera.

DAVÓNE TINES

(Orlean, Virginia)

Ned Peters in *Girls of the Golden West*

Making his San Francisco Opera debut as Ned Peters in *Girls of the Golden West*, bass-baritone Davóne Tines is building an international career commanding a broad spectrum of opera and concert performance. Recent appearances include the Los Angeles Philharmonic for John Adams' *El Niño*, the 2016 Ojai Music Festival, and the Boston Pops in Symphony Hall and at Tanglewood, where he was a Tanglewood Music Center Fellow. Highlights of past seasons include his debut with the American Repertory Theater in the world premiere of Matthew Aucoin's opera *Crossing*, performing the leading role of Freddie Stowers. He also recently made his debut at the Dutch National Opera in the premiere of Kaija Saariaho's *Only the Sound Remains*, directed by Peter Sellars. Future engagements feature the bass-baritone in artistic collaborations with the London Philharmonic Orchestra on a European tour and with the New York Philharmonic at Lincoln Center. Tines is a 2009 graduate of Harvard University and 2013 Master of Music graduate of the Juilliard School.

ALFRED WALKER

(New Orleans, Louisiana)

Orest in *Elektra*

Making his San Francisco Opera debut as Orest in *Elektra*, bass-baritone Alfred Walker has received acclaim for a variety of signature roles, including the title role of *Der Fliegende Holländer*, which he has recently performed at Seattle Opera, Oper Köln, Theater Basel, Théâtre de Caen, Grand Théâtre de Luxembourg, Boston Lyric Opera, and the Wagner Geneva Festival, as well as the Four Villains in *Les Contes d'Hoffmann*, which he has sung at the Komische Oper Berlin, Den Norske Opera, Seattle Opera and Tulsa Opera. In the 2016–17 season, Walker sings his first performances of Wotan in *Das Rheingold* with North Carolina Opera and Méphistophélès in *La Damnation de Faust* at the Teatro Municipal de Santiago, as well as creating the title role of Josh Gibson in the world premiere of Daniel Sonenberg's *The Player King* with Pittsburgh Opera, debuting as Porgy in *Porgy and Bess* with the Sydney Symphony, and singing Beethoven's Ninth Symphony with the Phoenix Symphony. Walker's recording credits include Orest in *Elektra* on the Hybrid label with Semyon Bychov and the WDR Sinfonie Orchester Köln, as well as performances on Plácido Domingo's CD of Verdi tenor arias for Deutsche Grammophon.

KEITH WARNER

(London, England)

Production for *Elektra*

Making his San Francisco Opera debut in *Elektra*, Keith Warner has directed more than 150 operas in 20 countries, as well as plays and musicals, and has written the librettos to three operas by David Blake. He has directed two *Ring* cycles (at the Royal Opera House, Covent Garden and in Tokyo) and has directed *Lohengrin* for the Bayreuth Festival. Warner has also directed the world premieres of a new version of Penderecki's *The Devils of Loudon* (Copenhagen), Hans Gefor's *Notorious* (Göteborg), and André Tchaikovsky's *The Merchant of Venice* (Bregenz Festival). Awards include the Austrian Music Theatre Prize for *Mathis der Maler* (Theater an der Wien). In 1981, Warner joined English National Opera and was associate director there from 1984 through 1989. He has been associate director of Scottish Opera, artistic director of Opera Omaha, and artistic director of the Royal Danish Opera, and he is currently director of theatre studies for London's National Opera Studio. Highlights of the current season include *Otello* for Covent Garden and *The Merchant of Venice* for Welsh National Opera.

CAROLA ZERTUCHE

(Torreon, Mexico)

Choreographer of *La Traviata*

Making her San Francisco Opera debut as choreographer of *La Traviata*, Carola Zertuche currently serves as the artistic director of Theatre Flamenco, which celebrated its 50th year in 2016. During her tenure as artistic director of Theatre Flamenco, she has worked to forge artistic collaborations with international and local artists in productions that pay homage to traditional styles of flamenco while also embracing and showcasing new, modern, and even avant-garde approaches to the art form. She has toured throughout Mexico, the United States, and the Middle East with highly revered flamenco companies including Maria Benitez Teatro Flamenco, and has danced in New York's Joyce Theater, the Jacob's Pillow Dance Festival in western Massachusetts, the Lensic in Santa Fe, the Tablao Flamenco in Albuquerque, and the Fox Theatre in Atlanta. She has collaborated on projects with La Tania as guest artist with the Domingo Ortega Flamenco Company in Los Angeles, with the Andrés Marín Company in the "First Flamenco Festival San Francisco," and as a special guest artist with the Juan Siddi Flamenco Santa Fe Theatre Company at the Royal Daphna Hall in Doha, Qatar. Zertuche's work was showcased in the San Francisco Ethnic Dance Festival from 2002 to 2009, the Santa Barbara Ethnic Dance Festival in 2001, and at the Flamenco Festivals in Monterrey, Mexico and Mexico City.