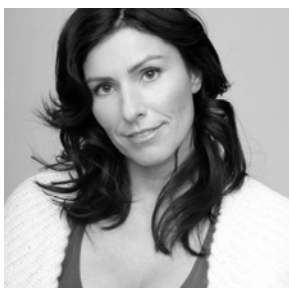


The Magic Flute

Artist Profiles



Russian-American soprano **DINA KUZNETSOVA** made her San Francisco Opera debut as Musetta (*La Bohème*) in 2003. She has recently sung Lauretta (*Gianni Schicchi*) at Royal Opera, Covent Garden; Juliette (*Roméo et Juliette*) at Michigan Opera Theatre and Lyric Opera of Chicago; Violetta (*La Traviata*) at Boston Lyric Opera; and Gilda at Lyric Opera of Chicago and Cincinnati Opera. Other career highlights include Giulietta (*I Capuleti e i Montecchi*) with English National Opera; her debut at the Deutsche Staatsoper Berlin as Donna Anna (*Don Giovanni*); her Bavarian State Opera debut in the title role of *Rodelinda*; and the title role of *The Cunning Little Vixen* at Lyric Opera of Chicago, where she was a member of the young artist program. A native of Moscow, Kuznetsova began her musical career as a pianist. An alumna of Oberlin Conservatory and Music Academy of the West, Kuznetsova made her Carnegie Hall debut in Weill Recital Hall under the auspices of the Marilyn Horne Foundation. A frequent recitalist, she has appeared with Music@Menlo and under the auspices of the La Jolla Chamber Music Society and the Chamber Music Society of Lincoln Center, among others. Upcoming engagements include her Vienna State Opera debut as Juliette.



ERIKA MIKLÓSA (*Queen of the Night*) makes her San Francisco Opera debut in this production. Sought internationally for her interpretation of the Queen of the Night, she has performed the role more than two hundred times at the Metropolitan Opera; Paris Opera; Deutsche Oper Berlin; Royal Opera House, Covent Garden; Madrid's Teatro Real; and Zurich Opera, among many others. Recent engagements include the Queen of the Night at the A Coruña Mozart Festival, as well as Celidora in Mozart's unfinished

opera *L'Oca del Cairo* ("The Goose of Cairo") at Deutsche Oper Berlin. The Hungarian soprano studied at the Franz Liszt Conservatory and soon became the youngest artist ever contracted by the Hungarian State Opera. Upcoming engagements include a concert tour in Hungary.



PIOTR BECZALA (*Tamino*) made his American opera debut with San Francisco Opera in 2004 as Lensky in *Eugene Onegin*. He has appeared as Tamino at Deutsche Oper Berlin, Vienna State Opera, Paris Opera, the Salzburg Festival, Zurich Opera, and in Munich, Dortmund, and Cologne. A native of Poland, he made his professional debut with Zurich Opera in 1996 and has appeared there as Tamino, Orombello (*Beatrice di Tenda*), Elvino (*La Sonnambula*), the Duke of Mantua (*Rigoletto*), Belmonte (*The Abduction from the Seraglio*), Alfredo (*La Traviata*), Edgardo (*Lucia di Lammermoor*), and Don Ottavio (*Don Giovanni*). The tenor recently made his Metropolitan Opera debut as the Duke of Mantua, a role he has also performed at La Scala and Royal Opera, Covent Garden. Other credits include the title role of *Werther* with Frankfurt Opera; the title role of *Faust* with the Royal Opera, Covent Garden; and the Italian Singer (*Der Rosenkavalier*) with Bavarian State Opera, Hamburg State Opera, Berlin's Linden Opera, the Salzburg Festival, and the Royal Opera, Covent Garden. Future engagements include Edgardo at Zurich Opera; *Werther* and the Italian Singer at Bavarian State Opera; and Riccardo (*Un Ballo in Maschera*) at Berlin's Linden Opera.



Baritone **CHRISTOPHER MALTMAN** (*Papageno*) makes his San Francisco Opera debut this season in a role he has sung at the Glyndebourne Festival. He recently made his debut at the Metropolitan Opera as Harlequin (*Ariadne auf Naxos*) and sang Count Almaviva (*Le Nozze di Figaro*) at Vienna State Opera. European career highlights include Sebastian in the world premiere of Thomas Adès's *The Tempest*, Guglielmo (*Così fan tutte*), Malatesta (*Don Pasquale*), Nardo (*La Finta Giardiniera*), and Ramiro

(*L'Heure Espagnole*) at Royal Opera, Covent Garden; Ned Keene (*Peter Grimes*), Sid (*Albert Herring*), Figaro (*Le Nozze di Figaro*), and Achilla (*Giulio Cesare*) at the Glyndebourne Festival; Tarquinius (*The Rape of Lucretia*), Guglielmo, Marcello (*La Bohème*), Albert (*Werther*), and the title role of *Billy Budd* at Bavarian State Opera. He has also sung Figaro (*Il Barbiere di Siviglia*) at Berlin's Linden Opera and the San Diego Opera; Aeneas (*Dido and Aeneas*) in Vienna; Tarquinius at the Aldeburgh Festival and English National Opera; Laurent (*Thérèse Raquin*) at the San Diego Opera; Guglielmo at English National Opera and in Seattle; and *Billy Budd* at Welsh National Opera, the Teatro Regio in Turin, and Seattle Opera. Maltman studied biochemistry at Warwick University and voice at the Royal Academy of Music. Next year, the baritone will be heard as Albert at Bavarian State Opera.



GEORG ZEPPENFELD (*Sarastro*) makes his American opera debut in a role he has performed at Berlin's Linden Opera, Dresden's Saxon State Opera, the Edinburgh Festival, Deutsche Oper Berlin, in Baden-Baden, and in Bern. A regularly featured artist at Saxon State Opera, he has performed a number of roles with that company, including Colline (*La Bohème*), the Commendatore (*Don Giovanni*), Zuniga (*Carmen*), Quince (*A Midsummer Night's Dream*), Sarastro, the King (*Aida*), Biterolf (*Tannhäuser*), Publio (*La Clemenza di Tito*), Alidoro (*La Cenerentola*), Fasolt (*Das Rheingold*), Don Fernando (*Fidelio*), King Marke (*Tristan und Isolde*), Banquo (*Macbeth*), Dr. Bartolo (*Le Nozze di Figaro*), and Zaccaria (*Nabucco*), among others. Zeppenfeld's other credits include Sparafucile (*Rigoletto*) with Bonn Opera; Pimen (*Boris Godunov*) with Hannover Opera; Sarastro at Deutsche Oper Berlin, the Edinburgh Festival, and Berlin's Linden Opera; as well as the Old Hebrew (*Samson et Dalila*) at the Salzburg Festival. Upcoming engagements include Sarastro at Vienna State Opera and the Théâtre du Châtelet; Sparafucile (*Rigoletto*) at Saxon State Opera; Heinrich der Vogler (*Lohengrin*) at Geneva Opera; and King Marke (*Tristan und Isolde*) at the Glyndebourne Festival.



Current Adler Fellow **RHOSLYN JONES** (*Papagena*) made her San Francisco Opera debut last season as Frasquita (*Carmen*) and returns this season to create the role of Julia Dent Grant in *Appomattox* and as Yvette (*La Rondine*). A native of Vancouver, Jones participated in the 2004 and 2005 seasons of the Merola Opera Program, where she was heard as Norina (*Don Pasquale*) and in scenes from *Jenůfa* in concert at Yerba Buena Gardens. Earlier this year she sang the title role of Carlisle Floyd's *Susannah* with Arizona Opera. Jones earned a master's degree from the Curtis Institute of Music, where she performed Morgana (*Alcina*) and Despina (*Così fan tutte*). Other roles in her repertoire include Pamina (*Die Zauberflöte*), Micaëla (*Carmen*), and the title roles of *Manon* and *The Bartered Bride*. Concert appearances include Mozart's Requiem with Vancouver Island Symphony, Handel's *Messiah* with Vancouver Symphony Orchestra, and *The Creation* with the Handel Society of Music. She has been a regional finalist in the Metropolitan Opera National Council Auditions and winner of the CBC Debut Competition. Upcoming engagements include Donna Anna (*Don Giovanni*) in 2008 with Chicago Opera Theater.



Adler Fellow **ELZA VAN DEN HEEVER** (*First Lady*) made her San Francisco Opera debut last season as Donna Anna (*Don Giovanni*). She returns to the Company this season to create the role of Mary Custis Lee (*Appomattox*) and as a lady in waiting (*Macbeth*). The soprano participated in the Merola Opera Program in 2003 and 2004 singing the roles of Mrs. Nolan in Menotti's *The Medium* and the Female Chorus in Britten's *The Rape of Lucretia*. Last year she sang Donna Anna at Lincoln Theatre in Napa Valley and gave a Schwabacher Debut Recital—both under the auspices of the San Francisco Opera Center. Van den Heever was a soloist in the world premiere of *Manzanar: An American Story* with the Berkeley Symphony Orchestra and performed

Morton Feldman's *I Met Heine on the Rue Fürstenberg* and Mahler's Eighth Symphony with the San Francisco Symphony, both in Davies Hall and on tour in Luxembourg and Switzerland. Upcoming engagements include Giorgetta (*Il Tabarro*) at Frankfurt Opera and Elettra (*Idomeneo*) at Bordeaux Opera.



Second-year Adler Fellow **KENDALL GLADEN** (*Second Lady*) made her San Francisco Opera debut last season as Giovanna (*Rigoletto*) and appeared with the Company as a singer in *Manon Lescaut* and Mercédès in *Carmen*. This season she also created the role of Elizabeth Keckley in *Appomattox*. Gladen participated in the 2005 Merola Opera Program, where she performed the role of Baba the Turk in *The Rake's Progress*. The mezzo-soprano performed the title role of *Carmen* earlier this year with Festival Opera of Walnut Creek and has been seen as Lily (*Porgy and Bess*) at Washington National Opera, Lucia (*Cavalleria Rusticana*) at Sarasota Opera, and Flora (*La Traviata*) with Opera North. As a young artist with Opera Theatre of Saint Louis, she performed the roles of the Abbess (*Suor Angelica*) and Albine (*Thaïs*). Additional roles include Cherubino (*The Marriage of Figaro*), Madame de Croissy (*Dialogues of the Carmelites*), Madame Flora (*The Medium*), Nancy (*Albert Herring*), and Dorabella Adalgisa (*Norma*). She was a regional finalist in the Metropolitan Opera National Council Auditions and received an Encouragement Award from the Sullivan Foundation, The Richard Gaddes Award from Opera Theater of Saint Louis, and a Career Achievement Award from the Monsanto Corporation.

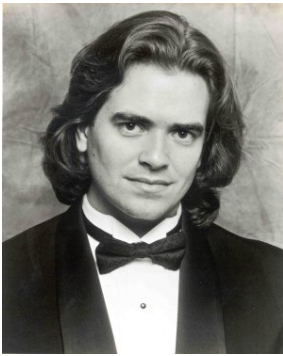


First-year Adler Fellow **KATHARINE TIER** (*Third Lady*) makes her San Francisco Opera debut this season. The mezzo-soprano participated in the 2006 Merola Opera Program where she performed excerpts from Donizetti's *La Favorite* at Yerba Buena Gardens. A native of Sydney, Australia, she earned a bachelor's degree in music from the Sydney Conservatory and performed there as Amaranta in Haydn's *La Fedeltà Premiata*; she also appeared as Nicklausse, The Muse, and The Voice of Antonia's Mother in *The Tales of Hoffman* at the Sydney Festival. Concert credits include *La Rondine* and Beethoven's Ninth Symphony with the Sydney Symphony, *L'Enfant et les Sortilèges* with the Melbourne Symphony, Bach's *St. Matthew Passion* with Western Australia Symphony, and *Israel in Egypt* and Mozart's Requiem with Macquarie University Singers. She has given recitals for the National Lieder Society and the Joan Sutherland Society, and her first recording is a new oratorio, *Hallel for Our Times*, by Shelley Olsen. Her awards include the Marianne Mathy Scholarship at the 2002 Australian Singing Competition, the 2004 Barilla Opera Award for study at the Rome Opera Company, and the 2006 Vocal Workshop Award from the *Neue Stimmen* international singing competition in Germany. Other awards include the Encouragement Award in the McDonald's Operatic Aria Competition, the Operatic Voice Award in the McDonald's Performing Arts Challenge, and the Mezzo-soprano Award in the 2005 Sydney Opera Awards, and the Joan Sutherland Society of Sydney Scholarship.



ERIC JORDAN (*The Speaker, Second Armored Man*) made his San Francisco Opera debut this season as Abimélech in *Samson and Delilah*. He appeared with San Francisco Opera Center as the Commendatore in Western Opera Theater's National tour of *Don Giovanni* in 1999. A regular artist at New York City Opera, he has performed there recently as Doctor Grenvil (*La Traviata*), Gaudenzio (*Il Signor Bruschino*), Colline (*La*

Bohème), Somnus and Cadmus (*Semele*), the Bonze (*Madama Butterfly*), and Ashby (*La Fanciulla del West*). Other recent credits include Superintendent Budd (*Albert Herring*) and Gaudenzio at Gotham Chamber Opera; the Prefect (*Linda di Chamounix*) at the Caramoor Festival; the Sacristan (*Tosca*) with El Paso Opera; Sparafucile (*Rigoletto*) at the Belleayre Music Festival (NY state); Neptune in Rameau's *Hippolytus and Aricia* and Koremitsu in the world premiere of Minoru Miki's *The Tale of Genji* at Opera Theatre of St. Louis; Antonio (*Le Nozze di Figaro*) with Boston Lyric Opera; and Lodovico (*Otello*) with Opera Omaha. Jordan holds degrees from the University of California at Los Angeles and the New England Conservatory of Music. He was a 1998 regional finalist in the Metropolitan Opera National Council Auditions. Upcoming engagements include Pistola (*Falstaff*) at New York City Opera.



GREG FEDDERLY (*Monostatos*) made his San Francisco Opera debut as Brighella in the 2002-03 production of *Ariadne auf Naxos* and returned to the Company as Don Basilio (*Le Nozze di Figaro*) in 2006. He has performed the role of Monostatos at the Metropolitan Opera and Los Angeles Opera, where he is a principal artist. Recent career highlights include Jacquino (*Fidelio*), Brioche (*The Merry Widow*), Don Basilio, Beppe (*Pagliacci*), Ernesto (*Don Pasquale*), Bardolfo (*Falstaff*), Goro (*Madama Butterfly*), and the Steersman (*Der Fliegende Holländer*) at Los Angeles Opera; and Valzacchi (*Der Rosenkavalier*), Goro, and Don Basilio at the Met. He has performed Narraboth (*Salome*) at the Savonlinna Festival under the auspices of Los Angeles Opera and Tom Rakewell (*The Rake's Progress*) at the Aldeburgh Festival. Fedderly received a master's degree in music from the University of Southern California, where he was awarded the inaugural Marilyn Horne Scholarship. Upcoming engagements include Talpa (*Il Tabarro*) and Prunier (*La Rondine*) at Los Angeles Opera as well as Don Basilio at the Met. He will also sing Bob Boles (*Peter Grimes*) at the Met under the baton of Maestro Donald Runnicles and at the San Diego Opera.



Bass **RICARDO LUGO** (*Second Priest*) made his San Francisco Opera debut earlier this season as Reinmar von Zweter (*Tannhäuser*). A native of Puerto Rico, he recently made his Metropolitan Opera debut as Barnaba in *La Gioconda* and his Washington National Opera debut as the Bonze in *Madama Butterfly*. Lugo performs regularly with Opera de Puerto Rico where his roles include Ramfis (*Aida*), Ceprano (*Rigoletto*), Don Alfonso (*Così fan tutte*), Dr. Grenvil (*La Traviata*), Colline (*La Bohème*), Don Basilio (*Il Barbiere di Siviglia*), and Angelotti (*Tosca*). He has also taken part in Puerto Rico's CulturArte, where he performed the roles of Roucher and Dumas (*Andrea Chénier*), Lodovico (*Otello*), and Dr. Grenvil, opposite Carol Vaness and Plácido Domingo. Other recent engagements include Sparafucile (*Rigoletto*) with Opera Southwest; Happy (*La Fanciulla del West*) and Lodovico at Tampa Opera; and the King (*Cendrillon*) and the First Soldier (*Salome*) at the Santa Fe Opera, where he was a 2006 apprentice artist. Lugo is a first prize winner of the Opera Index Competition and a second prize winner in the Liederkrantz Foundation Competition. Upcoming engagements include a return to the Met in Prokofiev's *The Gambler* and Jacopo Loredano in Verdi's *I due Foscari* with the Opera Orchestra of New York.



Tenor **NOAH STEWART** (*First Priest, First Armored Man*) made his San Francisco Opera debut in last summer's production of *Der Rosenkavalier* and appears this season as the Philistines Messenger (*Samson and Delilah*), Malcolm (*Macbeth*), and as T. Morris Chester in the world premiere of *Appomattox*. The current Adler Fellow participated in the 2006 Merola Opera Program, where he appeared as the Wizard in Conrad Susa's *Transformations*—a role he reprised this fall at the Wexford Festival Opera. He recently performed the role of Don José (*Carmen*) at the Mondavi Center of U.C. Davis with San Francisco Opera Center and gave a Schwabacher Debut Recital with pianist Stephen Blier. Other recent credits include Mozart's Requiem and C.P.E. Bach's *Magnificat* at Carnegie Hall with the Saint Cecilia Chorus and Orchestra; Idamante (*Idomeneo*) with the Vertical Players' Repertory; Nemorino (*The Elixir of Love*) with the Martina Arroyo Foundation; and El Remendado (*Carmen*) with Palm Beach Opera. Stewart won second

prize in the Leontyne Price Competition and the George London Competition; and his other awards include the Marian Anderson Encouragement Award, an Opera Index Award, a Licia Albanese–Puccini Foundation Study Grant, and first prize in the Florida Grand Opera Competition.



DONALD RUNNICLES (*Conductor*) has been music director of San Francisco Opera since 1992. He first led the Company in two Wagner *Ring* cycles in 1990 and has since conducted more than sixty productions here including the world premieres of Adams's *Doctor Atomic* and Susa's *The Dangerous Liaisons*; the West Coast premiere of Wallace's *Harvey Milk*; and the North American premiere of Messiaen's *Saint François d'Assise*. The Maestro appears regularly at the BBC Proms and the Edinburgh Festival, and he has built strong relationships as a guest conductor with the Bayreuth, Salzburg, and Glyndebourne festivals, as well as Vienna State Opera. Last summer was Maestro Runnicles's second season as music director of the Grand Teton Music Festival; he also serves as principal guest conductor of the Atlanta Symphony Orchestra. Born in Scotland, Runnicles studied at St. John's College, Cambridge and the University of Edinburgh. He began his career as a *répétiteur* in Mannheim, becoming general music director at Freiburg State Theater in 1989. He made his North American debut in 1988 conducting Berg's *Lulu* at the Metropolitan Opera. As principal guest conductor of the Atlanta Symphony Orchestra, he conducts four to six weeks each season and participates fully in the artistic planning of the orchestra. He has also conducted the Berlin Philharmonic and Vienna Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, San Francisco Symphony, BBC Symphony, North German Radio Orchestra Hamburg, and the Bavarian Radio Orchestra among others. His broad discography includes vocal and symphonic works ranging from Beethoven's Ninth Symphony and Wagner's *Ring* Cycle, to Mozart's Requiem. Maestro Runnicles was named Officer of the British Empire in 2004. Upcoming engagements include *Die Walküre*, *Manon Lescaut*, and *Peter Grimes* at the Met; as well as *Der Fliegende Holländer* and *Der Rosenkavalier* at Vienna State Opera.



San Francisco Opera Associate Conductor **DONATO CABRERA** (*Conductor*) made his Company debut with *Die Fledermaus* last fall and has since returned to conduct performances of *Don Giovanni* and *Tannhäuser*. He has been involved with productions of *Doctor Atomic*, *La Forza del Destino*, *The Magic Flute*, *Fidelio*, *Madama Butterfly*, *Tristan und Isolde*, and *Manon Lescaut*. He made his Portland Opera debut in 2005 conducting *The Rape of Lucretia*. Cabrera has served as assistant conductor at the Salzburg, Ravinia, Spoleto (Italy), and Aspen Music Festivals and has worked with internationally acclaimed conductors such as James Conlon, Mariss Jansons, Neeme Järvi, Zdenek Macal, Kurt Masur, and Julius Rudel, among others. He holds a master's degree from the University of Illinois and pursued post-graduate studies at Indiana University in Bloomington and the Manhattan School of Music.



STANLEY M. GARNER (*Director*) makes his San Francisco Opera debut this season with this production, which he has also directed at New Zealand Opera, Seattle Opera, and Washington National Opera. The Oklahoma native recently directed *Un Ballo in Maschera* at L'Opéra de Montréal. Among his other opera credits are *La Bohème* at Los Angeles Opera); *Tosca* for Vancouver Opera; *Don Giovanni* at Virginia Opera; *La Traviata* and *Aida* at Tulsa Opera and Orlando Opera; *The Student Prince*, *The Merry Widow*, *Madama Butterfly*, *Hänsel und Gretel*, and *Man of La Mancha* at Natchez Opera Festival; *Tosca*, *Rigoletto*, and *Roméo et Juliette* for Augusta Opera; and *Faust* for Toledo Opera. Garner began his career as an actor in roles such as John Barrymore (*Ned and Jack*), John Worthing (*The Importance of Being Earnest*), Berowne in *Love's Labour's Lost*, and the title roles of *Hamlet* and *Don Juan in Hell*. He also appeared as Selim in *Die Entführung aus dem Serail* at L'Opéra de Montréal. Upcoming engagements include *La Bohème* at Los Angeles Opera.



GERALD SCARFE (*Production Designer*) makes his San Francisco Opera debut this season with a production that has been seen at Los Angeles Opera, Houston Grand Opera, Seattle Opera, Washington National Opera, and New Zealand Opera. Scarfe has designed sets and costumes for operas and ballets such as *Orpheus in the Underworld* at English National Opera (also mounted in Detroit, Houston, and Los Angeles); *Fantastic Mr. Fox* at Los Angeles Opera; *The Nutcracker* at English National Ballet; and Peter Schaufuss Ballet's *Satisfaction*, based on music by The Rolling Stones. His diverse stage credits include sets and costumes for productions of *The Merry Wives of Windsor*, Alan Prince's musical *Who's a Lucky Boy*, and *What the Butler Saw*, and the Feydeau play *An Absolute Turkey* (*Le Dindon*) at the Globe Theatre, for which he received a Laurence Olivier Award in 1994. Scarfe designed and directed animation for Pink Floyd's *The Wall*, both in concert and on film, and for the live show *Wish You Were Here*. The London native studied briefly at the Royal College of Art before establishing himself as a satirical cartoonist, working for *Punch* magazine and *Private Eye* during the early sixties. Scarfe has been political cartoonist for London's *Sunday Times* for forty years and worked for *The New Yorker* magazine for fourteen years. His work has been collected and published in the books *Heroes & Villains: Scarfe at the National Portrait Gallery* (2003) and *Drawing Blood: 45 Years of Scarfe Uncensored* (2005).

RICHARD PILBROW (*Original Lighting Designer*) makes his San Francisco Opera debut with this production. The London native was the first British lighting designer to work on a Broadway musical (*Zorba*). Other Broadway credits include *Rosencrantz & Guildenstern Are Dead*; *The Rothschilds*; *Four Baboons Adoring the Sun*, which was nominated for a 1993 Tony Award in the category of best lighting design; and the Hal Prince revival of *Show Boat*—in New York, Toronto, and on U.S. tour—which earned him a Drama Desk Award, Outer Circle Critics Award, a Dora Award, and an NAACP Award. He also designed lighting for *Our Town* on Broadway, at the Westport Country Playhouse, and for broadcast on PBS; *Ashes to Ashes* at the Roundabout Theatre; Cy Coleman's *The Life*, which earned him a Tony Award nomination; and the 1999 Shakespeare Season at the Ahmanson Theater in Los Angeles. In 2005 *Lighting Dimensions* magazine called Pilbrow "Lighting designer of the Year" and that same year he was named among the ten most influential theater designers around the world in the first edition of *LiveDesign*. Pilbrow holds a lifetime achievement award from the United States Institute for Theatre Technology, and his book *Stage Lighting Design: The Art, the Craft, the Life* has become a standard text for teaching lighting design and won the Theatre Crafts International award for lighting product of the year in 1998.

MICHAEL GOTTLIEB (*Lighting Designer*) adapted Richard Pilbrow's design for this production of *The Magic Flute* in Los Angeles, Seattle, and Washington D.C. Other credits include the premiere of Jonathan Sheffer's *Blood on the Dining Room Floor* off Broadway at the WPA Theatre; *Suor Angelica* for Rockland Opera; and *Rigoletto* in Brooklyn's Prospect Park. He toured internationally with Steve Reich and Beryl Korot's music-theatre piece *The Cave*. Recent theater credits include *Spain* for Manhattan Class Company; *Election Day* at Second Stage Theatre; *Beautiful Souls* at Theatre Row; *I See London, I See France* for the New York Musical Theatre Festival; and regional work at the Goodspeed Opera House and the Hangar Theatre. Gottlieb won an Emmy award for his work on the 2004 Athens Olympic Games and he received two Emmy nominations for the specials *Democracy Plaza* and *Christmas in Rockefeller Center*. He works regularly for *Saturday Night Live* and *The Today Show*. Gottlieb was educated at Vassar College and the British & European Studies Group in London. He lives in New York City.



IAN ROBERTSON has been chorus director and conductor with San Francisco Opera since 1987 having prepared over 200 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson made his San Francisco Opera conducting debut with the Company's production of *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot*, *Il Trovatore*, and *La Bohème*. He has led the San Francisco Opera Orchestra and Chorus in many concerts, has conducted *Così fan tutte* and *La Périhole* for San Francisco Opera Center, and has frequently led the Merola Opera Program's Grand Finale concerts. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera, where he led numerous productions including *Il Barbiere di Siviglia*, *Les Pêcheurs de Perles*, *The Secret of Susanna* and *Die Meistersinger von Nürnberg*. The Scotland native trained at the Royal Scottish Academy of Music and the University of Glasgow and studied conducting under Sir Alexander Gibson. He is currently the artistic director of the San Francisco Festival Chorale and the San Francisco Boys Chorus.