



SAN FRANCISCO
OPERA

SAN FRANCISCO OPERA CENTER ANNOUNCES 2022 ADLER FELLOWS



Returning Third-Year Adler Fellows: Stefan Egerstrom, Andrew King, Anne-Marie MacIntosh,
Timothy Murray, Elisa Sunshine, Esther Tonea



Incoming First-Year Adler Fellows: Gabrielle Beteag, Victor Cardamone, Edward Graves,
Mikayla Sager, Marika Yasuda

SAN FRANCISCO, CA (December 1, 2021) — San Francisco Opera Center Artistic Director Carrie-Ann Matheson and General Manager Markus Beam announced today the 11 recipients of the 2022 San Francisco Opera Adler Fellowship. In January 2022, the cohort of talented young musicians begins an intensive residency at San Francisco Opera where they will receive individually tailored musical and performance training and a wide range of professional and personal development instruction. Since its inception in 1977, the prestigious Adler Fellowship has nurtured more than 180 young artists, launching the careers of many performers, conductors, vocal coaches, stage directors, arts professionals and educators throughout the industry.

The singers selected as 2022 Adler Fellows are sopranos Anne-Marie MacIntosh (Langley, British Columbia, Canada), Mikayla Sager (Vancouver, British Columbia, Canada); Elisa Sunshine (San Clemente, California) and Esther Tonea (Buford, Georgia); mezzo-soprano Gabrielle Beteag (Atlanta, Georgia); tenors Victor Cardamone (Pittsburgh, Pennsylvania) and Edward Graves (Oxon Hill, Maryland); baritone Timothy Murray (Whitefish Bay, Wisconsin) and bass Stefan Egerstrom (Brooklyn Center, Minnesota). Gabriella Beteag, Victor Cardamone, Edward Graves and Mikayla Sager, selected from the Merola Opera Program, are incoming first-year fellows. Anne-Marie MacIntosh, Elisa Sunshine, Esther Tonea, Timothy Murray and Stefan Egerstrom continue in the program as third-year fellows.

The 2022 Adler Fellowship class includes two pianist/coaches, first-year fellow Marika Yasuda (Williamsburg, Virginia) and returning third-year fellow Andrew King (Syracuse, New York). The Adler Fellow pianist/coaches work closely with Opera Center Artistic Director Carrie-Ann Matheson and with San Francisco Opera Head of Music Staff John Churchwell in developing the wide range of skills required for a career in the opera house and on the recital stage.

San Francisco Opera Center Artistic Director Carrie-Ann Matheson and General Manager Markus Beam said: "We are excited to welcome this wonderful roster of artists to the 2022 Adler Fellowship Program. In both the Merola Opera Program and the 2021 Adler Fellowship, these talented young musicians embraced their training with curiosity and open hearts. We are happy to be part of the next steps in their journey."

Adler Fellows gain valuable professional experience through preparing and rehearsing roles of increasing importance in San Francisco Opera's season at the War Memorial Opera House and in performance opportunities throughout the period of their fellowship. All of the 2022 Adler Fellows will be featured in the year-end concert accompanied by the San Francisco Opera Orchestra in December 2022.

The 2021 Adlers concluding their fellowships at the end of this year are mezzo-soprano Simone McIntosh, tenors Christopher Colmenero, Christopher Oglesby and Zhengyi Bai and pianist Kseniia Polstiankina Barrad. The 2021 Adler Fellows' season culminates with the annual showcase concert, *The Future Is Now*, on Friday, December 10 at 7:30 pm at Herbst Theatre in San Francisco's Veterans Building. The program of arias and operatic scenes features the 2021 class of Adler Fellows and the San Francisco Opera Orchestra

under the baton of Caroline H. Hume Music Director Eun Sun Kim. For full program and tickets, visit sfopera.com.

2022 ADLER FELLOW BIOGRAPHIES

FIRST-YEAR ADLER FELLOWS:



Gabrielle Beteag
(Atlanta, Georgia)

Gabrielle Beteag is a rising American mezzo-soprano praised for her “choice voice” (OperaWire) and “dramatically vivid” performances (Broadway World). A participant in the 2021 class of the Merola Opera Program, she joins the Adler Fellowship Program in 2022.

Beteag was a Studio Player at the Atlanta Opera during the 2020–21 season, where she performed Mercedes in the Big Tent production of *The Threepenny Carmen*. Her other role credits include Woman in a Hat/Duchess (*The Ghosts of Versailles*), Lady Billows (*Albert Herring*), Mme. De Croissy (*Dialogues des Carmélites*) and Secretary (*The Consul*).

An accomplished competitive singer, Beteag was a Grand Finals Winner of the 2020 Metropolitan Opera National Council Auditions and has received accolades from other competitions, including the Shreveport Opera Mary Jacobs Singer of the Year Competition (Runner Up, 2020), the Opera Birmingham Vocal Competition (Finalist, 2019) and the Kristin Lewis Vocal Scholarship Competition (Grand Prize Winner, 2018).



Victor Cardamone
(Pittsburgh, Pennsylvania)

Praised for his “bright” voice and “perfect” tone quality (*Butler Eagle*), tenor Victor Cardamone has garnered much attention and critical acclaim over the last decade. Cardamone has performed with the Merola Opera Program, Cincinnati Opera, Opera Columbus, Wolf Trap Opera and the Cincinnati Symphony Orchestra. Leading roles include Ferrando (*Così fan tutte*), Rinuccio (*Gianni Schicchi*), Ramiro (*La Cenerentola*), Jenik (*The Bartered Bride*), Tamino (*Die Zauberflöte*) and Ottavio (*Don Giovanni*). He has been a member of Opera Fusion: New Works and was part of the first workshops/studio recordings for *Eurydice* (co-commissioned by The Metropolitan Opera and Los Angeles Opera), *Blind Injustice* and *The Hours* (co-commissioned by The Metropolitan Opera and the Philadelphia Orchestra).

Cardamone is a three-time Central Region Finalist in the Metropolitan Opera National Council Auditions and was sole recipient of the Regional Encouragement Award in 2017. He is also a three-time Corbett Competition award winner.

Cardamone earned his Bachelor of Music in Music Education from Youngstown State University, with a double major in voice and French horn. He completed additional coursework at Ball State University, before earning his Master of Music in Vocal Performance from the University of Cincinnati, College-Conservatory of Music.



Edward Graves
(Oxon Hill, Maryland)

Noted by *Opera News* for his "stunningly sweet tone," tenor Edward Graves, joins San Francisco Opera's Adler Fellowship Program in 2022. Earlier this season, he was seen as Policeman 2 in *Blue* at Michigan Opera Theatre. In 2022, he will debut with Portland Baroque in Handel's *Messiah* and with Berkshire Choral International in the title role of *Judas Maccabaeus*.

As a 2021 participant in the Merola Opera Program, he was featured in a recital entitled *What the Heart Desires* and a filmed project entitled *Back Home: Through the Stage Door*. Graves has previously appeared at Michigan Opera Theatre as a Studio Artist in the 2019–20 season where he made his company and role debuts as Rinuccio in a double bill of Puccini's *Gianni Schicchi* and Ching's *Buoso's Ghost*.

He made his Seattle Opera debut in 2018 as Robbins in *Porgy and Bess* and appeared at The Glimmerglass Festival as a Young Artist in 2019 as Policeman 2 in the world premiere of *Blue* and 2017 as Peter in *Porgy and Bess* and Fred in *Oklahoma!* In the 2017–18 season, Graves was a Baumgartner Studio Artist at Florentine Opera where he performed roles in *The Merry Widow*, *Venus and Adonis/Dido and Aeneas* and *The Magic Flute*.

Graves received an Encouragement Award from the Metropolitan Opera National Council Auditions Wisconsin District in 2017 and Michigan District in 2019. Graves received his Performer Diploma and Master of Music in Voice Performance from Indiana University's Jacobs School of Music. He received his Bachelor of Music in Voice Performance from Towson University.



Mikayla Sager
(Vancouver, British Columbia, Canada)

Praised for her "pure, lyrical and soaring voice" (Allegri con fuoco blog), Canadian soprano Mikayla Sager joins the Adler Fellowship Program in 2022.

Originally slated to make her role debut as the Countess in Mozart's *Le Nozze di Figaro* as a part of Merola Opera Program, Sager performed excerpts from Bellini's *Norma* and the Countess in the award-winning film *Back Home: Through the Stage Door* directed by David Paul.

In 2021, Sager was a prize winner of the Joan Sutherland and Richard Bonygne Foundation's Elizabeth Connell Competition, a District Winner Metropolitan Opera National Council auditions and a finalist in the Jensen Foundation Vocal Competition. She was also recently selected as one of the Festival Napa Valley's Manetti Shrem Prize recipients, where she will be featured as part of the 2022 Summer Festival.

She has performed the roles of Violetta from Verdi's *La Traviata* in concert, Fiordiligi (*Così fan tutte*), Vitellia (*La Clemenza di Tito*), Micaëla (*Carmen*), Norina (*Don Pasquale*) of which *Opera Canada* said she "brought an edgy intensity to her role [and] augmented her vocal prowess with enviable acting skills," Donna Anna (*Don Giovanni*) with Venture Opera and while at Manhattan School of Music, performed The Fox (*The Cunning Little Vixen*), Pamina and Second Lady (*Die Zauberflöte*) and La Fée (*Cendrillon*). Further highlights include a performance at David Geffen Hall with the New York Philharmonic and Rossini's *Mosè in Egitto* with New York City Opera.



Marika Yasuda
(Williamsburg, Virginia)

Pianist Marika Yasuda has performed throughout the United States and Europe. A native of Williamsburg, Virginia, she is a recipient of an Associate Instructorship at the Jacobs School of Music where she is currently pursuing a doctorate degree in collaborative piano under the guidance of Kevin Murphy and Anne Epperson.

Recent engagements include recitals and orchestral concerts at Carnegie Hall, the Kennedy Center, Seiji Ozawa Hall and Bennett Gordon Hall with eighth blackbird, the Tanglewood Music Center Orchestra, Oberlin Orchestra and the Oberlin Contemporary Music Ensemble. Yasuda frequently serves as coach accompanist for the Indiana University Opera Theater. Productions include *Gianni Schicchi*, *West Side Story* and the

Mason Bates' opera *The (R)evolution of Steve Jobs* with Santa Fe and Seattle, the world premiere of Michael Gandolfi's *In America* (2018), and concerts at the Boulanger Initiative's Woco Launch Fest in Washington D.C. and Middlebury Song Fest.

She has held fellowships with Ravinia's Steans Music Institute, Tanglewood Music Center, SongFest, the Banff Centre for Arts and Creativity, Bowdoin International Music Festival and Gijon International Piano Festival and was music director at the 2019 Finger Lakes Opera's young artist program. In 2020 and 2021 Yasuda was an apprentice coach at the prestigious Merola Opera Program, where she performed in a recital titled *What the Heart Desires* as well as in Merola's award-winning film, *Back Home: Through the Stage Door*, directed by David Paul.

Yasuda holds a Bachelor of Music in Piano Performance and Vocal Accompaniment from Oberlin Conservatory and a Master of Music in Piano Performance from the Jacobs School of Music.

THIRD-YEAR ADLER FELLOWS:



Stefan Egerstrom
(Brooklyn Center, Minnesota)

Bass Stefan Egerstrom will soon begin his third year as a San Francisco Opera Adler Fellow. He made his Company debut this fall as the Jailer in *Tosca*, and he also performed the role of Second Prisoner in a new production of *Fidelio*. He was a participant of the 2019 Merola Opera Program, performing in the Schwabacher Summer Concert and the Merola Grand Finale. He recently portrayed Hunding in Wagner's *Die Walküre* with Queen City Opera. In 2018 he made his role debut as King René in Tchaikovsky's *Iolanta* with Queen City Opera.

Egerstrom was seen as Sarastro in *Die Zauberflöte*, Siroco in *L'Étoile*, Carlino in *Don Pasquale* and soloist in Bach's Johannes-Passion. As part of the Opera Fusion: New Works initiative between Cincinnati Opera and CCM, he performed in workshops of Ricky Ian Gordon's *Morning Star* and Gregory Spears' *Fellow Travelers*. Other operatic roles include Don Basilio in *Il Barbiere di Siviglia*, Dulcamara in *L'Elisir d'Amore*, Dr. Grenvil in *La Traviata* and Kecal in *The Bartered Bride*.

Egerstrom trained as a young artist with Des Moines Metro Opera. He received his bachelor's degree in vocal performance from Lawrence University and his master's degree in voice from The University of Cincinnati College-Conservatory of Music.



Andrew King
(Syracuse, New York)

Pianist Andrew King is a recent graduate of the Manhattan School of Music, where he studied under Warren Jones.

During 2020, King studied extensively with San Francisco Opera Music Director Eun Sun Kim. As an apprentice coach with the Merola Opera Program, he helped prepare the world premiere of Jake Heggie's 2019 opera, *If I Were You*, under the baton of Nicole Paiement. 2018 included performances of Wagner's *Wesendonck Lieder*, Barber's *Knoxville: Summer of 1915* and continuo for *Le Nozze di Figaro* with James Conlon, all at Music Academy of the West. King debuted at Carnegie Hall in 2018 in Marilyn Horne's *The Song Continues*, performing in master classes taught by Horne, Graham Johnson and Renée Fleming. He returned to Carnegie Hall the following year for *SongStudio*, under the leadership of Renée Fleming.

King has performed as a piano soloist with the Syracuse Symphony Orchestra and the LeMoyne College String Ensemble. He has previously served as a staff coach at the Manhattan School of Music and New York University. He holds a bachelor's degree in vocal performance from the College-Conservatory of Music at the University of Cincinnati.



Anne-Marie MacIntosh
(Langley, British Columbia, Canada)

Canadian soprano Anne-Marie MacIntosh, hailed by *The Globe and Mail* as one of "The Voices of a Generation," will enter her third year as a San Francisco Opera Adler Fellow. Earlier this year, MacIntosh was featured in *The Adlers: Live at the Drive-In* concert. This fall, she made her War Memorial Opera House mainstage debut as Marzelline in the new production of Beethoven's *Fidelio*, under the baton of San Francisco Opera Music Director Eun Sun Kim. She will start the new year by making another role and company debut as Micaëla in Bizet's *Carmen* with Opera San José.

MacIntosh was a participant in the 2019 Merola Opera Program, where she performed the role of Diana in the world premiere of Jake Heggie's *If I Were You*. As the "anchor of the opera," she was praised for her "seamless technique, attractive lyric timbre, phrases of spine-chilling power and beauty" and her "easy stage deportment" (*Opera Today*). Her love of new works was displayed earlier that year in performances as Coloratura in Claude Vivier's *Kopernikus* with Against the Grain Theatre, which earned her and her colleagues a Dora Mavor Moore Award for Outstanding Performance of an Ensemble, Opera.



Timothy Murray
(Whitefish Bay, Wisconsin)

Heralded for his “firm, flexible baritone” (*New York Times*) and “swaggering, rakish” stage presence (*Opera News*), baritone Timothy Murray has won recognition in such competitions as the Glyndebourne Opera Cup, the Loren L. Zachary competition, the Mario Lanza competition and was a Grand Finalist in the Metropolitan Opera National Council Auditions. This season’s assignments included Sciarrone in *Tosca* and duets from *I Puritani* and *Les Pêcheurs de Perles* in San Francisco Opera’s *The Adlers: Live at the Drive-In*.

As a participant in the 2019 Merola Opera Program, he originated the role of Paul in the world premiere of Jake Heggie’s *If I Were You* and sang excerpts of the title role of Thomas’ *Hamlet* in the Merola Grand Finale. Recent highlights include William Dale (*Silent Night*) with Arizona Opera, Il Conte (*Le Nozze di Figaro*) and Mercutio (*Roméo et Juliette*) with the Academy of Vocal Arts, his New Jersey Symphony debut in Berlioz’s *Lélio* and his debut with the Oratorio Society of New York as Pater Ecstasticus in Mahler’s 8th Symphony.



Elisa Sunshine
(San Clemente, California)

Celebrated for her “blend of vocal sparkle and theatrical charisma” by the *San Francisco Chronicle*, California native Elisa Sunshine’s 2021–22 season brings house debuts with San Francisco Opera as the Shepherd Boy in *Tosca* and Pensacola Opera as the Queen of the Night in *Die Zauberflöte*.

As a 2019 participant in the Merola Opera Program, the soprano created the role of Selena in the world premiere of Jake Heggie’s *If I Were You*, where she “mined every bit of drama out of Selena’s revelatory final encounter with Diana” (*Opera Today*). She also sang a “fun, feisty, and powerful” Marie (*San Francisco Examiner*) in a scene from Donizetti’s *La Fille du Régiment* on the War Memorial Opera House stage as part of the Merola Grand Finale.

Previous engagements include Gretel in *Hänsel und Gretel* (Regina Opera), Musetta in *La Bohème* (Regina Opera, MassOpera), Elizabeth Christine in *The Sorrows of Frederick* (Center for Contemporary Opera), Zerbinetta in *Ariadne auf Naxos* (Lowell House Opera), Queen of the Night (Portland Opera To Go, Brevard Music Center) and Madame White Snake in *Naga* (New England Conservatory, ArtsEmerson/Beth Morrison Projects).

Sunshine received her degrees from New England Conservatory and DePauw University.



Esther Tonea
(Buford, Georgia)

Praised for her “dramatic excellence, flexibility, and beauty of her singing” by Classical Voice North America, Romanian American soprano Esther Tonea has appeared in concert and recital across the United States, Canada and Europe. As Diana in the world premiere of Jake Heggie’s *If I Were You*, Tonea stunned audiences and critics alike with “magnificent singing—an ardent, tonally plush performance.” She has also dazzled as Fiordiligi with her “gleaming tones and impeccable dynamic control” (*San Francisco Chronicle*). In February 2021 she workshopped Jake Heggie’s newest opera, *Intelligence*, as Callie Van Lew.

Tonea is a District Winner and two-time recipient of the Encouragement Award from the Metropolitan Opera National Council Auditions, a three-time scholarship recipient of the Holt Memorial Competition and a Presser Scholar. She is a winner of the Concerto Competitions at the University of Georgia and the San Francisco Conservatory of Music and is a recipient of the Richard F. Gold Career Grant.

She holds a Master of Music in Voice from the San Francisco Conservatory of Music and bachelor of music degrees in vocal performance and cello performance from the University of Georgia.

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, San Francisco Opera Center, since 2020 under the guidance of San Francisco Opera Center Artistic Director Carrie-Ann Matheson and General Manager Markus Beam, fosters young artists of major operatic potential through intensive training and performance. The celebrated resident artist programs of the Opera Center, in partnership with San Francisco Opera, prepare the promising next generation of operatic artists from around the world to lead the art form into the future.

Initially founded as the San Francisco Opera/Affiliate Artists program in 1977, the Adler Fellowship Program is one of the nation’s most prestigious performance-oriented residencies for advanced young singers and pianists. Each year, Adler Fellows are sponsored by individual donors and institutional funders to help cover the cost of their fellowship, 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 Jane Archibald, Heidi Melton, Patricia Racette, Nadine Sierra, Ruth Ann Swenson, Elza van den Heever and Deborah Voigt; mezzo-sopranos Zheng Cao, Daniela Mack and Dolora Zajick; countertenors Brian Asawa and Gerald Thompson; tenors Brian Jagde, Sean Panikkar and Alek Shrader; baritones Alfredo Daza, Mark Delavan, Lucas Meachem and James Westman; bass-baritones Joshua Bloom, John Relyea, Philip Skinner, Daniel Sumegi and Dale Travis; and basses John Ames and Kenneth Kellogg.

Widely regarded as the foremost opera training program for aspiring singers, coaches and stage directors, the Merola Opera Program, which celebrated its 60th Anniversary in 2017, has served as a proving ground for hundreds of artists. Many Merola alumni are now among the most recognized names in the opera world. Every summer the program offers 29 young artists the rare opportunity of studying, coaching and participating in master classes with established professionals for twelve weeks. Participants also perform in two complete opera productions with orchestra and two summer concerts. Offered free of charge for all participants, the Merola Opera Program is unique in the industry in many ways. Merola is the only young artist program to provide financial support to developing artists for five years following participation. The Merola Opera Program is a financially independent organization with a separate 501(c)3 which operates in close collaboration with the San Francisco Opera Center and San Francisco Opera. In addition, only Merola graduates are considered for participation in the San Francisco Opera's Adler Fellowship program.

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

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Headshots of the 2022 San Francisco Opera Adler Fellows are available at sfopera.com/press.

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