

TOSCA

Performer Biographies



Making both her San Francisco Opera and role debuts as Tosca, soprano **Carmen Giannattasio** first received international notice after a first-place win at the 2002 Operalia competition in Paris, followed in 2007 by a tour-de-force performance as Violetta in Scottish Opera's production of *La Traviata*. As equally comfortable in bel canto as she is in Verdi and Puccini, she has distinguished herself in the title role of *Norma* at Munich's Bavarian State Opera, Violetta at the Metropolitan Opera, Mimì in *La Bohème* at the Deutsche Oper Berlin, Alice Ford in *Falstaff* at Teatro alla Scala and Vienna State Opera, Leonora in *Il Trovatore* at Vienna State Opera, and Nedda in *Pagliacci* at Dresden's Semperoper and the Royal Opera House, Covent Garden, among other roles. Upcoming engagements include Hélène in *Les Vêpres Siciliennes* at the Bavarian State Opera, Margherita in *Mefistofele* at the Bavarian State Opera and Chorégies d'Orange, and Amalia in *I Masnadieri* at the Opéra de Monte-Carlo.



Tenor **Brian Jagde** (Mario Cavaradossi) made his San Francisco Opera debut in 2010 as Joe in *La Fanciulla del West* and most recently returned to the Company as Calaf in *Turandot*, Radames in *Aida*, Don José in *Carmen*, and Pinkerton in *Madama Butterfly*. Last season, Jagde made role debuts as Maurizio in *Adriana Lecouvreur* at the Royal Opera House, Covent Garden and Froh in *Das Rheingold* in his first appearance with the New York Philharmonic. He also performed as Pinkerton in a house debut at Washington National Opera, and he sang for the first time at Madrid's Teatro Real as Macduff in *Macbeth* and at Oper Stuttgart as Cavaradossi. Current and upcoming engagements include Cavaradossi at the Zurich Opera House, Verdi's Requiem at Amsterdam's Concertgebouw, Der Fremde in Korngold's *Das Wunder der Heliane* at Deutsche Oper Berlin, and Radames at Seattle Opera. Jagde is a graduate of the 2009 Merola Opera Program and former San Francisco Opera Adler Fellow.



American baritone **Scott Hendricks** (Baron Scarpia) made his San Francisco Opera debut in 2004 as Marcello in *La Bohème*. An esteemed interpreter of Puccini and Verdi, Hendricks has also performed Sharpless in *Madama Butterfly* at the Metropolitan Opera, Houston Grand Opera, and Washington National Opera; Scarpia at the Opéra National de Paris, Munich's Bavarian State Opera, and Royal House, Covent Garden; the title role of *Macbeth* at Brussels' La Monnaie and Dutch National Opera; the title role of *Rigoletto* at Houston Grand Opera; Amonasro in *Aida* at Houston Grand Opera and Canadian Opera Company; and the title role of *Sweeney Todd* at La Monnaie. His many role creations include Hamlet III (Wolfgang Rihm's *Die Hamletmaschine*) for Zurich Opera House and the title role of Giorgio Battistelli's *Richard III* for Opera Vlaanderen. Engagements in the 2017-18 season include returns to Zurich Opera House (Jack Rance in *La Fanciulla del West*) and La Monnaie (Tonio in *Pagliacci*); and his role debut as Ruprecht in *The Fiery Angel* at Warsaw's Teatr Wielki and the Aix-en-Provence Festival.



Bass-baritone **Dale Travis** (A Sacristan) made his San Francisco Opera debut in 1988 as the Keeper of the Madhouse in *The Rake's Progress*. That same season he also appeared in *Manon Lescaut*, *Lady Macbeth of Mtsensk*, and *La Bohème* and has since appeared in 40 Company productions, most recently as Dr. Kolenatý in *The Makropulos Case* in 2016 and as Benoit and Alcindoro in 2017's *La Bohème*. With a repertoire encompassing 50 roles in a wide variety of styles from Mozart to Strauss, Travis has been a frequent guest artist at the most prestigious opera companies in the world, including the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Washington National Opera, Los Angeles, Santa Fe Opera Festival, Teatro dell'Opera di Roma, Spoleto Festival USA, Saito Kinen Music Festival, Teatro Regio in Torino, Teatro Carlo Felice in Genoa, Berlin Komische Oper, and the New Israeli Opera in Tel Aviv. Last season, he performed the roles of the Music Master in *Ariadne auf Naxos* with Minnesota Opera, Sacristan in *Tosca* with the Dallas Opera, Frank in *Die Fledermaus* with the Seiji Ozawa Music Academy, and *La Gazza Ladra* and *La Bohème*, both with the Glimmerglass Festival.



Appearing during the 2017–18 Season as Pong in *Turandot*, American tenor **Joel Sorensen** (Spoletta) made his San Francisco Opera debut in 2004 as the Mosquito in Janáček's *The Cunning Little Vixen*, returning as Balthasar Zorn in *Die Meistersinger von Nürnberg*, Le Médecin in Debussy's *La Chute de la Maison Usher*, Spoletta in *Tosca*, Dr. Caius in *Falstaff*, and creating the role of Mr. Pease in the 2013 world premiere of *Dolores Claiborne*. He appeared as Elder Hayes in 2014's *Susannah* and created the role of Sciortino in 2015's world premiere of Marco Tutino's *Two Women*. During his long association with New York City Opera, he performed in more than two dozen productions, including *Prince Igor*, *Falstaff*, *La Rondine*, *Il Trittico*, *Mefistofele*, and *Mathis der Maler*. Other career highlights include Goro (*Madama Butterfly*), Monostatos (*Die Zauberflöte*) and Andrès, Cochenille, Pitichinaccio, and Frantz in *Les Contes d'Hoffmann* at the Metropolitan Opera; Don Curzio (*Le Nozze di Figaro*) and Wilhelm (*The Ghosts of Versailles*) at Los Angeles Opera; Mime (*Das Rheingold*) with Longborough Festival, UK; and Andres (*Wozzeck*) with the Landestheater in Salzburg.



Romanian-American baritone **Andrew G. Manea** (Sciarrone) was a participant of the 2016 Merola Opera Program, appearing as Irons Hans/Wolf in their production of Conrad Susa's *Transformations*. Last year, he also performed Escamillo (*Carmen*) in Wuhan, China, as well as the Forester (*The Cunning Little Vixen*), the title role of *Don Giovanni*, and he competed in competitions including the Metropolitan Opera National Council Auditions (semifinalist), Jensen Foundation Vocal Competition (finalist), Opera Columbus Cooper-Bing International Voice Competition, and Giulio Gari Foundation (career grant recipient). Manea is a student of Bill McGraw and has worked with opera luminaries such as Marilyn Horne, Warren Jones, Lorin Maazel, and James Morris.



A national semi-finalist of the 2016 Metropolitan Opera National Council Auditions, bass-baritone **Christian Pursell** (a Jailer) earned acclaim for his role in the world premiere of Gregory Spears' *Fellow Travelers* at Cincinnati Opera. His 2017 season saw debuts at both Houston Grand Opera (Tom in Laura Kaminsky's *Some Light Emerges*) and the Vienna State Opera (Second Englishman in Prokofiev's *The Gambler*). As a participant in the 2017 Merola Opera Program he received critical acclaim for his performance of Dandini in *La Cenerentola*. Recent engagements include Pandolfe in *Cendrillon*, Harašta in *The Cunning Little Vixen*, Marcello in *La Bohème*, Belcore in *L'Elisir d'Amore* and Pilate in a staged production of Bach's *St. Matthew*.

Passion. As concert soloist, he has performed Britten's War Requiem, Beethoven's Symphony No. 9, Haydn's The Creation, Faure's Requiem, Handel's Messiah and Strauss' Salome. Pursell is a 2017 recipient of the Sara Tucker Study Grant and Second Award winner of the 2017 Jensen Foundation Competition.