

THE GIRL OF THE GOLDEN WEST

PERFORMER BIOGRAPHIES



Deborah Voight (Minnie) Deborah Voight is hailed by the world's critics and audiences as today's foremost dramatic soprano. The former Adler Fellow and Merola Opera Program alumna made her main stage debut in *Don Carlos* and has since returned to the Company in nine subsequent productions, most recently as Amelia Anckarström in *Un Ballo in Maschera* (2006). In addition to the role of Amelia in the 1990 production of *Un Ballo in Maschera*, her other performances at San Francisco Opera include Anna (*Nabucco*), Elisabeth (*Tannhäuser*), the title role of *Ariadne auf Naxos*, and Sieglinde (*Die Walküre*); these performances in *La Fanciulla del West* mark her role debut as Minnie. Voigt is a regular artist at the Metropolitan Opera—recent appearances there include the roles of Chrysothemis (*Elektra*), Senta (*Der Fliegende Holländer*), Isolde (*Tristan und Isolde*), Leonora (*La Forza del Destino*), the Empress (*Die Frau ohne Schatten*), Sieglinde, and the title roles of *Tosca*, *Aida*, *Die Ägyptische Helena*, and *La Gioconda*. She also performs regularly with Vienna State Opera (*Tosca*, the title roles of *Salome* and *Ariadne auf Naxos*, the Marschallin in *Der Rosenkavalier*, Isolde, Brünnhilde in *Siegfried*); Paris Opera (Senta, Lady Macbeth in *Macbeth*); the Royal Opera, Covent Garden (*Ariadne*, the Empress in *Die Frau ohne Schatten*, and the title role of *Die Ägyptische Helena*); Lyric Opera of Chicago (*Salome*, Isolde, Sieglinde, *Tosca*), Barcelona's Gran Teatre del Liceu (Maddalena in *Andrea Chénier*, the title role of *La Gioconda*, Isolde) and the Salzburg Festival (the title role of *Die Liebe der Danae*). The Illinois native was a gold medalist in the 1990 Tchaikovsky Competition and received first prize in Italy's Verdi Competition. Voigt holds France's title of *Chevalier dans l'Ordre des Arts et des Lettres*, was named *Musical America's* "Vocalist of the Year" in 2003, and received a 2007 *Opera News* award for distinguished achievement.



Salvatore Licitra (Dick Johnson a.k.a. Ramerrez) Italian tenor **Salvatore Licitra** makes his San Francisco Opera debut this season. A frequent guest at major opera and concert stages in Europe, the United States and the Far East, his repertory includes Radames (*Aida*), Riccardo (*Un Ballo in Maschera*), Don Alvaro (*La Forza del Destino*), Pinkerton (*Madama Butterfly*), Luigi (*Il Tabarro*), Pollione (*Norma*), Maurizio (*Adriana Lecouvreur*), Canio (*Pagliacci*), Turiddu (*Cavalleria Rusticana*), and the title roles of *Ernani*, *Il Trovatore*, *Andrea Chénier*, and *Don Carlos*. Licitra's engagements have taken him to the Metropolitan Opera (*Tosca*, *Aida*, *La Forza del Destino*, *Un Ballo in Maschera*, *Il Tabarro*, *Pagliacci*); the Vienna State Opera (*Norma*, *Tosca*, *Aida*, *La Forza del Destino*, *Andrea Chénier*); Milan's La Scala (*Il Trovatore*, *Un Ballo in Maschera*, *Tosca*); the Royal Opera, Covent Garden (*Tosca*, *La Forza del Destino*); Los Angeles Opera (*Il Tabarro*, *Don Carlos*, *Tosca*); Lyric Opera of Chicago (*Aida*); Deutsche Oper Berlin (*Aida*, *Ernani*, *Andrea Chénier*); Florence's Teatro Comunale (*Pagliacci*); and Paris Opera (*Il Trovatore*), among many others. His discography includes *Il Trovatore* and *Tosca* (both conducted by Riccardo Muti); two solo albums of Verdi, Puccini, and *verismo* arias; and the soundtrack of *The Man Who Cried*; Licitra can also be seen on the DVD recording of Zurich Opera's *Aida*.



Roberto Frontali (Sheriff Jack Rance) Italian baritone Roberto Frontali made his San Francisco Opera debut as Riccardo in the 1993 production of *I Puritani*. Regarded as one of the leading Verdian baritones of his generation, he made his operatic debut at the Teatro dell'Opera in Rome in Spontini's *Agnese di Hohenstaufen*. Throughout his career, he has conquered a vast repertoire singing works by various composers such as Bellini, Donizetti and Rossini, and for the past few years he has been devoting his time to Verdi roles, including Rodrigo (*Don Carlos*) at the Vienna State Opera and Dresden's Saxon State Opera; the title role of Ford (*Falstaff*) at the Royal Opera, Covent Garden and La Scala; Don Carlo (*Ernani*) at

Zurich Opera and in Genoa; the title role of *Simon Boccanegra* at Deutsche Oper Berlin and in Bologna and Parma; Renato (*Un Ballo in Maschera*) at Florence's Teatro Comunale and in Trieste; Miller (*Luisa Miller*) at the Metropolitan Opera, Barcelona's Gran Teatre del Liceu, and the Teatro Real in Madrid; and the title role of *Rigoletto* at the Met, Turin's Teatro Regio, the Teatro dell'Opera, and in Santiago, Chile. Frontali has performed another of his signature roles, Figaro in *Il Barbiere di Siviglia*, at La Scala; the Vienna State Opera; the Metropolitan Opera; the Royal Opera, Covent Garden; and in Rome and Tokyo. Recent and upcoming engagements include Enrico (*Lucia di Lammermoor*) at La Scala and in Rome; Count di Luna (*Il Trovatore*) in Parma, Barcelona, and Madrid; Stankar (*Stiffelio*) with the Royal Opera, Covent Garden; and the title role of *Eugene Onegin* in Cagliari.



Steven Cole (Nick) American tenor **Steven Cole** made his 1980 San Francisco Opera debut as Monostatos in *Die Zauberflöte* and has returned to the main stage as the Scrivener (*Khovanshchina*), Flute (*A Midsummer Night's Dream*), Goro (*Madama Butterfly*), the Simpleton (*Boris Godunov*), and most recently as Sellem (*The Rake's Progress*). Recent career highlights include Bardolfo (*Falstaff*) and Sportin' Life (*Porgy and Bess*) at Opera Company of Philadelphia; Monostatos at Genoa Opera, the Teatro San Carlo in Naples, and in Cagliari and Treviso; Spoletta (*Tosca*) with Seattle Opera; Goro with Cincinnati Opera; and the Four Villains (*Les Contes d'Hoffmann*) at Cincinnati Opera and Lausanne Opera. He has also appeared as the Dance Master (*Ariadne auf Naxos*) at the Metropolitan Opera, the Gran

Teatre del Liceu in Barcelona, and in a concert version of Ligeti's *Le Grande Macabre* with the BBC Orchestra at London's Barbican Theatre. Cole sang the world premieres of Jean Prodomidès's *La Noche Triste*, Gavin Bryar's *Medea*, and the revised version of *Le Grand Macabre* in a Peter Sellars production at the Salzburg Festival, which was released on CD by Sony Classical. He has also been heard in Berg's *Lulu*, *Boulevard Solitude* by Hans Werner Henze, and in Carlisle Floyd's *Susannah*, the latter recorded under Kent Nagano for Virgin records.



Timothy Mix (Sonora) Recipient of a 2008 Richard Tucker Foundation Career Grant, **Timothy Mix** makes his San Francisco Opera debut this season. The baritone's recent engagements include Ford (*Falstaff*) with Washington National Opera; Marcello (*La Bohème*) at Arizona Opera, Boston Lyric Opera, Opera Theatre of St. Louis, and Palm Beach Opera; Belcore (*L'Elisir d'Amore*) with Toledo Opera; and the Duke of Nottingham (*Roberto Devereaux*) at the Dallas Opera. Mix is a former artist with Pittsburgh Opera Center, and his roles with that company have included Baron Douphol (*La Traviata*) Don Fernando (*Fidelio*), Monterone (*Rigoletto*), Flint (*Billy Budd*), and Count Almaviva (*Le Nozze di Figaro*). Career highlights include Escamillo (*Carmen*) with Opera Colorado; the title role of *Eugene Onegin* at

Virginia's Todi Music Festival; Ford with New York City Opera; Clayton McAllister (Floyd's *Cold Sassy Tree*) with Atlanta Opera; and Krušina (*The Bartered Bride*) at Baltimore Opera. Mix has been a recipient of awards from the Mirjam Helen International Singing Competition, the Palm Beach Opera Competition, the Sullivan Foundation, and the Metropolitan Opera National Council Auditions.



Kevin Langan (Ashby) Kevin Langan made his San Francisco Opera debut as an Old Hebrew (*Samson et Dalila*) in 1980 and has since appeared in more than forty Company productions in roles such as Timur (*Turandot*), Colline (*La Bohème*), Ramfis (*Aida*), Padre Guardiano (*La Forza del Destino*), Henry VIII (*Anna Bolena*), Sparafucile (*Rigoletto*), Sobakin (*The Tsar's Bride*), Sarastro (*Die Zauberflöte*), and most recently as Trulove (*The Rake's Progress*). He appears on four San Francisco Opera video recordings: *Samson et Dalila*, *Aida*, *Orlando Furioso*, and *Turandot*. His engagements this season include The Badger/Parson (*The Cunning Little Vixen*) at Florence's Maggio Musicale Festival, Trulove for

the St. Paul Chamber Orchestra, and Friar Lawrence (*Roméo et Juliette*) for San Diego Opera. Other appearances include Friar Lawrence with Lyric Opera of Chicago; Daland (*Der Fliegende Holländer*) with New York City Opera, San Diego Opera, and Portland Opera; Colline and Don Basilio (*Il Barbiere di Siviglia*) at the Metropolitan Opera; Leporello (*Don Giovanni*) with Los Angeles Music Center Opera, Seattle Opera, New York

City Opera, Vancouver Opera, Miami Opera, and the Santa Fe Opera; Seneca (*L'Incoronazione di Poppea*) with the Dallas Opera, Canadian Opera, Florida Grand Opera, the Santa Fe Opera, Central City Opera, and Music of the Baroque in Chicago; Timur with Royal Flanders Opera in Belgium, the Dallas Opera, the San Diego Opera, the Santa Fe Opera, Florida Grand Opera, and New York City Opera; as well as Rocco (*Fidelio*) with Seattle Opera and Pittsburgh Opera. Langan created the role of Henry Mosher in Tobias Picker's *Emmeline*, which was broadcast nationally on PBS. His discography includes the Grammy Award–nominated Teldec recording of *Le Nozze di Figaro*.



Brian Jagde (Joe) Having recently made the transition from baritone to lyric tenor, first-year Adler Fellow Brian Jagde makes his San Francisco Opera debut this summer. He is an alumnus of the 2009 Merola Opera Program, where he sang scenes as Rodolfo (*La Bohème*), Don José (*Carmen*) and Macduff (*Macbeth*). He recently completed his first engagement as a tenor, Rodolfo for Syracuse Opera and his European debut singing the title role of *Werther* and Macduff for the Teatr Wielki in Poland. As a baritone, Jagde has performed Danilo (*The Merry Widow*) with Opera New Jersey, Dancaïro (*Carmen*) with Chautauqua Opera, and Zaretsky (*Eugene Onegin*) as well as Hermann and Schlémil (*Les Contes d'Hoffmann*) with Virginia Opera. He also performed Hermann with Des Moines Metro

Opera in 2005. Jagde holds a bachelor's and master's degree from the Purchase College-Conservatory of Music.



David Lomelli (Harry) Tenor David Lomelli is a second-year Adler Fellow and alumnus of the Merola Opera Program, where he performed the role of Don Ottavio in *Don Giovanni*. He made his San Francisco Opera debut this past summer as Alfredo Germont (*La Traviata*), and this fall appeared in the Company's *Il Trittico* as Rinuccio in *Gianni Schicchi*. As a member of Los Angeles Opera's Domingo-Thornton Young Artist Program, the tenor appeared with that company as Count Lerma and the Royal Herald (*Don Carlos*); Javier and El Saboyano (*Luisa Fernanda*); and Rodolfo (*La Bohème*). A winner of the *Operalia* competition (opera and zarzuela divisions), he has appeared in concert with the Oslo Philharmonic, Hamburg Symphony, the Puerto Rico Symphony, and the Munich Radio

Orchestra at the Bad Kissingen Festival. Other career highlights include a special for Television Española with Montserrat Caballé and concerts in Monterrey, Mexico with conductor Gustavo Dudamel. The tenor was a first prize winner at the national tenor competition in Merida, Mexico as well as the Palm Beach Opera Competition, the Montserrat Caballé Competition, and the José Iturbi Voice Competition. Recent and upcoming engagements include Rodolfo (*La Bohème*) at Theater Basel in Switzerland, the title role of Gounod's *Faust* with Madison Opera, and concert performances with the Berlin Philharmonic, Los Angeles Philharmonic, Prague Philharmonic, and at the Bad Kissingen Festival.



Matthew O'Neill (Trin) Former Adler Fellow Matthew O'Neill made his San Francisco Opera debut in 2006 as Borsa (*Rigoletto*) and returned for the subsequent Company productions of *Tristan und Isolde*, *Carmen*, *Manon Lescaut*, and *Der Rosenkavalier*. The Merola Opera Program alumnus recently appeared as Heinrich der Schreiber (*Tannhäuser*), Monostatos (*The Magic Flute for Families*), Goro (*Madama Butterfly*), Normanno (*Lucia di Lammermoor*), Missail (*Boris Godunov*), Il Tinca (*Il Tabarro*), and the Third Jew (*Salome*). O'Neill has also appeared as the Prologue and Peter Quint (*The Turn of the Screw*) and Don Ottavio (*Don Giovanni*) at the Lincoln Theater in Yountville. The tenor's recent and upcoming engagements include creating the role of Flask in Jake Heggie's *Moby-Dick* with the Dallas Opera; his

debut at the Saito Kinen Festival in *Salome* conducted by Seiji Ozawa; and returns to Los Angeles Opera for *Il Turco in Italia* and San Francisco Opera for *The Makropulos Case*. In 2003 he was a regional finalist for the Metropolitan Opera National Council Auditions, and he is a former apprentice artist with Des Moines Metro Opera. O'Neill holds a master's degree in vocal performance from the University of Minnesota and a bachelor's degree in guitar from the University of Evansville. A former first prize winner of the Schubert Club guitar competition, he was a national finalist in the American String Teachers Association guitar competition.



Austin Kness (Handsome) Baritone Austin Kness, a native of Cedar Rapids, Iowa, is currently a second-year Adler Fellow with the San Francisco Opera where he has sung Marco (*Gianni Schicchi*), Second Nazarene (*Salome*), A Herald (*Otello*), Sciarrone (*Tosca*) and Marquis d'Obigny (*La Traviata*) with the Company in 2009. Upcoming roles with SFO in 2010 include Wagner (*Faust*), Bello (*La Fanciulla del West*), and Prince Yamadori (*Madama Butterfly*). An alumnus of the Merola Opera Program, he performed the title role in Merola's 2008 production of *Don Giovanni*. Kness received his bachelor's degree from the University of Northern Iowa and is pursuing a master's degree at Indiana University. He has performed with

Indiana University Opera Theater as Count Almaviva (*Le Nozze di Figaro*), Don Giovanni, Escamillo (*Carmen*), and Eddie Carbone (*A View from the Bridge*). His concert credits include *Carmina Burana* with the Vallejo Symphony, 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 Metro Opera Apprentice Program (2006–07), where he performed the roles of Moralès (*Carmen*) and Count Ceprano (*Rigoletto*). The baritone has also sung the roles of Fiorello (*Il Barbiere di Siviglia*) and Moralès with Cedar Rapids Opera Theater. Kness was a finalist in the West Palm Beach Voice Competition in 2007 and participated in the Kennedy Center Conservatory Project in 2008, where he represented the IU Jacobs School of Music.



Kenneth Overton (Sid) Baritone Kenneth Overton made his San Francisco Opera debut as Frazier in 2009's *Porgy and Bess*. Overton's previous experience with *Porgy and Bess* includes performing the title role of Porgy at Deutsche Oper Berlin, Opera Memphis, Pittsburgh Opera Theater, and on tour in the U.K. as well as the role of Jake in Klagenfurt, Austria. Other career highlights include Leporello (*Don Giovanni*) and Schaunard (*La Bohème*) with Opera Memphis; Ping (*Turandot*) with Sacramento Opera, Opera Delaware, and Connecticut Opera; and Papageno (*Die Zauberflöte*), Marcello (*La Bohème*) and Taddeo (*L'Italiana in Algeri*) with Connecticut Opera. On the concert stage, he has performed with the

orchestras of Phoenix, Memphis, Annapolis, San Antonio, Richmond (Virginia), and at Carnegie Hall. Overton is a winner of the Liederkranz Competition and a national winner of the Leontyne Price Vocal Competition.



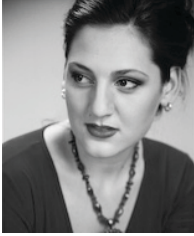
Trevor Scheunemann (Jake Wallace) Winner of Washington National Opera's 2007 Artist of the Year award, Trevor Scheunemann makes his San Francisco Opera debut in 2010, appearing as Jake Wallace (*La Fanciulla del West*) and as Count Almaviva (*Le Nozze di Figaro*). The American baritone's recent engagements include Count Almaviva and Zurga (*Les Pêcheurs de Perles*) with Washington National Opera, Moralès (*Carmen*) and Curio (*Giulio Cesare*) with the Metropolitan Opera, Melot (*Tristan und Isolde*) at the Glyndebourne Festival, Guglielmo (*Così fan tutte*) in Frankfurt, Anténor (Rameau's *Dardanus*) in Lille, and Escamillo (*Carmen*) in San Juan, Puerto Rico. A former member of the Domingo-Cafritz

Young Artist Program at the Washington National Opera, his roles with that company have included Schaunard (*La Bohème*), Masetto (*Don Giovanni*), Marco (*Gianni Schicchi*), Larry Landau (*Sophie's Choice*), and Prince Yamadori (*Madama Butterfly*). Scheunemann won third place at the 2006 Operalia Competition and was the recipient of a 2006 Sara Tucker Study Grant from the Richard Tucker Foundation.



Igor Vieira (Happy) Baritone Igor Vieira makes his San Francisco Opera debut this season. A world finalist in the 1995 Luciano Pavarotti Competition, he made his professional debut in his native Rio de Janeiro at age seventeen singing the role of Le Dancaïre in *Carmen*. Subsequent roles have included Junius (*The Rape of Lucretia*), both Leporello and the title role of *Don Giovanni*, Ford (*Falstaff*), Lescaut (*Manon Lescaut*), and most recently Pelléas (*Pelléas et Mélisande*) with such companies as the Teatro Municipal of Rio de Janeiro, Lyric Opera of Kansas City, Opera Theater of Philadelphia, West Bay Opera, Berkeley Opera, and Pacific Repertory Opera, among many others. Vieira holds a bachelor's

degree from Westminster Choir College and a master's degree from the University of Missouri-Kansas City.



Maya Lahyani (Wowkle) First-year Adler Fellow Maya Lahyani makes her San Francisco Opera debut in 2010. The mezzo-soprano served as a soldier-musician in the Israeli Defense Forces, where she performed as a soloist with the army orchestra in state ceremonies, radio recordings, and concerts throughout Israel and the United States. The first-year Adler Fellow has been awarded scholarships by the American-Israeli Cultural Foundation, the Ronen Foundation, and the Israeli Vocal Arts Institute. She regularly took part in the International Opera Summer Program in Tel Aviv, where she sang the role of Rebecca Nurse (*The Crucible*) and the title role in Mascagni's *Zanetto*. Lahyani received her bachelor's and

master's degrees from Mannes College of Music in New York, where she sang the roles of Frugola (*Il Tabarro*), Cherubino (*Le Nozze di Figaro*), Mother Marie (*Dialogues des Carmélites*), and Flora (*La Traviata*). Lahyani was a finalist in the 2008 Joy in Singing Competition and a winner of the 2009 New York District Metropolitan Opera National Council Auditions. As a participant of the 2009 Merola Opera Program, she sang the role of Beppe in *L'Amico Fritz*. She recently made her debut with the Jerusalem Symphony in Ravel's *Scheherazade*.



Jeremy Milner (Billy Jackrabbit) American bass Jeremy Milner made his San Francisco Opera debut earlier this season as the Fifth Jew in *Salome*. He made his professional debut with Tulsa Opera as Doctor Grenvil in *La Traviata* in 2003, a role that he recently reprised with Opera Company of Philadelphia. Career highlights include Crébillon (*La Rondine*) with Sarasota Opera as well as Gandalf and the voice of Smaug the Dragon in that company's U.S. premiere presentation of Dean Burry's *The Hobbit*; Elder Ott (*Susannah*) with Central City Opera; Snug (*A Midsummer Night's Dream*) with Des Moines Metro Opera; as well as Frère Laurent (*Roméo et Juliette*) and Mr. March and Mr. Dashwood (*Little Women*) with

Philadelphia's Center City Opera. A graduate of the Academy of Vocal Arts in Philadelphia, Milner's recent engagements include Snug with Princeton Festival Opera; Simone (*Gianni Schicchi*) as well as the Armchair and a Tree (*L'Enfant et les Sortilèges*) with Opera Company of Philadelphia; and Elder Ott with Mobile Opera. Upcoming engagements include Lodovico (*Otello*) with Arizona Opera and Opera Company of Philadelphia as well as the Minotaur in Hans Werner Henze's *Phaedra*, also in Philadelphia.