



SAN FRANCISCO OPERA EDUCATION

CINDERELLA

PERFORMER BIOGRAPHIES



Karine Deshayes (Angelina/Cinderella) French mezzo-soprano Karine Deshayes makes her San Francisco Opera debut in a role she has performed at in Bordeaux and Angers/Nantes. She is a former company member of the Opéra National de Lyon where her roles included Cherubino (*Le Nozze di Figaro*), the Squirrel and the Cat (*L'Enfant et les Sortilèges*), Clara (*Le Premier Cercle* by Gilbert Amy, world première), Clarina (*La Cambiale del Matrimonio*), Nancy (*Albert Herring*), Cupidon (*Orphée aux Enfers*), Stefano (*Roméo et Juliette*), the kitchen Boy (*Rusalka*), and Rosina (*Il Barbieri di Siviglia*). She has also appeared in *L'Enfant et les Sortilèges* at the Teatro Musicale Real, Madrid, and *La Donna del Lago* for the Festival de Radio France in

Montpellier. At the Opéra National de Paris she has appeared in *Rusalka*, *Juliette ou la Clé des Songes*, *Faust*, *Parsifal*, and *The Makropoulos Case*. Other career highlights include Cherubino at the Festival de Lacoste; the Second Lady (*Die Zauberflöte*) at the Théâtre du Capitole, Toulouse, the Opéra National de Paris and Salzburg Festival; Mercédès (*Carmen*) at the Chorégie d'Orange; Irene (*Tamerlano*) at the Opéra de Lille; Zerlina (*Don Giovanni*) at the Théâtre du Capitole, Toulouse; Béatrice (*Béatrice et Bénédicte*) at the Opéra National du Rhin; Rosina (*Il Barbiere di Siviglia*) and Preziosilla (*La Forza del Destino*) at the Opéra d'Avignon; and Vénus (*Vénus et Adonis*) and Zanetto at the Opéra de Nancy. She recently sang her debut at the Metropolitan Opera in the role of Siebel (*Faust*). Deshayes was awarded first prize at the "Voix d'Or" 2001 and the "Voix Nouvelles" 2002 competitions. She was also nominated for the "Discovery of the Year" in the "Artiste Lyrique" category at the "Victoires de la Musique Classique" 2002.



René Barbera (Don Ramiro), a graduate of Lyric Opera of Chicago's Patrick G. and Shirley W. Ryan Opera Center and alumnus of the Merola Opera Program, makes his San Francisco Opera debut in 2013. At Plácido Domingo's Operalia 2011 in Moscow, he was awarded First Prize for Opera, First Prize for Zarzuela, and the Audience Prize. He is the first artist to be the sole recipient of all three awards since the competition began in 1993. Barbera engagements in the current season include the tenor soloist in the Verdi Requiem with the Melbourne Philharmonic and Seattle Symphony, Arturo (*I Puritani*) with Paris Opera, Count Almaviva (*Il Barbiere di Siviglia*) at the Teatro di San Carlo in Naples, the Duke of Mantua (*Rigoletto*) with Opera Colorado, and Nemorino (*L'Elisir d'Amore*) with Austin Lyric Opera and Opera Theatre of St.

Louis. Other career highlights include Elvino (*La Sonnambula*) with Washington Concert Opera, Count Almaviva with Michigan Opera Theater and Vancouver Opera, Ernesto (*Don Pasquale*) with Lyric Opera of Chicago, Don Ramiro (*La Cenerentola*) with Seattle Opera and Los Angeles Opera, Rodrigo (*La Donna del Lago*) with the Santa Fe Opera, and Rinuccio (*Gianni Schicchi*) with Toronto's Canadian Opera Company. His roles at Lyric Opera of Chicago include Arturo (*Lucia di Lammermoor*), Brighella (*Ariadne auf Naxos*), and Tamino (*Die Zauberflöte*).



Fabio Capitanucci (Dandini) Italian baritone Fabio Capitanucci made his San Francisco Opera debut as Ford (*Falstaff*) in the fall of 2013, a role he has performed at the Vienna State Opera, Dresden's Saxon State Opera, and Munich's Bavarian State Opera. Career highlights include Marcello (*La Bohème*), Cavalier Belfiore (*Un Giorno di Regno*), Sharpless (*Madama Butterfly*), Lescaut (*Manon*), and Guglielmo (*Così fan tutte*) at Milan's La Scala; Belcore (*L'Elisir d'Amore*) in Frankfurt; Don Alvaro (*Il Viaggio a Reims*) in Genoa; Marcello in Genoa, Dresden, Madrid, Verona, and Atlanta; Count Almaviva (*Le Nozze di Figaro*) in Turin, Dresden, and Palermo; Sharpless in Dresden; Enrico (*Lucia di Lammermoor*) in Marseille; and Malatesta (*Don*

Pasquale) with Florida Grand Opera. Recent and upcoming engagements include Sharpless in Palermo; Belcore in Monaco and Valencia; the title role of *Il Barbiere di Siviglia* in Berlin, Dresden, Budapest, Palermo, Munich, and Hamburg; Count Almaviva in Vienna; Marcello at the Metropolitan Opera, La Scala, and in Florence; and the title

role of *Roberto Devereux* in Marseille and Munich. Capitanucci's discography includes recordings of *Madama Butterfly* (EMI), Cilea's *Gina* (Bongiovanni), *La Bohème* (Opus Arte), *La Cambiale di Matrimonio* (Dynamic), and Leoncavallo's *I Medici* and *Fedora* (Deutsche Grammophon).



Carlos Chausson (Don Magnifico) Spanish bass-baritone Carlos Chausson makes his San Francisco Opera debut in 2014. He has a long history with the Barcelona's Gran Teatre del Liceu with over 21 roles there, beginning with his professional debut as Masetto in *Don Giovanni* in 1977. Recent notable engagements include Bartolo in *Le Nozze di Figaro* at Madrid's Teatro Real and Deutsche Oper Berlin, Pistola in *Falstaff* with Zurich Opera and Barcelona's Gran Teatre de Liceu, Le Gouverneur in *Le Comte Ory* and Don Magnifico in *La Cenerentola* at Zurich Opera, and Taddeo in *L'Italiana in Algeri* at Las Palmas Opera. Other notable performances include Bartolo at the Metropolitan Opera, as well as in Bologna, Vienna and Paris; the title role of *Don Pasquale* in Turin; Don Geronimo in *Il Turco in Italia* at Munich's Bavarian State Opera; Fra Melitone in *La Forza del Destino* in Madrid; Leporello in *Don Giovanni* in La Coruna and in Vienna; Don Alfonso in *Così fan tutte* at Deutsche Staatsoper and Gran Teatre del Liceu; and Dulcamara in *L'Elisir d'Amore* in Toulouse. He has enjoyed a long association with Zurich Opera, where his roles included Bartolo, Don Alfonso, Taddeo, the title role of *Le Nozze di Figaro* and Paolo in *Simon Boccanegra*.



Christian Van Horn (Alidoro) American bass-baritone Christian Van Horn made his San Francisco Opera debut in 2010 as the King of Egypt (*Aida*) and returned later that fall as the Bailiff (*Werther*), the Bonze (*Madama Butterfly*), and Timur (*Turandot*). His most recent Company appearances were as Angelotti (*Tosca*) in 2012 and the Four Villains (*Les Contes d'Hoffmann*) in 2013. A graduate of Lyric Opera of Chicago's Ryan Center, his roles with that company include Nourabad (*Les Pêcheurs de Perles*), Brander (*La Damnation de Faust*), Crespel (*Tales of Hoffmann*), and Raimondo (*Lucia di Lammermoor*). Recently, Van Horn appeared as Colline (*La Bohème*) at Bavarian State Opera and the Santa Fe Opera, Zuniga (*Carmen*) at the Salzburg Festival and with the Berlin Philharmonic, Banquo (*Macbeth*) in Geneva, and the title role of *Le Nozze di Figaro* with Russia's Perm Opera. Other career highlights include the title role of *Le Nozze di Figaro* in Stuttgart, Colline at Los Angeles Opera, Timur with the Dallas Opera, and creating the roles of Karenin in David Carlson's *Anna Karenina* with Florida Grand Opera and the Emperor in Tan Dun's *Tea: A Mirror of the Soul* at Santa Fe Opera. Engagements in the current season include Pistola (*Falstaff*) and Colline at the Metropolitan Opera and Publio (*La Clemenza di Tito*) with Lyric Opera of Chicago.



Maria Valdes (Clorinda) Soprano Maria Valdez is a first-year Adler Fellow who appeared as Susanna in Merola Opera Program's 2013 production of *The Marriage of Figaro*. She will make her San Francisco Opera debut in Fall 2014 as Clorinda in Rossini's *La Cenerentola* and will return as Musetta in *La Bohème for Families*. An award-winner in the regional Metropolitan Opera National Council auditions, Valdes is also the winner of the top prize at the Corbett Opera Scholarship Competition at Cincinnati College-Conservatory of Music. She has been heard in concert with ensembles including the Georgia State University Singers, the Atlanta Chamber Players, the Atlanta Sacred Chorale, the choirs of Emory University, Bent Frequency, and the Bellingham Festival of Music in Washington



Zanda Svede (Thisbe) Latvian mezzo-soprano Zanda Švēde is a first-year Adler Fellow and an alumna of the 2013 Merola Opera Program. She made her San Francisco Opera debut as Flora Bervoix in last summer's *La Traviata* and will return as Thisbe in Rossini's *La Cenerentola* this fall. Roles in her repertoire include María (Piazzolla's *María de Buenos Aires*), Endimione (Cavalli's *La Calisto*), and the title role in Massenet's *Cléopâtre*. On the concert stage she has performed solo roles in Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, and Liszt's *Missa Coronationalis*. Švēde has studied at the Latvian Academy of Music in Riga, the Manhattan Summer Voice Festival in New York, Scuola Italia in Italy, and the Tyrolean Opera Program in Austria.