



SAN FRANCISCO
OPERA

Partenope

Cast Biographies



English soprano **Louise Alder** makes her San Francisco Opera debut as the title role in *Partenope*. Louise won best Young Singer at International Opera Awards 2017 and represented England in BBC Cardiff Singer of the World Competition 2017, winning the third round of the competition and the Dame Joan Sutherland Audience Prize. Recent opera engagements include Gretel (*Hänsel und Gretel*) at *Bayerische Staatsoper*, Sophie (*Der Rosenkavalier*) with *Glyndebourne Festival Opera* and *Welsh National Opera*, Pamina (*Die Zauberflöte*) and Ilia (*Idomeneo*) for *Garsington Opera*, Eurydice in Rossi's *Orpheus* at the *Wanamaker Globe* for *The Royal Opera*, Zerlina (*Don Giovanni*) with *Glyndebourne*, Gilda (*Rigoletto*), Vixen Sharp Ears (*Cunning Little Vixen*), Sophie (*Werther*), Gretel (*Hänsel und Gretel*), Cleopatra (*Giulio Cesare in Egitto*), Atalanta (*Xerxes*), Susanna (*Le Nozze di Figaro*), Pamina (*Die Zauberflöte*), Despina (*Così fan Tutte*), Frasquita (*Carmen*) with *Oper Frankfurt*.

Her concert performances include Sophie (*Der Rosenkavalier*) at the BBC Proms, Zélide (Rameau's *Zaïs*, UK premiere) with the Orchestra of the Age of Enlightenment and appearances in Edinburgh, Munich, Budapest and Moscow, among others. She has sung in recital at the Brighton Festival and in venues including the Musikverein Graz, Frankfurt Opera, the Barber Institute, Birmingham, and the Southbank Centre. Her awards include the 2014 John Christie Award, and in 2017 she was named Young Singer of the Year at the International Opera Awards.

Future engagements include the title role in *Semele* with John Eliot Gardiner at *La Scala Milan*, *Philharmonie de Paris* and *Palau de la Música Barcelona*, title role in *La Calisto* with Ivor Bolton and *Teatro Real Madrid*, Romilda (*Xerxes*), Monica (*The Medium*) with *Oper Frankfurt*, *The Messiah* at the *New York Philharmonic* and further debuts with *Canadian Opera Company*, *English National Opera* and returns to the *Royal Opera House*, *Teatro Real Madrid* and *Glyndebourne Festival Opera*.



Daniela Mack made her San Francisco Opera debut in 2008 as Lucienne in *Die Tote Stadt* while as an Adler Fellow and has returned on subsequent occasions to portray Rosmira in *Partenope* and Rosina in *Il Barbiere di Siviglia*. Recent highlights for the Argentine mezzo-soprano include house debuts with Boston Lyric Opera and Michigan Opera Theatre as Rosina, Sesto in *La Clemenza di Tito* at Ópera de Oviedo, Beatrice in *Béatrice et Bénédicte* with the BBC Philharmonic and Seattle Opera, and Isabella in *L'Italiana in Algeri*, Bradamante in *Alcina*, and the title role of *Carmen* with Santa Fe Opera. She has performed on

many of opera's leading stages, including Royal Opera, Covent Garden; the Metropolitan Opera; and

Deutsche Oper Berlin and created roles in new works, including the title heroine in Kevin Puts and Mark Campbell's *Elizabeth Cree* at Opera Philadelphia and Jacqueline Kennedy in the world premiere of David T. Little and Royce Vavrek's *JFK* at the Fort Worth Opera. As a participant in the Merola Opera Program, she performed the title role of *La Cenerentola* and made her West Coast recital debut as part of San Francisco Opera's Schwabacher Debut Recital Series. Future plans include Dorabella in *Così fan tutte* with Lyric Opera of Kansas City and her role debut as Charlotte in *Werther* with Florida Grand Opera.



Franco Fagioli makes his San Francisco Opera and role debuts as Arsace in Handel's *Partenope*. One of the leading countertenors in opera today, Fagioli's breakthrough came in 2003 when he won the Neue Stimmen International Singing Competition. Major operatic debuts followed, including the title role in Handel's *Giulio Cesare* for the Opernhaus Zürich, Andronico in Handel's *Tamerlano* at the Salzburg Festival and his first American engagement as the title role in Cavalli's *Giasone* for Chicago Opera Theater.

Recent highlights include Idamante in *Idomeneo* at Royal Opera, Covent Garden, *Piacere in Il Trionfo del Tempo e del Disinganno* at Festival d'Aix-en-Provence, the title role of Cavalli's *Eliogabalo* at the Opéra National de Paris and Dutch National Opera, the title role in Handel's *Serse* at Versailles and Andronico in Teatro alla Scala's first production of *Tamerlano*.

Fagioli is the first countertenor to be signed by Deutsche Grammophon and has made two acclaimed solo albums and complete recordings of Gluck's *Orfeo ed Euridice* and Handel's *Serse* for the label. His full discography includes CDs and DVDs of operas by Caldara, Handel, Hasse, Pergolesi, Rossini and Vinci.

Future plans include recitals with the Orchestra Barocca di Venezia and Il Pomo d'Oro; Pergolesi's *Stabat Mater* with Cecilia Bartoli and Cappella Gabetta in Switzerland and Salzburg; concert performances of Handel's *Agrippina* in Luxembourg, Madrid, Barcelona, Paris and London, and a staged production at Munich's Bavarian State Opera.



Making his San Francisco Opera debut as Arsace, Polish countertenor **Jakub Józef Orliński** is quickly gaining a reputation as a singer of striking vocal beauty and daring stagecraft. An exclusive Erato/Warner Classics artist, his debut album, *Anima Sacra*, a recital of 18th-century rediscovered sacred arias with the Baroque ensemble Il Pomo d'oro, was released last fall. Highlights of his current season include an international recital tour with Il Pomo d'oro in conjunction with the album, as well as his Carnegie Hall solo concert debut featuring members of New York Baroque Incorporated. On the opera stage, he will debut with Glyndebourne Festival Opera as Eustazio in Handel's *Rinaldo* and return to Oper Frankfurt as Unulfo in *Rodelinda*, which will also serve as his house debut with Opéra de Lille under the baton of Emmanuelle Haïm. Recent highlights include a critically lauded solo recital at London's Wigmore Hall, his Festival d'Aix-en-Provence debut as Orimeno in

Cavalli's *Erismena*, a concert tour of *Rinaldo* with The English Concert and Harry Bicket, and Carnegie Hall appearances in Handel's *Messiah* with both Musica Sacra and the Oratorio Society of New York.

A graduate of Warsaw's Fryderyk Chopin University of Music and The Juilliard School, he is a winner of the 2016 Metropolitan Opera National Council Auditions and 2015 Marcella Sembrich International Vocal Competition. In the summer of 2017, his live performance of Vivaldi's "Vedrò con mio diletto" on France Musique quickly amassed more than two million views.

In his spare time, Orliński enjoys breakdancing, in addition to other styles of dance. His achievements in this arena include prizes in many dance competitions, and he has been featured in a commercial for the street wear company CROPP, as well as featured as a dancer, model, and acrobat in campaigns for Levi's, Nike, Turbokolor, Samsung, Mercedes-Benz, MAC Cosmetics, Dannon, and Algida.



Alek Shrader made his San Francisco Opera debut in 2008 as Victoren in *Die Tote Stadt*. The then-Adler Fellow quickly added Arbace in *Idomeneo*, and Nemorino in both *L'Elisir d'Amore* and *The Elixir of Love for Families* to his War Memorial Opera House credits. In subsequent engagements, he has taken on Tamino in *Die Zauberflöte*, Count Almaviva in *Il Barbiere di Siviglia*, Emilio in *Partenope*, and David in *Die Meistersinger von Nürnberg*. The American tenor's recent credits include the title role in *La Clemenza di Tito* at Opera de Oviedo, Almaviva with Michigan Opera Theatre, Tony in *West Side Story* with Accademia di Santa Cecilia in Rome, the title role of *Candide* with Santa Fe Opera and Washington National Opera, Benedict in *Beatrice et Benedict* at Seattle Opera, and Oronte in *Alcina* with Santa Fe Opera. Career highlights also include Almaviva with the Metropolitan Opera, Lyric Opera of Chicago, and Dallas Opera; Ernesto in *Don Pasquale* at the festivals in Santa Fe and

Glyndebourne; Don Ramiro in *La Cenerentola* with Hamburg State Opera, the title role of *Albert Herring* with Los Angeles Opera, and Lindoro in *L'Italiana in Algeria* at Bordeaux Opera. An alumnus of the Merola Opera Program, Shrader is a 2007 winner of the Metropolitan Opera National Council Auditions and a recipient of the Sarah Tucker grant from the Richard Tucker Foundation. Future projects include returns to the Metropolitan Opera, Washington National Opera, and Opera Philadelphia.



Baritone **Hadleigh Adams** makes return performances to the San Francisco Opera in Handel's *Partenope* (Ormonte) Gounod's *Romeo and Juliette* (Paris), and covers Britten's *Billy Budd* (Mr Flint). Among other concert engagements, he will perform with the Colorado Symphony, Houston Symphony Orchestra, and the New Zealand Symphony Orchestra. Hailed a "comic tour de force" by Alex Ross of the New Yorker following last year's performances with the Los Angeles Philharmonic, Adams is a baritone with a very strong lower extension enabling him to perform many bass-baritone roles. With a repertoire spanning from Rameau and Vivaldi all the way to Ades and Francesconi, he is an artist equally at home on the opera stage as he is in concert.

Previous season highlights included Lou Harrison's *Young Caesar* (Nicomedes), Annie Gosfield's *War of the Worlds* (General Lansing), and Bernstein's *Mass* (*baritone soloist*) with the Los Angeles Philharmonic, Gregory Spears' *Fellow Travelers* (Hawkins Fuller) at Minnesota Opera, Thomas Ades' *Powder Her Face* (Hotel Manager/Duke) with West Edge Opera. He also covered in Matthew Aucoin's *Crossing* (Walt Whitman). On the concert platform he performed Beethoven's *Mass in C* with the Philharmonia Baroque Orchestra, Bach's *Cantata 80* with the Atlanta Symphony Orchestra, *The Messiah* with the American Bach Soloists, and Bernstein's *Candide* with the San Francisco Symphony (Maximilian).

Born in Palmerston North, New Zealand, Hadleigh is a former Merola Opera artist, San Francisco Opera Adler Fellow, and studied at the Guildhall school of Music And Drama.