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Vol. 102, No. 4 • 2024–25 Season • October 2024

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Jeanette Yu, *Editorial Consultant*

FEATURES

A3

**THE JOY, THE HUMANITY, THE US
IN BEETHOVEN'S NINTH**

BY JEANETTE YU

Bay Area cellist and writer Jeanette Yu invites you into the epic journey of Beethoven's pathbreaking masterpiece.

30

**JOIN EUN SUN KIM FOR
"A JOURNEY INTO LOHENGRIN"**

BY ELENA PARK

The new San Francisco Opera/Lumahai Productions film, available to stream beginning October 9, takes viewers backstage during rehearsals and the premiere of the 2023 production of *Lohengrin*.

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POSTLUDE: THE INTERNATIONAL STAGE OF OPERA

BY MATTHEW SHILVOCK

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photo by Robert Godwin

Tristan and Isolde

MUSIC AND LIBRETTO BY RICHARD WAGNER

Structure: 3 acts

Running time: 4 hours, 35 minutes

Language: German with English supertitles

Key Characters:

- *Tristan*, Cornish knight who falls in love with Isolde; nephew of Marke
- *Isolde*, Irish princess being forced to marry Marke
- *King Marke*, Ruler of Cornwall
- *Brangäne*, Isolde's attendant
- *Kurwenal*, Tristan's man-at-arms

Midway through working on his massive, four-opera *Ring* cycle, Richard Wagner developed two obsessions that led him to put everything aside to compose *Tristan and Isolde*: one was with the writings of the philosopher Arthur Schopenhauer, and the other was with Mathilde Wesendonck, the wife of one of Wagner's patrons. Rooted in medieval legend, *Tristan and Isolde* is about a love that endures all, even death itself. Wagner's score

marshals the orchestra to embody the title characters' sensual and spiritual yearnings using unresolved harmonies (sometimes called "infinite melody") that build an ecstatic tension over the course of the entire opera. The listener's expectations and need for musical resolution are prolonged to extreme lengths in *Tristan*, spanning the first voicing of the enigmatic "Tristan Chord" in the opera's first 15 seconds to Isolde's climactic Liebestod ("Love Death") nearly four and a half hours later. In the libretto, Wagner's text for the lovers is often highly symbolic, employing metaphors of night and day; light and dark; life and death to illustrate the union as something that is of this world but also archetypal, transcendent, and timeless.

Did you know? When Wagner finished the opera in 1859 some critics and artists dismissed the score as impossible to perform. This forbidding reputation seemed all too warranted when the opera finally had its world premiere in 1865 and Ludwig Schnorr von Carolsfeld, widely considered the only tenor capable of singing the exacting role of Tristan, fell ill from exhaustion after the fourth performance and died.

Leonidas Kavakos, *violin*
**Bach's Complete Sonatas
 and Partitas for Solo Violin**

In a rare and powerful musical experience, the virtuoso Greek violinist performs Bach's complete works for solo violin over two nights, groundbreaking compositions that conjure vast sonic landscapes. Kavakos performs Partita No. 3 and Sonatas No. 2 and 3 on night one; and Partitas No. 1 and 2 and Sonata No. 1 on night two.

Nov 15–16
 ZELLERBACH HALL, BERKELEY

Igor Levit, *piano*

Praised for his extraordinary technique and musicianship, the German pianist enjoys assembling bold recital programs, and here matches Brahms' moody Ballades with Liszt's fiendishly challenging transcription of Beethoven's Seventh Symphony.

"A superlative interpreter of Beethoven, whose power is always cumulative in effect."
 —The New Yorker

Nov 19
 ZELLERBACH HALL, BERKELEY

Asmik Grigorian, *soprano*
Lukas Geniušas, *piano*

Among the most electrifying performers of her generation, the Lithuanian soprano makes her first West Coast appearance with an all-Russian-language Cal Performances debut recital, performing rarely heard songs—"small pieces of opera in a few minutes"—by Tchaikovsky and Rachmaninoff.

Dec 15
 HERTZ HALL, BERKELEY

**Orchestra of the
 Age of Enlightenment**
Julia Bullock, *soprano*

For her second engagement of the season, Artist in Residence Julia Bullock is joined by one of the world's pre-eminent period-instrument ensembles in a program that highlights her gleaming voice in arias from operas by Handel, Lully, Rameau, and Purcell sung in Italian, French, and English. Plus instrumental showpieces by Vivaldi, Bach, Pachelbel, and Handel.

Jan 19
 ZELLERBACH HALL, BERKELEY

Maria Manetti Shrem and Elizabeth Segerstrom
 California Orchestra Residency

Vienna Philharmonic
Yannick Nézet-Séguin, *conductor*

A season highlight! "Devoted to tending the fire of tradition" (The New York Times), the magnificent orchestra returns with three programs of symphonic masterworks featuring star conductor Yannick Nézet-Séguin. With his signature energy and dramatic flair, Nézet-Séguin leads the Philharmonic through repertoire at the very core of the ensemble's more than 180-year history.

Mar 5–7
 ZELLERBACH HALL, BERKELEY

BAY AREA PREMIERE

**William Kentridge's
*The Great Yes, The Great No***

A Cal Performances Co-commission

William Kentridge, *concept and director*
 Nhlanhla Mahlangu, *associate director*
 and *choral composer*
 Phala O. Phala, *associate director*
 Tiale Makhene, *music director*
 Mwenya Kabwe, *dramaturg*

The internationally acclaimed South African artist returns to campus with his latest creation for the stage, a chamber opera set on a 1941 sea voyage from Marseille to Martinique. The production merges surrealist imagery with real-life historical events, lush South African choral music, dance, and poetry.

An *Illuminations*: "Fractured History" event.
calperformances.org/illuminations

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WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to San Francisco Opera! It has already been a busy fall; we've been to eighteenth-century Sweden with *Un Ballo in Maschera* and dystopian Gilead with *The Handmaid's Tale*. Now we head to a stylized medieval Ireland and Cornwall with Wagner's vast, romantic epic, *Tristan and Isolde*.

Tristan is one of the great orchestral scores in the operatic repertoire. Wagner employs a rich variety of orchestral colors to take us deep into the emotional intensity of our protagonists. We are so excited to welcome you to the next chapter of Music Director Eun Sun Kim's journey through the works of Wagner following her extraordinary *Lohengrin* last season. Eun Sun is building a new generation of Wagnerian music making in this house, honoring the legacy of Wagner in this company that dates back to 1927 when we performed *Tristan* for the first time, but envisioning it anew for the second century of the Company. (We encourage you to read Jeffery McMillan's article on page A9 of the *Tristan* program book to learn more about the opera's history on our stage.)

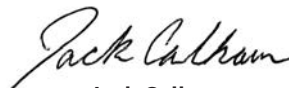
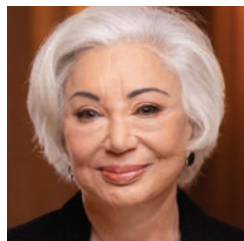
October also sees the release of a new film by San Francisco Opera and Lumahai Productions that takes us into Eun Sun's creative process as she brings *Lohengrin* to life. It's a fascinating exploration of the multifaceted layers that must all be brought together to create these incredible Wagnerian scores. And, on October 26, Eun Sun will lead the first full performance of Beethoven's Ninth Symphony—his great choral symphony—by San Francisco Opera. Another great testament to the power of music making on this stage and in this community.

Thank you for being a part of this incredible institution and for joining us in defining a new chapter for opera that moves us, connects us, and allows us to understand our shared humanity. *Tristan and Isolde* is a work unlike any other in its distillation of emotions. It is a testament to our entire community that we have one of the great opera companies of the world—one equipped to present it at a transcendent level of artistry.

With gratitude,



Barbara A. Wolfe
Chair of the Board
San Francisco Opera Association



Jack Calhoun
President
San Francisco Opera Association



San Francisco Opera Association

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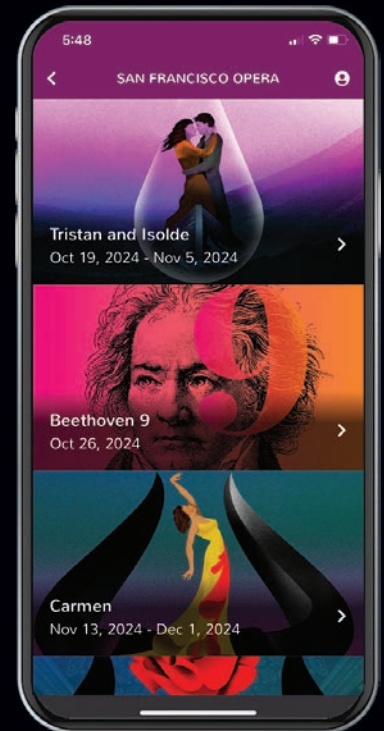
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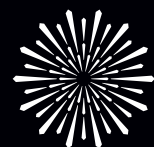
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SAN FRANCISCO OPERA

Marieke & Jeff Rothschild



NOAH BERGER

“**T**he central theme of our philanthropy has been to have a positive impact on the lives of others who have not had the opportunities and good fortune we have enjoyed,” note Marieke and Jeff Rothschild. As new champions of San Francisco Opera, they are doing precisely that.

“Marieke and I were raised with the expectation that one should participate in philanthropy, and we feel very fortunate to be able to engage at the scale, scope, and impact that our success has enabled,” remarks Jeff. “We are attracted to projects that have the potential for meaningful and enduring social impact.”

The Rothschilds’ philanthropic investments span health care, education, economic development, and land preservation. They are equally passionate about art. “Great art is something that you need to have a good life,” reflects Marieke. “You could live without beauty, but why would you?”

Live performance is especially close to their hearts. “We come together, taking time out of our busy lives, for

this shared experience,” Marieke explains. “The lights go down, there is a hush. Talented people work in harmony to create something extraordinary for us. By the end, we are all changed. Live music is life-affirming.”

The Rothschilds’ commitment to San Francisco Opera comes at a critical moment for the Company. “Marieke and Jeff are propelling forward the Opera, allowing us to remain bold and courageous in our programming, our innovations, and our community engagement,” observes General Director Matthew Shilvock. “Their philanthropy is a wonderful exemplar of a soaring vision that uplifts the Bay Area. I am profoundly grateful for the trust they are placing in us to produce art that showcases the creative vitality of San Francisco on the global stage.”

“San Francisco Opera is at an interesting crossroads,” Marieke concludes. “I like that they are willing to take chances, to think outside of the box. To adapt this old art form to the modern world requires new audiences and new directions, and we find those here.”

Barbara A. Wolfe

Production Sponsor, *Tristan and Isolde*



DREW ALTIZER PHOTOGRAPHY

Barbara Wolfe has been a longtime opera fan and supporter of San Francisco Opera. Works of Mozart and Wagner, and operas in the classical Italian tradition are particular favorites. Most recently, Barbara supported the Company's new productions of *Partenope*, *La Traviata*, *Don Giovanni*, and *Tosca*, as well as the 2018 *Ring* cycle and *Die Frau ohne Schatten*. With her late husband Tom, Barbara also sponsored *Tannhäuser*, *Tristan und Isolde*, *The Magic Flute*, *Mefistofele*, *Norma*, and *Don Carlo*. Barbara assumed the role as Chair of the San Francisco Opera Board on August 1, 2024, making her just the seventh Chair in the history of the Company and the first woman to hold the role. Barbara also serves on the boards of the Fine Arts Museums of San Francisco and San Francisco SPCA and was a longtime trustee at Mills College. She has supported educational programs and scholarships at several primary and secondary schools, graduate scholarship and fellowship programs at UCSF Foundation, and the Achievement Rewards for College Scientists program in Northern California. Barbara is also a supporter of numerous humanitarian and animal welfare organizations.

John A. & Cynthia Fry Gunn



TERRENCE MCCARTHY

Once again, the unprecedented generosity of Cynthia and John Gunn has set the stage for a dazzling season at San Francisco Opera. Since 2002, when John joined the Opera Board, the couple has underwritten numerous productions and provided exceptional support for many of the Company’s innovative endeavors. In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of then General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs, and they have proudly continued that support for General Director Matthew Shilvock. This season, the Gunns’ inspired generosity is helping make possible four productions—*Un Ballo in Maschera*, *The Handmaid’s Tale*, *Tristan and Isolde*, and *La Bohème*—and the Beethoven 9 concert. The Gunns invite everyone to give and join them as a part of San Francisco Opera’s donor community. John comments, “Opera is a dynamic art form, and all of us play a role in keeping it a meaningful part of our social fabric. With you we can propel San Francisco Opera into its next 100 years of artistic history.” John is the former chairman and CEO of

Dodge & Cox Investment Managers. He joined the firm in 1972, the year he received his MBA from Stanford Business School and married Cynthia, who graduated from Stanford with an A.B. in political science in 1970. Early in her career, Cynthia was the editor and director of *The Portable Stanford* book series for 10 years. She edited 28 books by Stanford professors on a vast array of topics, including *Economic Policy Beyond the Headlines* by George Shultz and Ken Dam. In addition to their support of San Francisco Opera, the Gunns are active members of the community. John is a former trustee of Stanford University and is Chairman Emeritus of the Advisory Board for the Stanford Institute for Economic Policy Research. Cynthia currently serves as a trustee of the Fine Arts Museums of San Francisco, is a former overseer of Stanford’s Hoover Institution, and has been a member of the advisory board of Family and Children Services and the board of the Lucile Packard Foundation for Children’s Health. John served as Chair of San Francisco Opera’s Board of Directors for 16 years and recently became Chair Emeritus in 2024. He continues to serve on its Executive Committee. Opera lovers are grateful to Cynthia and John and applaud their commitment to keeping San Francisco Opera a leading-edge company.

Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

Bernard and Barbro Osher (Production Sponsor, *Beethoven 9* and *Tristan and Isolde*)

A native of Maine, Bernard Osher became involved with San Francisco Opera as a subscriber 50 years ago, shortly after moving here from New York. He and his wife, Barbro, a native of Sweden, have supported every aspect of the Company's work, from artist appearances to production facilities. Established in 1977, The Bernard Osher Foundation has funded virtually every major arts organization in the area, including youth programs. Higher education initiatives include scholarships for community college students in California and Maine and for baccalaureate students at universities in every state and the District of Columbia; Osher Lifelong Learning Institutes serving seasoned adults on 123 campuses nationwide; and Osher Centers for Integrative Medicine at six of the nation's leading medical schools and at the Karolinska Institute in Stockholm,

Sweden. Bernard is a longstanding member of the Opera's Board of Directors, serving on the Chairman's Council. Barbro is Honorary Consul General of Sweden for California and serves as Chairman of the Board of the Osher Foundation.



Jan Shrem and Maria Manetti Shrem (Production Sponsor, *Beethoven 9*, through the Luminaries Concert Fund)

Jan and Maria both developed a love of opera at a young age, although they grew up half-a-world apart. Jan Shrem, after a career devoted to his publishing businesses in Japan and Europe, created Clos Pegase Winery in California's Napa Valley, collecting some of the world's greatest modern and contemporary art. Maria Manetti Shrem internationally succeeded with her fashion-based entrepreneurial companies, bringing Gucci and Fendi in the departments and specialty stores in the USA. In joyous partnership the Manetti Shrem couple is bringing their focus and affection to philanthropic causes that advance education, the performing and visual arts, and medicine.

While their lives led them each around the globe, their individual passions eventually brought them to San Francisco Opera and to each other. As Company Sponsors for more than a decade, Jan and Maria have established four generous funds:

- The Conductors Fund helps ensure the continued appearances of noted conductors on the podium.
- The Great Interpreters of Italian Opera Fund helps bring today's most compelling artists in Italian repertoire to San Francisco Opera.
- The Emerging Stars Fund supports the Company in showcasing exciting rising young stars on our stage throughout the season.
- The Luminaries Concert Fund enables San Francisco Opera to bring legendary artists to the stage for special events and performances.

In December 2022, Maria received The Spirit of the Opera award for her devotion to San Francisco Opera, her high level of commitment to advancing the success of the Company, and her ongoing support of the art form. She is the 2023 UC Davis Medal recipient for her profound arts legacy and passion for creating opportunities for exploration and education. In April 2024, Maria Manetti Shrem made history by donating eight endowments in perpetuity to the College of Letters and Science at UC Davis—the most significant gift ever—benefiting over 30,000 students a year, top faculty members, best talents, and world-renowned artists. Her visionary leadership continues to shape the cultural landscape and enrich lives across the globe.

Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

Jerome & Thao Dodson (Production Sponsor, Beethoven 9 and the Dodson Orchestra Shell)

“A fiery horse with the speed of light, a cloud of dust, and a hearty, ‘Hi-Yo, Silver!’” Those words, accompanied by the galloping excitement of Rossini’s *William Tell* Overture, transfixed a young Jerry Dodson as he listened to *The Lone Ranger* on the family radio in Oak Park, Illinois. Just as Bugs Bunny’s *Rabbit of Seville* had done for many, a lighthearted entertainment sparked a future operatic devotion.

That little boy grew up to attend Berkeley in the 1960s, serve with the American Embassy in Vietnam where he and Thao met, and attend Harvard Business School. Eventually, the couple married, settled in the Bay Area, and raised a family. In the 1980s, Jerry was a pioneer in the field of socially responsible investing with little interest in opera. But in 1992, when San Francisco Opera celebrated Rossini’s bicentennial with the rarely performed *William Tell*, Thao, already an opera lover, suggested to Jerry that they go.

William Tell was praised for its striking Lotfi Mansouri production, and the Dodsons began attending regularly. They became season ticket holders in 1999 and supporters “in a small way,” as Jerry puts it. A friendship with then General Director David Gockley, which endures to this day, led to a larger role as Company Sponsors. “I so admired what he did for the opera, but it was not very good for my pocketbook,” Jerry laughs. Jerry also lends his financial expertise to the audit committee.

In 2016, Dodson considered the import of Gockley’s departure. He met with Matthew Shilvock and joined the board that year. “We hit it off right away!” Jerry says. He felt a similar affinity with Keith Geeslin, then President of the San Francisco Opera Association. Eager to continue support, the Dodsons see this as a perfect time to revitalize and energize the Company within the San Francisco community. The initial fire ignited by *William Tell* continues to burn brightly.



Dianne and Tad Taube (Production Sponsor, Beethoven 9)

For more than 30 years, Dianne and Tad Taube have been catalysts for growth and innovation at San Francisco Opera. Their relationship with the Company dates back to 1991, and since then, they have played an instrumental role in shaping its future through their visionary support and generous contributions.

The Taubes’ impact can be seen in numerous facets of the organization. Their major funding of the **Dianne and Tad Taube Atrium Theater** has created a space for dynamic performances, while their support of the **General Director’s position**, named in their honor, underscores their commitment to leadership and excellence at the highest levels. They also have been pivotal in advancing the Company’s reach and influence through media, providing lead funding for

the groundbreaking **Taube Media Suite** and supporting the renowned *Opera at the Ballpark simulcasts*, which have been instrumental in transforming the Company’s impact in the wider community.

“As ongoing company sponsors, Dianne and Tad Taube exemplify the very spirit of philanthropy, inspiring others to give with the same generosity and vision,” says Matthew Shilvock, the Tad and Dianne Taube General Director.

The Taubes’ dedication goes beyond financial support. Dianne has served on the San Francisco Opera Board of Directors for over 20 years, contributing her expertise and leadership to the organization’s long-term success. Together, Dianne and Tad have sponsored more than 10 productions, helping to bring both classic and contemporary works to life.

“Our many years of involvement with San Francisco Opera are an investment in the cultural life of our community,” notes Dianne Taube. “It is an honor to help the Opera evolve. We are especially proud that our matching gifts in recent years help the Opera carry out its vision to bring this beautiful art form to people all over the Bay Area and beyond.”



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Your Guide to San Francisco Opera at the War Memorial Opera House

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COAT CHECK

Check your coat at the north and south ends of the Main Lobby. For the safety and comfort of our audience, large bags are strongly discouraged and are subject to search.

DINING

CAFES: Enjoy a variety of sandwiches, snacks, and refreshments
Café Express (Lower Level, Open 2 hours before curtain)
Dress Circle Lounge (Level 3, South, Open 1 hour before curtain)

RESTAURANTS: Dine pre-show or reserve a table for intermission.
Prelude at The Opera House • Lower Lounge
Prelude at the Opera House (formerly known as The Café at the Opera) offers a changing seasonal buffet (including brunch) and elevated à la carte dishes.

North Box Restaurant and Bar • North Mezzanine Level
Overlooking the magnificent main lobby, North Box Restaurant offers California cuisine with global influences and is an ideal destination for pre-performance and intermission dining.

Restaurants are open two hours prior to performances. Reservations are strongly recommended. Reserve a table online at sfopera.com/dine or email operahousepreorder@ggcaterring.com, or call **(415) 861-8150** (email preferred over phone).

PRE-ORDER!

Avoid lines during intermission by pre-ordering beverages and snacks with a food and beverage server upon your arrival at any point of service.

SAN FRANCISCO OPERA SHOP

Take home a memento! Located in the South Mezzanine lobby, the Opera Shop sells branded merchandise, jewelry, books, and gift items. The Shop is open 90 minutes before performances, at intermissions, and afterward. All proceeds benefit San Francisco Opera.

ALL ARE WELCOME. HELP US MAKE SURE EVERYONE HAS A WONDERFUL EXPERIENCE!

- Turn off all electronic devices during the performance, including digital watches and cell phones. We ask this out of respect for the artists and everyone in the theater enjoying a live, in-the-moment experience.
- Take photos before or after the performance, during intermission, or during the bows, and leave cameras and recording devices off during performances.
- Enjoy food and drinks, purchased onsite pre-show and during intermission, before entering the theater. You may bring purchased drinks into the theater, but please be mindful of your fellow patrons.
- As a courtesy to those who may have fragrance allergies, please avoid wearing perfume or cologne.
- Get to know and enjoy this wonderful community of opera lovers. Say hello to one another pre-show, at intermission, or leaving the theater.

The Opera reserves the right to remove any patron creating a disturbance.

FIRST AID STATION

Our First Aid Station is located on the South Lower Level. In case of emergency, please ask the nearest usher to assist you.

ACCESSIBILITY

San Francisco Opera is committed to providing easy access for all of our patrons. If you need assistance for a future performance, please contact the Opera Box Office prior to your visit so that we can ensure your comfort.

FOR PATRONS USING WHEELCHAIRS: San Francisco Opera offers wheelchair-accessible seats at a range of prices. All entrances at the War Memorial Opera House are wheelchair accessible. Wheelchair-accessible stalls in restrooms can be found on all floors (except the Main Lobby and 5th floor Balcony levels). Accessible drinking fountains are located on all floors except the Balcony Level. We are unable to provide patrons a wheelchair nor personal assistance. If you arrive with a caregiver, they will be granted unseated entry to assist you and invited to wait in the lobby until the performance concludes.

LARGE-PRINT CAST SHEETS AND SYNOPSES

Visit the North Lobby coat check for large-print versions.

LISTENING DEVICES

Assistive listening devices are available at the North Lobby coat check. ID deposit required.

LIVE TITLES: TEXT-TO-VOICE SUPERTITLES

Headsets that provide a spoken version of the supertitles are available at the North Lobby coat check.

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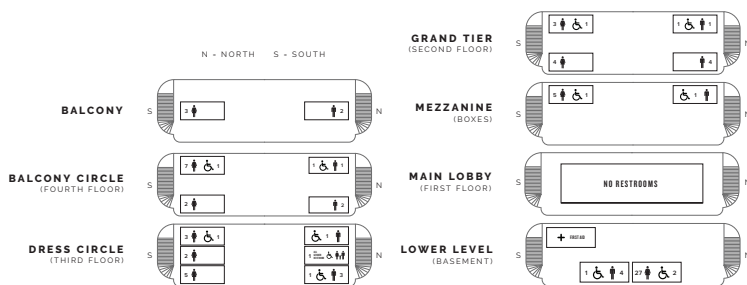
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

LOST AND FOUND

Items may be turned in or claimed at the North coat check during the performance. All unclaimed items are delivered to the War Memorial Performing Arts Center at 401 Van Ness Ave., Room 110, (415) 621-6600 (8 a.m.–5 p.m., Monday–Friday).

RESTROOMS

Restrooms are located on all levels of the Opera House except on the Orchestra Level (Main Lobby).



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Meet Your Civic Center Ambassadors!

As you leave the theater, be on the lookout for friendly community ambassadors in orange vests or coats on the front steps of the War Memorial Opera House. These ambassadors are there to assist you.



WALKING GROUPS

Civic Center Ambassadors lead walking groups to BART and the Civic Center & UC SF Law garages after evening performances. They will be holding signs on the Opera House steps facing Van Ness once the performance concludes.

RIDESHARE

Rideshare services pick-up and drop-off at the white loading zone at 301 Van Ness Avenue (located in front of the Opera House).

TAXI SERVICE

Patrons desiring a taxi after a performance should come to the Grove Street Taxi Ramp located on the south side of the Opera House. Taxis cannot be guaranteed as service is based on availability of licensed taxis. Please note the Taxi Ramp is not staffed.

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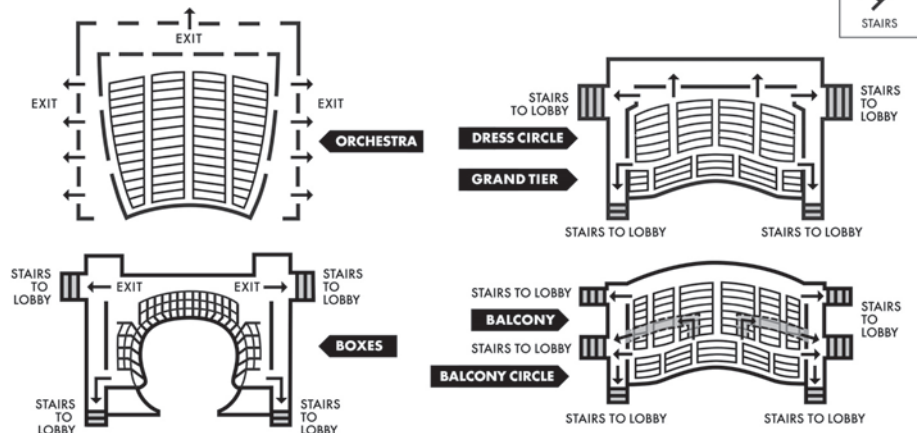
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The San Francisco War Memorial acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone who are the original inhabitants of the San Francisco Peninsula. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging the ancestors, elders, and relatives of the Ramaytush Community and by affirming their sovereign rights as First Peoples.

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AND ON YOUTUBE STARTING
OCTOBER 9, 2024
BROADCAST ON KQED 9
NOVEMBER 1, 2024 AT 8PM

EUN SUN KIM: A Journey Into *Lohengrin*

A SAN FRANCISCO OPERA / LUMAHAI PRODUCTIONS FILM



DIRECTED BY ELENA PARK

FEATURING EUN SUN KIM,
SAN FRANCISCO OPERA PRINCIPALS, ORCHESTRA, CHORUS,
CREW & MEMBERS OF THE COMPANY



LUMAHAI
PRODUCTIONS

Beethoven 9

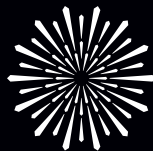
CHORAL SYMPHONY BY LUDWIG VAN BEETHOVEN

This concert is made possible, in part, by
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Major support provided by
Jan Shrem & Maria Manetti Shrem
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OCTOBER 26, 2024



SAN FRANCISCO
OPERA

Beethoven 9

CHORAL SYMPHONY BY LUDWIG VAN BEETHOVEN

Celebrating the 200th Anniversary of its Premiere in 1824

EUN SUN KIM, CONDUCTOR

SAN FRANCISCO OPERA ORCHESTRA • KAY STERN, CONCERTMASTER

SAN FRANCISCO OPERA CHORUS • JOHN KEENE, CHORUS DIRECTOR

Jennifer Holloway, *Soprano*

Annika Schlicht, *Mezzo-Soprano*

Russell Thomas, *Tenor*

Kwangchul Youn, *Bass*

Director: **Morgan Robinson**

Assistant Conductor: **Emmanuel Tjeknavorian**

Musical Preparation: **Matthew Piatt, John Churchwell, Fabrizio Corona**

Lighting Designer: **Justin A. Partier**

Diction: **Anja Burmeister**

Assistant Director: **Roy Rallo**

Stage Manager: **Darin Burnett**

Assistant Stage Managers: **Thea Railey, Megan Coutts, Collette Berg**

Technical Supervisor: **Ryan O'Steen**

Costume Supervisor: **Galen Till**

Hair and Makeup: **Jeanna Parham**

The performance will last approximately seventy minutes with no intermission.

Latecomers may not be seated during the performance after the lights have dimmed.

Patrons who leave during the performance may not be reseated.

The use of cameras, cell phones, and any kind of recording equipment is strictly forbidden during the performance.

Please turn off and refrain from using all electronic devices.



Postcard illustrating Ludwig van Beethoven resting in the forest / LEBRECHT MUSIC ARTS / BRIDGEMAN IMAGES

The Joy, the Humanity, the Us in Beethoven's Ninth

BY JEANETTE YU

Beethoven's Symphony No. 9—is there any other singularly monikered “Ninth”?—is a musical monument that has advanced far beyond the classical realm into the megaverse of human consciousness and popular culture. Based in “the saddest key” of D minor, the Ninth traces a path from darkness to light, a journey that is utterly universal and yet deeply and intimately felt. It is connective.

In the 200 years since its premiere, this musical pilgrimage to lightness and joy has assumed an exalted place in art for good reason. Its ultimate quest to find joyfulness is one that we identify with and can participate in, understand, and return to time and time again, whether it be privately or collectively. Formidable composers like Gustav Mahler, Felix Mendelssohn, Ralph Vaughan Williams, and Charles Ives, among others, have taken

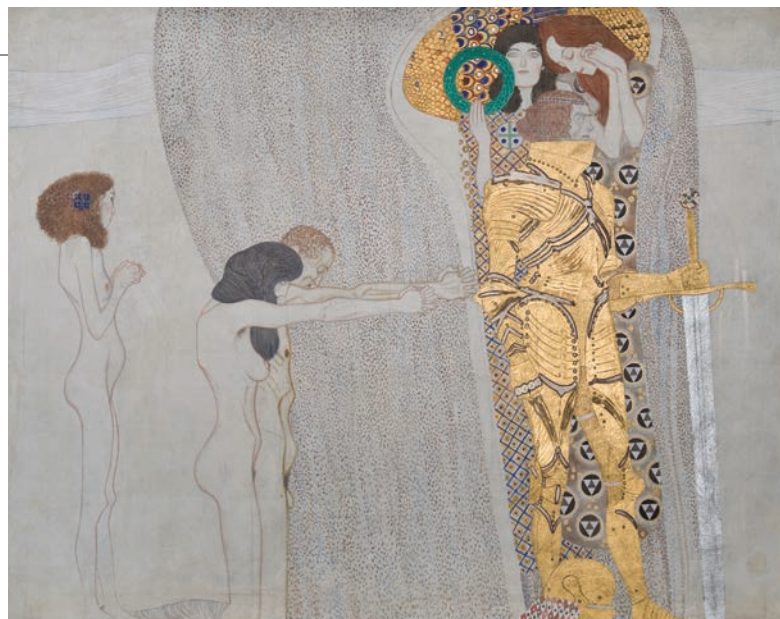
their cue from Beethoven's musical quest and the work's expanded architecture. The first major piece to incorporate the human voice into symphonic form, with four featured soloists and a chorus in its famed “Ode to Joy” finale, the symphony's most powerful statement is not the uniqueness and enormity of its forces, the vastness of its compositional structure, or the ingenuity of its harmonic treatment, though all apply and are certainly testament to Beethoven's technical genius. Its ubiquity is less about the composer's exceptional craft than the *feeling* we get from it, the vitality and purpose we feel in seeking and achieving what we want in life, in finding our own utopia. It is a human experience shared through the language of music. And it is made even more beautiful to arrive there together, listeners, instrumentalists, and singers alike.

In 1902, artist Gustav Klimt painted his Beethoven Frieze on the walls of the Secession Building in Vienna, Austria, to mark the 75th anniversary of Ludwig van Beethoven's death. Left to right: Detail, The Longing for Happiness; Here's a Kiss to the Whole World, the culmination of the Beethoven Frieze, which depicts a choir singing in a loving embrace, directly referencing Beethoven's "kiss" of all humanity in his symphony. / BRIDGEMAN IMAGES

THE MUSIC Let's take our places at the start: the dark side. We stand on a compressed landscape of sound, hearing at first only two quiet notes, E and A, expressed as a simple chord sustained in the French horns over restless pacing by the second violins and cellos. This brilliantly tense opening soon turns the flattened musical landscape on its side, splitting the chord into the more explicitly articulated individual notes of E/A or A/E. Beethoven then dispatches them as individual fragments rising into our sightline. Our ears perk up as more instruments join. We might lean in, instinctively sensing that we're about to experience something quite extraordinary. Those opening musical fragments, now fully unfettered, pile upon one another and are played by still more sections of the orchestra. Two notes become three, and the music *crescendos* (grows in volume) while rhythmic and harmonic ranges simultaneously expand. Beethoven is signaling us—here we go! Less than a minute in, we have launched out of the starting gate and begun our ascent.

As the musical energy grows, we stir too. Our heart rate quickens, matching the *Allegro ma non troppo, un poco maestoso* (Quickly but not too fast, a little majestic) tempo marking of this opening movement. As with much of Beethoven's output, the journey seems quite vast (especially emotionally), and as in life, we will confront derailments and obstacles of all types along the way (expressed as stormy agitations or conversely, as moments of dark dissonance). Those encounters fall alongside poetic discoveries of renewal (beautifully articulated in this movement via the composer's imaginative and songful phrasing, experienced as those moments when you perhaps find yourself humming along in your head). Sonic explorations aside, we easily stay the course towards D major, an affirming voicing of joyfulness and light.

The movement marches forward, not rushed, but with direction and purpose. Watching the musicians on stage, we see arms and bodies moving in time with our accelerating heartbeats, working collectively to mount this desired path out of darkness. Musically, the growing crescendo that was egging on the E pitch drops away and is replaced by a neighboring note, D, played by the bassoons and horns. They contrast with the remaining pitch that is dominating the atmosphere, the note A, which is still marking its place from the beginning of the piece. All that we need know is what we *feel*—that these



two pitches of D/A feel odd together, out of place, a little like oil and water. It clues us in to the realization that our journey is not necessarily an easy one. We sense, too, that this dissonance and strife adds depth and meaning, that the challenges add to our experience.

Just minutes in and we're already hearing the stuff of legends. There are few (and not just in music) who can set a scene quite like Beethoven. It can be challenging to remain still through the intensity of this music and especially through this movement's astonishingly drawn-out *coda* (concluding passage of music)—yet artistically it is a mark of Beethoven's and our musicians' success when we allow ourselves to succumb to the experience, so sway in your seat whenever you feel so inclined! As this opening movement comes to an end we find ourselves getting invested, ever more determined to complete this exciting course. Beethoven keeps us moving with alternating episodes of relief and renewal with some clever contractions and expansions of musical motifs. Scholar Nicolas Cook describes this as "the repeated avoidance of strong cadences ... [that] adds to the effect of continual motion." With this last bit of encouragement, Beethoven is bringing the drama, pushing and pulling us along towards our greater purpose, the light. The movement ends and we find we have collectively made our way to the *scherzo*, a swift-moving, jovial dance.

Beethoven's inspired second movement, marked *Scherzo: Molto vivace—Presto—Tempo I* (Extremely lively and fast—Very quickly), is grand in structure but less dense in its musical material than the first. Perhaps because we have emerged from the surging soundscape of the opening movement, we yield with more graciousness to the forward propulsion of this *scherzo*'s almost obsessive, driving



exuberance. We are still connected to the electricity of the previous movement through some bright and fiery opening string exclamations. But immediately the music evolves, as we do. The D minor chord that was fragmented and set alight in the first movement is this time pronounced with directness: unequivocal kettledrum strikes descend in this home key. A little later, in the trio section, we take leave of this darker key and reach again for sunnier D major, reiterating our efforts in the first movement. Back then it was voiced full-mouthed and boisterous by the orchestra; now we hear D major played rustically and lyrically, and we feel at ease and comforted. This is yet another tantalizing glimpse of the bright, major-key North Star further out, as if Beethoven is reaching into the enlightened universe of the “Ode to Joy” and beckoning us to continue forward. Through these first two movements we understand more and more that arriving at D major—and its feeling of sublime affirmation—is ultimately at the center of the Ninth’s arc.

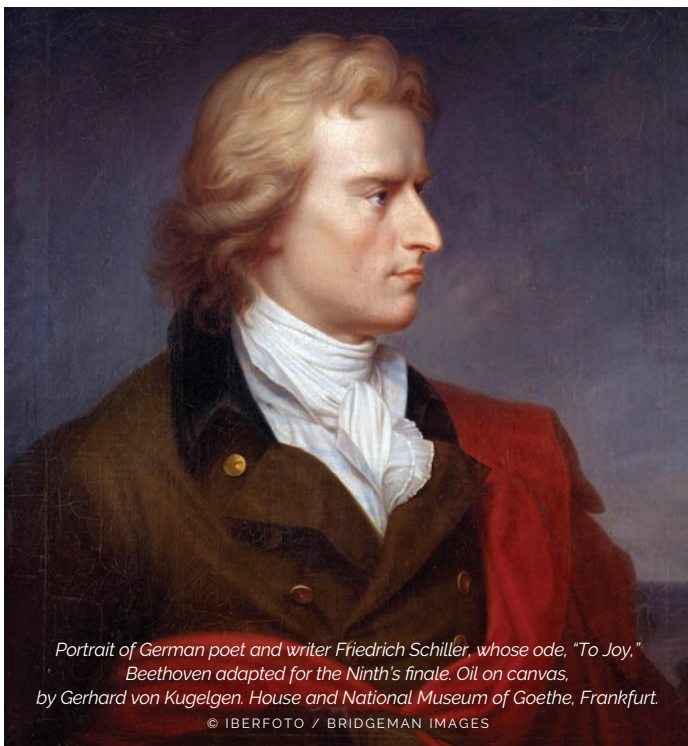
The briefest of bridges—two bars of stacking clarinets, bassoons, and middle and lower strings—carries us into the quietly rapturous third movement *Adagio molto e cantabile—Andante moderato* (Very slow and singing—Moderately slow walking pace). We meander into a new microclimate, setting foot at the beginning edge of a breathtaking expanse. Here the woodwinds are our guide. They sing the theme and gesture us along, marking the setting with pure clarity and insight. Strings gently amble alongside at an easy pace. It is the calm before the storm, and we wander with the winds through this alluring space, relishing it.

A sudden, jolting eruption of sound shatters the exquisiteness completely. So begins the *Presto: Ode to Joy* finale: Eight bars of full-throttled drama proclaimed by the brass, woodwinds, and kettledrum while the strings stay

mute—shocked, perhaps, into silence. Cellos and basses soon snap to attention and rally, strongly countering in protest to what composer Richard Wagner coined the *Schreckensfanfare* (“fanfare of terror”) in operatic recitative—so fitting in this choral symphony. Another fanfare arises, and we feel the operatic theatrics amplifying—suggestive of the choral voices to come. When the music attempts to repeat the opening melody of the first movement, the low strings scornfully deny entry. Then two more attempts to revisit melodies heard earlier in the second and third movements; these, too, are met with fury by the low strings. Finally, on the fourth attempt, the woodwinds source a new, fresh direction: the first whispers of “Ode to Joy.”

Here Beethoven—that aging, tempestuous figure with furrowed brow, dour countenance, the consummate outsider, who was nearly if not completely deaf at the time of composition—pens the quintessential pop tune, an ear

***“Based in ‘the saddest key’
of D minor, the Ninth traces
a path from darkness to light,
a journey that is
utterly universal and
yet deeply and intimately felt.
It is connective.”***



Portrait of German poet and writer Friedrich Schiller, whose ode, "To Joy," Beethoven adapted for the Ninth's finale. Oil on canvas, by Gerhard von Kugelgen. House and National Museum of Goethe, Frankfurt.
© IBERFOTO / BRIDGEMAN IMAGES



Drawing by Kataroff of Ludwig van Beethoven conducting.
LEBRECHT MUSIC ARTS / BRIDGEMAN IMAGES

worm as catchy and winsome as anything ever imagined in this world. "Ode to Joy" is Beethoven eclipsing even himself. He is redefining his sound—and all sound thereafter—with this invention of the choral symphony. The Ninth's masterful finale is a melody that, simply put, is one of the most wonderful and recognizable of all time.

A series of appealing instrumental variations on a theme gets going. Next a stark interruption by the return of that thunderous, jolting fanfare that began the movement. We drop out of any fatigue and quickly charge towards that place of light. Then the famous, bold recitative is voiced to words that Beethoven made up as a preface to his setting of Friedrich Schiller's ode, "To Joy": "O Freunde, nicht diese Töne!" ("O friends, not these tones!") the solo bass intones. "Sondern laßt uns angenehmere anstimmen, und freudenvollere." ("Rather let us tune our voices in more pleasant and more joyful song.") The bass soloist offers his own musical variations in the same manner as the orchestra did earlier; the chorus seconds this effort. There is a sense of togetherness in this paralleling of instrument and voice, an indication of our collective journey. Beethoven reserves the soprano voice, both solo and choral, for a lyric that can be read to underscore the composer's life: "Wer ein holdes Weib errungen,/Mische seinen Jubel ein!" ("He who has found a goodly woman,/Let him add his jubilation too!"). It recalls the "humanness" of this music, its desire to achieve togetherness despite life's trials and tribulations.

Then a brilliant move, again, in the architecture of sound, as Beethoven gives a sense of the great distance we have

traveled. Softly and far off we hear a marching band. What an odd, discordant thing (though an effective technique taken up by Gustav Mahler and Aaron Copland, among other composerly greats). Through a gradual *crescendo* the band approaches, closer and closer. Underneath the marching tune the orchestra scampers and plays some complex music—a double fugue—adding to the spatial quality of the experience. The complexities are relieved by the return of the "Ode to Joy" melody, voiced plainly but grandly. When the low voices—male singers, trombones, and low strings—unify, they boldly sing, "Seid umschlügen, Millionen!" ("Be embraced, ye Millions!") Friends, we have arrived across time and space to that place of joyfulness and light! That North Star in the far-off distance is now directly above us. For Schiller's verses on the loving "Creator" who sweeps "above the canopy of the stars," Beethoven composes his most unearthly, transcendent music yet.

The undeniable beauty of Beethoven's Ninth is its unbound journeying out of ourselves, uniting us in this glorious experience through time and space towards something beyond. It is joy. It is light. It is an affirmation of humanity. It is us, living. ✨

Jeanette Yu is a creative and editorial consultant, and former concert cellist. She is Editorial Consultant for San Francisco Opera, following 14 years as Editorial Director and Director of Curation, Artistic & Digital Innovation at the San Francisco Symphony. A storytelling, culture, and social thought specialist, she also serves as DEI Consultant for the Walt Disney Family Museum; Graphic Designer for Masterworks Chorale; and Creative Director and Innovation Lead at Amateur Music Network.

Artist Profiles

* San Francisco Opera Debut



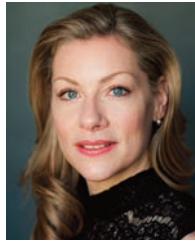
EUN SUN KIM

(Seoul, South Korea)

Caroline H. Hume
Music Director of San Francisco Opera
San Francisco Opera
Highlights: *Rusalka*;

Fidelio; *Tosca*; John Adams' *Antony and Cleopatra*; *Dialogues of the Carmelites*; *La Traviata*; *Madame Butterfly*; *Il Trovatore*; *Lohengrin*; *The Magic Flute*; *Un Ballo in Maschera*; *Tristan und Isolde*; *Homecoming Concert*; *Eun Sun Kim Conducts Verdi*; *The Future Is Now: Adler Fellows Concert*; *Opera Ball*; *Opera in the Park*; *100th Anniversary Concert*

Recent and Upcoming: *Idomeneo* (San Francisco Opera); *Tosca* (London's Royal Ballet and Opera); *Simon Boccanegra* (Berlin State Opera); *La Bohème* (Milan's Teatro alla Scala, Vienna State Opera); *Les Contes d'Hoffmann* (Paris Opera); Verdi Requiem (Dutch National Opera); *Carmen* (Zurich Opera); *Hänsel und Gretel* (Munich's Bavarian State Opera); concerts with Orquesta Sinfónica de Madrid, Los Angeles Philharmonic, Boston Symphony Orchestra, Real Orquesta Sinfónica de Sevilla, Orchestra Sinfonica di Milano, Berlin Philharmonic, Symphonieorchester des Bayerischen Rundfunks, Orchestre de Paris, Orchestre National de France, Seoul Philharmonic, Philadelphia Orchestra, New York Philharmonic, Detroit Symphony, Toronto Symphony, Minnesota Orchestra, Orchestre symphonique de Montréal, Cincinnati Symphony Orchestra, National Brass Ensemble
Instagram: @eskconductor

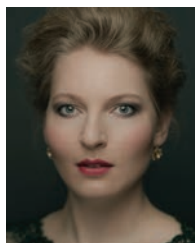


JENNIFER HOLLOWAY*

Soprano
(Bethlehem, Georgia)

Recent and Upcoming: Senta in *Der Fliegende*

Holländer (Semperoper Dresden, Hamburg State Opera, Munich's Bavarian State Opera); Chrysothemis in *Elektra* (Hamburg); Leonore in *Fidelio* (Zurich Opera, Hamburg); title role of *Salome* (Vienna State Opera, Berlin State Opera, Deutsche Oper Berlin); Kundry in *Parsifal* (Frankfurt Opera); Nunciata in Saint-Saëns' *L'Ancêtre* (Monte Carlo); Elisabeth in *Tannhäuser* (Hamburg); Sieglinde in *Die Walküre* (Hamburg, Orchestre de Paris, Vienna Konzerthaus); Ellen Orford in *Peter Grimes* (Hamburg); Cassandre in *Les Troyens* (Munich); title role of César Franck's *Hulda* (Paris); Grete in Franz Schreker's *Der Ferne Klang* (Frankfurt); Elsa in *Lohengrin* (Leipzig); Komponist in *Ariadne auf Naxos* (Buenos Aires' Teatro Colon)



ANNIKA SCHLICHT

Mezzo-Soprano
(Berlin, Germany)

San Francisco Opera
Highlights: Brangäne in *Tristan and Isolde*
Recent and

Upcoming: Brangäne in *Tristan and Isolde* (Deutsche Oper Berlin); Adriano in Wagner's *Rienzi* (Berlin); Fricka in the *Ring* cycle (Berlin, Stuttgart State Opera, Bregenz, Ravello Festival, Cologne Philharmonic, KKL Luzern); Waltraute in the *Ring* cycle (Berlin); Magdalene in *Die Meistersinger von Nürnberg* (Berlin, Frankfurt Opera); Mrs. Quickly in *Falstaff* (Berlin, Hamburg State Opera); title role of *Carmen* (Berlin); Sesto in *La Clemenza di Tito* (Bergen National Opera); Wagner's

Wesendonck Lieder (Berlin, Ravello); Mahler's *Das Lied von der Erde* (Austria, Santa Fe); Mahler's Third Symphony (Dresdner Philharmonie); Mahler's *The Boy's Magic Horn* (Edinburgh Festival); Igor Kuljerić's *Croatian Glagolitic Requiem* (Munich, Zagreb); Beethoven's Ninth Symphony (Radio Symphony Orchestra Berlin, Brussels Philharmonic); Verdi Requiem (Berlin); Bach's *St. Matthew Passion* (Berlin); Claude Vivier's *Wo Bist Du Licht* with Klangforum Wien (Salzburg Festival)

Ensemble member of Deutsche Oper Berlin



RUSSELL THOMAS

Tenor
(Atlanta, Georgia)

San Francisco Opera
Highlights: Title role of *Roberto Devereux*; Florestan in *Fidelio*

Recent and Upcoming: Florestan in *Fidelio* (Lyric Opera of Chicago); Kaiser in *Die Frau ohne Schatten* (Metropolitan Opera); title role of *Tannhäuser* (Houston Grand Opera); Énée in *Les Troyens à Carthage* (Seattle Opera); Don José in *Carmen* (Detroit Symphony); Turiddu in *Cavalleria Rusticana* (Canadian Opera Company); title role of *Parsifal* (Houston Grand Opera); Radames in *Aida* (Chicago, Houston, LA Opera); Cavaradossi in *Tosca* (London's Royal Ballet and Opera, Chicago); Calaf in *Turandot* (LA, London); Alvaro in *La Forza del Destino* (Oslo's Norwegian National Opera, Deutsche Oper Berlin, Paris Opera); Joel Thompson's *Fire and Blue Sky* (LA); title role of *Otello* (Canadian Opera Company, London, LA); title role of *Ernani* (Chicago); Manrico in *Il Trovatore* (Munich's Bavarian State Opera); title role of *Don Carlo* (Metropolitan Opera); Rodolfo in *La Bohème* (Metropolitan Opera); title role of

ARTIST PROFILES CONTINUED

Idomeneo (Salzburg Festival); title role of Stravinsky's *Oedipus Rex* (LA); Beethoven's Ninth Symphony (Vienna Philharmonic); *Otello* in concert (Metropolitan Opera Orchestra tour)
Facebook: @travlingtenor
X: @travlingtenor
Instagram: @travlingtenor



KWANGCHUL YOUN

Bass
(Seoul, South Korea)

San Francisco Opera

Highlights: Sarastro in *The Magic Flute*; King Marke in *Tristan*

and *Isolde*

Recent and Upcoming: Fasolt in *Das Rheingold* (Paris Opera); Fafner and Hunding in the *Ring* cycle (Vienna State Opera); Gurnemanz in *Parsifal* (Hamburg State Opera, Paris, Vienna); King Heinrich in *Lohengrin* (Paris); Comte des Grieux in *Manon* (Metropolitan Opera); Abimélech in *Samson et Dalila* (Berlin State Opera); Ramfis in *Aida* (Barcelona's Gran Teatre del Liceu); Daland in *Der Fliegende Holländer* (Hamburg); Landgraf Hermann in *Tannhäuser* (Hamburg)



JOHN KEENE

(Lancaster, Pennsylvania)

Chorus Director

San Francisco Opera

Highlights: *Don Giovanni*; Bright

Sheng and David Henry Hwang's *Dream of the Red Chamber*; Eun Sun Kim Conducts Verdi; John Adams' *Antony and Cleopatra*; Eugene Onegin; *Dialogues of the Carmelites*; *La Traviata*; *Orpheus and Eurydice*; *Madame Butterfly*; *Die Frau ohne Schatten*; Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*; *100th Anniversary Concert*; *Il Trovatore*; Mason Bates and Mark Campbell's *The (R)evolution of Steve*

Jobs; *Lohengrin*; Rhiannon Giddens and Michael Abels' *Omar*; *The Elixir of Love*; *The Magic Flute*; Kaija Saariaho's *Innocence*; Poul Ruders and Paul Bentley's *The Handmaid's Tale*; *Tristan und Isolde*

Recent and Upcoming: *Carmen*; *La Bohème*; *Idomeneo*

Metropolitan Opera Laffont Competition and San Francisco Conservatory of Music Voice Concerto Competition judge
Instagram: @keenejohn

MORGAN ROBINSON

(San Francisco, California)

Director

San Francisco Opera Highlights: Stage Director of *Plácido Domingo in Concert*, *Eun Sun Kim Conducts Verdi*; Assistant Director of Poul Ruders and Paul Bentley's *The Handmaid's Tale*, *Rusalka*, *Billy Budd*, Carlisle Floyd's *Susannah*, *Sweeney Todd*, *The Magic Flute*, *Dialogues of the Carmelites*, *Orpheus and Eurydice*

Recent and Upcoming: Assistant Director John Adams' *Antony and Cleopatra* (Metropolitan Opera); Associate Director of Adams' *Antony and Cleopatra* (Barcelona's Gran Teatre del Liceu)



JUSTIN A. PARTIER

(New York, New York)

Lighting Designer

San Francisco Opera

Highlights: *Carmen*; *Cavalleria Rusticana*/*Pagliacci*; Verdi

Requiem; *Fidelio*; *Bohème Out of the Box* (2023); *Die Frau ohne Schatten*; *100th Anniversary Concert*

Recent and Upcoming: *Carmen* (Washington National Opera); *Così fan tutte* (Dallas Opera); *Origins of Love* (national tour); *How to be a Rock Critic* (national tour); *(Be)Longing* (national

tour); *A Midsummer Night's Dream* (Schloss Werdenberg Buchs SG Switzerland); *All the Rage* (The Barrow Group); *The New Will Appear* (59 E59 Theater); *Driving Miss Daisy* (Mile Square Theater); *Fascinating Rhythm* (Transcendence Theater Company); *Shall We Dance* (Transcendence Theater Company); *Big Top Dreamers* (Transcendence Theater Company); *Rich Girl* (Florida Studio Theater); *COLORED* (Kyle Marshall Choreography); *The Book of Mountains and Seas* (New Conservatory Theater Center); *PrEP Play, or Blue Parachute* (NCTCSF); *Getting There* (NCTCSF)
Instagram: @justinlights
Website: justinpartierlighting.com

First performance: Vienna, Theater am Kärntnertor; May 7, 1824

First performance in the U.S.: New York, Castle Garden (performed by the New York Philharmonic Society); May 20, 1846

First San Francisco Opera performance: October 26, 2024

Orchestra: 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 5 horns (4 horns, 1 assistant horn), 3 rotary trumpets (2 rotary trumpets, 1 assistant trumpet), 3 trombones, timpani, 3 percussion, 42 strings (12 first violins, 10 second violins, 8 violas, 7 cellos, 5 basses); **67 total**

Chorus: 36 tenors, baritones, and basses; 36 sopranos and mezzo-sopranos; **72 total**

Vocal Soloists: soprano, mezzo-soprano, tenor, bass-baritone; **4 total**

Total on-stage forces: 143

ACROSS

- 1 Showed up
- 5 Kitchen potentate
- 9 Resell tickets at a profit
- 14 Members of a farm team?
- 15 Storyteller?
- 16 Mistake
- 17 Unease over the strength of political extremes?
- 20 Musical number from long ago
- 21 Animal's nose
- 22 Setting for Puccini's *Tosca*
- 25 Machines found in many offices
- 29 With 47-Across, pertinent 1959 single by The Clovers
- 33 Stick in one's ___
- 34 Organization for lawyers
- 35 Vast expanses of time
- 36 Bamboo eater
- 37 Put on the air again
- 39 Mont Blanc, for one
- 41 Late French film star Delon
- 42 Cracks a smile
- 43 German car company
- 45 Dundee denial
- 46 Summers on the Riviera
- 47 See 29-Across

- 50 Flower part used to make tea
- 52 Oxford or brogue
- 53 Colorful aquarium resident
- 55 Deceptive practice
- 59 Protection against a stress hormone?
- 64 Eurasian mountain range
- 65 Helpful phrase for a speller
- 66 Something that counts toward a checkout lane limit
- 67 Give birth to, biblically speaking
- 68 Hitchcock film of 1948
- 69 Title character in a Purcell opera

DOWN

- 1 Pixar feature set during Día de los Muertos
- 2 Figure skater's jump
- 3 Get better
- 4 Total
- 5 151, to Cicero

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59	60	61						62	63					
64						65					66			
67						68					69			

- 6 Belonging to that guy
- 7 Grub
- 8 Tenor Corelli
- 9 Make spicier?
- 10 Of key importance
- 11 "We ___ the World"
- 12 Piece of real estate
- 13 Ask too many questions
- 18 Gets back into business
- 19 Midday
- 23 Express a desire to be milked, perhaps
- 24 Sicilian volcano
- 26 Verdi opera of 1844
- 27 Unit of angular measure
- 28 River of song
- 29 More sizable
- 30 Verdi opera of 1839
- 31 Differs
- 32 Faith centered on the Quran

- 36 Divide into couples
- 38 Disturb
- 40 Drinking establishments
- 44 "___ vieni, non tardar" (aria from Mozart's *Le Nozze di Figaro*)
- 47 Minor complaints
- 48 Outcry
- 49 Sea nymph of Greek mythology
- 51 Bank job
- 54 To boot
- 56 Opposed
- 57 Previously owned
- 58 Trial version, as for software
- 59 Young reporter
- 60 Mined material
- 61 Scott Joplin composition
- 62 A quick swim
- 63 Compass point opposite WSW

See the solution on page 45



JOIN EUN SUN KIM FOR
*A Journey
Into
Lohengrin*

BY ELENA PARK

Starting October 9, the new San Francisco Opera/Lumahai Productions film, directed by Elena Park, is available at sfopera.com and on YouTube. Broadcast on KOED 9 on November 1 at 8 pm.

“A conductor never produces any sound,” observes San Francisco Opera Music Director Eun Sun Kim. “We just wave our arms, but the sound is coming from the orchestra or from the singers. It’s all about letting them play, inviting them to play.”



FILM STILL BY STEVEN E. MALLORCA

So opens *Eun Sun Kim: A Journey Into Lohengrin*, a film that takes viewers behind the scenes as San Francisco Opera prepared for David Alden’s riveting production of *Lohengrin* last October. As the puzzle pieces of this epic work start to come together, the film provides unusual access to the rigorous and pressure-filled process, from intimate coaching sessions, challenging rehearsals, and frank dressing room conversations—and even literal nooks and crannies around the Opera House where musicians are stationed during the performance (see *Banda* section).

At the center of the complexity is Maestro Eun Sun Kim. She recounts past experiences that have readied her for this new undertaking, and we follow her collaborations with opera stars, musicians, and production teams, who share their insights as well. We hope that this San Francisco Opera/Lumahai Productions film illuminates what it takes for a company to pull off a remarkable feat like *Lohengrin*, and that it captures the dedication and passion of hundreds of people in the pursuit of something transcendent.

ELSA ON HER LOHENGRIN

The new production of *Lohengrin* featured a constellation of formidable singers—some very familiar with their roles (tenor Simon O’Neill and bass Kristinn Sigmundsson) and others taking on their parts for the first time (soprano Julie Adams, mezzo-soprano Judit Kutasi, and baritone Brian Mulligan). Sharing that she had sung for Simon in a master class during her Adler Fellow years, Adams said, “I have to admit, when I saw that he was the Lohengrin, I was very starstruck. I was like, wow!... There are so many scenes that are so difficult musically and singing wise. And every time I look at him, he’s just grounded, and he’s calm, and he’s always whispering in my ear, ‘Great job. You’re singing great.’”

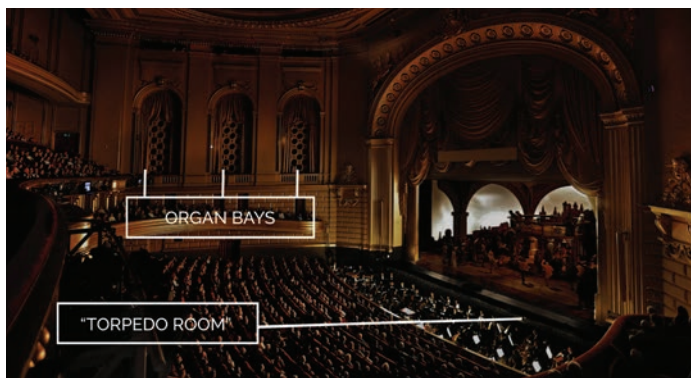


ON THE VULCAN MIND MELD

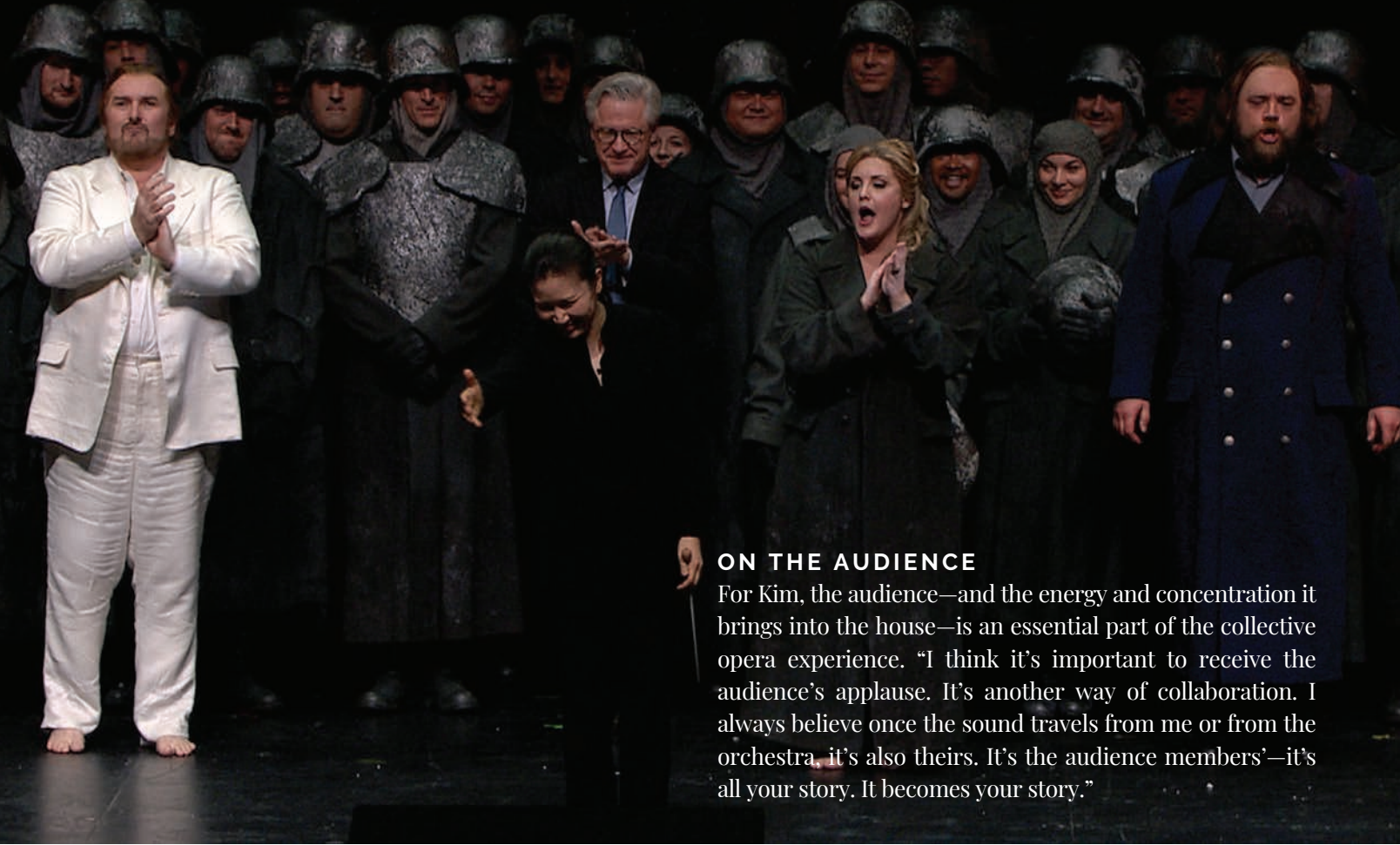
“A total unspoken conversation is happening constantly,” says Olivier, “The Vulcan mind meld is going on all over the orchestra, you know, Star Trek and Spock. It’s like we have each other’s hands on each other’s brains.” Principal French Horn Kevin Rivard agrees: “Like the schools of fish in the ocean that just move perfectly together, the more time that we spend together, I feel like the Orchestra and Eun Sun and the Chorus get that kind of connection.” Added Associate Principal Oboe Gabriel Young, “On any given night, any little thing could change—a different breathing spot, a different tempo, taken by a new singer, or anything could happen that would cause us to be on high alert. And generally, when that happens, the eyes go up to the conductor.”

ON THE BRAVURA BANDA

The film takes you into unseen corners of the Opera House where the trumpets are placed in order to achieve the composer’s artistic demands. “Wagner created a surround sound type of soundscape so that you really feel in the middle of that music,” explains Head of Music Staff John Churchwell. “We have musicians essentially playing in four different locations. They’re spaced far apart from each other; they’re all trying to kind of lock into the same pulse. So I would say, in the history of *Lohengrin*, probably the number of times this music really sails off without a hitch are few and far between because it is so fiendishly difficult.” Principal Bassoon Rufus Olivier relishes those moments each and every time: “I’m sitting there thinking, you know, is that train going to come off the rails? Are the trumpets on the left getting a little ahead of the trumpets on the right? She’s controlling all of that, and I’m just sitting there thinking, what’s going to happen tonight?”



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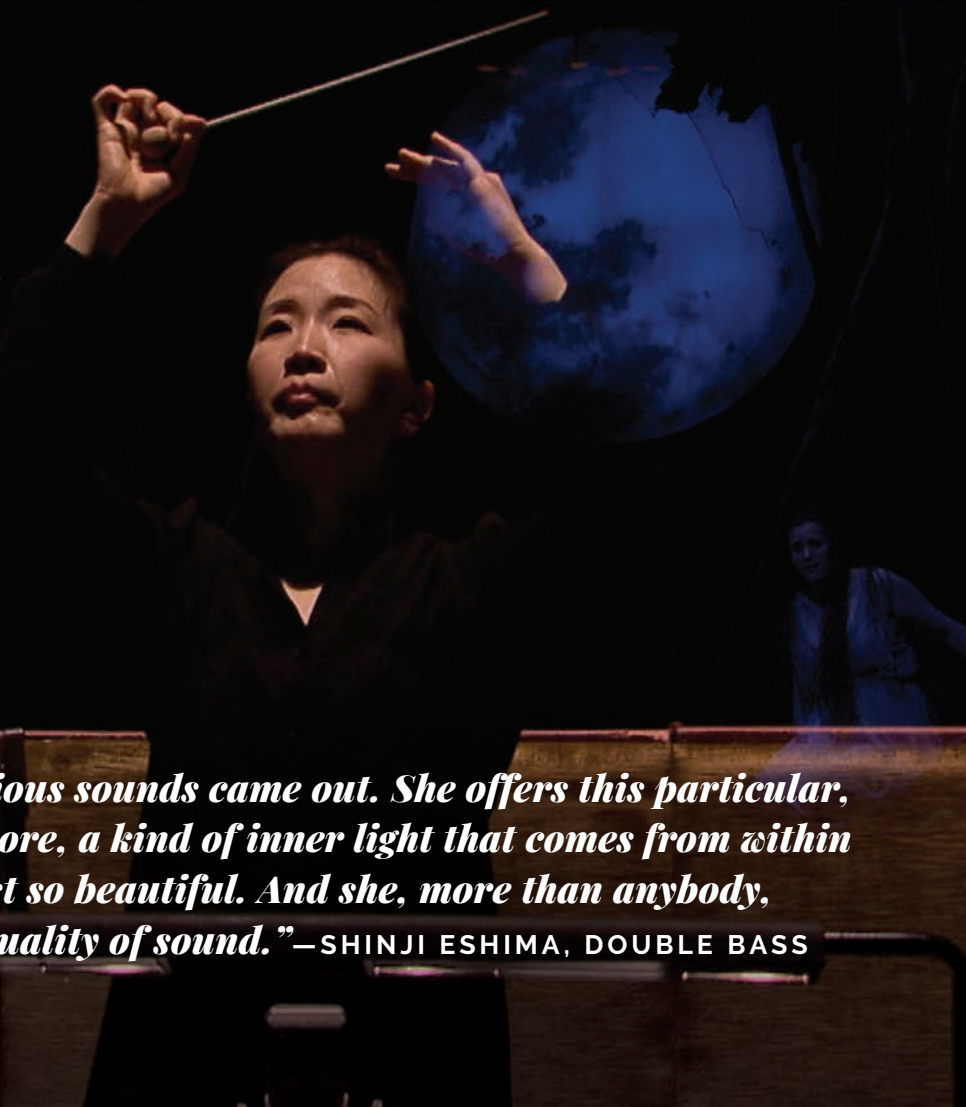


ON THE AUDIENCE

For Kim, the audience—and the energy and concentration it brings into the house—is an essential part of the collective opera experience. “I think it’s important to receive the audience’s applause. It’s another way of collaboration. I always believe once the sound travels from me or from the orchestra, it’s also theirs. It’s the audience members’—it’s all your story. It becomes your story.”

ON *RUSALKA* (2019)

When Eun Sun made her debut with the orchestra leading *Rusalka* in June 2019, she was unaware that the Company was searching for a new music director. But that vacancy was top of mind for some of the musicians. Rufus Olivier recalls, “When she showed up for *Rusalka*, I said we should hire her, that’s the one! That’s what I was thinking while we were playing. I wrote an anonymous letter to management—and then signed it!”



“She came, and the most glorious sounds came out. She offers this particular, I think, translucency to the score, a kind of inner light that comes from within and from above that’s just so beautiful. And she, more than anybody, has this ability to get that quality of sound.”—SHINJI ESHIMA, DOUBLE BASS

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OPERA BALL 2024

A MASKED BALL

San Francisco Opera celebrated the opening of its 102nd season with *A Masked Ball*, co-presented by San Francisco Opera and San Francisco Opera Guild. This philanthropic event, co-chaired by Romana D. Bracco and Valerie Crane Dorfman, was dedicated to John A. and Cynthia Fry Gunn for their extraordinary devotion to San Francisco Opera through their unparalleled generosity and board leadership. After a reception and dinner at City Hall, guests proceeded to the War Memorial Opera House for Verdi's *Un Ballo in Maschera* under the baton of Music Director Eun Sun Kim. After the performance, the Ball continued at City Hall with an after-party of drinks and dancing.



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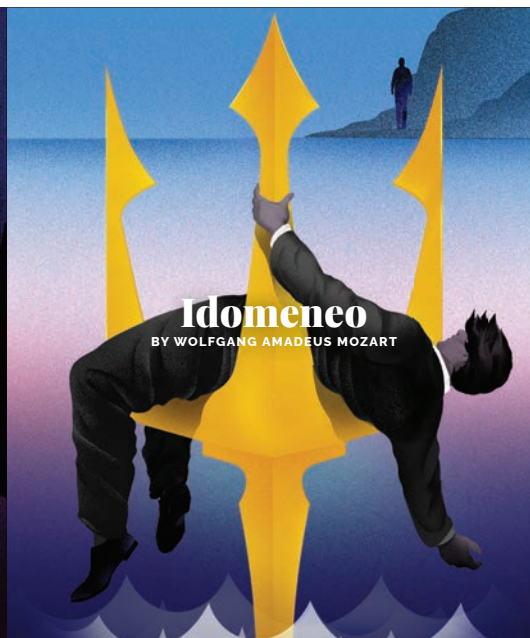
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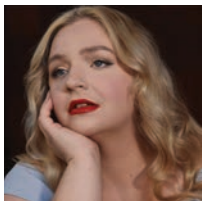
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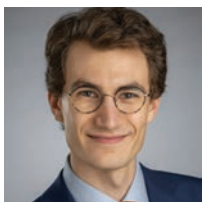
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John Keene, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*

ARTISTIC AND MUSIC PLANNING

Zackery Hayhurst, *Artistic Planning Manager*

Ilana Rainero-de Haan, *Music Planning Manager*

John Churchwell, *Head of Music Staff*

Vivian Wang,

Music Planning Associate & Opera Librarian

Valentina Simi, *Artist Services Coordinator*

Zachary Calhoun, *Artistic Operations Coordinator*

Justin Benard, *Assistant to the Managing Director: Artistic*

MUSIC STAFF

Nelson Calzi, **John Churchwell**, **Dimitri Dover**,

Bryndon Hassman, **Andrew King**,

Robert Mollicone, **Matthew Piatt**, **Kseniia**

Polstiankina Barrad, **Nathan Salazar**,

Bin Yu Sanford, **Stefano Sarzani**,

Emmanuel Tjeknavorian, **Marika Yasuda**

Geoffrey Lee, *Ballet Pianist*

LANGUAGE COACHES

Radoslava Quinn, *Czech*

Anja Burmeister, *German*

Patricia Kristof Moy, *French*

SAN FRANCISCO OPERA CENTER

Carrie-Ann Matheson,

Artistic Director, San Francisco Opera Center

Markus Beam,

General Manager, San Francisco Opera Center

Grace Owens, *Opera Center Coordinator*

Jayne Diliberto, *Opera Center Scheduler*

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Teresa Concepcion, *Communications Manager*

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Tabitha Rowell, *Director of Development*

Donna Batson, *Director of Institutional Giving*

Lisa Bordachar,

Director of Prospect Research and Strategy

Olga Korolev,

Prospect Research and Strategy Associate

ANNUAL GIVING

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Alek Shrader, *Annual Giving Officer*

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Director of Individual & Leadership Giving

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Olivia Colombo, *Senior Individual Giving Officer*

Tom Mulder, *Senior Individual Giving Officer*

Alondra Orellana, *Senior Individual Giving Officer*

Jacqueline Hammel, *Individual Giving Officer*

Kate Wood, *Individual Giving Officer*

Maude Engström, *Legacy Giving Associate*

Maita Eyzaguirre, *Development Associate: Strategy*

Johann Joson, *Manager of Donor Stewardship*

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Katie Cagampan,

Associate Director of Special Events

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Director of Diversity, Equity and Community

Christabel Nunoo, *Education Development Manager*

Heather Kelly-Laws, *DEC Project Manager*

Cole Thomason-Redus,

Educational Content Curator

Anthony Aguilar, **Joshua Raoul Brody**,

Brandon DiPaola, **Marcelle Dronkers**,

Katherine Issel Pitre, **Sven Olbash**,

Jacob Russel-Snyder, **Cole Thomason-Redus**

Teaching Artists

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OFFICE OF THE GENERAL DIRECTOR

Jordan Amann, *General Director's Associate*

Celestine Ratsch-Rivera,

Assistant to the Executive Offices

Elena Park, *Strategic Advisor*

OFFICE OF THE MUSIC DIRECTOR

Matthew Piatt, *Musical Assistant to the Music Director*

Rachael Smith,

Executive Assistant to the Music Director

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Associate Director of Analytics and Strategy

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Engagement and Partnerships

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Kali Wilson, *Operations Associate*
Kip Cranna, *Dramaturg Emeritus*

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Krishna Montmorency, *Orchestra Librarian*

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Apurva Shahi, *Human Resources Analyst*

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*Senior Production Staff Member

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*Director of Production Operations & Media**
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Áine Donnelly,
Production Finance Assistant
Sylvia Jiang,
Production Finance Assistant
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Special Projects Manager
Celine Strouts,
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Head of Audio/Video
Ziggy Tomcich,
Assistant Head of Audio/Video

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Greg Harsha, *Assistant Head of Carpentry*
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Jai Alltizer, *Costume Shop Manager*
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Galen Till, *Senior Production Supervisor*

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Michael Anderson,
Assistant Head of Electrics
Russell E. Adamson III,
Lighting and Projection Systems Administrator

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Justin Partier, *Lighting Director**
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Assistant Lighting Designers
Erin Riley, *Lighting Intern*
Madeleine Hebert, *Hemsley Lighting Intern*

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Jodi Gage, *Media Producer*

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Frederick Wielandt, *Assistant Head of Properties*

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Rehearsal Department Manager & Scheduling
Liz R. Ray,
Rehearsal Department Administrative Coordinator
Jacob D. Zdunich,
Rehearsal Department Personnel Associate
Liv Field, **Rosie Burns Pavlik**,
Rehearsal Department Assistants

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John Del Bono, *Scene Shop Foreperson*
Steve McNally, *Scenic Artist in Charge*

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Darin Burnett,
*Production Stage Manager**
Darin Burnett, **Jennifer Harber**,
Jayme O'Hara, **Thea Railey**,
Stage Managers
Jose Maria Condemí, **E. Reed Fisher**,
Roy Rallo, **Morgan Robinson**,
Assistant Stage Directors
Collette Berg, **Jonathan S. Campbell**,
Megan Coutts, **Jennifer Harber**, **Jayme O'Hara**,
Thea Railey, **Anna Reetz**,
Assistant Stage Managers
Colm Seery, *Dance Master*

TECHNICAL DIRECTION

Erik Walstad, *Technical and Safety Director**
Ryan O'Steen, *Production Manager**
Scott Cavallo, *Assistant Technical Director*
Lawren Gregory, *Assistant Technical Director*

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Tony Gorzycki, *Head of Wardrobe*
Cynthia Fusco, **Carol Horaitis**,
Robert Horek, **David McKain**,
Wardrobe Assistants

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Jeanna Parham,
Department Head of Wigs, Hair, and Makeup
Christina Martin,
*Assistant Department Head of
Wigs, Hair, and Makeup*

Dr. Myron Marx, *Company Medical Adviser*

Seyfarth Shaw LLP, *Counsel*

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2024-25 Artists

PRINCIPAL ARTISTS

Georgiana Adams†+
 Louise Alder#
 Lindsay Ammann*
 Jamie Barton
 Gabrielle Beteag∅
 Aleksey Bogdanov+
 Alex Boyer+
 Sarah Cambidge∅
 Nicole Car
 Andrea Carroll*
 Neal Cooper
 Caroline Corrales*†+
 Sara Couden*
 Matthew DiBattista*
 Amartuvshin Enkhbat*
 Michael Fabiano
 Ying Fang*
 Katrina Galka*
 Blanche Hampton■
 Jongwon Han†
 Lianna Haroutounian
 Karen Chia-ling Ho+
 Jennifer Holloway
 Eve-Maud Hubeaux#
 Evan LeRoy Johnson
 Rhoslyn Jones∅
 Alisa Jordheim+
 Anja Kampe
 Samuel Kidd*†+
 Thomas Kinch†+
 Wolfgang Koch*
 Laura Krumm∅
 Judit Kutasi
 Adam Lau+
 Will Liverman*
 Daniela Mack∅
 James McCarthy†+
 Simone McIntosh∅
 Lucas Meachem∅
 Rebecca Nash
 Christopher Oglesby∅
 Simon O'Neill+
 Toni Marie Palmertree∅
 Pene Pati∅
 Matthew Polenzani
 Nikola Printz†+
 John Relyea∅
 Brittany Renee

Irene Roberts
 Arianna Rodriguez†+
 Brenton Ryan
 Alexandra Sanchez
 Annika Schlicht#
 Alek Shrader∅
 Chiharu Shibata■
 Philip Skinner∅
 Olivia Smith†+
 Bogdan Talos#
 Jonathan Tetelman
 Russell Thomas
 Elza van den Heever∅
 Christian Van Horn
 Kwangchul Youn
 Mei Gui Zhang+

CONDUCTORS

Karen Kamensek
 Eun Sun Kim
 Benjamin Manis*
 Ramón Tebar

PRODUCTION

John Caird
 John Fulljames*
 Francesca Zambello

STAGE DIRECTORS

Lucy Bradley#
 Anna Maria Bruzzese*
 Katherine M. Carter*
 Paul Curran
 Lindy Hume*
 Leo Muscato*

CHOREOGRAPHERS

Anna Maria Bruzzese*
 Colm Seery

KEY:

American Debut
 * San Francisco Opera Debut
 † Current Adler Fellow
 ‡ Adler Fellow Graduate
 ∅ Merola and Adler Fellowship Graduate
 + Merola Opera Program Graduate
 ■ Solo Dancer
 Cover Artist

Chorus

John Keene, *Chorus Director*
 Fabrizio Corona, *Associate Chorus Master*

REGULAR CHORUS

Nadima Avakian	Crystal Kim∅
Buffy Baggott†	Bojan Knežević
Kathleen Bayler	Elisabeth Rom Lucio
C. Michael Belle	Liesl McPherrin
William Lee Bryan	Angela Eden Moser
Cheryl Cain	Sally Mouzon
Janet Campbell	Sarah Nadreau∅
Danielle Cheiken	Antonio Nagore
Alan Cochran	Erin Neff
Sara Colburn	William O'Neill∅
Clare Demer	Andrew Thomas Pardini
Edith Dowd∅	Rachelle Perry
Anders Fröhlich	Phillip Pickens
John Fulton	William Pickersgill†
Kevin Gino∅	Chester Pidduck∅
Patrick J. Hagen	Laurel Cameron Porter
Stella Hannock	Samuel Rabinowitz
Harlan Hays	Jonathan Smucker
Daniel Harper†	Whitney Steele∅
Christopher Jackson	Jesslyn Thomas∅
Michael Jankosky∅	Jere Torkelsen
Silvie Jensen∅	Andrew Truett
Wilford Kelly∅	Jacque Wilson∅
Claire Kelm†	

EXTRA CHORUS

Morgan Balfour	Eileen Meredith
Jenn Brody	Courtney Miller∅
Katie Carlson Cartwright	Thalia Moore
Spencer Dodd	Julia Mutholland
Mélissa Dufort	Alexander Perkins
Jessica Elisabeth	Valery Portnov
Stephanie Feigenbaum	Leandra Ramm
Margaret Genovese	Mary Rauh∅
Glenn Healy	Clifton Romig
Matt Hidalgo	Chung-Wai Soong
Nina Jones	Alexander Taite
Celestí'anna Jordan	Nicole Takesono
David Kekuewa	Paul Thompson
Megan Kellogg	Sydnee Turrentine-Johnson
Eric Levintow	Nicolas Vasquez-Gerst
Benjamin Liupaogo	Nicholas Volkert
Matthew Lovell	Jack Wilkins
Joachim Luis	Daniel Yoder
Zachary Martin	

∇ Chorus member on leave of absence
 ∅ Solo Role

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 American Guild of Musical Artists, Inc.
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The Art Directors Guild & Scenic, Title and Graphic Artists Local 800

United Scenic Artists Local Usa – 829, I.A.T.S.E.
 Box Office and Front of House Employees Union, Local B-18



Orchestra

Eun Sun Kim, *Music Director*

FIRST VIOLIN

Kay Stern, *Concertmaster*
Maya Cohon, *Associate Concertmaster*Σ
Heidi Wilcox,
Assistant Concertmaster
Jennifer Cho
Dawn Harms
Mariya Borozina
Naoko Nakajima
Barbara Riccardi
Dian Zhang
Leonid Igudesman
Jennifer Hsieh
Asuka Annie Yano

SECOND VIOLIN

Jeremy Preston, *Principal*
Martha Simonds, *Associate Principal*
Beni Shinohara, *Assistant Principal*
Leslie Ludena
Ka-Yeon Lee
Aya Kiyonaga
Craig Reiss
Heeguen Song↑

VIOLA

Carla Maria Rodrigues, *Principal*
Joy Fellows, *Associate Principal*Σ
Patricia Heller, *Acting Assistant Principal*
Stephen Goist, *Acting Assistant Principal*
Natalia Vershilova
Lindan Burns
Emily Liu↑
Elizabeth Prior↑

CELLO

Evan Kahn, *Principal*
Thalia Moore, *Associate Principal*
Peter Myers, *Assistant Principal*
Nora Pirquet
Emil Miland
Jung-Hsuan Ko
Ruth Lane

BASS

Joseph Lescher, *Principal*
Jonathan Lancelle,
Associate Principal
William Wasson,
Acting Assistant Principal
Shinji Eshima
Evan Hillis↑

FLUTE

Julie McKenzie, *Principal*
Susan KangΣ↑
Stephanie McNabΣ
Michelle Caimotto↑

PICCOLO

Stephanie McNab
Katrina WalterΦ

OBOE

Mingjia Liu, *Principal*
Gabriel Young, *Associate Principal*Σ
Benjamin Brogadir
Wentao Jiang↑

ENGLISH HORN

Benjamin Brogadir

CLARINET

José González Granero, *Principal*
Sergio CoehloΣ↑
Junghwan Lee↑

BASS CLARINET

Junghwan Lee↑

BASSOON

Rufus Olivier, *Principal*
Daniel MacNeillΣ
Shawn Jones↑

CONTRABASSOON

Shawn Jones↑

FRENCH HORN

Kevin Rivard, *Principal*
Keith Green
Brian McCarty, *Associate Principal*
Logan Bryck↑
Meredith Brown↑
Phillip Palmore↑

TRUMPET

Adam Luftman, *Principal*
Scott Macomber↑
John PearsonΣ

TROMBONE

Michael Cox, *Acting Principal*
Jeffrey Budin↑
David Ridge

BASS TROMBONE

David Ridge, *Principal*

TUBA/CIMBASSO

Zachariah Spellman, *Principal*

TIMPANI

John Burgardt, *Principal*

PERCUSSION

Patricia Niemi, *Acting Principal*
Victor Avdienko↑
McKenzie LangefeldΦ

HARP

Annabelle Taubl↑, *Acting Principal*

LIBRARIAN

Carrie Weick

√ Leave of absence

Σ Principal for one or more

Summer season operas

↑ Season Substitute

Φ Substitute for Beethoven's Ninth

Corps Dancers

Colm Seery, *Dance Master*

Vincent Chavez□
Brett Conway↔
Jamielyn Duggan↔
Blanche Hampton↔■
Zaria Jackson□
Bryan Ketron/
Felipe León□
Rachel Speidel Little/
Coral Martin□
Micah Moch□
Christopher Nachtrab↔

Jekyns Pelaez/
Chiharu Shibata↔
Marcos Vedovetto↔

↔ Tenured
√ Tenured Dancer
on Leave of Absence
□ Resident Corps
■ Solo Role

Supernumeraries

Tristan and Isolde

Eric Corcoran
Alan LoFaso
Michael Pinell
Pedram Razavi
Ross Uchimura

Backstage Personnel

COSTUME SHOP

Jai Alltizer (24), *Costume Shop Manager*
Galen Till (20),

Senior Production Supervisor
Manuel Gutierrez (25),

Production Coordinator
Sally Thomas (24), *Master Tailor*
Amy Ashton-Keller (30), *Master Draper*
Barbara Ebel (16), *Senior Draper*
Santiago Suanes (14), *Men's Draper*
Nika Cassaro, *Draper*
Paula Wheeler (32), *Senior Milliner*
Amy Van Every (40), *Senior Dyer*
Jersey McDermott (25),

Senior Craftsperson/Shoe Specialist
Emma Lehman, Kristen Tracy (16),
Kaitlyn Patrick, *Assistant Cutters*
Yui Takenouchi, Taylor Newell,
First Hand
Robyn Marsh, Victoria Mortimer,
Costume Assistants
Teddy Rose Baker,
Junior Workroom Assistant

COSTUME TECHNICIANS

Karla Fix, Hoa Fong (25),
Gillian Haratani (12),
Aki Hasegawa, Jaya Grace Goheen,
Ashley Grambow, Kathy Griffith,
Meg Horan, Amanda Mitchell,
Sara Morimoto (11), Mikael Nohai,
Hannah Velichko, Sarah Ellen Wilson,
Robert Whitehurst

WARDROBE DEPARTMENT

CORE CREW

Linda Edwards (26)
Edward Fonseca (13)
Lorraine Lewis (12)
Emma Mueller
Phil Perry (27)
Patrick Sanchez (15)
Leona Schrader-Dee
Don Smith (28)
Scott Stewart (24)
Kirsten Tucker (21)

DRESSERS

Tiffany Amundson, Paula Barish,
Kathleen Blake (12), Ash Cable,
Nicolas Chacon, George Elvin,
Aki Hasegawa, Claudia Holaday (45),
Ralph Hoy, Michael Kruzich,
Jeffery Larsen, Jennifer Long,
Demetrius Martin, Rachell Nichols,
Nadia Salameh, Christina Sogliuzzo,
Aureoles Stetzel, Grisel Torres,
Amber Vo

WIG, HAIR, AND MAKEUP DEPARTMENT

SENIOR WIG ARTISTS

Erin Hennessy (11)
Maur Sela

WIG ARTISTS

Calli Carvajal
Lindsay Saier

SHOW CALL FOREPERSONS

Calli Carvajal, Sarah Coy,
Christina Martin (12), Y. Sharon Peng,
Tim Santry (33)

PRINCIPAL WIG, HAIR, AND MAKEUP ARTISTS

Melanie Birch (37), Calli Carvajal,
Sarah Coy, Marisela Garcia,
Denise Gutierrez (41),
Amber Lauder milk,
Consuelo Lopez-Robbins,
Toby Mayer (33), Gloria Mueller,
Naki Mugambi, Lisa Patnoe (33),
Jordan Plath, Tim Santry (33)

SHOW CALL WIG, HAIR, AND MAKEUP ARTISTS

Shana Astrachan,
Vanessa Blanchard Lee,
Kristen Campbell, Calli Carvajal,
Sarah Coy, Marisela Garcia,
Denise Gutierrez (41),
Erin Hennessy (11),
Chri Holmgren-Greene,
Raegina Joyner, Amber Lauder milk,
Consuelo Lopez-Robbins,
Christina Martin (12),
Toby Mayer (33), Gloria Mueller,
Naki Mugambi, Robert Mrazik (18),
Leilani Norman, Lisa Patnoe (33),
Y. Sharon Peng, Jordan Plath,
Maurisa Rondeau,
Vanessa Root-Fitzgerald,
Lindsay Saier, Maur Sela,
Kimberly Virgen

SCENE SHOP

Dennis Forry
Christian Martinez
Dylan Maxson
Michael Ramirez
Victor Sanchez (27)

SCENIC ART DEPARTMENT

Jennifer Bennes

CARPENTRY DEPARTMENT

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Dominic Casazza (21),
Assistant Key Flyperson
Gabriel Castellani (14),
Automation Key
Michael Chapman (12), *Key*
Paul Delatorre (25), *Key*
Tony Garcia
Karla Hargrave
Geoffrey R. Heron (18)
Geoffrey W. Heron (30), *Key*
Philip Heron, (22),
Automation and Rigging Foreperson
Ed Joe, *Warehouse Foreperson*
Nick Kukielka
Michael Martino
Alex Meyer
Harry Niedzwetzki (32)
John O'Donnell (36), *Key Flyperson*
Enrique Pronio
Michael Ramirez
James Ryan
Kenneth Ryan (42)
Michael Ryan
Eila Saarni, *Key*
Gregory Shaff (36), *Key*
Harper Shipley, *Assistant Key*
Cyrus Sindicich
Sean Walden (13), *Assistant Key*
Randy Walsh (22), *Key*
Collin Whitfield
Sammy Wong

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Greta Calvo
Christy Carter
Jay Cazel
Gabriel Colaluca
James Eldredge (20), *Shop Mechanic*
Oris Fry
Tim Heaney
Patricia Hewett (17), *Assistant Key*
Myron Seth Isaacs (24), *Key*
Mark Kotschnig (22), *Key*
Dara Ly
John Matlock, *Assistant Key*
Beth Ozarow (28), *Out of House Key*
Tara Pellack
Sarah Shores (17), *Shop Mechanic*
Mae Toone

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Eugene Ahn (11), *Gel Room*
John Boatwright (37),
House Head Electrician
Ariel Bott, *Assistant Key Stage Left*
Danielle Colburn
Erik Docktor (17), *Projection Programmer*
Amy Domjan, *Layout Electrician*
Mark Gilmore, *Projection Programmer*

Will Grunig (22)
Robert Haycock, *Key Stage Right*
Ana Gabriela Hernandez-McKig,
Gel Room
Geoffrey W. Heron (15),
Pyro Technician
Bernard Honigman (25),
Key Light Board Operator
Karen Jine
Brendan Kierans (11),
Electric Shop Foreperson
Sophie Landau
Maria Mendoza (36),
Projection Coordinator
Jonathan Philpott-Kenny
Lloyd Murphy, *Key Projectionist*
Baylie Olsen
Glenn Quilici,
Assistant Key Stage Right
Kevin Quintero
Matthew Reynolds
William Rodriguez
Kirt Siders, *Data Administrator*
Andrew Sproule (25), *Key Stage Left*
Jax Steager,
Assistant Key Light Board Operator

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Emad Dajani
Christine Dumke
Kimberly Griess, *Key*
Bryan Olson

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Bob Hines
Doug Hunt
Elliott Rice
Brian Shimetz
Uwe Willenbacher (16), *Audio Editor*

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Rhona Gordon, Lua Hadar,
Martha Harris, Karen Kindig

WRANGLERS

Azami Abe, Isa S. Chu,
Gwyneth Hadfield, Kate Juliana,
Liz Pasha

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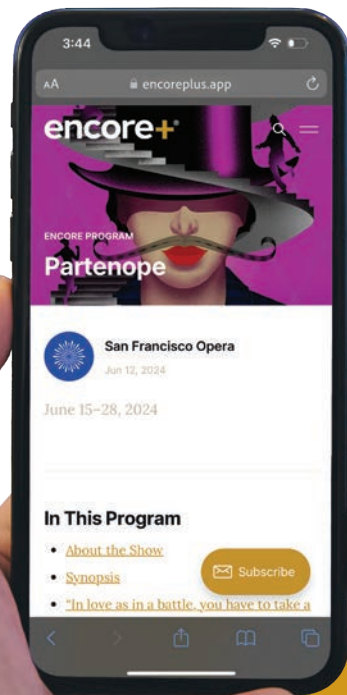
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R	E	R	U	N		A	L	P		A	L	A	I	N		
G	R	I	N	S		A	U	D	I		N	A	E			
E	T	E	S		N	U	M	B	E	R	N	I	N	E		
R	O	S	E	H	I	P		S	H	O	E					
					T	E	T	R	A			F	R	A	U	D
C	O	R	T	I	S	O	L	D	E	F	E	N	S	E		
U	R	A	L	S		A	S	I	N		I	T	E	M		
B	E	G	E	T		R	O	P	E		D	I	D	O		

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Assistant
Concertmaster



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First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Naoko Nakajima
First Violin



Barbara Riccardi
First Violin



Dian Zhang
First Violin



Leonid Igudesman
First Violin



Jennifer Hsieh
First Violin



Asuka Annie Yano
First Violin



Jeremy Preston
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Leslie Ludena
Second Violin



Ka-Yeon Lee
Second Violin



Aya Kiyonaga
Second Violin



Craig Reiss
Second Violin



Carla Maria Rodrigues
Principal
Viola



Joy Fellows
Associate Principal
Viola



Patricia Heller
Acting Principal
Viola



Emily Liu
Viola†



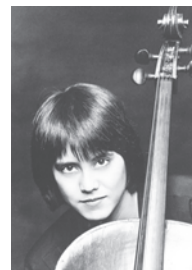
Natalia Vershilova
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Elizabeth Prior
Viola†



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Cello



Peter Myers
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Cello



Nora Pirquet
Cello



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Cello



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Bass



Jonathan Lancelle
Associate Principal
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Shinji Eshima
Bass

† Season Substitute

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Bass↑



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Flute



Susan Kang
Flute↑



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Flute & Piccolo



Mingjia Liu
Principal
Oboe



Gabriel Young
Associate Principal
Oboe



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Granero**
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Daniel MacNeill
Bassoon



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Contrabassoon↑



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Horn



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Trumpet



Scott Macomber
Trumpet↑



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Trombone



Jeffrey Budin
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Bass Trombone



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Tuba



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Victor Avdienko
Percussion↑



Annabelle Taubl
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Harp↑



Tracy Davis
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Carrie Weick
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*Most photos by John Martin.
Not pictured: Heeguen Song (Second Violin)↑,
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William Wasson (Acting Assistant Principal Bass),
Michelle Caimotto (Flute)↑,
Benjamin Brogadir (Oboe/English Horn),
Sergio Coehlo (Clarinet)↑, Junghwan Lee (Clarinet, Bass Clarinet)↑,
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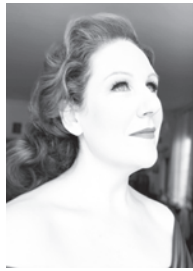
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Soprano



Kathleen Bayler
Soprano



Cheryl Cain
Soprano



Danielle Cheiken
Soprano



Sara Colburn
Soprano



Clare Demer
Soprano



Claire Kelm
Soprano
Leave of Absence



Crystal Kim
Soprano



Elisabeth Rom Lucio
Soprano



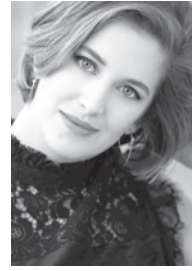
Liesl McPherrin
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



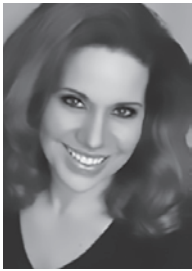
Jesslyn Thomas
Soprano



Buffy Baggott
Mezzo-Soprano
Leave of Absence



Janet Campbell
Mezzo-Soprano



Edith Dowd
Mezzo-Soprano



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Mezzo-Soprano



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Porter**
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Mezzo-Soprano



Jacque Wilson
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Kevin Gino
Tenor



Patrick J. Hagen
Tenor



Daniel Harper
Tenor
Leave of Absence



Christopher Jackson
Tenor



Michael Jankosky
Tenor



Phillip Pickens
Tenor



Antonio Nagore
Tenor



Chester Pidduck
Tenor



Jonathan Smucker
Tenor

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Tenor



William Lee Bryan
Baritone



Anders Fröhlich
Baritone



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Baritone



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Baritone



Harlan Hays
Baritone



Jere Torkelsen
Baritone



Wilford Kelly
Bass



Bojan Knežević
Bass



William O'Neill
Bass



William Pickersgill
Bass
Leave of Absence



Samuel Rabinowitz
Bass

*Most photos by John Martin.
Jonathan Smucker by Lisa Keating.*

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Brett Conway



Blanche Hampton



Bryan Ketron
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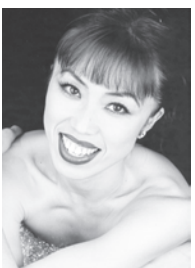
Rachel Speidel Little
Leave of Absence



Christopher Nachtrab



Jekyns Peláez
Leave of Absence



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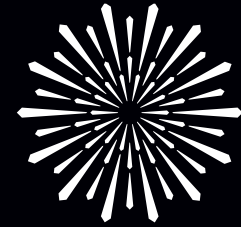
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The Beautiful Nothingness of *Tristan*

BY GENERAL DIRECTOR MATTHEW SHILVOCK

If there is a fundamental contrast to the infinite scroll of social media, in which we consume the world in microsecond flashes, it might be Wagner's *Tristan and Isolde*. It elongates over four and a half hours a story that can be expressed as simply as: two people fall in love; their love is interrupted; both lovers die. In *Tristan*, almost nothing happens, and in that is the genius of the work. It is nothing more, and nothing less, than a time-stopping meditation on that most irreducible of human emotions: love.

Composer Edward Elgar captured *Tristan's* essence when he received a copy of the vocal score for his 36th birthday in 1893 and inscribed inside it: "This book contains the height, the depth, the breadth, the sweetness, the sorrow, the best and the whole for the best of this world and the next."

I have seen so many productions of *Tristan* that don't trust in the essence of the work and that try to overlay narratives in the belief that something simply must happen. The effect is to break the meditation of *Tristan*, bringing us back into the temporal and making us all too aware of its length. However, if we trust in the work, if we give ourselves over to the beauty of its nothingness, we are removed to another plane where time ceases to be. *Tristan* makes sense when we allow ourselves to be fully immersed in its singularity.

Oakland-based artist/author and former Stanford Professor Jenny Odell's book *How to Do Nothing: Resisting the Attention Economy* makes a powerful case for reevaluating where and how we choose to put our attention. Rather than espousing a digital detox or an off-the-grid escape, she encourages us to reframe our own attention by slowing down our focus and replacing scatter-shot attention with a much more curated focus (in her case on birds). She writes "I stopped looking at my phone because I was looking at something else, something so absorbing I couldn't turn away. ... Regaining control of [attention] can also mean the discovery of new worlds and new ways of moving through them."

UC Berkeley Professor Dacher Keltner finds something similar in his exploration of "awe"—the physical, emotional,



KRISTEN LOKEN

spiritual sense of wonderment that can result from experiencing the vastness of nature or a small act of kindness. In his book *Awe: The New Science of Everyday Wonder and How it Can Transform Your Life*, Keltner runs an experiment where one group is asked to look up into a beautiful redwood grove for several minutes; the other group looks at a concrete building. When someone walks behind each group and drops a box of pencils, the redwood-gazing group is much more likely to help pick up the pencils. By embracing awe, we quite literally become more empathetic members of society.

Our embrace of awe comes from paying attention to the interconnected context in which we move through the world. Odell gives a beautiful example of this: she realized that atmospheric river storms in California were bringing rainfall from the Philippines where she has relatives. She collected the California rainwater and used it to create a watercolor honoring her Filipino family.

Back in July, *The New York Times* posed an interactive challenge on its website: could you look at Whistler's painting *Nocturne in Blue and Silver* for just ten minutes, uninterrupted? I encourage you to try it. The first few minutes can be uncomfortable—most of us aren't used to gazing at anything for that long. But eventually your mind slows, your attention deepens, and you start a dialogue with yourself about technique, intent, meaning. To quote the Buddhist monk Thích Nhất Hạnh: "We are at peace in the present moment, just seeing the sunlight streaming through our window or hearing the sound of the rain. We don't have to run anywhere. We can enjoy every moment."

Wagner's *Tristan* is a work of art designed to function in just this way. Wagner slows down our internal rhythm, elongating the resolution of dissonance over vast tracts of time, and in doing so invites us into a metaphysical immersion into human emotion. We don't observe *Tristan*, we are a part of it. In its extraordinary distillation of the human experience of love, it allows us to experience the infinite. ✨

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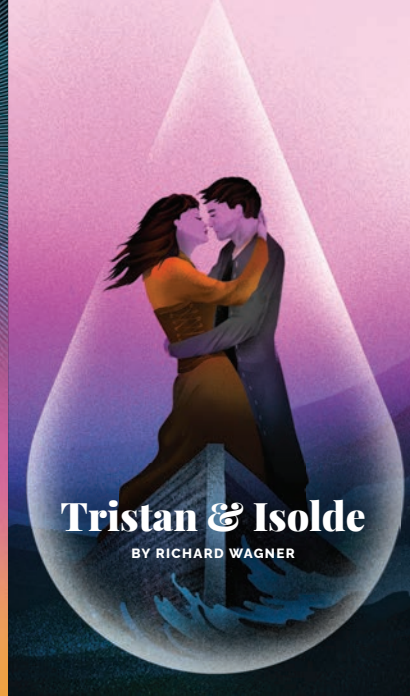
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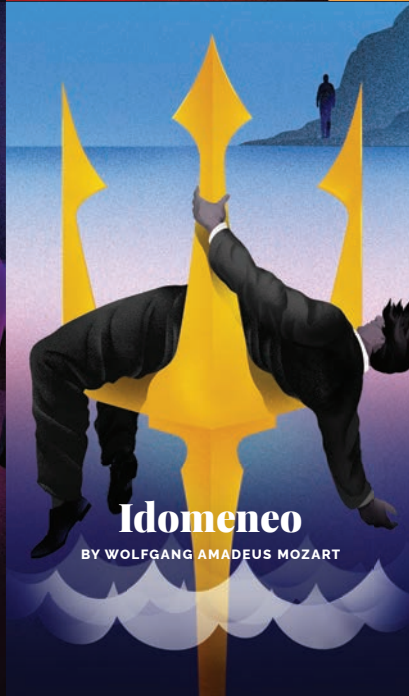
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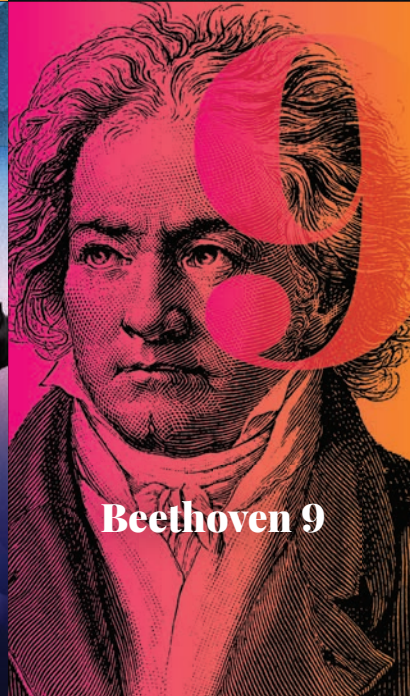
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