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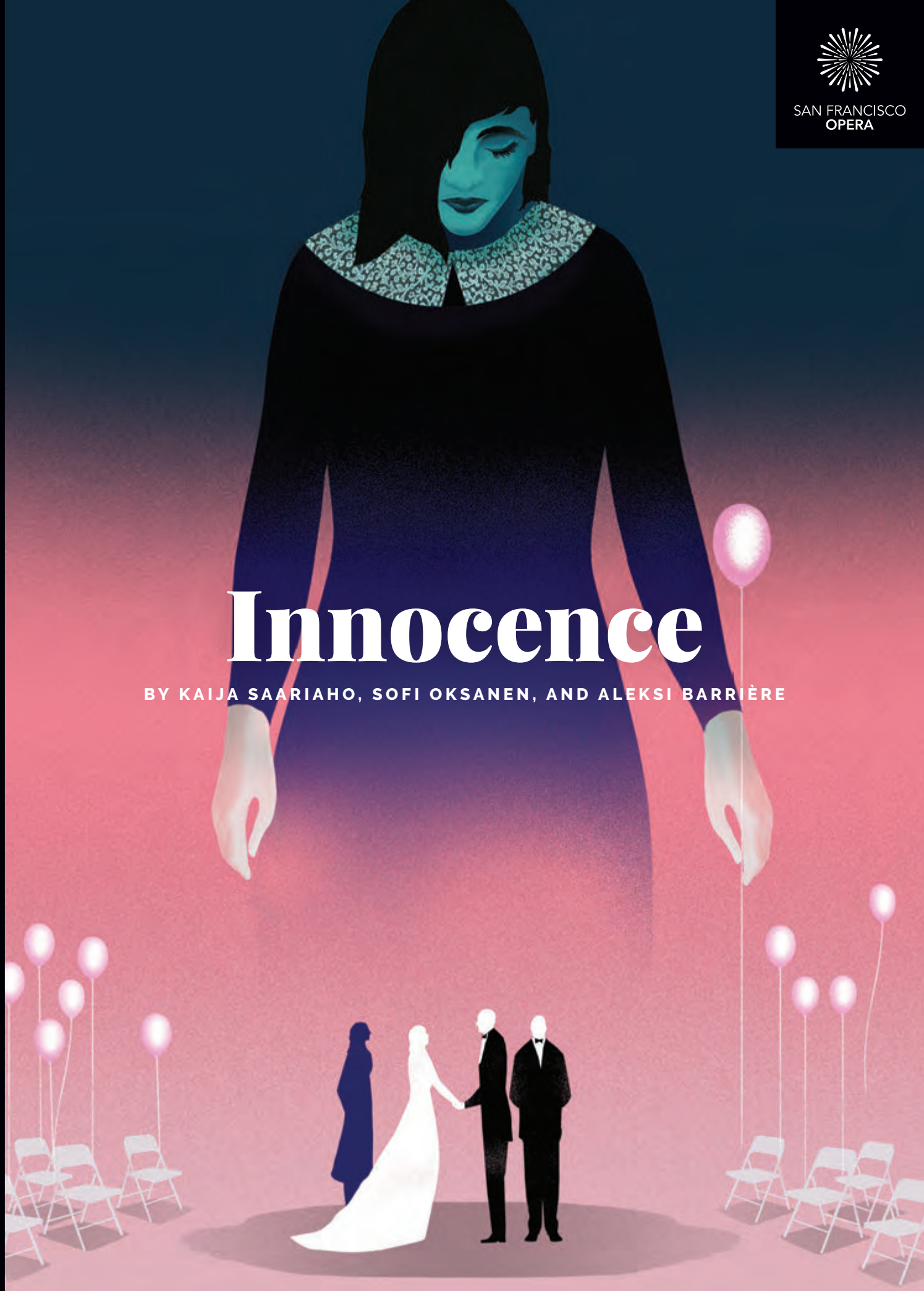


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Innocence

BY KAIJA SAARIAHO, SOFI OKSANEN, AND ALEKSI BARRIÈRE

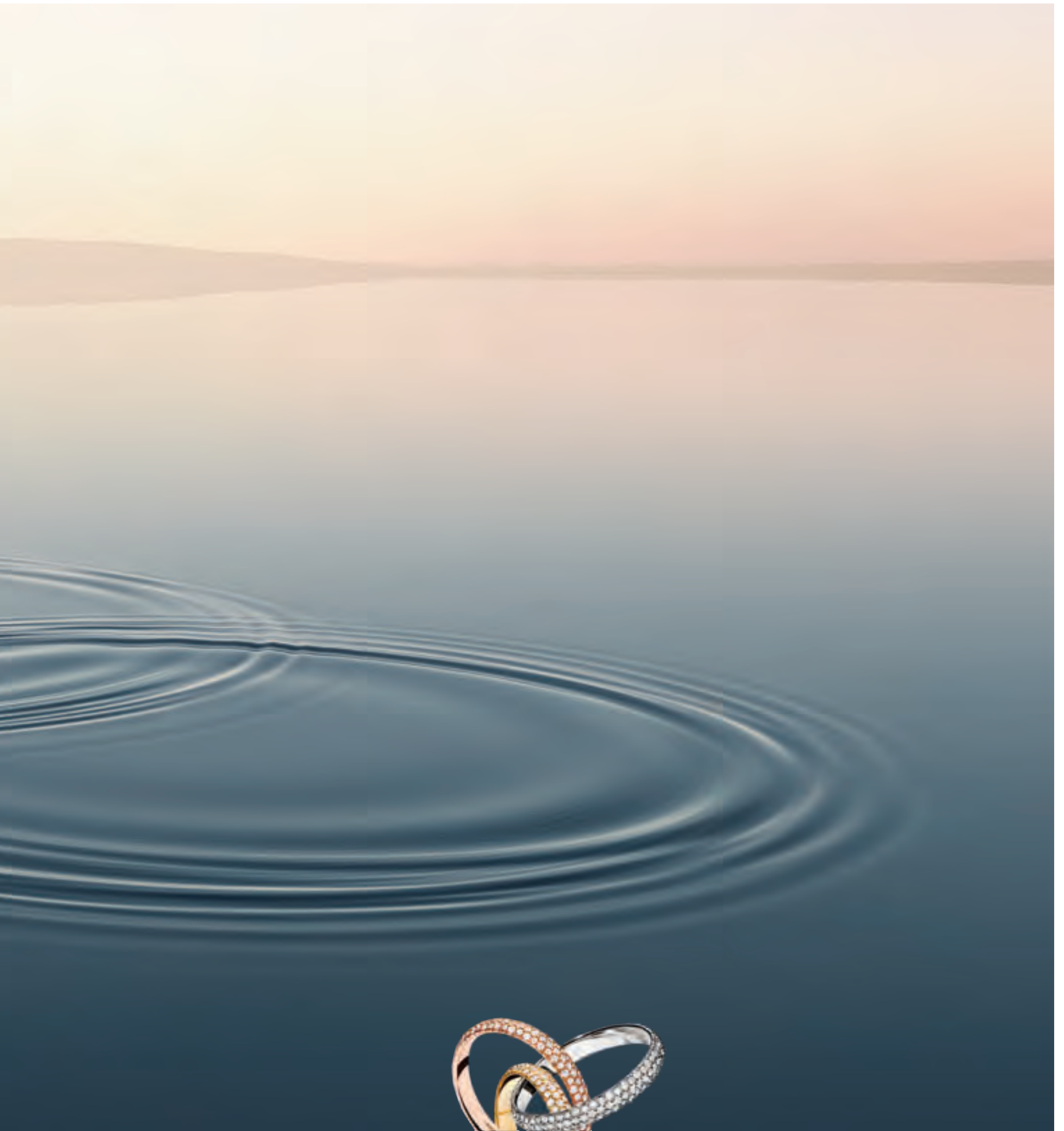
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Vol. 101, No. 7 • 2023–24 Season • Summer 2024

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Cover illustration by Brian Stauffer

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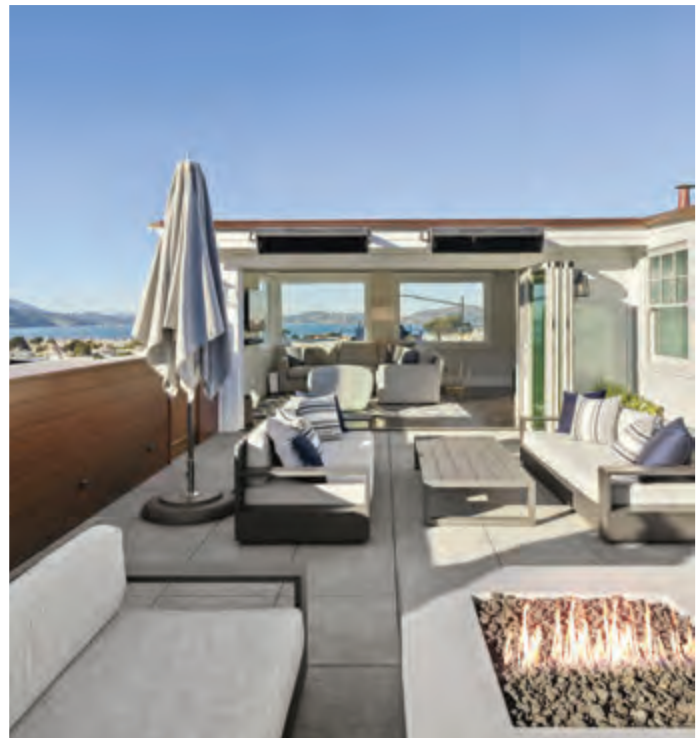


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The Magic Flute

MUSIC BY **WOLFGANG AMADEUS MOZART**

LIBRETTO BY **EMANUEL SCHIKANEDER**

Structure: 2 acts with 1 intermission

Running time: 2 hours, 50 minutes

Language: German with English supertitles

Key Characters:

- *Tamino*, a prince who must pass several trials to be united with Pamina
- *Pamina*, daughter of the Queen of the Night, being held by Sarastro
- *Papageno*, a bird catcher in the service of the Queen of the Night
- *Queen of the Night*, enlists Tamino to rescue Pamina
- *Sarastro*, leader of a brotherhood that prizes wisdom above all

In *The Magic Flute*, a prince's heroic quest leads to love and wisdom. This production by Barrie Kosky and Suzanne Andrade interprets the opera's fairy-tale story through the conventions of 1920s silent film and early Hollywood animation.

Did you know? Hidden like Easter eggs throughout this popular opera are references to the secret society of freemasonry of which Mozart and his librettist were members. One to look out for is the recurrence of the number three, one of the most symbolic numbers for Freemasons.

Partenope

MUSIC BY **GEORGE FRIDERIC HANDEL**

Structure: 3 acts with 2 intermissions

Running time: 3 hours, 20 minutes

Language: Italian with English supertitles

Key Characters:

- *Partenope*, a socialite enamored with Arsace
- *Arsace*, a flirtatious gentleman pursued by his former fiancée, Rosmira
- *Rosmira*, disguised as a man pursuing Partenope, still loves Arsace
- *Emilio*, rejected suitor of Partenope
- *Armando*, Partenope's devoted admirer

Christopher Alden's award-winning staging sets Handel's 1730 romantic comedy in a 1920s Parisian salon where card games and repartee are upended by the salonistes' inner desires.

Listen for: Handel made strides beyond Baroque operatic norms in *Partenope* by using short, focused numbers that propel the story forward. Notice how the characters sometimes get so emotionally charged that their feelings burst forth in this direct manner rather than through conventional arias.

Innocence

MUSIC BY **KAIJA SAARIAHO**

ORIGINAL FINNISH LIBRETTO BY **SOFI OKSANEN**

MULTILINGUAL LIBRETTO AND DRAMATURGY BY **ALEKSI BARRIÈRE**

Structure: 5 acts without intermission

Running time: 1 hour, 45 minutes

Language: Characters sing and speak in English, Finnish, Czech, Romanian, French, Swedish, German, Spanish, and Greek with English and original language supertitles

Key Characters:

- *Tereza*, the waitress
- *Stela*, the bride
- *Tuomas*, the bridegroom
- *Markéta*, Tereza's daughter

A devastating secret from the past reemerges as Stela and Tuomas toast their new marriage. The waitress, Tereza, recognizes Tuomas as the brother of the student who killed her daughter during a school shooting 10 years ago. Tereza must decide whether to tell Stela, who is unaware of the tragedy, as notions of guilt and innocence are complicated by painful truths.

Did you know? Kaija Saariaho, who passed away on June 2, 2023, heard parts of the score of her final opera, *Innocence*, for the first time in the War Memorial Opera House during a 2018 orchestra reading with the San Francisco Opera Orchestra, conducted by Clément Mao-Takacs.



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WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to San Francisco Opera's summer season! Our upcoming performances come after a fall season acclaimed by audiences and critics alike, and we're thrilled to share an exciting summer lineup.

This summer, we bring you three incredible productions: Kaija Saariaho's searing final opera, *Innocence*, Handel's exuberant comedy *Partenope* set in a 1920s Parisian salon, and a wonderful production of Mozart's *The Magic Flute* inspired by silent film and conducted by our Music Director, Eun Sun Kim. Since conducting *Lohengrin* here last fall, Eun Sun has been making a huge impact around the musical world including debuts with the New York Philharmonic and Berlin Philharmonic.

In addition to our mainstage productions, our boundary-pushing community work continues with more audience post-show opportunities including *BEYOND INNOCENCE* (more about this on page 45), our Encounter Series which continues this fall with the *Carmen Encounter*, and the free *Bohème Out of the Box* series which you can see this June in locations around the Bay Area.

It has been inspiring to see so much energy in our box office with our growing tickets sales. Our attendance last fall saw growth in the number of people attending and in overall ticket revenue. For our upcoming season beginning in September we're selling more full subscriptions, reversing a long decline for San Francisco Opera and the industry in general. Thousands of new people are falling in love with opera for the first time through our Dolby

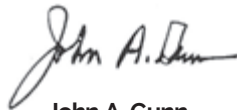
and Osher ticket programs and they are coming back for more. If you are here for the first time, welcome!

While this is a moment of exhilarating artistic achievement and box office success, it is also a financially complex and challenging time for large performing arts in America. While our tickets sales are growing, today they cover only 16% of expenses, which is pretty similar to many other performing arts organizations near and far. Donations have become the primary engine that drives the extraordinary artistry you see on our stage. We are fortunate to have so many wonderful donors at all levels of giving that love and support our Opera and the variety of artists that come together to make magic happen on our stage every night. It would not be possible without all of you. We thank you for your support and, if you are new, please consider a gift of any size. It all makes a difference and allows San Francisco Opera to be one of the best operas in the world.

Our incredibly talented management team and board of directors are aligned and inspired to reset this financial equation by finding long-term solutions so that San Francisco Opera can continue to be the world class opera that we deserve here. We are looking at bold options for the future that will ensure San Francisco can maintain the extraordinary artistry that has defined our first century. We are optimistic about what the future can be as we all embark on a vibrant second century of San Francisco Opera.

Thank you for being a part of something so special.

Sincerely,



John A. Gunn
Chairman of the Board
San Francisco Opera Association



Jack Calhoun
President
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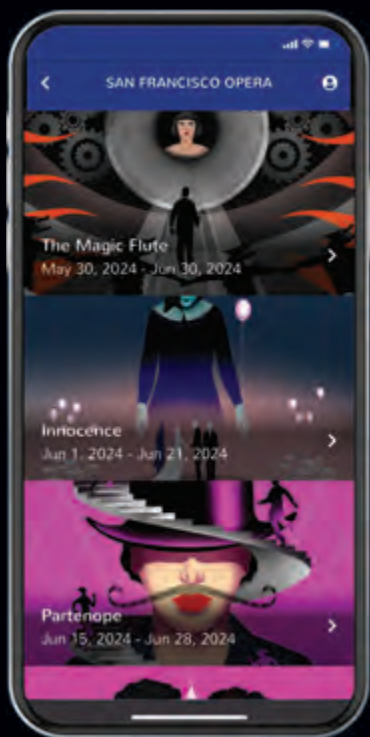


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Der Rosenkavalier Illustration
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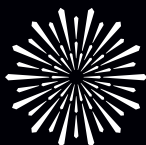
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John A. & Cynthia Fry Gunn



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 Shilcock. This season, the Gunns’ inspired generosity is helping make possible four productions—*Il Trovatore*, *The (R)evolution of Steve Jobs*, *Lohengrin*, and *The Magic Flute*. The Gunns invite everyone to give and join them as a member 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. Opera lovers are grateful to Cynthia and John and applaud their commitment to keeping San Francisco Opera a leading-edge company.

Barbara A. Wolfe

Production Sponsor, *Partenope*



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 *La Traviata*, *Don Giovanni*, and *Tosca*, as well as the 2018 *Ring* cycle, *Die Frau ohne Schatten*, and *Lohengrin*. With her late husband Tom, Barbara also sponsored *Tannhäuser*, *Tristan und Isolde*, *The Magic Flute*, *Mefistofele*, *Norma*, and *Don Carlo*. Barbara serves on the boards of the San Francisco Opera Association 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 the Fine Arts Museums of San Francisco, as well as numerous humanitarian and animal welfare organizations.

Donor Spotlight



Jan Shrem and Maria Manetti Shrem (Production Sponsor, *The Magic Flute*)

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 in the orchestra pit.
- 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.



DREW ALTIZER PHOTOGRAPHY

Edmund W. and Jeannik Méquet Littlefield Fund

(Production Sponsor, *The Magic Flute*)

Company sponsors since 2002, The Littlefield name became especially familiar to opera fans in 2006 when Jeannik Littlefield made her historic \$35 million commitment to San Francisco Opera. (*The Magic Flute* is the 28th production supported by the Littlefield Family.) Jeannik held a subscription for more than 40 years until her passing in 2013. Her daughter, Denise Sobel, continues her family's wonderful legacy of support as a dedicated benefactor of *Opera Ball* and production sponsor of *The Magic Flute*. The Littlefield Family was honored in November 2021 with the San Francisco Opera Guild's 2021 Crescendo Award alongside the announcement of Sobel's leadership support of San Francisco Opera's Department of Diversity, Equity, and

Community. The Edmund W. and Jeannik Méquet Littlefield Endowment Fund provides a permanent and unrestricted source of income for the Company.

Donor Spotlight



Carol Franc Buck Foundation (Production Sponsor, *The Magic Flute*)

The Carol Franc Buck Foundation has generously supported the arts for more than forty years. With a mission to support the visual and performing arts in the western region of the country, the Carol Franc Buck Foundation was created in 1979, providing major underwriting and production grants to the opera companies of San Francisco, Houston, Portland, Nevada, and Arizona, as well as many others. Ms. Buck, who passed away in April 2022, was the youngest child of Frank and Eva Buck, a well-known agricultural, entrepreneurial, and political family in California history, from whom she learned the values associated with contributing to and working in one's community.

Born in San Francisco, Ms. Buck grew up in and around Vacaville at a time when it was a small rural ranching area. She attended Stanford University, graduating *cum laude* with a degree in history. She served as the president of the Carol Franc Buck Foundation since its inception, and was an original director of the Frank and Eva Buck Foundation. Ms. Buck was a valued board member of San Francisco Opera from 1981–2022.

The Magic Flute is the 10th production sponsored by the Carol Franc Buck Foundation. San Francisco Opera is indebted to the Foundation for its extraordinarily generous and steadfast support.



Phyllis C. Wattis Fund for New Productions (Production Sponsor, *Innocence*)

San Francisco Opera will always owe a debt of gratitude to Phyllis C. Wattis for her many generous and visionary gifts to San Francisco Opera that include an endowment that established the Phyllis C. Wattis Fund for New Productions. Mrs. Wattis passed away in June 2002 at the age of 97. During her life she generously supported many Bay Area nonprofit organizations, and was especially interested in the arts, contributing also her time, wisdom, and leadership to the fine arts and the performing arts. She served prominently on the boards of San Francisco Museum of Modern Art, Fine Arts Museums of San Francisco, San Francisco Opera, and San Francisco Symphony, and was a committed financial and ideological supporter of each of these organizations as well. Mrs. Wattis helped underwrite San Francisco Opera's world premiere productions including

Dangerous Liaisons (1994), *A Streetcar Named Desire* (1998), and the critically acclaimed *Dead Man Walking* (2000). San Francisco Opera deeply appreciates the many generous gifts from Mrs. Wattis and takes this opportunity to recognize the Phyllis C. Wattis Fund for New Productions for its sponsorship support of *The Makropulos Case* (2010), *The Flying Dutchman* (2013), *Two Women* (2015), *Così fan tutte* (2021), *Fidelio* (2021), *Don Giovanni* (2022), and *Antony and Cleopatra* (2022).



DREW ALTIZER

Louise Gund (Production Sponsor, *Innocence*)

Louise Gund has a lifelong passion for the arts and is both a photographer and a theatrical producer. She has produced twelve Broadway plays and musicals, winning a Tony Award and Drama Desk Award for *All the Way*, and receiving three additional Tony Award nominations. A subscriber to San Francisco Opera since 2010, Louise has served on the Opera's board of directors since 2013. She has also served on the boards of the Oregon Shakespeare Festival, Cal Performances, Earthjustice, and the Berkeley Community Chorus and Orchestra. In addition to her major support of these organizations, she is an environmental activist and a staunch advocate on behalf of women's and children's issues. She was awarded the San Francisco Opera Spirit of the Opera Award in 2019 for devoted service to the Company, and was the inspiration behind the Opera's Producers Circle.

Louise is passionate about enabling creativity to flourish, telling stories of meaning, and ensuring a vibrant future for the arts.

Donor Spotlight



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Bernard and Barbro Osher (Production Sponsor, *Partenope*)

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.



DREW ALTIZER PHOTOGRAPHY

Denise Littlefield Sobel (Production Sponsor, *Partenope*)

Denise Littlefield Sobel is a philanthropist with a longstanding commitment to the visual, performing, and supporting arts. She is at the forefront of several initiatives to promote diversity within the arts, including at San Francisco Opera, and serves on numerous diversity committees for other nonprofit organizations. Denise supports a variety of cultural institutions around the world, including the Clark Art Institute in Williamstown, MA, where she is currently the first woman Chair of the Board of Trustees. In 2019, the French government presented Sobel with the country's highest civilian honor, naming her a Chevalier of the Légion d'honneur in recognition of her extraordinary contributions to French culture. In 2023, she was also appointed an Officer of the French Council of the Order of Arts and Letters. The youngest child of

Edmund Wattis Littlefield and Jeannik Méquet Littlefield, she continues her parents' legacy of support of San Francisco Opera through her personal philanthropy and the Edmund W. and Jeannik Méquet Littlefield Endowment Fund, which provides a permanent and unrestricted source of income for the Company. In 2021, she and her brother, Ed Littlefield, Jr., received the Crescendo Award, bestowed by the San Francisco Opera Guild, for their family's half-century support of San Francisco Opera.

Innocence Healing Circle

Make a gift in support of the American premiere of Kaija Saariaho, Sofi Oksanen, and Aleksis Barrière's *Innocence*, here at San Francisco Opera. Your gift helps us partner with other nonprofit organizations, including **Collective Impact**, **Community Arts Stabilization Trust**, **Giffords Foundation**, **LiveFreeUSA**, and **UCSF Wraparound Project**.



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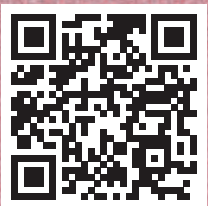
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Innocence Giving Circle

San Francisco Opera is honored to recognize donors for supporting the American premiere of Kaija Saariaho, Sofi Oksanen, and Aleksis Barrière's *Innocence* and their participation in the **Innocence Healing Circle**. This broad-based effort welcomes new supporters who, together, are helping to bring this important work to our community. There is still time to join the Innocence Giving Circle by calling (415) 565-3212. Donors will be added to our digital recognition and will receive a special commemorative pin! Please see page 16 for more details. This listing reflects gifts received through April 9, 2024.

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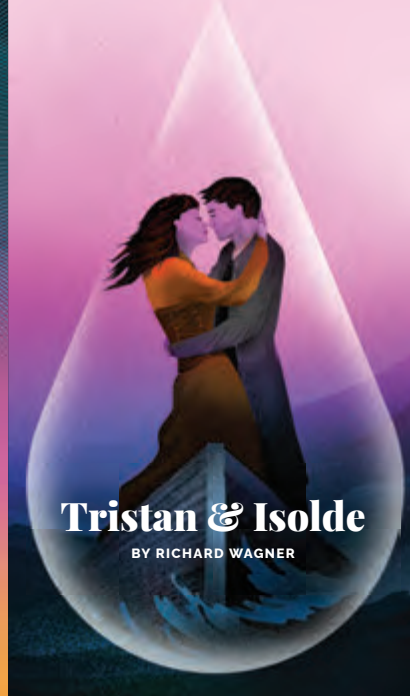
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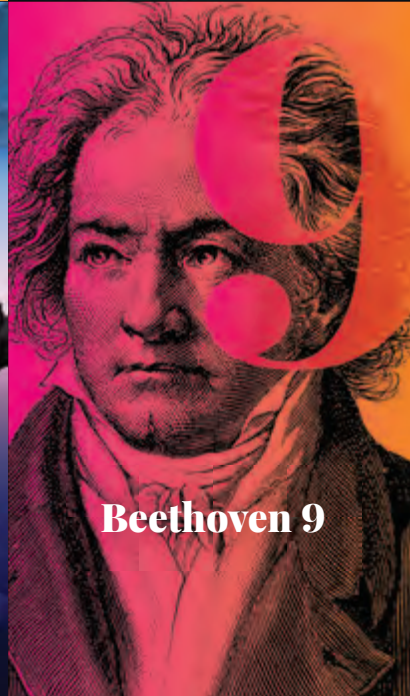
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**OPERA IN FIVE ACTS BY
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World premiere in July 2021

at the Grand Théâtre de Provence, in Aix-en-Provence

Made possible thanks to the support of Karolina Blaberg

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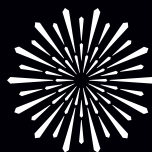
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JUNE 1, 7, 12, 16, 18, 21, 2024



**SAN FRANCISCO
OPERA**

Innocence

We are at a wedding reception in Helsinki, Finland. Stela met Tuomas while he was vacationing in Romania, and she's fallen in love not only with him but also his country, the apparently peaceful Finland. Tuomas' parents are relieved that he is moving forward with his life, but they cannot agree whether Stela should be told the truth about a horrific tragedy ten years prior. The tragedy starts emerging through the memories of six students and a teacher from an international high school.

One of the waitresses at the wedding reception has fallen ill, and a Czech waitress, Tereza, has been called in. She realizes with horror that she recognizes the family. The groom is the brother of a mass shooter at the international high school where Tereza's daughter, Markéta, was brutally killed, ten years ago.

As the memories of the students bring us into the reality of the tragedy, Tereza must decide if she confronts the family, and the family must decide if they bring Stela into the truth. But the truth is not as straightforward as we might initially believe.

*The story is intended to unfold in real time as we experience it as audience members. **The full synopsis can be found on page 44**, but please note that it does include plot spoilers.*

First performance: Aix-en-Provence Festival, Grand Théâtre de Provence; July 3, 2021

First performance in the U.S.: San Francisco, California, War Memorial Opera House; June 1, 2024

Personnel: 21 principals, 40 choristers; **61 total**

Orchestra: 3 flutes (first and second doubling piccolo, third doubling alto flute and piccolo), 3 oboes, 3 clarinets (third doubling bass clarinet), 3 bassoons (third doubling contrabassoon), 5 horns (4 + assistant), 2 trumpets, 3 trombones, tuba, timpani, 4 percussion, harp, piano, celesta, 34 strings; **65 total**

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SUNDAY, JUNE 16 • 2 PM
TUESDAY, JUNE 18 • 7:30 PM
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Innocence

Opera in five acts by **Kaija Saariaho**
Original Finnish Libretto by **Sofi Oksanen**
Multilingual Libretto and Dramaturgy by **Aleksi Barrière**

(Sung and spoken in English, Finnish, Czech, Romanian, French, Swedish,
German, Spanish, and Greek with English and original language supertitles)

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(in order of vocal appearance)

| | |
|-------------------------------------|---|
| <i>Student #4 (Anton)</i> | Rowan Kievits * |
| <i>Student #5 (Jerónimo)</i> | Camilo Delgado Díaz * |
| <i>Student #2 (Lilly)</i> | Beate Mordal * |
| <i>The Bride (Stela)</i> | Lilian Farahani * |
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| <i>Student #6 (Alexia)</i> | Marina Dumont * |
| <i>The Waitress (Tereza)</i> | Ruxandra Donose |
| <i>Student #1 (Markéta)</i> | Vilma Jää * |
| <i>Student #3 (Iris)</i> | Julie Hega * |
| <i>The Priest</i> | Kristinn Sigmundsson |
| <i>Actors:</i> | Oksana Barrios *, Jordan Covington *, Victoria Fong *, Sam Hannum *, Jalen Justice *, Rachael Richman *, Brian Soutner *, Kevin Walton * |

Chorus

* San Francisco Opera debut

PLACE AND TIME: Helsinki in the 2000s

ACT I

ACT II

ACT III

ACT IV

ACT V

*The performance will last approximately one hour and forty-five minutes with no intermission.
Latecomers may not be seated during the performance after the lights have dimmed.
To ensure the production is not disrupted, patrons who arrive late and those who leave
their seats during the performance may be seated in available alternate locations
and during appropriated breaks, at the discretion of San Francisco Opera Management.
The use of cameras, cell phones, and any kind of recording equipment is strictly forbidden.
Please turn off and refrain from using all electronic devices.*



JEAN-LOUIS FERNANDEZ/FESTIVAL D'AIX-EN-PROVENCE

On the Other Side of Violence

BY ALEKSI BARRIÈRE

“There won’t be much talk of blood here. That you can find on TV, in movies, or in the newspaper.”

—Heinrich Böll, *The Lost Honor of Katharina Blum*, 1974

(Quoted in Aleksis Barrière’s music theater work *Violences*, 2019)

“Public narratives attach individual subjective meanings to larger cultural and institutional narratives. ...

The sociologist Margaret Somers calls the absence of these stories narrative silence.

*If an individual does not find a suitable public story for themselves,
it is difficult for that individual to build their own subjectivity.”*

—Sofi Oksanen, *Too Short Skirt* (Bonnie Books, 2011)

In the spring of 2013, Kaija Saariaho invited Sofi Oksanen and me to dinner. She had received a proposal from the Royal Opera House to write an opera inspired by the contemporary world and was excited to compose, for the first time, a work for the stage that she envisioned would contain numerous characters, languages, and perspectives on the same event. Kaija called the project *Fresco*. For this, she needed a virtuoso storyteller who could approach the complexity of our world through carefully crafted characters: Sofi. A dramaturg and translator familiar with opera was also needed because Sofi would be writing her first opera libretto, and she would do so in Finnish,

whereas the final work would be multilingual. This was how I ended up at this first dinner, trying to answer Sofi’s first question: What subject has not yet been dealt with in an opera?

Of course, this question was about more than the allure of novelty. Operas have been written about the full range of human experience: love, jealousy, ambition, gods, tyrants, murderers, rapists, rebels, slavery. To what contemporary phenomenon could we apply the tools of opera to expand our understanding of the ways human beings cause and feel pain, and survive?

Three artists, three generations, three forms of expression. During our discussions, we saw the list of



possible topics grow. Sofi had recently published her novel *When the Doves Disappeared* (2012), in which Estonian characters survive the Second World War and changes in government by fighting or adapting, lying to others and to themselves. Kaija was composing an opera based on a Noh play about a soldier whose traumatized ghost demands a ritual from the living to finally find peace (*Only the Sound Remains*, 2016). I had just directed a performance of the *Kindertotenlieder*, setting Mahler's songs on the death of children in the aftermath of the Sandy Hook Elementary School shooting, and focused on the grieving of the parents (*Tu ne dois pas garder la suite en toi*, 2013). *Fresco* was something completely different from our other projects at the time, we thought. However, the questions troubling each of us were engaging in a secret conversation like the roots of trees underground. As our discussions progressed, Sofi worked on an original story about the revelation of a hidden crime from the past at a family party; she called it *The Uninvited Guest*.

Kaija had come up with a formal idea for a group fresco, in the style of Leonardo da Vinci's *Last Supper*, and Sofi had drawn an association between that image and wedding photos, where solemn faces conceal hidden family dramas. The structure she built is similar to many of her novels: the interaction of two intertwining timelines, or narrative levels, sets off a series of revelations and gradually enriches our understanding of the characters. The implementation of this arc in this new work is, perhaps partly due to the

density of the libretto form, one of Sofi's most refined achievements as an author.

The characters grew as my translations were completed and started between the three of us via e-mail in the summer of 2016. Sofi polished the text and Kaija used recordings of the translations to develop a melodic and harmonic language for each character, from which the rest of the opera's music grew. Our decision to give certain roles to actors instead of singers enabled both a larger use of text and new ways for Kaija to weave it into the music.

The work was no longer just *Fresco*, an abstract polyphonic form, and not simply *The Uninvited Guest*, the dilemma of an individual in relation to a group. We were giving birth to *Innocence*, a drama of thirteen people's guile and self-recrimination; each the isolated prisoner of their

“In focusing on slower timelines of grieving and healing, Kaija’s music embraces the psychological reality of memory, trauma, repression, and acceptance.”

“Above all, [the creators of Innocence] hope it will inspire others to give visibility to the missing narratives we need and encourage many difficult and necessary conversations.”

own trauma yet simultaneously bound through shared trauma.

In the same way, languages isolate people as much as they bring them together. In *Innocence*, the multiple languages coil the text and music together into an exploration of the layered desolation of our world.

When the work was rehearsed for the first time in the summer of 2020, amid pandemic restrictions, it proved to be as important as it was challenging to build an opera that, by its very nature, required artists of different languages and disciplines to come together and create something in common. Beyond the message, the medium is a method.

So how did this answer Sofi’s original question of addressing a new topic with the tools of opera and language? Sofi developed a wonderful answer with her libretto. She used the example of a school shooting and an abundance of roles to show how multifaceted and utterly structural the creation of violence is. A bloody act committed by a young person is always considered, as the libretto recalls, an “inexplicable” tragedy. Sofi’s text evokes the superficial public debate that occurred following the Columbine, Dunblane, or Kauhajoki shootings: plenty of talk about youth violence, about the graphic nature of film and video games, and sometimes about the availability of guns. These are factors we could and should address better as a society.

However, broader questions remain taboos. These taboos arise from our rigid understanding of what falls under individual responsibility, from problems we fail to see as societal—such as mental health—and from the silent violence produced by workplaces, families, and communities. *Innocence* considers how problematic our choices can be if we do not examine our own values and motives, and if we cling vehemently to convenient roles and narratives. Through its thirteen character arcs on loneliness and connection, the opera reminds us of the importance of bringing hidden stories to light, into public discourse: giving visibility to all narratives and to their interplay.

Only in a multilingual musical work for the stage is it possible to polyphonically weave together so many stories and interactions. However, artistic expression not only has a responsibility to present public narratives and our struggles with them; it must reflect on how they should be

presented. As studies have shown, school shooters often revel in images created by the film industry on the topic, just as members of the military enjoy watching and quoting scenes from war films, even those that take a pacifist stance. How, then, can art avoid tolerating, normalizing, or even encouraging violence while simultaneously depicting it? In the development phase of *Innocence*, the earliest and perhaps most radical decision we made was to exclude all physical violence—the shooting, and even the shooter himself—from the text and music, spotlighting, instead, the stories and voices that receive less visibility in a society enamored with spectacle. In focusing on slower timelines of grieving and healing, Kaija’s music embraces the psychological reality of memory, trauma, repression, and acceptance. Associative dream-state logic becomes more truthful and also more engaging than the thrill of pseudo-realistic spectacle.

Alongside choreographer Arco Renz, director Simon Stone has developed a beautiful way of centralizing trauma and giving it physical reality. As a skilled creator of images, Simon has also tried to tease the viewer’s expectations of visible violence, and part of his process has been to carefully dose the physical violence and appearance of the shooter. It would be interesting to see a production in the future that fully adopts the distinguishing principle of the text and music, and completely rejects the macabre fascination with violence that the mass media has cultivated in us.

As an art form, theater has an obligation not only to critique mainstream images but also to develop new images that are lacking in the homogenized public space. This opera is an invitation and a tool in that direction.

For its creators, it has been a continuation of our previous work and its climax. Above all, we hope it will inspire others to give visibility to the missing narratives we need and encourage many difficult and necessary conversations. 🌱

Aleksi Barrière is the dramaturge-translator of Innocence, responsible for the composed multilingual version of the libretto. He is also the stage director and co-artistic director of the music theatre collective La Chambre aux échos and a specialist on innovative forms of interdisciplinary and intercultural creation.



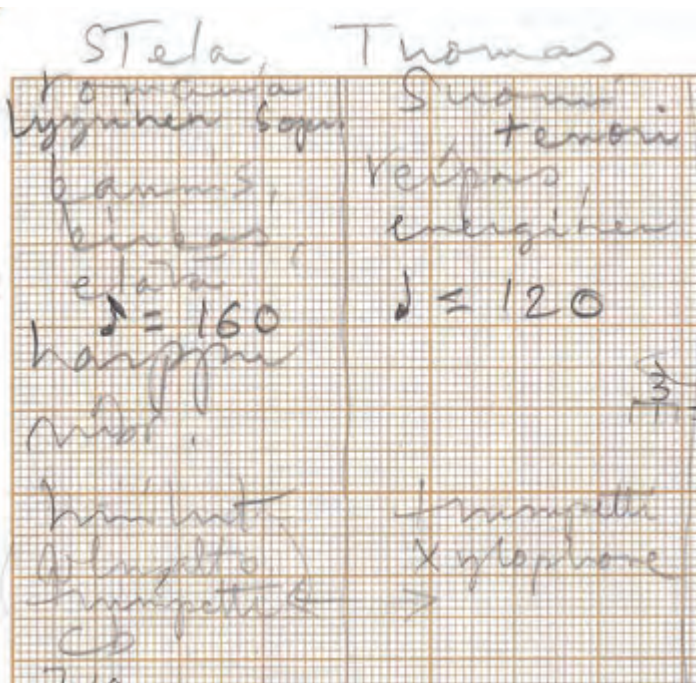
KAIJA SAARIAHO, PAUL SACHER FOUNDATION, BASEL

Decoding *Innocence*

CONDUCTOR CLÉMENT MAO-TAKACS AND GENERAL DIRECTOR MATTHEW SHILVOCK
EXPLORE SAARIAHO'S SKETCHES FOR THE OPERA

Matthew Shilvock: Clément, thank you for helping us demystify these incredible documents that we have from Kaija Saariaho. These are documents that I got to glimpse when I visited her in Paris back in 2019. They stuck with me as an incredible insight into the compositional process of one of the great composers of our time. After she sadly passed, I asked [her son] Aleksi if he could find these, and he was able to and shared them. For me, they were a moment-in-time glimpse into her compositional process. But you were someone who was right there with her through that journey. I wonder if you could help set those documents in the context of how she approached the composition of *Innocence*?

Clément Mao-Takacs: Yes! First of all, these sketches are incredibly moving because it's like entering the laboratory and being in the kitchen of the composer herself. It's very intimate. And I must confess that when you asked me [to talk about the sketches], I was divided in two. One part of me was really excited to look at them because a lot of these sketches I never saw before; Kaija kept them very private. At the same time I was really moved by this entrance into this intimacy because, yes, it's really something very moving—especially because she was always using this graph paper, which is typical of Kaija's sketches. You see her handwriting, and you probably notice she was left handed. The way she writes some



Detail from Kaija Saariaho's early character sketches for *Innocence*.
 KAIJA SAARIAHO, PAUL SACHER FOUNDATION, BASEL

words, some numbers, some ideas is very emotional. It's very touching because in looking at these sketches I feel like she's still here.

We see some cues, some elements and can recognize some words or ideas that Kaija shared during the composing process. But some ideas, some words, some things will remain always mysterious. And I think there is something really beautiful in how art keeps this kind of mystery still.

MS: They're keys into the work but only in a certain way.

CMT: Yes, it's a kind of archeological study that we are trained to do. So we have some stones, we have some columns, we have a clear idea of what the temple looks like, but in these sketches we have only the very first ideas of this Greek or pharaonic architecture.

MS: Do you have a sense of how these sketches worked in her compositional timeline? Do you feel that all of these sketches were done before she started composing a note of music, or were they things that she worked on simultaneously with the compositional process?

CMT: I think she was doing both: thinking and having already some music in her.

It's of importance that it's written on graph paper, because it's a mathematical thing. And it's also about

drawing. At the beginning of her career, Kaija was very attracted by the fine arts, by drawings ... she painted. So for her to draw a line in the architecture was also important. And very often a color or a line could be the beginning of the construction.

We can see this on the page where she wrote different characters. It's very interesting because each character has its own definition, its own tempo, its own expression, its own orchestration, its own dynamics, rhythm, style of singing, style of speaking, even sometimes style of *Sprechgesang* ("talk-singing").

We had a conversation about the metronome marks. For her, the tempo of each character was related to the psychological side, and the tempo is the blood flowing inside the body of all these characters. So sometimes it's going really fast and sometimes it's slower. Sometimes the atmosphere is very rhythmical, and sometimes it's just like what she called a soup, an atmosphere.

She used this musical material very precisely for each character, and it really helps the listener and also the conductor because it creates a very strong structure, and you can recognize immediately which character is speaking, which scene is acting, and also if you are in the past or in the future or in the present.

There is a kind of magic in the composing process, especially for composers like Kaija who are so involved. I think it's something we can see in these sketches: How deeply she [felt when] composing.

MS: How you've expressed that makes me think of the spectralist duality: something very mathematical but also very organic. The idea that the music is almost born out of itself and of its mathematical structure. We hear that orally. We also see it in a way linearly here on the page. This is a piece that is crafted very deliberately to allow it to be organic, to allow the listener to feel it in the way that Kaija wishes us to experience it. It's a really beautiful duality, as you say. This is such a unique musical experience for people. It takes the audience into a completely transcendent place.

We could take *Innocence* to be about individual lives, dreams, problems, shames, joys or desires, people trying to find solutions that are not always good but that are human solutions from our failures and excesses. But at the same time, *Innocence* is about the fact we are not alone, even when we think we are alone in our room or in our brain. We're part of a community. It's something that I see in Kaija's sketches.

Uninvited Guest / Wed Lock / Innocence

(30' VANHIMMAN)

10-11-12' 5-9-14-13' 10-11-12' 13' 14-15'

5' 10' 15' 20' 25' 30' 35' 40' 45' 50' 55' 60'

Näytös I Näytös II (MUS) Näytös III

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

A/B | A/B → A/B → C → A/B → B ↔ A ↔ B | A ↔ B

kalle
 desperato
 mezzo adagio

HARMONIAKANTAA MUSIIK
 - RADIKKAALI YLLÄTÄVÄ SOOSET,
 KADENSSIT, UNISONOT

laulun ja puhuttelun rajat
 linkeissä samoin
 eri kortteista
 päivä 12/13

LAULETTUA
 kannattaa antaa
 puolesta RYTMIL

HENKIJÖT muuttava
 Rytmien, värähtelömatemaati
 - ei harmoniaa
 viestintä?

KAIJA

15' 10" 15' 20" 25" 30" 35" 40" 45" 50" 55" 60"

Näytös IV Näytös V

15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25.

A → B → A | B → A | B | A | B | A | B → C → A

ACT IV alkaa
 m. 1' 04"

ACT V alkaa
 m. 1' 20"

K1A

agitato
 disperato

Asteittaiset
 Sääntymät
 muuttavat rajat
 Selvät
 Sääntöjen
 Felstein
 kautta

jyrkät
 leikkaukset -
 Sama felstein
 ajottam
 eri
 kielillä

+ selkeitä
 persalleen
 mutta
 melko
 - salissa

$$\begin{aligned} & 3 \quad 1/3 = 325 \\ \text{III} & - 64 = 1 = 9.915 \\ & 3 \quad 96 = 1 = 6.25 \\ & 10 \quad = 3.125 \times 2 \\ & \quad = 8333/3 \\ & \quad = .277 \\ & \quad \times 2 \\ & \quad = .555 \\ & \quad \downarrow \\ & \quad = 1.08 \\ & \quad \downarrow \\ & \quad = .185 \end{aligned}$$

$1 = 20 = \frac{1}{70} = .74$

Kaija Saariaho's sketches for the overall structure of Innocence, showing each of the five acts broken out by scenes and minutes with structural elements and characterizations. Also seen are various versions of the title and mathematical workings out of tempo relationships. / KAIJA SAARIAHO, PAUL SACHER FOUNDATION, BASEL

CMT: Absolutely. And you said the word organic, which was a very important word for her. For example, she was always asking young composers to try to write with both their brain and heart to have this connection between something very demanding and something very avant-garde. But to find also the way to express feelings with music, which is something amazing with the music ... music is an art that can make you cry. When you are in an opera house, you can follow the story or just feel it, and by experience, I'm very confident about the effect that this piece will have on American audiences.

This opera is very important not only because the subject is powerful and intense, but because Kaija is once again going to the heart of what an opera is in both the history of opera and also for today. And it is a way to dialogue between artists and listeners because we are all human and facing the same difficulties in life and in the world, which is always at once beautiful and difficult to live in. With this piece, I think we have something of the essence of the Greek theater, something which gives you something to think, something to feel, and which is feeding you.

Innocence is an absolute masterwork, and I'm still awed by the effect it has. Every night is a surprise to see how the audience is reacting. It's very exciting for me to conduct this piece because it makes me feel connected with the audience. And that's why I love to conduct opera. A good opera is always creating this kind of connection between audience and the stage. [When] you understand what the *Gesamtkunstwerk* ("total work of art") means ... it's beautiful. It's all about the mathematical way to compose. But at the same time, it's to create an organic show that is focused on emotions and sharing ideas.

MS: And allowing us into that, collectively, is such an important part of a piece like this. We get to be in a subject as difficult, complicated, and painful as *Innocence*, but we are in a space where we can experience that emotion collectively—and find healing collectively as well. I love that notion of the organic coming out of something so disciplined, so structured, as we've seen in these sketches, but also then the magic element that is behind these



Kaija Sariaaho, Clément Mao-Takacs, and Matthew Shilvock in Paris, 2018.

sketches, which Kaija brings to this with such incredible wisdom. This sadly was her last opera, but one in which all of the wisdom and experience of everything she composed synthesizes into this moment.

CMT: She composed her experience. I remember that when I came to San Francisco with Kaija in 2018, she was really excited because it was the first time she was able to listen to the piece. She was so pleased that her music was living in the War Memorial Opera House. After the first recording take we did, I asked her, "Is it okay?" And she said, "Yes, it's sounding so well." It was absolutely not said in an arrogant way. It was beautiful. She was simply saying, "It's exactly like I dreamed." 🌻

“Innocence is about the fact we are not alone, even when we think we are alone in our room or in our brain. We’re part of a community.”

As he prepared for community-wide events around the U.S. premiere of Kaija Saariaho's *Innocence*, Ryan Marchand was struck by wisdom contained in the book *After the Bloodbath: Is Healing Possible in the Wake of Rampage Shootings?* by James D. Diamond. "It was a foundational resource for us," recalls Marchand, who leads San Francisco Opera's Department of Diversity, Equity, and Community (DEC). "It compared the retributive American justice system to different indigenous American justice systems. Indigenous societies tend not to ostracize the family of a shooter; they'll still allow that person a funeral, and the town will attend, and together they embrace the fear. That brought forth the themes of connection and restorative justice, and the recognition that we're all people capable of committing harm."

That empathetic approach—for a community to come *together* rather than be torn apart in the aftermath of violence—informed the expansive series of public



MATTHEW WASHBURN

Holding Space, Taking Action

BY ELENA PARK

programs that San Francisco Opera will be presenting in conjunction with the work's run at the War Memorial Opera House. A free, daylong symposium on May 31 will feature leaders such as Pastor Mike McBride, Human Rights Commissioner Sheryl Davis, UCSF trauma surgeon Rochelle A. Dicker, GIFFORDS' Mike McLively, as well as moderators W. Kamau Bell and KQED's Mina Kim; they will join other civic leaders, artists, and activists in addressing topics such as full circle advocacy, depicting trauma in the arts, and the power of community.

After each performance of *Innocence*, San Francisco Opera and its partners will offer audiences space for dialogue (which may range from storytelling to advocacy), reflection, and healing. Taken together, the BEYOND INNOCENCE events will explore resilience and healing; innocence, guilt, and forgiveness; the prevention of gun violence; and communal action.

Live Free USA and Lumahai Productions will co-present the BEYOND INNOCENCE symposium with San Francisco Opera, joining partners including Collective Impact, Community Arts Stabilization Trust (CAST), GIFFORDS Law Center to Prevent Gun Violence, and the UCSF San Francisco Wraparound Project—all partners in the collective efforts to use the opera as a springboard. Working together, they will share resources and disparate

perspectives, with the goal of creating connectivity across sectors to achieve focused outcomes.

As the DEC team organized training sessions for staff and artists in advance of the run, and considered what the Company could offer audiences following performances of *Innocence*, one touchpoint was the work of artist and scholar Byron Au Yong, including their devised theatrical work with survivors of mass shootings. "He talked about our understanding of trauma, and that you'll never be able to predict what people are going to need," explains Marchand. "Normally, people would leave the theater and then maybe talk about it at dinner, but what would happen if you'd created intentional spaces for that kind of processing to happen?"

"Early on, GIFFORDS told me that one of the toughest challenges to address is hopelessness," he continued. "By coming together, we can demonstrate that there are actual paths to interrupting violence. I hope people walk away understanding that there are actionable things that we can do today and that the arts have a role to play in all of that." 🌱

Elena Park is a co-curator, with Pastor Mike McBride and Ryan Marchand, of the BEYOND INNOCENCE symposium on May 31. For more information on the full slate of events, including post-show activations, visit sfopera.com/beyond-innocence.

Artist Profiles

** American Debut * San Francisco Opera Debut › Role Debut



KAIJA SAARIAHO

(Helsinki, Finland)

Composer

(1952–2023)

Recent: *Innocence*

(Aix-en-Provence, Helsinki's Finnish

National Opera, London's Royal Opera Covent Garden, Dutch National Opera); *L'Amour de Loin* (Metropolitan Opera); *Adriana Mater* (San Francisco Symphony); *La Passion de Simone* (New York's Gerald W. Lynch Theater); *Émilie* (Lincoln Center); *Only the Sound Remains* (Lincoln Center); *True Fire* (Los Angeles Philharmonic)

Visiting professor at UC San Diego and UC Berkeley

Honorary member of the American Academy of Arts and Letters

Grammy Award for Best Choral Performance (*Reconnaissance*)

Grammy Award for Best Opera Performance (*L'Amour de Loin*)

Grawemeyer Award

BBC Music Magazine Greatest Living Composer (2019)

The New York Times Composer of the Year (2021)

Website: saariaho.org



SOFI OKSANEN *

(Jyväskylä, Finland)

Original Finnish

Librettist

Recent and

Upcoming: Librettist of *Innocence* (Aix-en-

Provence, Helsinki's Finnish National Opera, London's Royal Opera Covent Garden, Amsterdam's Dutch National Opera, Metropolitan Opera)

Playtext author of *Strawberry Field* (Finnish National Theatre)

Author of *Same River Twice—Putin's War on Women*, a literary essay on colonialism and oppression,

women, and war; *Koirapuisto* (*Dog Park*)



ALEKSI BARRIÈRE *

(Paris, France)

Multilingual Librettist and Dramaturg

Recent and

Upcoming:

Multilingual Librettist

and Dramaturg of *Innocence* (Aix-en-Provence, Helsinki's Finnish National Opera, London's Royal Opera Covent Garden, Amsterdam's Dutch National Opera, Metropolitan Opera); Directing and devising credits for Kaija Saariaho's *La Passion de Simone* (New York's Gerald W. Lynch Theater), *Letter of Love* (*The Fundamentals of Judo*) (Chicago's Trap Door Theatre), *Between*, Benjamin Britten's *Curlew River*; text and staging for *The 38th Parallel* (Mannes School of Music)

Grammy Award for Best Choral Performance (*Reconnaissance*)

Co-Founder of the collective for new music theatre La Chambre aux échos with Clément Mao-Takacs



CLÉMENT

MAO-TAKACS *

(Paris, France)

Conductor

Recent and

Upcoming:

Conductor of Kaija Saariaho's *Innocence*

(Helsinki's Finnish National Opera); *Between* (Helsinki); Saariaho's *La Passion de Simone* (Nantes)

Founder and Artistic and Musical Director of Secession Orchestra Artistic Director of Paris' Intervalles festival and Carnac's Terraqué festival Co-Founder of La Chambre aux échos, working at the intersection of theater and music



RUXANDRA DONOSE ♫

Mezzo-Soprano (Bucharest, Romania)

The Waitress (Tereza)

San Francisco Opera

Highlights: The Muse and Nicklausse in *Les*

Contes d'Hoffmann; Sesto in *Giulio Cesare*

Recent and Upcoming: Kundry in

Parsifal (Berlin Philharmonic); Sieglinde in *Die Walküre* (London Philharmonic

Orchestra); Fricka in the *Ring* cycle

(Geneva); Elektra in Manfred Trojahn's

Orest (Vienna State Opera); Judith in

Bluebeard's Castle (Bamberg

Symphony); Mahler's Second Symphony

(Karlsruhe); Calpurnia in Giorgio

Battistelli's *Julius Caesar* (Rome); Laura

in *La Gioconda* (Grange Park Festival);

Mahler's *Das Lied von der Erde* (Dresden

Philharmonic)



MILES MYKKANEN * ♫

Tenor

(Bessemer, Michigan)

The Bridegroom

(Tuomas)

Recent and

Upcoming: Title role

of *Albert Herring* (Chicago Opera Theater);

Steuermann in *Der Fliegende Holländer*

(London's Royal Opera Covent Garden,

Canadian Opera Company); Ernesto in

Don Pasquale (Opera Omaha); *Carmina*

Burana (Atlanta Symphony Orchestra);

Mozart Requiem (Oregon Symphony);

Handel's *Messiah* (Atlanta, Kansas City

Symphony); Fenton in *Falstaff* (Hamburg

State Opera); title role of *Candide*

(Lausanne, Tanglewood, Palm Beach

Opera, Arizona Opera); *Boris Godunov*

(Metropolitan Opera); *Die Meistersinger von*

Nürnberg (Metropolitan Opera)

Instagram: @TheMilesShow

Facebook: @TheMilesShow

X: @TheMilesShow

YouTube: @TheMilesShow

ARTIST PROFILES CONTINUED



LILIAN FARAHANI *

Soprano
(Voorburg, Holland)

The Bride (Stela)

Recent and

Upcoming: Bride in
Kaija Saariaho's

Innocence (Aix-en-Provence, London's Royal Opera Covent Garden, Amsterdam's Dutch National Opera); Zerlina in *Don Giovanni* (Amsterdam); Elvira in *L'Italiana in Algeri* (NTR ZaterdagMatinee); Lauretta in *Gianni Schicchi* (Aalto-Musiktheater Essen); Monique Krüs' *Anne and Zef*



CLAIRE DE SÉVIGNÉ * ♪

Soprano
(Hudson, Quebec, Canada)

The Mother-in-Law (Patricia)

Recent and

Upcoming: Nachtigall in Braunfel's *Die Vögel* (Victoria's Pacific Opera); First Lady in *Die Zauberflöte* (Montpellier Opera); Henriette in Halévy's *L'Éclair* (Geneva's Grand Théâtre); Solveig in Grieg's *Peter Gynt* (Lyon Opera); Adele in *Die Fledermaus* (Toulon Opera, Avignon, Nantes, Rennes); L'Ange in *Saint François d'Assise* (Geneva); Blonde in *Die Entführung aus dem Serail* (Geneva, Savonlinna, Zurich, Canadian Opera Company)



ROD GILFRY ♪

Baritone
(Covina, California)

The Father-in-Law (Henrik)

San Francisco Opera

Highlights: Stanley Kowalski in Previn's *A Streetcar Named Desire*; Mr. Potter in Jake Heggie and Gene Scheer's *It's a Wonderful Life*

Recent and Upcoming: Matthew Aucoin's *Crossing* (LA); Father in Aucoin's *Eurydice* (LA Opera); Alfred Stieglitz in Kevin Puts' *The Brightness of Light* (LA

Opera); Claudius in Brett Dean's *Hamlet* (Metropolitan Opera, Munich's Bavarian State Opera, Opera Australia); David Lang's *the loser* (LA Opera); Owen Hart in Jake Heggie's *Dead Man Walking* (Metropolitan Opera); Don Alfonso in *Così fan tutte* (Seiji Ozawa Music Academy Japan tour, Dallas Opera)



KRISTINN

SIGMUNDSSON ♪

Bass
(Reykjavik, Iceland)

The Priest

San Francisco Opera

Highlights: Baron

Ochs in *Der Rosenkavalier*; Sarastro in *Die Zauberflöte*; King Heinrich in *Lohengrin*; Daland in *Der Fliegende Holländer*; Vodnik in *Rusalka*

Recent and Upcoming: Chamberlain in *Der Zwerg* (LA Opera, Enescu Festival); Doctor Barolo in *Le Nozze di Figaro* (LA Opera); Fasolt in *Das Rheingold* (Atlanta Opera); Daland in *Der Fliegende Holländer* (Utah Opera, Houston Grand Opera); Monterone in *Rigoletto* (Muscat); La Roche in *Capriccio* (Munich's Bavarian State Opera)



LUCY SHELTON *

Soprano
(Claremont, California)

The Teacher (Cecilia)

Recent and Upcoming:

The Teacher in Kaija Saariaho's

Innocence (Aix-en-Provence Festival, Helsinki's Finnish National Opera, London's Royal Opera Covent Garden, Amsterdam's Dutch National Opera, Adelaide Festival, Metropolitan Opera); Lili in Laura Kaminsky's *Lucidity* (On Site Opera at New York's Abrons Center, Seattle Opera); Arnold Schönberg's *Pierrot Lunaire* (Yellow Barn Festival, Boston's Chamber Music Society, Mt. Holyoke College, New York's 92nd St Y) Faculty member of Manhattan School of Music's Contemporary Performance Program



VILMA JÄÄ **

Soprano
(Helsinki, Finland)

Student #1 (Markéta)

Recent and

Upcoming: Markéta in
Kaija Saariaho's

Innocence (Aix-en-Provence, Helsinki's Finnish National Opera, London's Royal Opera Covent Garden, Amsterdam's Dutch National Opera); performances at Finland's Flow Festival, Kaustinen Folk Music Festival, Provinssi, Kuhmo Chamber Music Festival, Ruisrock, Helsinki Festival; *Keikalla Vilma Jää* live studio concert (Finland's Yle tv and stream)
Instagram: @vilmajaa
TikTok: @vilmajaa



BEATE MORDAL **

Soprano
(Molde, Norway)

Student #2 (Lilly)

Recent and

Upcoming: Marie in
Rufus Wainwright's

Prima Donna (Stockholm's Royal Opera); Vitellia in *La Clemenza di Tito* (Bergen National Opera); Lilly in Kaija Saariaho's *Innocence* (Aix-en-Provence, London's Royal Opera Covent Garden); Najade in *Ariadne auf Naxos* (Aix-en-Provence, Paris' Théâtre des Champs-Élysées); Saariaho's *Cinq Reflets de L'Amour de Loin* (London Symphony Orchestra); Micaëla in *Carmen* (Bergen); Frasquita in *Carmen* (Kristiansund)
Instagram: @beatemordalsoprano
Facebook: @Beate Mordal – Soprano



JULIE HEGA **

(Paris, France)

Student #3 (Iris)

Recent and

Upcoming: Samuel Achache and Jeanne Candel in *La Chute de*

la Maison (Paris' Festival d'Automne); Desdemone in *Othello* (Paris' Théâtre de la Ville); *Pink Recital* (Caen's Musée des

ARTIST PROFILES CONTINUED

Beaux-Arts); *KINTSUGI—L'histoire de ma reconstruction* documentary podcast series (Slate)

Instagram: @julie_hega



ROWAN KIEVITS **

(Amsterdam, The Netherlands)

Student #4 (Anton)

Recent and

Upcoming: Student #4 in Kaija Saariaho's

Innocence (Amsterdam's Dutch National Opera); Leopold in *Der Rosenkavalier* (Amsterdam); Mädchen in *Mahagonny* (Amsterdam); *Die Zauberflöte* (Dutch Touring Opera); Tappin-It Collective's *DoemsDee* (Amsterdam); *OustFaust* (Dutch National Theater)

Instagram: @rowankievits



CAMILO DELGADO DÍAZ **

Tenor
(Bogotá, Colombia)

Student #5

(Jerónimo)

Recent and

Upcoming: Handel's *Alcina* (Teatro Olimpico di Vicenza); Handel's *Esther* (Apollo Ensemble); Pietro Auletta's *L'Orazio* (Martina Franca's Festival della Valle d'Itria); Monteverdi's *Orfeo* (Gelsenkirchen)

Instagram: @camilo_delgado_diaz



MARINA DUMONT **

Soprano
(Strasbourg, France)

Student #6 (Alexia)

Recent and

Upcoming: Alexia in Kaija Saariaho's

Innocence (Aix-en-Provence Festival, London's Royal Opera Covent Garden) *The Tomatoes of Thessaloniki*; *movements for the everyday life 1-12*; *Ich weiß auch nicht, ob ich bis zum Ende bleibe*; *Odyssee*; *Clyde*; *The Color of Trees* (Bundesfestival junger Film, Cyprus' Larnaca Biennale)

@marina_dumontanastassiadou



OKSANA BARRIOS *

(Los Angeles, California)

Actor

Recent and

Upcoming: Karen in *They Don't Cast*

Shadows; Brooklyn Rider in *Little Miss Perfect*; *Thirsty*

Content creator and influencer

Instagram: @oksanabarr



JORDAN COVINGTON *

(San Jose, California)

Actor

Recent and Upcoming:

Benny in *In the Heights* (Berkeley Playhouse);

title role of *Finding Chase* (New Canon Theatre); Richie in *A Chorus Line* (I Can Do That Theater); Wale in *Nollywood Dreams* (SF Playhouse); Teddy/Nicholas in *A Guide for the Homesick* (Theatre Rhinoceros); *In the Heights* (Center Repertory); *Pippin* (Berkeley); *West Side Story* (Berkeley)

@jawdincov



VICTORIA FONG *

San Francisco, California)

Actor

Recent and

Upcoming: Former member of Sauce

Dance Crew, a San Francisco hip hop dance team

Instagram: @vic.fong



SAM HANNUM *

(Woodland, California)

Actor

Recent and

Upcoming: *Three*

Sisters; *A Midsummer Night's Dream*; *Macbeth*

Instagram: @sam.g.lh



JALEN JUSTICE *

(Sacramento, California)

Actor

Recent and

Upcoming: Daner in Super Bowl 55

halftime show with The Weeknd; S-rank; World of Dance season 2; Chapkis Dance; Daddy Yankee; BET Awards 2023 with Lil Uzi Vert

Director of @VT916FAM and The Stoop Experience

Co-Founder of VibeTribeSAC, a small casting and event planning network Dance instructor for Sac Dance Lab, Sacramento Ballet, Mirror Image Dance, Step 1 Dance & Fitness



RACHAEL RICHMAN *

(San Francisco, California)

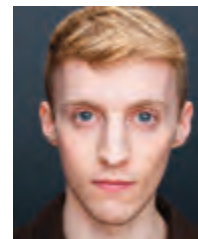
Actor

Recent and

Upcoming: *The*

Karamazovs (New Ohio Theatre, film); *Portrait of an Angel, a Lion, a Monster* (Central Stage, Theaterlab); *Funeral Game* (Potrero Stage); *The Speakeasy* (Palace Theatre); *Man of La Mancha* (Custom Made Theatre); *Janelle's Baby* (film)

@richman.rachael



BRIAN SOUTNER *

(Lancaster, Pennsylvania)

Actor

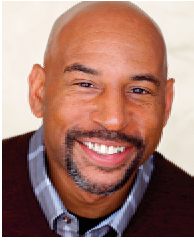
Recent and

Upcoming: *Law and Order*; *Poker Face*;

Acolyte; *The Garden*; *Only If You Want To*; *Pippin* (Pittsburgh Playhouse); *Anything Goes* (Reagle Music Theatre); *Mamma Mia!* (Fulton Theatre)

Instagram: @briankarl

ARTIST PROFILES CONTINUED



KEVIN WALTON *
(San Jose, California)
Actor
Recent and Upcoming: Kenyatta in *Thirsty* (film); professional model



SIMON STONE *
(Basel, Switzerland)
Production
Recent and Upcoming: Kaija Saariaho's *Innocence* (Aix-en-Provence,

Helsinki's Finnish National Opera, Royal Opera Covent Garden); *Phaedra* (National Theatre); *Mefistofele* (Rome Opera); *Yerma* (New York's Park Avenue Armory); *Medea* (Brooklyn Academy of Music); *Flight 49* (Amsterdam); *John Gabriel Borkman* (Vienna's Burgtheater); *Hotel Strindberg* (Vienna); *Komplizen* (Vienna); *Unsere Zeit* (Munich's Residenztheater); *The Greek Trilogy* (Berliner Ensemble); *The Revenge Trilogy* (Paris' Odeon); *The Greek Passion* (Salzburg Festival)



LOUISE BAKKER *
(London, UK)
Revival Director
Recent and Upcoming: Director of Handel's *Acis & Galatea* (Opera

Holland Park), *Don Giovanni Tenorio* (Royal College of Music), Offenbach's *Orpheus in the Underworld* (Royal College of Music), *Opera Scenes* (Royal College of Music), *Lucia di Lammermoor* (Brent Opera), *The Rake's Progress* (Aylesbury Opera), *Jenůfa* (Aylesbury), *Pagliacci/Cavalleria Rusticana* (Aylesbury), *Saul* (Richmond Opera), Lampe's *The Dragon of Wantley* (Richmond Opera)
Revival/Associate Director of Kaija Saariaho's *Innocence* (Dutch National Opera), Jonathan Dove's *Itch* (Opera

Holland Park), *Die Zauberflöte* (Royal College of Music)
Assistant Director of *Tosca* (London's Royal Opera Covent Garden); Saariaho's *Innocence* (London), *Tamerlano* (Grange Festival), *Falstaff* (Grange Festival), *Margot la Rouge/Le Villi* (Opera Holland Park), *The Cunning Little Vixen* (Opera Holland Park)
Instagram: @lou.ise.bak.ker
X: @loubakker
Facebook: @Louise Bakker



CHLOE LAMFORD *
(Deal, UK)
Set Designer
Recent and Upcoming: *Orfeo* (Zurich Opera); *Theodora* (London's

Royal Opera Covent Garden); *Rusalka* (Covent Garden); Kaija Saariaho's *Innocence* (Aix-en-Provence, Helsinki's Finnish National Opera, Covent Garden); *La Bohème* (English National Opera); Poul Ruders' *The Handmaid's Tale* (San Francisco Opera, Copenhagen's Royal Danish Opera); *Ariadne auf Naxos* (Aix, Helsinki, Luxembourg, Barcelona's Gran Teatre del Liceu, Copenhagen); *Pelléas et Mélisande* (Aix, Tokyo)



MEL PAGE *
(Sydney, Australia)
Costume Designer
Recent and Upcoming: Kaija Saariaho's *Innocence* (Aix-en-Provence);

Tristan und Isolde (Aix); Martinů's *The Greek Passion* (Salzburg Festival); *Médée* (Salzburg); *Die Tote Stadt* (Munich's Bavarian State Opera); Penderecki's *Die Teufel von Loudun* (Munich); *Mefistofele* (Rome's Teatro dell'Opera); *On the Beach* (Sydney Theatre Company)



JAMES FARNCOMBE *
(Shropshire, UK)
Lighting Designer
Recent and Upcoming: Kaija Saariaho's *Innocence* (Helsinki's Finnish

National Opera, London's Royal Opera Covent Garden); *Jenůfa* (Lyric Opera of Chicago, Valencia's Palau de les Arts); George Benjamin's *Lessons in Love and Violence* (Lyon Opera, Hamburg State Opera, Amsterdam's Dutch National Opera); Handel's *Theodora* (London); *Lucia di Lammermoor* (Metropolitan Opera, LA Opera); *Pelléas et Mélisande*; Handel's *Alcina* (Bolshoi Theatre); *Tristan und Isolde* (Luxembourg's Théâtres de la Ville); *Ariadne auf Naxos*; *La Traviata* (Paris Opera, Vienna State Opera)



TIMO KURKIKANGAS *
(Helsinki, Finland)
Sound Designer & Mixing Engineer
Recent and Upcoming: Kaija Saariaho's *Innocence*

(Aix-en-Provence, Helsinki's Finnish National Opera, London's Royal Opera Covent Garden, Amsterdam's Dutch National Opera); Saariaho's *Only the Sound Remains* (Tokyo Bunka Kaikan, Venice Biennale, Strasbourg); Antti Auvinen's *Autuus* (Helsinki); *Eros* (Finnish Baroque Orchestra/Zodiak Dance Company)



ARCO RENZ *
(Bremen, Germany)
Choreographer
Recent and Upcoming: Choreographer, director, dancer,

curator and dramaturg, engaged in performance and transcultural projects in Europe and Asia
Artistic Director of Brussels dance company Kobalt Works

Grantee of the Flemish Ministry of Culture
Website: kobaltworks.be



JOHN KEENE

(Lancaster, Pennsylvania)

Chorus Director

San Francisco Opera

Highlights: *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*

Recent and Upcoming: *Un Ballo in Maschera*; Poul Ruders and Paul Bentley's *The Handmaid's Tale*; *Tristan und Isolde*; Beethoven's Ninth Symphony; *Carmen*; *La Bohème*; *Idomeneo*

Metropolitan Opera Laffont Competition and San Francisco Conservatory of Music Voice Concerto Competition judge

Instagram: @keenejohn



DAVE MAIER

(El Cerrito, California)

Fight Director

San Francisco Opera

Highlights: *Il*

Trovatore; John Adams' *Antony and*

Cleopatra; *Carmen*; *Tosca*; the *Ring* cycle; *Pagliacci*; *Rigoletto*; *Romeo and Juliet*; *Billy Budd*

Recent and Upcoming: *Rigoletto* (Opera San José); *1984* (Aurora Theatre Co.); *Misery* (Palo Alto Players); *As You Like It* (Cal Shakes); *Of Mice and Men* (Livermore Valley Opera); *The Untime* (Marin Shakespeare); *Private Lives* (Arizona Theatre Co.)

PLEASE NOTE: CONTAINS SPOILERS

INNOCENCE FULL SYNOPSIS

The story occurs across two timelines. A wedding is being celebrated in Helsinki in the 2000s; in the world of memory, seven people recount a traumatic event they experienced ten years earlier. The connection between these realities is gradually revealed.

ACT I

Tuomas and Stela are getting married in Finland. They met while Tuomas was vacationing in Romania. Stela is in love with her new country, "where one can stroll safely at night," and Tuomas' parents, Henrik and Patricia, are excited to have a new member of the family. However, the parents cannot agree whether Stela should be told about the family drama they call "the tragedy."

The wedding is haunted by seven figures who tell of their trauma and the difficulty of recapturing normal life. Everything was turned upside down ten years earlier, while six of them were students in high school and the seventh taught them there.

ACT II

Some of the employees of the wedding's catering service have fallen ill, and a Czech waitress, Tereza, is called in to help. As she arrives, Tereza realizes she already knows the groom's family ("That name ended my life ten years ago"). Tereza is amazed that their lives could have continued, while hers was forever interrupted.

Tuomas' parents argue again: Patricia thinks they should invite their firstborn son to the wedding, even though Stela doesn't know of his existence. This is inconceivable to Henrik ("That boy doesn't belong to this family anymore!"). Later, he confesses to Tereza his disappointment in his son, but he does not seem to remember that he has met her before. He blames himself for his children's harsh upbringing—and that he taught his son to shoot.

The students and teacher reveal more about their current lives; it is revealed that one of them is Markéta, Tereza's daughter, who died in the tragedy.

ACT III

Tereza speaks to Stela and realizes that the tragedy and the family's part in it have been hidden from the bride. Tereza reveals her identity to the father and accuses him of causing her daughter's death. Meanwhile, the priest attempts to comfort Patricia, who blames herself for raising a monster. Alone, the priest admits he noticed there was something wrong with that boy but never said anything at the time. He does not believe that the son, who has been released from prison with a new name, can be redeemed.

Markéta and the other students remember that day when the shooter, Tuomas' brother, killed ten students and one teacher. Their memories morph into a recitation of the victims' names. Those who survived "had to learn not to remind," except when the media and politicians exploited the tragedy to their advantage.

ACT IV

Tereza reveals the past events to Stela and the wedding guests. Tuomas wishes that his brother was dead, but Patricia defends him, saying Markéta was also a monster because she bullied her son.

The students' memories reveal that Markéta and some of the other survivors constantly bullied the shooter. One of the students, Iris, who was a friend of the shooter, pushes back against the others' delusion that the bullying had nothing to do with the shooting. She blames them all for the tragedy.

ACT V

Stela and Tuomas discuss the consequences of Tereza's revelations: Stela is ready to accept everything out of love for her fiancé, but Tuomas believes their new beginning is shattered. When the priest and Tuomas' parents try to convince Tuomas to have faith in his future, Tuomas admits the truth: he, his brother, and Iris conspired together to plan the shooting. At the decisive moment, Tuomas and Iris got cold feet, and the shooter carried out the plan alone, taking full responsibility.

Despite it all, deep shame and love for the shooter live on in both of them. This revelation destroys the family's last hopes of escaping the past.

In the epilogue, we see glimpses of some survivors' dreams for a more hopeful future. Markéta appears one last time and asks her mother to "let her go."

BY ALEKSI BARRIÈRE AND SOFI OKSANEN



PLEASE JOIN US FOR

BEYOND *Innocence*

A SERIES OF EVENTS THIS MAY AND JUNE INSPIRED BY
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Exploring themes such as Community Vitality, Resilience & Healing,
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Pre-performance talks
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**Beyond *Innocence* Symposium:
The Power of Community and the Arts
& The Prevention of Gun Violence
Friday, May 31, 2024**

with special guests Pastor Mike McBride,
Mike McLively (Giffords Law Center Policy Director),
KQED Forum's Mina Kim, and Comedian
and television host W. Kumau Bell.
Presented by San Francisco Opera,
Live Free, and Lumahai Productions

Organized in partnership with
Community Arts Stabilization Trust, Collective Impact,
Live Free, GIFFORDS Law Center to Prevent Gun Violence,
and UCSF San Francisco Wraparound Project.



SAN FRANCISCO
OPERA

Illustration by Brian Stauffer.

Kay Stern

SAN FRANCISCO OPERA ORCHESTRA CONCERTMASTER

BY JEANETTE YU

Jeanette Yu: Congratulations on 30 years as San Francisco Opera Orchestra's Concertmaster!

Kay Stern: Thank you! I am so pleased to still be playing with members of this orchestra who were here when I joined, along with the players that have won auditions since I arrived. Our job is like no other in this industry.

JY: In 1994, during your first season as concertmaster, you said, "Joining the Opera orchestra was the first thing I chose to do in my career. Opportunities always came to me. This time I went to it."



KS: Auditioning for the San Francisco Opera Orchestra was the first thing I pursued independently. Previously I enjoyed opportunities like being in the Lark Quartet, Concertmaster of St. Luke's Chamber Orchestra and others, teaching at the Cleveland Institute of Music, etc. Auditioning for this opera house was like a light bulb going off in my mind. It seemed to be where I could combine so many musical aspects that make me happy.

JY: What are some things you've learned?

KS: I didn't expect this to be a job that was so all encompassing. Our musicians come from different backgrounds, ages, and experiences. One reason I am so attracted to opera is how our musicians work together, "telling" these epic stories through sound, articulations, and characters with our music, highlighting or playing with the text. The

words are like fingers pointing ... the music reveals still more. The artistic level in this pit is outstanding.

JY: So much about your music making is about what happens not when you're making sounds but when you're listening to others.

KS: I have spent three decades listening, hearing more and more, experiencing along with my colleagues how to provide what the conductor and the music are asking for, creating ensemble and unity from one side of this wide pit to the other. We have developed a trust, a way of reading each others movements and sounds. We are providing

the audience with a personal experience. Though there can be thousands in attendance, each person has a somewhat "holy" space where they can be immersed in the sounds, colors, storylines, in these epic stories. Over the years we experience the same score and story in different ways, with various singers bringing different life to these roles, and different directors and conductors creating different interpretations. I am in awe how each San Francisco Opera department is involved—from our fabulous chorus, backstage activities, the costumes and lights, the music staff, volunteers, stagehands, and more! We are all devoted to the same thing. I love being a part of this.

JY: At every performance, General Director Matthew Shilvock extends a special welcome for those attending for the first time. For our new friends, what's your favorite part about a night at the opera?

"The purpose of music is to help people feel more, to dare to reach a little further and be brave enough to be curious about what's just over THERE."

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of possibilities,
innovation,
and creativity.”***

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KS: Oh, everything. It is exciting seeing people walking toward the building from all directions. It is sweet to see parents bring children to peer into the pit and sometimes ask questions. The anticipation, the sound of the orchestra warming up, watching the chandelier lights uncurl to darkness, and the hush of the audience in anticipation for the entrance of the conductor. I am sometimes moved by the new audience members and the “regulars.” There is a woman who I have seen for so many years who reminds me of my mother. Sometimes we can see how someone brings a new guest and is eager to share the experience together. Or when I glance and catch somebody taking in something breathtaking. It’s almost like I shouldn’t look, but it is an honor and inspiration to witness somebody experiencing that moment.

JY: It’s so special to hear the reverence you have for all the people coming together to experience opera.

KS: The purpose of music is to help people feel more, to dare to reach a little further and be brave enough to be curious about what’s just over THERE. I respect the audience for giving their time and attention. Our orchestra is part of their journey. Everything is connected, it is remarkable.

JY: What are your hopes for San Francisco Opera and yourself for the next 30 years?

KS: The next 30 years! In terms of the orchestra, I’m here to support our Music Director Eun Sun Kim and her vision, and help grow the orchestra and our visibility. As a pit orchestra, we are never the center of attention, but our world-class ensemble is such a talented, dedicated group of people, giving our lives to music and community, and always

contributing to the artistic output in major and irreplaceable ways. My hope is that my colleagues and I can continue to be a part of San Francisco Opera’s intermingling and building even more community in the years to come.

JY: You’ve worked under the baton of three music directors. What are some unique aspects of collaborating with Music Director Eun Sun Kim?

KS: Eun Sun Kim comes to each moment of rehearsal with complete knowledge of the score. With this she brings to the orchestra the colors, articulations and characters of the music, and needs of the vocal parts and the staging. This maestro’s vision is clear.

Especially after the pandemic, she has been a healing force and a compassionate leader. All of her actions and communications feed into her clear vision of what heights our orchestra has achieved and what we can expand into.

JY: How would you finish this phrase: San Francisco Opera is ...

KS: ... A company/community where so many give their heart and soul. Their discipline, talents, and dedication create meaning. San Francisco Opera is a place of possibilities, innovation, and creativity. I’m excited to see what can happen next. 🌟

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.

San Francisco Opera News



Coming This Fall!

STAY TUNED FOR A NEW FILM
ABOUT EUN SUN KIM AND
SAN FRANCISCO OPERA'S
PRODUCTION OF *LOHENGRIN*

Taking on a musical Everest for the first time, the stakes are high for San Francisco Opera Music Director Eun Sun Kim as she marshals the monumental forces required for a production of Wagner's *Lohengrin*, leading a cast featuring two seasoned Wagnerians (tenor Simon O'Neill and bass Kristinn Sigmundsson) and three singers new to their formidable roles (soprano Julie Adams, mezzo-soprano Judit Kutasi, and baritone Brian Mulligan). A new film, created by the team behind the award-winning *In Song* series, takes us behind the scenes for Eun Sun's collaboration with singers, chorus, orchestra, and the production staff last fall. We hear how past experiences have prepared her for this undertaking: one that demands rigorous preparation and

care, and the dedication and passion of hundreds, in the collective pursuit of something transcendent. Learn more at sfopera.com/digital. A *San Francisco Opera / Lumahai Productions* film, directed by Elena Park.



OPERA MEDAL AWARDED TO MICHAEL CAVANAGH (1961–2024)



ANITA WATKINS

The opera and theater worlds suffered a great loss with the passing of Michael Cavanagh on March 13. The acclaimed Canadian director, who had battled leptomeningeal cancer, was 62 years old. San Francisco Opera audiences first witnessed his work in 2012 with the local premiere of John Adams' *Nixon in China*. Company General Director Matthew Shilvock remarked, "It was clear from that moment that Michael's vision, energy, and collaborative spirit resonated beautifully with this company and this city, and we entered into a series of new productions with Michael that have defined so much of the artistic arc of San Francisco Opera over the last decade." Cavanagh's stagings here included *Susannah* (2014), *Lucia di Lammermoor* (2015), *Svadba-Wedding* (2016), and the Mozart–Da Ponte trilogy of *Le Nozze di Figaro* (2019), *Così fan tutte* (2021), and *Don Giovanni* (2022). Shilvock said, "In recognition of his extraordinary impact on the artistry of our stage, Michael was presented with our highest honor, the San Francisco Opera Medal, shortly before he passed. Michael will forever be part of the soul of the Company, and it is our great honor to have written a chapter of San Francisco Opera with his friendship."



KRISTEN LOKEN

CELEBRATE THE ART OF STORYTELLING ON JUNE 15

The Opera in You, a series of free writing and storytelling workshops offered in partnership with San Francisco Public Library, will culminate in a public storytelling event on Saturday, June 15 at 3 p.m. at the Koret Auditorium in the Main Library (100 Larkin Street). Hear Bay Area workshop participants share their own true operatic tales at this free showcase. For information, visit sfopera.com/operainyou.



KRISTEN LOKEN

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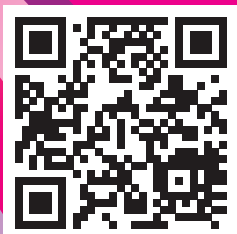
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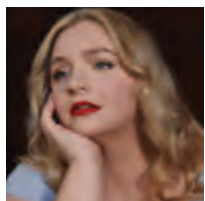
As Adler Fellows, emerging singers and pianists receive rigorous individualized coaching as well as opportunities to cover and perform roles in mainstage performances. **Our Adler Friends and Sponsors play a vital role in their training, nurturing the talent and creativity of these budding artists and ensuring they reach their full potential as part of the program.** We are extremely grateful for our Friends of Adler and Adler Sponsor support received between August 1, 2022 and April 30, 2024. For more information about sponsorship opportunities, please call **Donor Services at (415) 565-3212.**



Soprano
GEORGIANA ADAMS
Chicago, Illinois
First-year Adler
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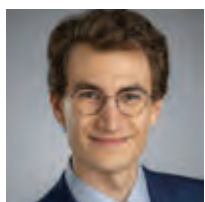
Pianist/Coach
YANG LIN
Shanghai, China
Second-year Adler
Sponsored by
Lisa Edberg



Soprano
CAROLINE CORRALES
St. Louis, Missouri
First-year Adler
Sponsored by
Jim & Gayle Tunnel



Bass-Baritone
JAMES MCCARTHY
Pleasantville, New York
First-year Adler
Sponsored by
Boyce & Peggy Nute



Pianist/Coach
JULIAN GRABAREK
Acton, Massachusetts
First-year Adler



Mezzo-Soprano
NIKOLA PRINTZ
Oakland, California
Second-year Adler
Sponsored by
James Heagy



Bass-Baritone
JONGWON HAN
Seoul, South Korea
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"I strongly believe that every young artist needs to go through this experience, not only to grow as an artist but to also understand the intricacies of the business of opera. The guidance and tools I was provided during the Adler Program have served me and continue to serve me as I navigate my career."

—Amina Edris, soprano

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Marilyn Horne,
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Legacy gifts, for example, including San Francisco Opera in your will, strengthen our long-term ability to create great opera performances and learning programs. We salute with appreciation those patrons who have made a legacy commitment to San Francisco Opera Association becoming Bel Canto Legacy Society members as of April 30, 2024. Please consider joining this extraordinary group. To learn more, please contact legacygiving@sfopera.com.

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August 1, 2022 through April 30, 2024

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San Francisco Opera extends its sincere condolences to the family and friends of the following Bel Canto Legacy Society members who have recently passed. We are forever grateful for their visionary philanthropy.

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

WELCOME! WE'RE SO PLEASED YOU'RE HERE.

CONNECT TO SAN FRANCISCO OPERA after the performance! Follow us on Instagram, Facebook, YouTube, and TikTok @sfopera for your insider's look!



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@ggcatering.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 for 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.

Management 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.

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.

OPERA GLASSES

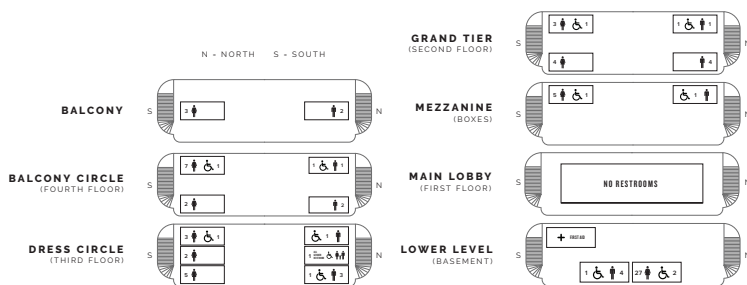
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

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).



IMPROVING YOUR SAFETY

Meet Your Civic Center Ambassadors!

As you leave the theater, be on the lookout for friendly community ambassadors in orange vests or coats along Grove Street. 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 using 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.

SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE

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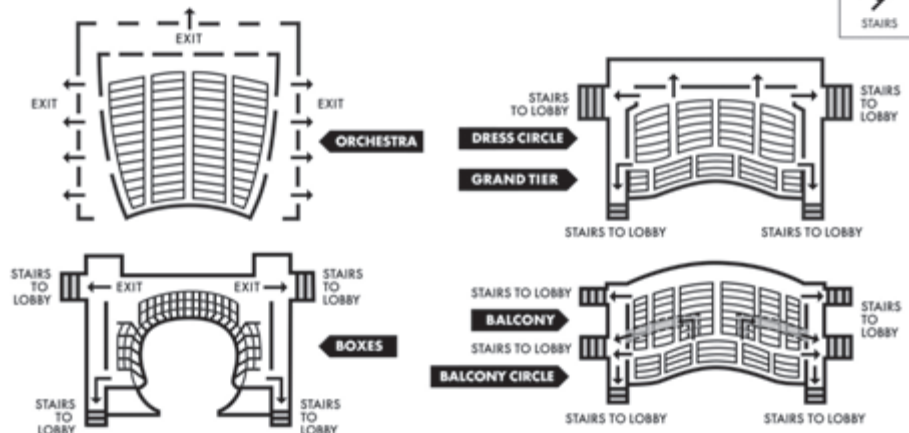
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PATRONS, ATTENTION PLEASE! FIRE NOTICE: Please note the nearest exit. In an emergency, follow any lighted exit sign to the street. **WALK**, do not run, to the nearest exit. Disabled patrons, proceed to nearest elevator lobby and await assistance.

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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Director of Innovation Programs

Julia Inouye

Director of Communications

Georgi Kelly

Chief Philanthropy Officer

Troy Smith

Director of Marketing

Theresa Von Klug

Chief Operating Officer

David Gockley, *General Director Emeritus*

ADMINISTRATION

FINANCE

Christopher Tom, *Controller*

Jess G. Perry, *Senior Budget Manager*

Mingsy Yan-Lau, *Senior Accountant*

Linda Rodriguez, *Accounting Manager*

Gracie Tang, *Senior Accountant*

Whitney Ward, *Payroll Administrator*

INFORMATION SERVICES

Paul Goetz, *Systems Administrator*

Daniel Rivera-Quezada, *Network Support Engineer*

Sara Lee, *Programmer/Analyst*

Susan McConkey, *Consultant*

ARCHIVES

Barbara Rominski, *Director of Archives*

ARTISTIC

CHORUS DIRECTION

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

Aaron Breid, **César Cañón**, **John Churchwell**,

Edo Frenkel, **Bryndon Hassman**, **Andrew King**,

Keun-A Lee, **Noah Lindquist**, **William Long**,

Robert Mollicone, **Matthew Piatt**, **Laura Poe**,

Kseniia Polstiankina Barrad, **Bin Yu Sanford**,

Stefano Sarzani, **Brendon Shapiro**, **Peter Walsh**,

William Woodard

Geoffrey Lee, *Ballet Pianist*

LANGUAGE COACHES

Radoslava Quinn, *Czech*

Anja Burmeister, *German*

Alessandra Cattani, *Italian*

Patricia Kristof Moy, *French*

Lynne Soffer, *English Diction*

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*

COMMUNICATIONS

Jeffery McMillan, *Public Relations Director*

Teresa Concepcion, *Communications Manager*

DEVELOPMENT

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

Roya Clune, *Director of Annual Giving*

Alek Shrader, *Annual Giving Officer*

INDIVIDUAL AND LEADERSHIP GIVING

Hans Cardenas,

Director of Individual & Leadership Giving

Jen Amato, *Leadership Giving Officer*

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*

SPECIAL EVENTS

Karman Ferrell Pave, *Director of Special Events*

Katie Cagampan,

Associate Director of Special Events

DIVERSITY, EQUITY AND COMMUNITY

Ryan Marchand,

Director of Diversity, Equity and Community

Christabel Nunoo, *Education Development Manager*

Heather Kelly-Laws, *DEC Project Manager*

Cole Thomason-Redus, *Educational Content Curator*

Chelbi Harvin-Dickens,

Community Engagement Coordinator

Anthony Aguilar, **Joshua Raoul Brody**,

Brandon DiPaola, **Marcelle Dronkers**,

Katherine Issel Pitre, **Sven Olbash**,

Jacob Russel-Snyder, **Christopher Street**,

Cole Thomason-Redus

Teaching Artists

EXECUTIVE OFFICES

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

MARKETING

Chi-Hsuan Yang,

Associate Director of Analytics and Strategy

Michael Bragg, *Marketing Manager, Digital Content*

Tyler Cervini, *Marketing Manager, Digital & Acquisition*

Alyssa Feskanin, *Marketing Manager, Email and Digital*

Jen Fingal, *Marketing Manager, Brand and Loyalty*

Sophia Nguyen,

Senior Marketing Coordinator, Brand and Loyalty

Farrah Hammond, *Marketing Manager,*

Engagement and Partnerships

Emma Saperstein, *Marketing Coordinator*

Bill Murray, *Marketing Manager, Web and E-Commerce*

Adam Snellings, *Art Director*

Katy Zolfaghari, *Creative Project Manager*

BOX OFFICE

Jessica Fauver, *Box Office Manager, Treasurer*

Rebecca Page,

Medallion Society Concierge Manager,

Assistant Box Office Manager

Jennifer Pollack,

Group Sales Manager, Assistant Treasurer

Charles McGraw, **Christopher Mark**, *Assistant Treasurer*

Emily Tilles, *Subscriptions Manager, Assistant Treasurer*

Roberto Bonilla, *Phone Room Sales Manager,*

Subscriber Representative

Dale Whitmill, *Subscriber Representative*

Jing Bentley, **Julia Grizzell**, **Kyle Minor**, **Yma Munoz**,

Patron Services Personnel

FRONT OF HOUSE

Jamye Divila Largent, *House Manager*
Marialice Dockus, *Head Usher*

Rodney Anderson, **Marcelo Barbero**,
Armando Benutto, **Felix Bishop**, **Stuart Bousel**,
Jan Brown, **Danica Burt**, **Wendy Chang**,
Frank Chow, **Jan Cobb**, **Kathy Dere**, **Martin Dias**,
Dave Doering, **Jonathan Drogin**, **Mel Dufort**,
Caesar Evangelista, **Bill Flanagan**, **Christine Ford**,
Jorge Gonzalez-Rodriguez, **Chip Heath**,
Kate Juliana, **Elaine Kawasaki**, **Kathleen Keeler**,
Helen Kim, **Ryszard Koprowski**, **Chris Largent**,
Sharon Lee, **Leland Leong**, **Sadie Li**, **Julia Livesey**,
Michael Mak, **Felix Dina**, **Manuel Martinez**,
Leontyne Mbele-Mbong, **Sam Mesinger**,
Alicia Morales, **John Morris**, **Timm Muldoon**,
Dale Nedelco, **Beth Norris**, **Jeff Norris**,
Jennifer Norris, **Jan Padover**, **Julie Peck**,
Christine Plowright, **Bill Repp**, **Robyn Sandberg**,
Allen Sawyer, **Kelly Smith**, **Stephanie Somersille**,
Kumi Stanfield, **Melissa Stern**, **Theresa Sun**,
Janet Tom, **Claire Tremblay**, **Richard Wagner**,
Steve Weiss, **Tom Wong**, **May Yasui**, **Elaine Yee**
Ushers
Gary Isaordi, **Ginny Lackner**, **Bob Nelson**,
Volunteer Usher, 50+ years of service

Hui Ming Wu, *Show Maid*

OPERA SHOP

Jay Stebley, *Retail Manager*
Susan Montana, *Assistant Manager*

MUSIC OPERATIONS

Matthew Buckman, *Director of Music Operations*
Kali Wilson, *Associate Music Operations Director*
Noelle Romelfanger, *Chorus & Dance Manager*
Cameron Daly, *Music Operations Associate*
Kip Cranna, *Dramaturg Emeritus*

ORCHESTRA

Tracy Davis, *Orchestra Manager*
Kevin Myers, *Orchestra Operations Manager*
Carrie Weick, *Orchestra Librarian*
Krishna Montmorency, *Orchestra Librarian*

PATRON OPERATIONS

David Odenkirchen, *Director of Patron Operations
and Revenue Management*
Jess Levy, *Associate Director of Patron Data*
Alix Josefski, *Associate Director of Donor Services*
Sarah Benjamin, *Patron Data Assistant*
Chivly Krouch, *Donor Records Coordinator*
Amir Magid, *Donor Benefits Coordinator*
Mark Wladika, *Web Development Manager*

PEOPLE

Timmy Yuen, *Human Resources Manager*
Apurva Shahi, *Human Resources Analyst*

PRODUCTION

*Senior Production Staff Member

PRODUCTION ADMINISTRATION

Jeremy Patfield,
*Director of Production Operations & Media**
Paul Dana,
Support Services Coordinator
Áine Donnelly,
Production Finance Assistant
Sylvia Jiang,
Production Finance Assistant
Ellen Presley,
Special Projects Manager
Celine Strouts,
Production Operations Manager

AUDIO

Doug Mitchell,
Head of Audio/Video
Ziggy Tomcich,
Assistant Head of Audio/Video

CARPENTRY

David Hatch, *Head of Carpentry*
Neil Biagio, *Assistant Head of Carpentry*
Christopher Davis, *Wilsey Center Head*

COSTUME DEPARTMENT

Daniele McCartan, *Costume Director**
Jai Alltizer, *Costume Shop Manager*
Charlotte Brockman, *Production Accountant*
Galen Till, *Senior Production Supervisor*

ELECTRICS

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

FIGHT DIRECTION

Dave Maier, *Fight Director*

LIGHTING

Justin Partier, *Lighting Director**
Brian Elston, **David Tkach**,
Assistant Lighting Designers
Slick Jorgensen, *Lighting Intern*

MEDIA

Jodi Gage, *Media Producer*

PROPERTIES

Lori Harrison,
Head of Properties
Frederick Wielandt,
Assistant Head of Properties

REHEARSAL

Marin Venturi, *Rehearsal Department Director**
Savannah Criswell,
Rehearsal Department Manager & Scheduling
Jacob D. Zdunich,
Rehearsal Department Personnel Associate
Liz R. Ray,
Rehearsal Department Administrative Coordinator
Liv Field, *Rehearsal Department Assistant*

SCENE SHOP

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

STAGING STAFF

Darin Burnett,
*Production Stage Manager**
Collette Berg, **Darin Burnett**,
Jennifer Harber, **Jayme O'Hara**, **Thea Railey**,
Stage Managers
Jose Maria Condemni, **E. Reed Fisher**,
Morgan Robinson,
Assistant Stage Directors
Collette Berg, **Jonathan S. Campbell**,
Megan Coutts, **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*

WARDROBE

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

WIG, HAIR, & MAKEUP

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*

Armanino LLP, *Independent Public Accountants*

UCSF doctors:

Dr. George Rutherford,
Dr. Mark Almond,
Dr. Robert Harrison,
Dr. Sanziana Roman,
Dr. Clark Rosen

Asero Insurance Services, *Insurance Brokers*

Cory Weaver, *Official Photographer*

Yamaha is the Official Piano of San Francisco Opera

Pianos supplied by Piedmont Piano

2023-24 Artists

PRINCIPAL ARTISTS

Georgiana Adams ^†
 Hadleigh Adams ^†
 Julie Adams ^†
Tori Tedeschi Adams
 Roberto Alagna *
Andrea Alderman
 Angela Arnold
Javier Arrey
 Zhengyi Bai ^†
 Barry Banks
 Oksana Barrios *
Joseph Barron
C. Michael Belle
Ryan Belongie
 Gabrielle Beteag ^†
 David Bižić *
Andrew Bidlack *
 Angel Blue
Aleksey Bogdanov ^
 Aleta Braxton *
Deanna Breiwick
 Bille Bruley *
 William Lee Bryan
Cheryl Cain
Sarah Cambridge ^†
 Victor Cardamone ^†
 Patrick Carfizzi
 Maire Therese Carmack *
 Arturo Chacón-Cruz ^
Sarah Coit
Philip Cokorinos
Catherine Cook ^†
 Sasha Cooke
Caroline Corrales ^†
 Jordan Covington *
 Christopher Craig *
 Johanne Daniel
 Claire de Sévigné *
 Camilo Delgado Diaz **
 Ashley Dixon ^†
 Ruxandra Donose
 Melissa Dufort *
 Marina Dumont **
 Jessica Elizabeth *
 Lilian Farahani *
 John Fluker *
 Victoria Fong *
 Julie Fuchs **
 John Fulton
 Christina Gansch
 Norman Garrett *
Margaret Genovese

Rod Gilfry
 Kevin Gino
 Renato Girolami *
 Edward Graves ^†
 Calvin Griffin *
 Jongwon Han †
 Stella Hannock
 Sam Hannum *
 Earl Hazell
 Julie Hega **
Olga Heikkilä
Clarke Helland
 Jonah Hoskins *
 Vilma Jää **
 Christopher Jackson
 Ernest C. Jackson, Jr. *
 Michael Jankosky
 Silvie Jensen
Chance Jonas-O'Toole
 Jalen Justice *
Mariya Kaganskaya
Chea Kang
 Wilford Kelly *
Samuel Kidd ^†
 Rowan Kieivits **
Hyona Kim
 Thomas Kinch ^††
 Bojan Knežević ^†
 Laura Krumm ^†
 Aleksandra Kurzak
 Judit Kutasi **
Dane Larsen
 Joseph Lattanzi ^
 Adam Lau ^
 Randy Lee
 Thomas Lehman *
 Joanna Lynn-Jacobs *
Christine Lyons
 Daniela Mack ^†
Malcolm Mackenzie
 Solah Malik *
Adrian Mann
 James McCarthy ^†
 Jamez McCorkle *
Jana McIntyre
 Liesl McPherrin
Courtney Miller
 Niko Min *
Daniel Moody
 John Moore *
 Thalia Moore *
 Beate Mordal **
 Angela Moser

Brian Mulligan
 Miles Mykkanen *
William O'Neill
 Christopher Oglesby ^†
 Daniel Okulitch ^
 Simon O'Neill ^
 Kenneth Overton
 Andrew Thomas Pardini
 Amitai Pati ^†
 Pene Pati ^†
 George Petean *
Chester Pidduck
 Robert Pomakov
Laurel Cameron Porter
 Nikola Printz ^†
Theodore Raber
 Jacob A. Rainow *
 Taylor Raven ^
 Brittany Renee *
 Rachael Richman *
 Arianna Rodriguez ^†
 Mikayla Sager ^†
Moisés Salazar ^†
 Ekaterina Semenchuk
 Lucy Shelton *
 Alek Shrader ^†
 Kristinn Sigmundsson
 Anna Simińska *
 Philip Skinner ^†
 Olivia Smith ^†
 Brian Soutner *
 Whitney Steele
 Alexander Taite
 Nicholas Tamagna *
 Rehanna Thelwell *
 Jesslyn Thomas
 Jere Torkelsen
 Sydnee Turrentine-
 Johnson *
Kyle van Schoonhoven ^†
 Lauri Vasar **
 Chloe Vaught *
 Carlo Vistoli **
Juliano Wade
 Kevin Walton *
 Wei Wu *
 Kwangchul Youn *
 Slávka Zámečnicková **

CONDUCTORS

Michael Christie
 John Kennedy *
 Clément Mao-Takacs *
 Christopher Moulds
 Eun Sun Kim
 Ramón Tebar *

PRODUCTION

Barrie Kosky * and
 Suzanne Andrade *
 Sir David McVicar
 Simon Stone *

STAGE DIRECTORS

Christopher Alden
 David Alden
 Louise Bakker *
 Jose Maria Condemni
 Kevin Newbury
 Roy Rallo
 Peter Relton *
 Tobias Ribitzki *
 Morgan Robinson
 Kaneza Schaal *
 Daniel Slater

CHOREOGRAPHERS

Kiara Benn *
 Maxine Braham *
 Arco Renz *
 Colm Seery

SOLO DANCERS

James Johnson
 Jermaine McGhee *

KEY:

* San Francisco Opera
 Debut
 ** U.S. Debut
 * Former Adler Fellow
 † Current Adler Fellow
 ^ Former Merola Opera
 Program participant
 ~ Solo Dancer
Cover Artist

Chorus

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

REGULAR CHORUS

| | |
|---------------------|-----------------------|
| Nadima Avakian | Claire Kelm t |
| 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 Frøhlich | 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 t | Whitney Steele * |
| Christopher Jackson | Jesslyn Thomas * |
| Michael Jankosky * | Jere Torkelsen |
| Silvie Jensen * | Andrew Truett |
| Wilford Kelly * | Jacque Wilson * |

EXTRA CHORUS

| | |
|--------------------------|---------------------------|
| Morgan Balfour | Eileen Meredith |
| Jenn Brody | Courtney Miller * |
| Katie Carlson Cartwright | Thalia Moore |
| Spencer Dodd | Julia Mulholland |
| 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 |
| Celesti'anna Jordan | Nicole Takesono |
| David Kekuewa | Paul Thompson |
| Megan Kellogg | Sydnee Turrentine-Johnson |
| Eric Levintow | Nicolas Vasquez-Gerst |
| Benjamin Liupaogo | Nick Volkert |
| Matthew Lovell | Jack Wilkins |
| Joachim Luis | Daniel Yoder |
| Zachary Martin | |

t Chorus member on leave of absence
 * Solo Role

San Francisco Opera extends its gratitude and appreciation to the following labor organizations whose members, artists, and craftspeople make possible our performances.

American Federation of Musicians, Local 6
 American Guild of Musical Artists, Inc.
 International Alliance of Theatrical Stage
 Employees, Local 16

Theatrical Wardrobe Union, Local 784, I.A.T.S.E.
 Make-Up Artists and Hair Stylists Union, Local 706,
 I.A.T.S.E.

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*
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* +
Eva Karasik
Leslie Ludena
Ka-Yeon Lee
Aya Kiyonaga
Craig Reiss

VIOLA

Carla Maria Rodrigues, *Principal*
Joy Fellows, *Associate Principal* +
Emily Liu, *Acting Assistant Principal* ^
Patricia Heller
Natalia Vershilova
Elizabeth Prior ^
Yi Zhou ^
Ivo Bokulic ^

CELLO

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

BASS

Joseph Lescher, *Principal*
Jonathan Lancelle,
Associate Principal +
Shinji Eshima,
Acting Assistant Principal
Evan Hillis ^
Zachary Hislop ^

FLUTE

Julie McKenzie, *Principal*
Susan Kang ^+
Stephanie McNab

PICCOLO

Stephanie McNab

OBOE

Mingjia Liu, *Principal*
Gabriel Young, *Associate Principal* +
Liam Boisset ^

ENGLISH HORN

Liam Boisset ^

CLARINET

José González Granero, *Principal*
Joanne Burke Eisler,
Assistant Principal
Junghwan Lee ^

BASS CLARINET

Junghwan Lee ^

BASSOON

Rufus Olivier, *Principal*
Daniel MacNeill +
Michael Severance †
Shawn Jones ^

CONTRABASSOON

Michael Severance †
Shawn Jones ^

FRENCH HORN

Kevin Rivard, *Principal*
Keith Green
Brian McCarty, *Associate Principal*
Meredith Brown ^+
Phillip Palmore ^

TRUMPET

Adam Luftman, *Principal*
Scott Macomber ^
John Pearson +

TROMBONE

Michael Cox, *Acting Principal*
Jeffrey Budin ^
Bruce Chrisp ^
David Ridge

BASS TROMBONE

David Ridge, *Principal*

TUBA/CIMBASSO

Zachariah Spellman, *Principal*

TIMPANI

John Burgardt, *Principal*

PERCUSSION

Patricia Niemi, *Acting Principal*
Victor Avdienko ^

HARP

Annabelle Taubl, *Acting Principal* ^

LIBRARIAN

Carrie Weick
Krisha Montmorency

ADDITIONAL MUSICIANS

Bryndon Hassman, *harpsichord*
Yang Lin, *piano*

ORCHESTRA MANAGER

Tracy Davis
Kevin Myers,
Orchestra Operations Manager

† = Leave of absence

+ = Principal for one or more
Summer season operas

^ = Season Substitute

Corps Dancers

Colm Seery, *Dance Master*

Alysia Chang ~
Vincent Chavez ~
Brett Conway ^
Jamielyn Duggan ^
Marquis Engle
Blanche Hampton ^
Zaria Jackson ~
James Johnson
Bryan Ketron t
Luke Lazzaro
Felipe Leon
Rachel Speidel Little t
Marlayna Elyse Locklear ~
Damon Mahoney
Coral Martin ~

Micah Moch ~
Christopher Nachtrab ^^
Jekyns Pelaez t
Maxwell Simoes ~
Chiharu Shibata ^*
Marcos Vedovetto ^
Jeffrey Ware
Michael Wells ~

^ Tenured
t Tenured Dancer
on Leave of Absence
~ Resident Corps
* Solo Role

Supernumeraries

The Magic Flute

Stacey Chien
Karsten Guthridge
Willow Mae
Michael Pinell
Peter Rogers

Backstage Personnel

COSTUME SHOP

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

Senior Production Supervisor

Manuel Gutierrez (25),

Production Coordinator

Sally Thomas (25), *Master Tailor*

Amy Ashton-Keller (31), *Master Draper*

Barbara Ebel (16), *Senior Draper*

Santiago Suanes (15), *Men's Draper*

Nika Cassaro, *Draper*

Paula Wheeler (33), *Senior Milliner*

Amy Van Every (40), *Senior Dyer*

Jersey McDermott (25),

Senior Craftsperson/Shoe Specialist

Emma Lehman, Kristen Tracy (17),

Kaitlyn Patrick, Assistant Cutters

Yui Takenouchi, Taylor Newell,

First Hand

Robyn Marsh, Victoria Mortimer,

Costume Assistants

COSTUME TECHNICIANS

Karla Fix, Hoa Fong (27),

Gillian Haratani (14),

Jaya Grace Goheen, Ashley Grambow,

Kathy Griffith, Meg Horan,

Amanda Mitchell, Sara Morimoto (11),

Mikael Nohai, Sarah Ellen Wilson,

Robert Whitehurst

WARDROBE DEPARTMENT

CORE CREW

Nicolas Chacon

Linda Edwards (25)

Edward Fonseca (12)

Lorraine Lewis (11)

Emma Mueller

Rachell Nichols

Phil Perry (26)

Patrick Sanchez (14)

Don Smith (27)

Scott Stewart (23)

Grisel Torres

Kirsten Tucker (20)

DRESSERS

Kathleen Blake (11)

Ash Cable

Claudia Holaday (44)

Ralph Hoy

Michael Kruzich

Jeffery Larsen

Demetrius Martin

Jennifer O'Neill (11)

Mark Saladino

Amber Vo

WIG, HAIR, AND MAKEUP DEPARTMENT

SENIOR WIG ARTISTS

Erin Hennessy (11)

Maur Sela

WIG ARTISTS

Calli Carvajal

Lindsay Saier

Tim Santry (33)

SHOW CALL FOREPERSONS

Melanie Birch (37)

Christina Martin (12)

Tim Santry (33)

PRINCIPAL WIG, HAIR, AND MAKEUP ARTISTS

Calli Carvajal,

Sarah Coy,

Karalynne Fiebig (17),

Maricela Garcia,

Denise Gutierrez (41),

Arina Izadi,

Toby Mayer (33),

Lisa Patnoe (33),

Lindsay Saier,

Tim Santry (33)

Sophie Smith (10)

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), Arina Izadi,

Raegina Joyner, Amber Laudermilk,

Consuelo Lopez-Robbins,

Letzy Lugo, Christina Martin (12),

Toby Mayer (33), Gloria Mueller,

Naki Mugambi, Robert Mzarik (18),

Leilani Norman, Lisa Patnoe (33),

Sharon Peng, Jordan Plath,

Maurisa Rondeau,

Vanessa Root-Fitzgerald,

Lindsay Saier, Maur Sela,

Sophie Smith (10), Jenny King Turko,

Erica Villanueva, Kimberly Virgen,

Lisa Zomer (25)

SCENE SHOP

Dennis Forry

Christian Martinez

Dylan Maxson

Michael Ramirez

Victor Sanchez (26)

SCENIC ART DEPARTMENT

Jennifer Bennes

CARPENTRY DEPARTMENT

Robert Avery

Dominic Casazza (20),

Assistant Key Flyperson

Gabriel Castellani (13),

Automation Key

Michael Chapman (11), *Key*

Dennis Criswell

Paul Delatorre (24), *Key*

Tony Garcia

Karla Hargrave

Greg Harsha (24), *Key*

Geoffrey R. Heron (17)

Geoffrey W. Heron (29), *Key*

Philip Heron, (21),

Automation and Rigging Foreperson

Ed Joe, *Warehouse Foreperson*

Nick Kukielka

Michael Martino

Alex Meyer

Harry Niedzwetzki (31)

John O'Donnell (35), *Key Flyperson*

Enrique Pronio

Michael Ramirez

James Ryan

Kenneth Ryan (41)

Michael Ryan

Eila Saarni

Gregory Shaff (35), *Key*

Harper Shipley

Cyrus Sindicich

Sean Walden (12)

Randy Walsh (21), *Assistant Key*

Collin Whitfield

Sammy Wong

PROPERTY DEPARTMENT

Scott J. Barringer (23), *Key*

Greta Calvo

Christy Carter

James Eldredge (19), *Shop Mechanic*

Hilary Engelman

Oris Fry

Tim Heaney

Jane Henderson

Patricia Hewett (16), *Assistant Key*

Myron Seth Isaacs (23), *Key*

Mark Kotschnig (21), *Key*

John Matlock, *Assistant Key*

Beth Ozarow (27), *Out of House Key*

Tara Pellack

Sarah Shores (16), *Shop Mechanic*

Morgan Edward Womble-Dahl

ELECTRIC DEPARTMENT

Eugene Ahn (10), *Gel Room*

Juan Aldana (19)

Joni Ben-Yisrael

John Boatwright (36),

House Head Electrician

Ariel Bott, *Assistant Key Stage Left*

Danielle Colburn

Erik Docktor (16), *Projection Programmer*

Amy Domjan, *Layout Electrician*

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First Violin



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Second Violin



Martha Simonds
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Second Violin



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Second Violin



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Ka-Yeon Lee
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Aya Kiyonaga
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Joy Fellows
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Julie McKenzie
Principal
Flute



Susan Kang
Flute^



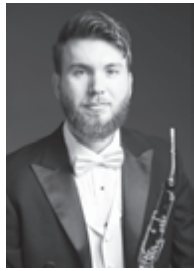
Stephanie McNab
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Mingjia Liu
Principal
Oboe



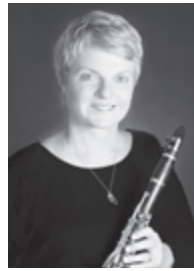
Gabriel Young
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Oboe



Liam Bosset
Oboe/English Horn^



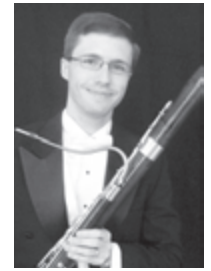
**José González
Granero**
Principal Clarinet



Joanne Burke Eisler
Assistant Principal
Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Michael Severance
Bassoon &
Contrabassoon



Shawn Jones
Bassoon/
Contrabassoon^



Kevin Rivard
Principal
Horn



Keith Green
Horn



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Horn



Phillip Palmore
Horn^



Adam Luftman
Principal
Trumpet



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Trumpet



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Trumpet^



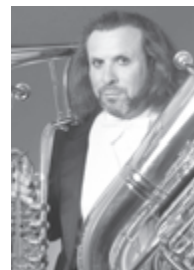
Michael Cox
Acting Principal
Trombone



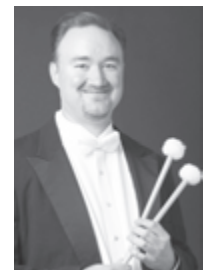
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Zachariah Spellman
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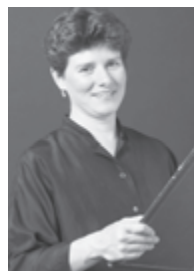
Victor Avdienko
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Annabelle Taubl
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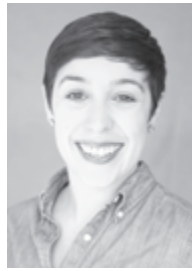
Nadima Avakian
Soprano



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



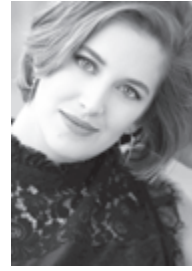
Liesl McPherrin
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



Jesslyn Thomas
Soprano



Buffy Baggott
Mezzo-Soprano



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Mezzo-Soprano



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Mezzo-Soprano



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Mezzo-Soprano



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Mezzo-Soprano



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Tenor



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Daniel Harper
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Leave of Absence



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Baritone



Wilford Kelly
Bass



Bojan Knežević
Bass



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Bass



William Pickersgill
Bass



Valery Portnov
Bass



Samuel Rabinowitz
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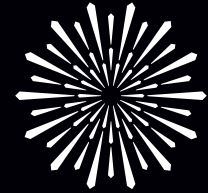


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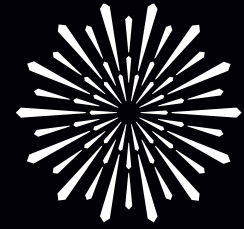
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Protecting Our Creative DNA

BY GENERAL DIRECTOR MATTHEW SHILVOCK

Almost nine years ago, I had dinner with composer Kaija Saariaho in the North Box Bar before a performance of Wagner's *Die Meistersinger*. I was captivated as she told me about a new opera she was conceiving. It was provisionally titled *The Uninvited Guest* but would become *Innocence*. As Kaija described the impetus and deep personal belief she had for the work, I knew it was a piece that must come to San Francisco Opera.

There is no standard way that new work enters our repertory. Some pieces evolve through conversations with composers with whom we're eager to work. Others are presented as opportunities to join an already-developed project. Some, like *Innocence*, come out of being in the right place at the right time. The uncertain origin for new projects is a thrilling part of the creative process.

The artistic legacy of San Francisco Opera is deeply infused with the vitality of new work, whether i) world premieres like John Adams' *Antony and Cleopatra*, seen on our stage for the very first time, ii) co-commissions when we're part of the originating creative consortium like Gabriela Lena Frank's *Fridy y Diego*, or iii) American premieres of critically important operas coming to the US for the first time. San Francisco Opera has a storied history of American premieres from Poulenc's *Dialogues of the Carmelites* and Strauss' *Die Frau ohne Schatten* in the 1950s to Aribert Reimann's *Lear* in 1981 (Reimann sadly passed earlier this year), to Messiaen's *St. François d'Assise* in 2002, to name just a few.

Innocence, as both a co-commission and an American premiere, is an exemplar of our commitment to new programming. That commitment is a central part of the identity of this company, and you, our audience and donors, have made this possible for decades. As we



KRISTEN LOKEN

navigate the future, it's essential that we ensure a continued place for work that expands the repertoire.

San Francisco Opera is facing a critical intersection of two realities. One reality is surging with artistic energy and exploration, the inspiring musical leadership of Eun Sun Kim, and a dedication to telling new stories. It is a reality manifest in growing ticket sales and an unprecedented number of new audiences.

The second reality is a fiscal model that has stretched to breaking point over twenty years. Even with a box office firing on all cylinders, the percentage of revenue from ticket sales has declined from 60% in the 1960s to 16% today, a trend mirrored nationally. And, while an ever-greater need has been placed on our incredibly generous donors, our base annual support has remained static for 15 years. When I started working here in 2005, our annual fund was \$29M; as we go into 2024-25, our annual fund is projected to be ... \$29M. With inflation it should be \$51M. These trends are happening all over America and are forcing increasingly difficult decisions, as we see next year with our change to six mainstage operas.

The Company is committed to finding transformative financial solutions that allows us to solve the second reality without forsaking the first. Works like *Innocence* and the world premiere of Huang Ruo and David Henry Hwang's *The Monkey King* in fall 2025 are absolutely vital parts of our creative DNA. A focus on bold stories has shaped our past and it must shape our future. The fracturing of the financial model requires radical change, but it is imperative that we remain an international leader in the creation of new repertory. We must be able to seize the serendipitous moments like dining with Kaija Saariaho, and becoming a part of one of the greatest new operas of our time. 🌟

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