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# Un Ballo in Maschera

BY GIUSEPPE VERDI

encore



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# Un Ballo In Maschera (A Masked Ball)

MUSIC BY GIUSEPPE VERDI • LIBRETTO BY ANTONIO SOMMA

**Structure:** 3 acts with 2 intermissions

**Running time:** 3 hours

**Language:** Italian with English supertitles

**Key Characters:**

- *Gustavus III*, King of Sweden who loves Amelia
- *Amelia*, wife of Renato who is torn by her affection for the king
- *Renato*, the king's adviser and friend
- *Oscar*, the king's page
- *Ulrica*, a fortune teller

*Un Ballo in Maschera* (or *Ballo* for short) is one of Verdi's most direct and tightly constructed operas. *Ballo's* relatively simple story—a love triangle that leads to murder at a masked ball—

owes much of its tension, drama, humor, and romance to Verdi's musical imagination. The score, which opens with a four-note motive that develops into a complex web of light and dark gestures, illuminates the characters and their motivations. *Ballo* is filled with jocular moments (especially for the king and Oscar) which Verdi contrasts with music depicting more elemental passions to create a masterwork that both gets the heart pounding and the feet tapping.

**Listen for:** In Act III, Scene 1, Renato's aria "Eri tu" ("You were the one") is arguably the opera's turning point. The aria, which captures the moment when an essentially good man reaches his breaking point, challenges the singer to use the full range of their voice while portraying an expansive range of emotions. "Eri tu" is one of the most important arias in the baritone repertoire.

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# The Handmaid's Tale

MUSIC BY POUL RUDERS • LIBRETTO BY PAUL BENTLEY

**Structure:** Prelude and 2 acts with 1 intermission

**Running time:** 2 hours, 50 minutes

**Language:** English with English supertitles

**Key Characters:**

- *Offred*, a Handmaid seeking to escape the repressive state of Gilead
- *Serena Joy*, wife of Offred's Commander and a former TV gospel singer in the time before
- *Aunt Lydia*, an instructor at the Red Centre where Handmaids are indoctrinated
- *The Commander*, a member of Gilead's leading class

Poul Ruders' operatic interpretation of Margaret Atwood's best-selling novel *The Handmaid's Tale* received its world premiere in 2000 at Copenhagen's Royal Danish Theatre. This

production marks the opera's West Coast premiere in a new co-production between Copenhagen's The Royal Danish Theatre and San Francisco Opera. The story takes place in a dystopian American future where women are forced into child-bearing servitude by the theocratic regime of Gilead. Atwood's chilling vision of a post-democratic reign of terror, adapted in Paul Bentley's libretto, finds vivid expression in Ruders' score. The Grammy-nominated composer employs a large orchestra including an expanded battery of percussion instruments and digital sound effects, along with a chorus, to create the opera's haunting sound world.

**Did you know?** *The Handmaid's Tale* has been adapted for a variety of works on the page, stage, and screen including a 1990 feature film, a ballet, several stage plays, and the Emmy- and Golden Globe Award-winning Hulu series starring Elisabeth Moss.

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## WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

**Welcome to the 102nd season of San Francisco Opera!** It's a joy to begin another year of artistic experiences that will bring us together as a community and celebrate creativity in the Bay Area. We're excited to launch the season with you!

Over the course of a year, San Francisco Opera brings together 1,000 highly talented singers, instrumentalists, dancers, artisans, crew, and staff, making our company one of the most significant creative employers in America. Since the Opera's centennial we have seen the tremendous energy of this creative community energize the Bay Area in particularly stimulating ways. Subscriptions for this 2024-25 Season are almost 1,000 *more* than last year—the first time in recent memory that subscriptions have increased. Our subsidized introductory Dolby Tickets have brought over 10,000 new people into the theater over the last two years, and we're particularly delighted that so many are coming back for more.

We begin the season with a pair of operas that highlight the incredible potentials of the opera stage, and the connective possibilities between artists and audiences. We are excited to share with you Verdi's lyrically sublime *Un Ballo in Maschera* under the baton of Music Director Eun Sun Kim and Poul Ruders' incisive *The Handmaid's Tale*.

We're blessed in this city to have some of the finest performing and visual arts in the country. That speaks to the fervent belief held by generations of patrons in the vital importance of a thriving cultural city. Our ability to sustain this is completely dependent on you, our patrons. Thank you for carrying forth that belief in the arts with such passion and generosity. Here's to a thrilling season ahead!

With gratitude,



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



**Jack Calhoun**  
President  
San Francisco Opera Association



A note from Barbara Wolfe:

I am particularly honored to begin my first season as Chair of the Opera Board. I have been attending operas here since the 1960s and have been a member of the board since 2009. The art created by the talented members of the Company is absolutely captivating, and we, the audience, are the fortunate beneficiaries. I look forward to shaping the future with Jack, Matthew, Eun Sun, and the whole company.

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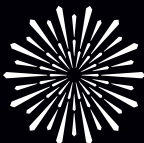
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# John A. & Cynthia Fry Gunn



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 Shilvock. This season, the Gunns’ inspired generosity is helping make possible four productions—*Un Ballo in Maschera*, *The Handmaid’s Tale*, *Tristan and Isolde*, and *La Bohème*—and the *Beethoven 9* Concert. The Gunns invite everyone to give and join them as a 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. John has served as Chair of San Francisco Opera’s Board of Directors for 16 years and recently became Chair Emeritus in 2024. He continues to serve on its Executive Committee. Opera lovers are grateful to Cynthia and John and applaud their commitment to keeping San Francisco Opera a leading-edge company.

# Marieke & Jeff Rothschild



NOAH BERGER

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

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

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

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

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

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

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

# Jan Shrem & Maria Manetti Shrem

Production Sponsor, *Un Ballo in Maschera*



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

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

- The Conductors Fund helps ensure the continued appearances of noted conductors on the podium.
- The Great Interpreters of Italian Opera Fund helps

bring today's most compelling artists in Italian repertoire to San Francisco Opera.

- The Emerging Stars Fund supports the Company in showcasing exciting rising young stars on our stage throughout the season.
- The Luminaries Concert Fund enables San Francisco Opera to bring legendary artists to the stage for special events and performances.

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

# Donor Spotlight



## **Diane B. Wilsey (Opening Weekend Grand Sponsor)**

Dede Wilsey—a longtime San Francisco Opera board member, patron, and *Opera Ball* supporter—believes deeply in the transformative power of the arts, particularly the multifaceted world of opera. Says Dede, “It’s a marvelous spectacle. From the voices and pageantry to the scenery, costumes, and acting, opera fills the senses and takes you to another place.” Thanks to Dede’s generosity, opera enthusiasts of all ages have much to celebrate. As Opening Weekend Grand Sponsor for the eighteenth consecutive year, she is excited to celebrate the start of our season with the opening production of Giuseppe Verdi’s *Un Ballo in Maschera* conducted by the Caroline H. Hume Music Director of San Francisco Opera Eun Sun Kim. She is also supporting the celebratory floral arrangements that grace the War Memorial Opera House on September 6 and the free, annual *Opera in the Park* concert at Robin Williams Meadow on September 8. Dede’s leadership support was critical in the creation of the Diane B. Wilsey Center for Opera, a dynamic, intimate space at the Veterans Building that opened in spring 2016. Her philanthropic commitment to the community extends to many organizations. Dede has been chair of the board of the Fine Arts Museums of San Francisco since 1996, serves on the boards of San Francisco Opera, San Francisco Ballet, and the War Memorial Performing Arts Center, and is a lifetime trustee of UCSF.



DREW ALTIZER PHOTOGRAPHY

## **Jerome & Thao Dodson (Production Sponsor, *Un Ballo in Maschera*)**

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

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

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

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

---

# Donor Spotlight



## **Phyllis C. Wattis Fund for New Productions (Production Sponsor, *The Handmaid's Tale*)**

San Francisco Opera owes a heartfelt debt of gratitude to Phyllis C. Wattis for her many generous and visionary gifts to the Company 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, also contributing 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), *Antony and Cleopatra* (2022), and *Innocence* (2024).



KRISTEN LOKEN

## **Bob Ellis (Production Sponsor, *The Handmaid's Tale*)**

Bob has been a longtime supporter of contemporary opera since he became a member of the board of directors in 2001. He has supported all of John Adams' new productions for San Francisco Opera, beginning with the commission of *Doctor Atomic* in 2005, *Girls of the Golden West* in 2017, and *Antony and Cleopatra* in 2022. Other production sponsorships include Douglas Moore's *The Ballad of Baby Doe*, Olivier Messiaen's *Saint François d'Assise*, and the 2011 premiere of Francesca Zambello's production of Wagner's *Ring* cycle. Most recently, Bob sponsored San Francisco Opera's sold-out co-commission *El último sueño de Frida y Diego* by composer Gabriela Lena Frank and librettist Nilo Cruz, and *Omar* by Rhiannon Giddens and Michael Abels. He has also served on the boards of Opera Parallèle, OPERA America, and Central City Opera.



DREW ALTIZER

## **Louise Gund (Production Sponsor, *The Handmaid's Tale*)**

Louise Gund is an accomplished theater producer with a wide range of artistic talents. 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.



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Year the book was published and Offred's ID number  
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Digital recognition.



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## HOPE

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## RESISTANCE

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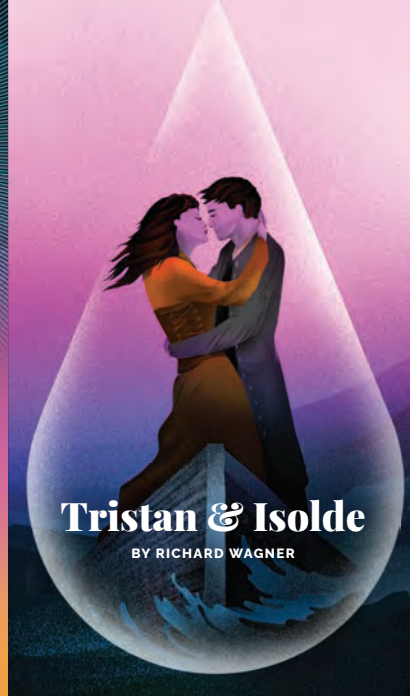
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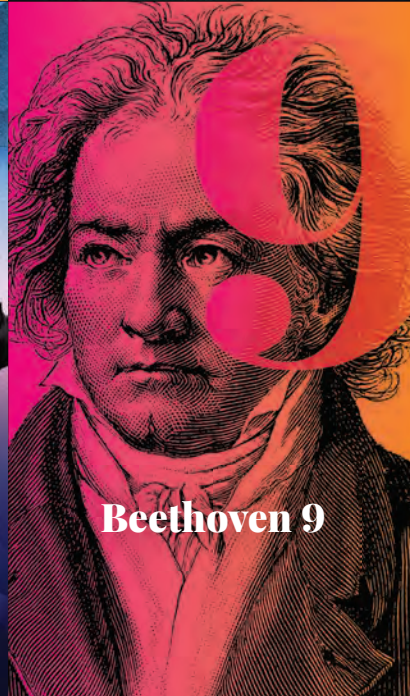
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# Un Ballo in Maschera

OPERA IN THREE ACTS BY GIUSEPPE VERDI  
LIBRETTO BY ANTONIO SOMMA

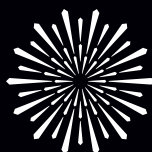
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Production of the Fondazione Teatro dell'Opera di Roma

**SEPTEMBER 6, 11, 15, 18, 21, 24, 27, 2024**



SAN FRANCISCO  
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# Un Ballo in Maschera

## ACT I

Oscar, a royal page, is discussing King Gustavus III's invitations to a masked ball. Seeing the name of Amelia, the wife of the king's chief minister Renato, Gustavus loses himself in thought over his attraction to her. Renato enters to discuss a conspiracy against the crown and the king decides to visit the soothsayer Ulrica, who has been accused of witchcraft.

After Ulrica impresses her audience with her skills (and a little help from King Gustavus, disguised as a fisherman), she sends her visitors away and admits Amelia. The king hides in order to hear what the two women discuss. Amelia confesses her feelings for the king; as an antidote, Ulrica instructs Amelia to find a magic herb in a desolate field near Stockholm. Gustavus is worried and resolves to follow her in secret. Before leaving, the disguised king asks Ulrica to read his palm, and she divines that he will die by the next hand he shakes. Gustavus invites anyone to disprove her prophecy, but no one dares. Renato arrives, unaware of the prophecy, and shakes Gustavus' hand.

## ACT II

The king has followed Amelia to the desolate field and declares his love for her. She returns the sentiment but begs him to think of her honor. Renato rushes in to warn the king to flee the approaching assassins—Samuel and Tom—and Gustavus asks him to escort the veiled lady back, insisting that her identity must remain secret. Renato draws his sword against the assassins, and Amelia, realizing her husband is about to be killed, reveals her identity in her attempt to save him.

## ACT III

Upon their return home, Renato declares to Amelia that death is the only possible punishment for her betrayal. Renato asks to join Samuel and Tom's conspiracy. The men are about to draw lots to determine who assassinates the king, when Amelia enters and Renato forces his wife to draw a name. He rejoices when his name is chosen as the king's assassin.

Struggling with his feelings for Amelia and his friendship for Renato, Gustavus resolves to send Amelia away with Renato on a diplomatic appointment abroad. Oscar delivers a note to the king from an unknown lady, warning him of a murder plot. He brushes it off.

At the masked ball, Renato insists that he must speak to the king on urgent state business; Oscar reveals Gustavus' disguise. Amelia urges the king to leave as his life is in danger. He refuses, but tells her of the foreign assignment for her husband, and he bids her an ardent farewell. Renato discovers them and shoots the king. The dying Gustavus, surrounded by his grieving court, forgives Renato, who learns too late of his wife's innocence.

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**First performance:** Rome, Teatro Apollo, February 17, 1859

**First performance in the U.S.:** New York, Academy of Music, February 11, 1861

**First performance in San Francisco:** Maguire's Academy of Music (Maguire's Italian Opera Troupe), May 25, 1863.  
130 performances of *Un Ballo in Maschera* were given in San Francisco between the years 1863 and 1899.

**First San Francisco Opera performance:** Civic Auditorium, September 19, 1931. *Un Ballo in Maschera* has been performed in 18 previous seasons at San Francisco Opera.

**Personnel:** 10 principals, 56 choristers, 6 dancers, 6 supernumeraries; **78 total**

**Orchestra:** 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 cimbasso, timpani, 2 percussion, harp; 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **62 total**

**Backstage:** piccolo, flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, 2 trombones, euphonium, 2 violins, viola, cello, bass); **18 total**

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FRIDAY, SEPTEMBER 27 • 7:30 PM

# Un Ballo in Maschera

## A Masked Ball

Opera in three acts by **Giuseppe Verdi**

Libretto by **Antonio Somma**

(Sung in Italian with English supertitles)

## CAST

(in order of vocal appearance)

<i>Samuel (Count Ribbing)</i>	<b>Adam Lau</b>
<i>Tom (Count Horn)</i>	<b>Jongwon Han†</b>
<i>Oscar</i>	<b>Mei Gui Zhang</b>
<i>Gustavus III (Riccardo)</i>	<b>Michael Fabiano</b>
<i>Renato (Anckarström)</i>	<b>Amartuvshin Enkhbat*</b>
<i>Chief Magistrate</i>	<b>Christopher Oglesby</b>
<i>Ulrica (Madame Arvidson)</i>	<b>Judit Kutasi</b>
<i>Cristiano (Silvano)</i>	<b>Samuel Kidd*†</b>
<i>Amelia's Servant</i>	<b>Thomas Kinch†</b>
<i>Amelia</i>	<b>Lianna Haroutounian</b>

\* San Francisco Opera debut

† Current Adler Fellow

**TIME AND PLACE:** 1792, Stockholm, Sweden

### ACT I

Scene 1: Levee in the king's bedroom

Scene 2: Ulrica's house on the waterfront

—INTERMISSION—

### ACT II

A lonely field

—INTERMISSION—

### ACT III

Scene 1: Renato's study

Scene 2: The king's box at the opera

Scene 3: At a masked ball

*The first role name listed above is the name used in this production;  
the parenthetical name is the sometimes used alternative.*

*The performance will last approximately three hours with two intermissions.*

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

*Patrons who leave during the performance may not be reseated until intermission.*

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

*Please turn off and refrain from using all electronic devices.*



**Un Ballo in Maschera:** Original on canvas, 16 x 20, by Barbara Fracchia.

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# Comedy and Drama in *Un Ballo In Maschera*



Leo Muscato's production of *Un Ballo in Maschera*. / YASUKO KAGEYAMA/TEATRO DELL'OPERA DI ROMA

**T**his production of *Un Ballo in Maschera* originated in Sweden nearly ten years ago. There, they usually stage the first version of this opera, which features their beloved King Gustav III as the protagonist.

I spent a week in Stockholm gathering information about Gustav. I realized he was still very loved because his cultural policies had radically transformed the country. He was an enlightened ruler, a patron of the arts, a great benefactor, and the founder of the Swedish Academy (that today awards the Nobel Prizes). He organized performances, masquerade balls (one of which was in black and white, like Truman Capote's), wrote plays and librettos, created choreography, designed costumes, military uniforms, and livery for servants. He built several theaters and a museum accessible to the poor and underprivileged. However, Gustav III was also a king despised by many nobles and aristocrats because his policies included reforms favoring the weaker classes. Thus, in 1792, during a masquerade ball, he was the target of an assassination attempt by a soldier from his own regiment, Captain Anckarström (Renato in the opera).

It's easy to see why Verdi was intrigued by a subject involving regicide, a scene of magic, extramarital love, and what was considered excessive affection between the king and a page played by a soprano (his first and only *en travesti* character for Verdi).

As is often the case, historical accuracy is absent in the libretto, and political reasons completely vanish. Instead, a love and friendship story takes center stage, which Verdi's music constantly balances between comedy and drama. In this production, we try to highlight this contrast: we emphasize the lightness so that the emotional hell the protagonists fall into can be even more dramatic.

For this reason, we imagined a backstory: Gustavus and Renato are best friends. They have known each other

since childhood, grew up together, and have always been accomplices. One of them is destined to become king, while the other is destined to be the best of soldiers. When Gustavus ascends the throne, he chooses his best friend as the head of his personal bodyguards. But at some point, Amelia enters their lives: an ironic, amusing woman who loves the arts and painting who, in some ways, is closer to the king's histrionic personality than to the soldier's rigid one. Yet, Renato is the man of her life; he is the one she marries, loves, admires, and respects as a model husband and father, but ... There's a "but." There is a special feeling and intimate complicity between her and Gustavus, behind which lies a repressed emotional tension that has never been addressed, growing stronger each day. The only way they find to deal with it is to "not deal with it" to avoid discussing it, and never to be alone in the same room, but ... Repressed feelings are the hardest to uproot. Amelia is willing to do anything to remove that illicit love from her heart; she goes to a sorceress who tells her that to rid herself of this love, she must go alone to the dreadful field where traitors are hanged, and gather a herb that grows only there, fertilized by the excrement and urine of the hanged before they die. And she finds the courage to go there. Alone. But ... Gustavus' obsession is so strong that he starts to follow her everywhere, first to the witch and then to the dreadful field, thus nullifying the prescription for Amelia to go there alone. Gustavus would never betray his friend. He doesn't want her love. He only needs them to speak to each other, just once. To say what needs to be said. Just once. To confess their love. Just once. He needs to hear one word, "Un sol detto!" He doesn't need anything else. And she says it to him. But ...

In the opera, and often in life, there is always a "but." ❁

UN BALLO IN MASCHERA

# A Political Opera— but in a Bigger Way than You Might Imagine

BY WILLIAM BERGER



*Portrait of Giuseppe Verdi by Giovanni Boldini, 1886.*

*The painting can be viewed at Casa di Riposo per Musicisti in Milan, Italy, a home for retired opera singers and musicians that was founded by Verdi in 1896.*

Verdi's active involvement with the Italian unification and independence movement, the Risorgimento, has labeled him a "political" composer. He is, moreover, valued as a political artist to feel good about—his patriotism is convincingly sincere and refreshingly non-toxic. One can see a parallel between the fortunes of the Risorgimento and expressions of patriotism in Verdi's operas between the years 1842 and 1859. There are rising nationalist sentiments embodied in and fueled on by the choruses and solos of such works as *Nabucco* (1842), *Ernani* (1844), *Giovanna d'Arco* (1845), and *Attila* (1846). The wars and revolutions of 1848–49 came close to achieving the long-held dream of Italian nationhood, and Verdi's response and contribution was *La Battaglia di Legnano* (1849), a ripsnorter of a rabble-rouser and a much-underrated opera that should not be written off today as a mere propaganda piece. The 1848–49 explosions failed in Italy, however, and the peninsula returned to a tense truce. In this period, Verdi's work looked deeper into the psychological dimensions of its characters, with spectacular success (*Rigoletto* (1851), *Il Trovatore* (1853), *La Traviata* (1853)). Verdi's overt association with the Risorgimento returned in a huge way in 1859, as the Kingdom of Italy finally emerged. The Kingdom of Piedmont-Sardinia had managed to wrest the rich province of Lombardy (including the great city of Milan) from the Austrian Empire through a combination of war and diplomacy. The wily Prime Minister of Piedmont, Camillo Benso di Cavour, was close to convincing Italians throughout the peninsula that their best hope for national unity and independence lay in union with his nation, and Italians were beginning to agree. Even those of anti-monarchical leanings and those from distant regions such as Sicily were calling for unity under the Piedmontese King Vittorio Emanuele II as King of Italy. Somebody realized that this formula, Vittorio Emanuele, Re d'Italia spelled the acrostic V.E.R.D.I., and instantly the walls of Rome were covered with "Viva VERDI!" just as *Un Ballo in Maschera* prepared its premiere run in that city. Beyond his music, now even Verdi's name was glued onto the national consciousness. In several ways, *Ballo* had already been political before the Rome premiere. The semi-historical tale of the assassination of a king at a masked ball infuriated the censor in Naples, where Verdi had originally been commissioned to write a new opera, and had been morphed into a tale of governor of Colonial Boston (at a masked ball!) to gain approval in Rome. But that background only explains why *Ballo* was political in 1859, rather than addressing why it is possible to call it intensely political today. The fact is that

the true political nature of *Ballo* is much deeper than an acrostic: it shows us that the essential political core in Verdi's works is much deeper than is generally presumed.

Verdi's death in 1901 was a moment of national mourning and a rare moment of concordance among Italians. The poet Gabriele D'Annunzio (who would later prove to be a political problem of his own) perfectly summed up the reason Verdi's life, and death, had such a universal impact: "Pianse e amò per tutti," "He sang and wept for all." It was a perceptive as well as pithy comment. Not only does Verdi's music have a virtually global appeal, but the subjects he depicted so shrewdly show an understanding of human personalities and motivations that can be compared with such thinkers as Chekhov, Durkheim, and even Freud, among others, in their respective fields. This penetrating brilliance can be explored particularly well in *Un Ballo in Maschera*.

By the time Verdi composed *Ballo*, he was at a point in his artistic and personal evolution at which he could perceive and chose to depict multiple points of view. He had always the ability to feel compassion for several characters, even those in opposition to his protagonists. It is one of the most appealing features of Verdi's works and one that sets him apart from others (most obviously, his



Victor Emmanuel II, oil portrait by Cesare Campini. / BRIDGEMAN IMAGES

contemporary Wagner, whose every opera—even his great comedy *Die Meistersinger von Nürnberg*—must contain an evildoer for the audience to hate as counterpoint to the admirable heroes). While Verdi could certainly create an awesome villain when he wanted to (Di Luna in *Il Trovatore*, and of course Iago in *Otello* (1887)), it is remarkable how many of his operas lack an actual bad guy: *La Traviata*; *Aida* (1871); *Falstaff* (1893). Even elsewhere, the lines between good and evil are as blurry as they often are in real life: *Rigoletto*; *Don Carlos* (1867); *Simon Boccanegra* (1881).

Although it's dangerous to draw too direct a connection between personal and artistic biography, careful consideration of both can be illuminating. By 1859, Verdi's hopes and dreams for his country had matured and were even showing signs of rot. The idealism of youth had been tempered by the realities of life. Verdi had previously been an ardent republican (that is, anti-monarchist). Many of his operas in the early years (*Nabucco*, *Ermani*, *Giovanna d'Arco*, and especially *Macbeth* (1847) and *Rigoletto*) form a perfect anthology of "Royals Behaving Badly." In 1859, republican Italians were acceding to the Kingdom of Italy notion, choosing the possible over the ideal. Verdi accepted the convenient association of his name with Vittorio Emanuele's, and in *Un Ballo in Maschera*, produced that same year, the lead character is a sympathetic, nuanced king. It is not a change of attitude as much as a broadening of perspective.

Not only is there no real "bad guy" in *Ballo* (Anckarström/Renato is driven to his crime and immediately regrets it), but love of country and calls-to-arms are not presented in such black-and-white terms as they are in earlier operas, culminating in *La Battaglia di Legnano*. It is notable that in this decisive year of 1859, the year in which Cavour laid down his challenge to Austria once and for all, Verdi should respond with an opera rich in nuance and motivational

ambiguity. Later that year, as Austrian troops withdrew from the area near Verdi's farm at Sant'Agata (after dynamiting the city of Piacenza as a vile farewell gesture), he wrote:

"Finally they have left! or at least they have withdrawn, and may our lucky star take them even farther away, until—driven beyond the Alps—they go off to their own climate, their own sky, which I hope is even clearer, beautiful, more resplendent than ours." (Verdi to Clara Maffei, June 23, 1859).

This says a lot about Verdi at this juncture: he is angry at injustice, insistent about his goals, and ready to savor a moment of triumph. But nowhere is he petty or condescending. The Austrians simply have to go because Italy is not Austria, not because Italians were better (he was far too judicious an observer of his own people to believe that) nor because Austrians were inferiors. They simply needed to go and enjoy their own distant home in good health. Verdi always had the ability to perceive that there were several sides to any story: by 1859 he could express a truly universal vision ("he sang and wept for all ...").

Can this actually be perceived in Verdi's music? Yes. The score (beyond merely the libretto) of *Un Ballo in Maschera* reveals a profound ability to follow multiple points of view and in fact presents radical and prescient methods of exploring complex situations. Let's look at Ulrica the witch in Act I.

In the first scene, the Chief Justice presents the king, Gustavus, with an accusation against a witch, Ulrica, who is deluding the people with her crafts or with her frauds of witchcraft. Oscar, the page boy (sung by a high soprano, and a thoroughly unique creation within Verdi's output, both

<b>VERDI</b>	1813: Born October 10 in Le Roncole		1836: Marries Margherita Barezzi, who dies 4 years later		1846: <i>Attila</i>			
			1838: Daughter Virginia dies; son Icilio dies in 1839. Both were 1.5 years old		1847: <i>Macbeth</i>			
				1839: First opera, <i>Oberto</i> , premieres in Milan		1851: <i>Rigoletto</i>		
				1842: <i>Nabucco</i>		1853: <i>Il Trovatore</i> , <i>La Traviata</i>		
<b>WORLD EVENTS</b>	1820: Antarctica discovered		1831: Darwin begins journey on <i>HMS Beagle</i>		1842: NY Philharmonic founded		1851: First World's Fair held in London	
	1816: Rossini, <i>Il Barbiere di Siviglia</i>		1831: Bellini, <i>Norma</i>				1848: California Gold Rush begins	
	1813: Wagner born; Austen, <i>Pride and Prejudice</i>		1829: Goethe, <i>Faust</i>					
			1827: Beethoven dies		1837: Telegraphy patented			

musically and dramatically) says the old witch is just fun and games and that the king should go incognito to see her for himself. Twin impulses of the king, caution and daring, are expressed by external characters. The entire court goes to the witch's den of iniquity. Verdi's treatment of the supernatural is always a curious matter. Many commentators found him lacking in his ability to portray it. They have missed the point. Whenever Verdi ventures into an encounter with the supernatural in any opera from 1842's *Nabucco* to 1893's *Falstaff*, the focus of his interest is never the supernatural phenomenon itself but always the characters' reaction to it. Ghosts, goblins, and even deities are only important as motivators to the most truly profound (and often scary) force in the universe, human emotional psychology. Ulrica's aria, summoning the spirits of hell, is a bit self-consciously ghoulish—but only a bit. The music successfully supports the multiplicity of reactions to it from the characters on the stage—by turns frightened, skeptical, annoyed, and amused. Amelia, the king's love interest (and, inconveniently, the wife of his best friend and courtier Anckarström/Renato) will ask Ulrica for a cure for her illicit love of the king. Therefore, the prime purpose of the variety of impressions made by Ulrica's music will be to inform Amelia's and Gustavo's subsequent actions: Amelia will be frightened when she follows Ulrica's instructions to pick herbs at the gallows at midnight; Gustavo will be careless about the dangers of following her there and attempting to make love to her. Her fears and his defiance will come to a fatal conclusion in the subsequent act. They are not living out the prophecies of Ulrica: they are living out their reactions to them.

All this must be, and is, detectable in the music in the Ulrica scene. To be concerned with whether or not we in the audience are genuinely spooked by Ulrica's aria is a

mistake. She embodies a set of projections from Oscar, the Chief Magistrate, the community, and (most importantly) Gustavo and Amelia.

Here's what's really interesting: we then get to see and hear all of those characters as perceived by Ulrica. When Gustavo's identity is revealed and he's acclaimed by the people, the act concludes with a rousing patriotic chorus, a sort of national anthem composed in broad strokes and bright colors. In fact, it is too patriotic, martial, and naïve in this context—it *might* have made sense in a clearly patriotic chorus in an earlier opera such as *Giovanna d'Arco*. Taken at face value, it is illogical that the people on the stage would be so inflamed with love of country when finding their king disguised in a witch's hut. The only way this music makes psychological sense is if we understand it as Ulrica's perception of the people. This outsider with a separate perspective (whether or not she is truly clairvoyant or just an accomplished faker—a point that, significantly, Verdi never deigns to answer) sees hollowness and a resort to form and habit in the overblown expression of patriotism. Sometimes, noble patriotic music can be a delusion, a lie. Our experience of the music's meaning is morphed by how we understand the characters' perceptions of it. In other words, facts actually change by being perceived. It is a musical analog of the Uncertainty Principle, which makes Verdi the musical progenitor of Heisenberg.

This is best explored in Act III, Scene 1—a scene that makes a good case for being the best Verdi ever wrote (along with Act IV, Scene 1 of *Don Carlos* ... and all of Act II of *Otello* ...). Amelia's and Gustavo's secret (if unconsummated) love is now known, and Anckarström/Renato is furious and humiliated. In their home, he threatens his wife with death. She begs for one last chance to bid farewell to their child, in an understated (and somewhat calming to her homicidal

<p><b>1857:</b> <i>Simon Boccanegra</i></p> <p><b>1859:</b> Marries Giuseppina Strepponi</p> <p><b>1862:</b> <i>La Forza del Destino</i></p> <p><b>1867:</b> <i>Don Carlos</i></p> <p><b>1871:</b> <i>Aida</i></p>	<p><b>1874:</b> Requiem Mass</p>	<p><b>1887:</b> <i>Otello</i></p>	<p><b>1893:</b> <i>Falstaff</i></p> <p><b>1897:</b> Final composition, <i>Four Sacred Pieces</i>, completed</p>	<p><b>1901:</b> Dies January 27 in Milan</p>
<p><b>1861:</b> Unification of Italy</p> <p><b>1865:</b> American Civil War ends</p>	<p><b>1876:</b> Wagner, <i>Ring</i> cycle premieres</p> <p><b>1874:</b> Mussorgsky, <i>Boris Godunov</i></p>	<p><b>1881:</b> Tchaikovsky, <i>Eugene Onegin</i></p> <p><b>1889:</b> Eiffel Tower inaugurated</p>	<p><b>1896:</b> Puccini, <i>La Bohème</i></p>	<p><b>1900:</b> King Umberto I of Italy assassinated</p>



Director Leo Muscato's production of *Un Ballo in Maschera*.  
YASUKO KAGEYAMA/TEATRO DELL'OPERA DI ROMA

husband—does Amelia know she will have this effect on him?) aria with a notable solo cello accompaniment. Verdi's command of the cello has often been noted (Act IV, Scene 1 of *Don Carlos*)—here it has the effect of focusing the audience's collective ear on a single instrument, a minimal base for what is to follow. Anckström grants her wish and dismisses her, looking at Gustavus' portrait and realizing in the great aria "Eri tu" that Gustavus, not Amelia, is the true culprit. Two courtiers who hate Gustavus for their own reasons, Samuel and Tom, appear, summoned by Renato. The three decide to kill Gustavus. Their trio is martial and exhilarating. It would not have been out of place in *Ernani*, to whose thrilling chorus "Si ridesti il leon di Castiglia" it bears outward resemblance. But here it is distilled into a trio of two basses and a baritone, singing in private, so to speak. These are actual individuals rousing themselves to shed blood: there is no element of public grandstanding (unlike the *Ballo* Act I choral finale with Ulrica). Amelia returns, suspecting (but not knowing) what the men are plotting. Renato compels his wife to draw names from an urn ... she pulls his name. The trio is recapitulated with more thundering orchestra and Amelia's soprano voice added. From her point of view, the low men's voices form a sort of anxious gut-rumbling under her fears, which are expressed in full soprano voice. From their point of view, her high soprano voice caps off their resolution to bloodshed (a strange-sounding idea that nevertheless makes perfect operatic sense—Wagner memorably encapsulated the spirit of war in loud women's voices in his "Ride of the Valkyries," composed in that same decade). It is a thrilling moment and

any other opera composer would have been well satisfied to end the scene there. For Verdi, it's merely a set up for the coup de grace. The chatty Oscar (high soprano) enters to announce the masked ball of the title, singing a frilly minuet-like ditty. C Major never sounded so harrowing. The context of the regicidal plot turns the pretty tune into the aural equivalent of a tattoo needle hitting the skin. The thing itself is changed by the act of perceiving it, a supreme moment of Verdi-as-Heisenberg.

It is also the true basis for the term "political" so often used for Verdi. It's really not about a unified Italy anymore—global audiences today cannot be expected to get excited about the Risorgimento, for better or worse. It's about politics in its true meaning of "affairs of the community (polis)," which has the notion of "the many (poly)" embedded in it. This is important for us in the audience, beyond appreciating how extraordinarily smart (in addition to everything else) Verdi was. If you can see things from more than one point of view, you have a more complete purview of the human experience. That much is tautological. But to take that journey with Verdi, who was supremely capable of imbuing each of the multiple points of view with a convincing humanity ("... he sang and wept for all ...") is to experience the world with depth, true perception, and deep compassion. It is, in fact, the vantage point of a deity. ✨

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*William Berger is an author, lecturer, and librettist, and is a writer and producer for the Metropolitan Opera. He is responsible for the Met's Opera Quiz and can be heard as a commentator on Met Opera Radio.*

# Who's Who in *Ballo*

BY KIP CRANNA

Operas based on historical events often get the facts wrong. And why shouldn't they? Most operas are not meant as history lessons. The heightened drama needed to bring out the intense human emotions expressed in operatic singing requires bending the truth. But if we can't expect historical accuracy in opera, it's still fascinating to explore how composers and librettists use actual people and events as a springboard for a stage-worthy narrative. There's no more intriguing example than *Un Ballo in Maschera*.

The illicit love of Sweden's King Gustavus III for Amelia, the wife of his closest friend, represents the classic type of love triangle found at the heart of many Verdi operas. In *Ballo* it unfolds against a backdrop of political intrigue leading to an assassination—a case of art imitating life.

The real Swedish King Gustavus III was in fact shot by his courtier Count Anckarström on March 16, 1792, at a masked ball hosted by the music-loving king at the opulent opera house he had built in Stockholm. He died two weeks later. Such a dramatic event almost begged for operatic treatment. The first of these came in 1833, a work by the French composer Daniel Auber, *Gustave III, ou Le bal masqué*

(*Gustavus III, or The Masked Ball*). Auber's librettist, the prolific Eugène Scribe, expanded upon the actual facts, making the assassin a close friend of the king, inventing the love triangle, and creating the character Oscar, the king's young page boy (a "trouser role" sung by a soprano). Scribe's libretto was then adapted in Italian for composer Vincenzo Gabussi's *Clemenza di Valois* in 1842 and for Saverio Mercadante's *Il Reggente (The Ruler)* in 1843. Clearly not deterred by a "recycled" script, Verdi and his librettist Antonio Somma revised Scribe's text for a planned premiere at the Teatro di San Carlo in Naples. But the assassination of a king was a touchy subject in the "Kingdom of the Two Sicilies." Facing countless censorial roadblocks (and at one point, threat of arrest for his intransigence), Verdi eventually saw his work premiered in Rome in 1859 with the setting rather improbably changed to colonial Boston. Modern productions, including the current one, often place the action in the originally intended Stockholm.

Aside from the page Oscar and the king's love-interest, Amelia—wholly fictional figures—the main characters in the opera are based on real people. Let's compare them to their operatic counterparts.



Left: King Gustav III of Sweden / ALAMY STOCK PHOTO  
Right: José Carreras as Gustavus in 1977.  
ROBERT CAHEN/SAN FRANCISCO OPERA

**GUSTAVUS III (RICCARDO)** King Gustavus III (1746–1792) was a talented, complicated personality, one of the 18th century's "Enlightened Despots" who purported to rule for the well-being of their subjects. A nephew of Frederick the Great (another such "enlightened" monarch),

Gustavus was a strong and accomplished leader who came to power in a coup d'état, defeating noble factions. He patronized the arts, wrote plays, and created a court characterized by elegance and learning. He founded the Swedish Academy, which now awards the Nobel Prize for Literature. He abolished the use of torture to extract confessions, fought corruption in his government, reformed the economy, and ably waged war against Russia. But his ruthless consolidation of royal power, severely curtailing the privileges of the aristocracy, created many well-born enemies. As Verdi biographer Charles Osborne put it, he was "a strange amalgam of clemency and cruelty." He was widely rumored to be homosexual, although not all historians concur. An anonymous letter (from an army colonel) cautioned him not to hold the masked ball because of the plots against him, but he shrugged off the warning, one of many he had received over the years, and the assassins thus achieved their purpose. Before dying, the king asked for clemency for the conspirators, but in fact his murderer, Jacob Johan Anckarström, was gruesomely executed.

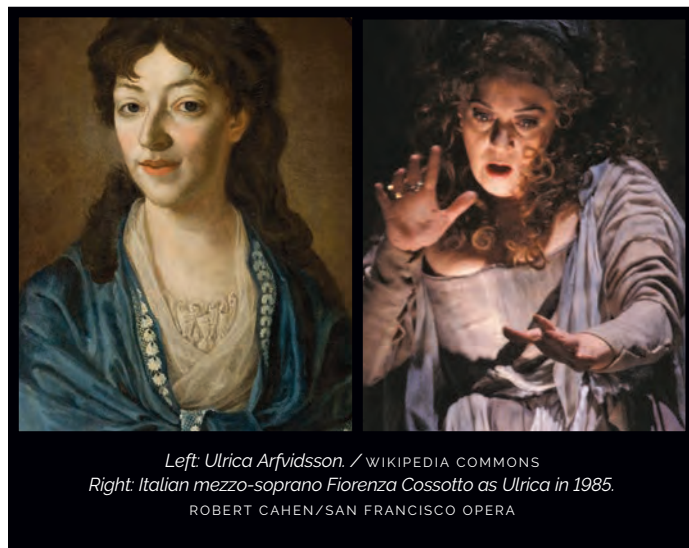
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In Verdi's opera, Gustavus (sometimes called Riccardo) is a more carefree and fun-loving ruler, confident of the love of his people, unconcerned about rumored plots against him, troubled only by his forbidden love for Amelia. Like his real-life counterpart, he disregards Ulrica (also called Madame Arvidson in the opera) the seer's prediction of his assassination, and later ignores a letter warning him not to attend the ball (sent not by an army officer but by Amelia). True to his magnanimous nature, his dying wish is that the conspirators be pardoned.

had numerous grievances against the king. In the opera their motivations are succinctly set forth: as they vie with Renato for the privilege of firing the fatal shot, Tom protests "He stole my ancestral castle," and Samuel responds, "He had my brother murdered."



Left: Jacob Johan Anckarström / WIKIPEDIA COMMONS  
 Right: American baritone Richard Bonelli was San Francisco Opera's Renato/Anckarström in 1937, 1940, and 1942.  
 RUDI VAN DEN BULCK/CHARLES MINTZER COLLECTION



Left: Ulrica Arfvidsson. / WIKIPEDIA COMMONS  
 Right: Italian mezzo-soprano Fiorenza Cossotto as Ulrica in 1985.  
 ROBERT CAHEN/SAN FRANCISCO OPERA

**RENATO (ANCKARSTRÖM)** The assassin, Jacob Johan Anckarström (Renato in the opera), was a Swedish military officer whose bitter resentment of the king stemmed partly from being charged with slandering the monarch (he was acquitted), combined with his strong anti-monarchist leanings fueled by the recent revolutions in America and France. Anckarström was a man of strong passions with a violent temper who conspired against the king with two other disaffected nobles, Count Claes Horn and Count Adolf Ribbing.

**ULRICA** The famed medium Ulrica Arfvidsson was known as the "Coffee Seeress" because of her practice of telling fortunes by reading coffee grounds. Popular with the aristocracy, she was a gossip collector whose wide-flung informants helped shape her predictions and enhanced her reputation for accuracy. In 1786, some years before his assassination, Gustavus consulted her and was supposedly warned to beware of a man in a mask with a sword. When the chief of police later tried to shut down her fortune-telling operation, the king protected her.

The operatic Anckarström is no longer a mere military officer but the royal secretary, the king's most trusted aide and fervent supporter. Warning the king of rumored plots near the beginning of the opera, he sings "Te perduto, ov'è la patria?" ("If you are lost, what will become of our country?"). Only upon learning of his wife's love for Gustavus, which prompts his unfounded assumption that they have had an affair, he joins the conspirators in jealous wrath. In his bitter aria "Eri tu" ("It was you") he fumes: "Traitor! This is how you repay the trust of your best friend."

In the opera Ulrica is denounced for witchcraft by a magistrate, but the king (prompted by the cheeky page Oscar, who warbles in her defense) declines to prosecute her and decides instead to visit her incognito (as the real Gustavus had done), treating the whole situation as a lark. In her virtuoso conjuring scene—a *tour de force* for contralto—Ulrica pretends to summon up the Devil (without the aid of coffee grounds), sees through the king's disguise, and correctly predicts that he will die by the hand of a friend, the next person to shake his hand. Since the man to do so is Renato, arriving to warn the king of danger once again, Gustavus understandably laughs at the ridiculous notion that this could be his killer.

**SAMUEL & TOM** The real-life co-conspirators Count Horn and Count Ribbing (Samuel and Tom in the opera)

No, it didn't all happen that way in real life, but as the Italian saying goes, *Se non è vero, è ben trovato*. If it's not true, it makes a good story. ✿

Clifford "Kip" Cranna is Dramaturg Emeritus of San Francisco Opera.



# Artist Profiles

\* San Francisco Opera Debut    † Role Debut    ‡ Current Adler Fellow    † Merola and Adler Fellowship Graduate    + Merola Opera Program Graduate



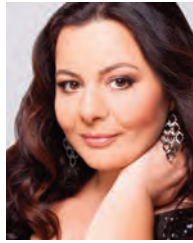
## EUN SUN KIM

(Seoul, South Korea)

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

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

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



## LIANNA

**HAROUTOUNIAN**

Soprano  
(Yerevan, Armenia)

**Amelia**  
**San Francisco Opera**  
**Highlights:** Title roles

of *Madame Butterfly*, *Tosca*, and *Manon Lescaut*; Nedda in *Pagliacci*

**Recent and Upcoming:** Title role of *Madame Butterfly* (Genoa's Teatro Carlo Felice, London's Royal Ballet and Opera, Turin's Teatro Regio, Lyric Opera of Chicago, Vienna State Opera, Barcelona's Gran Teatre del Liceu); title role of *La Gioconda* (Naples' Teatro di San Carlo); *Otello* (Teatro Verdi Trieste); *Turandot* (Salerno's Teatro Municipale Giuseppe Verdi); title role of *Adriana Lecouvreur* (Malaga's Teatro Cervantes); Mimi in *La Bohème* (Gran Canaria); Amelia in *Un Ballo in Maschera* (Seville); Lisa in *Queen of Spades* (Barcelona); title role of *Tosca* (Bolshoi Theatre); Elisabeth de Valois in *Don Carlos* (Hamburg); Leonora in *Il Trovatore* (Madrid's Teatro Real)



## MICHAEL FABIANO

Tenor  
(Montclair,  
New Jersey)

**King Gustavus III**  
**San Francisco Opera**  
**Highlights:** Lt. B.F.

Pinkerton in *Madame Butterfly*; Cavaradossi in *Tosca*; Rodolfo in *La Bohème*; Chevalier des Grieux in *Manon*; title role of *Don Carlo*; Gennaro in *Lucrezia Borgia*; Verdi Requiem; Rodolfo in *Luisa Miller*; *Opera Ball: The Centennial Celebration*; *100th Anniversary Concert*

**Recent and Upcoming:** Manrico in *Il Trovatore* (Metropolitan Opera); Ruggero in *La Rondine* (London

Symphony Orchestra at Barbican Centre); Calaf in *Turandot* (Vienna State Opera, Rome Opera, Barcelona, Madrid's Teatro Real); title role of *Andrea Chénier* (Vienna); Cavaradossi in *Tosca* (Berlin State Opera, Hamburg State Opera, Paris Opera, Madrid, Metropolitan Opera, LA Opera, Vienna); Foresto in *Attila* (Madrid); Don José in *Carmen* (Brussels' La Monnaie, Metropolitan Opera, Washington National Opera, Santa Fe Opera, Vienna, Berlin, Les Théâtre de la Ville de Luxembourg); Rodolfo in *La Bohème* (Madrid, Lyric Opera of Chicago, Metropolitan Opera); title role of *Les Contes d'Hoffmann* (Bilbao' ABAO-OLBE, Paris); Maurizio in *Adriana Lecouvreur* (Opera Australia); Des Grieux in *Manon* (Barcelona, Metropolitan Opera); title role of *Don Carlo* (Paris); Riccardo in *Un Ballo in Maschera* (Madrid); title role of Gounod's *Faust* (London's Royal Ballet and Opera); title role of *Werther* (Opera Australia); Carlo VII in Verdi's *Giovanna d'Arco* (Madrid)

Winner of 2014 Richard Tucker Award  
Co-Founder and Executive Director of ArtSmart, a 501(c)3 nonprofit dedicated to transforming the lives of youth in under-resourced communities across the US through tuition-free music lessons and mentorship, by paid professional artists  
Chief Strategy Officer for Resonance, a social commerce platform that provides creative professionals and organizations with the mechanism to expand their network, and offer and find services  
Instagram: @ tenorfabiano

ARTIST PROFILES CONTINUED



**AMARTUVSHIN ENKHBAT\***  
Baritone  
(Sukhbaatar aimag  
Khalzan, Mongolia)  
**Renato**  
**Recent and**

**Upcoming:** Title role of *Rigoletto* (Parma, Macerata, Genoa, Milan); *La Forza del Destino* (Teatro del Maggio Fiorentino); Amonasro in *Aida* (Milan); *Nabucco* (Parma, Padua); Scarpia in *Tosca* (Naples' Teatro di San Carlo); *Cavalleria Rusticana/Pagliacci* (Verona)



**MEI GUI ZHANG\*†**  
Soprano  
(Chengdu, China)  
**Oscar**  
**San Francisco Opera**  
**Highlights:** Dai Yu in

Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Eurydice in *Orpheus and Eurydice*

**Recent and Upcoming:** Barbarina in *Le Nozze di Figaro* (Verbier Festival, Metropolitan Opera); Canteloube's *Cantos de Verano* (Real Orquesta Sinfónica de Sevilla); Pamina in *Die Zauberflöte* (Atlanta Opera, Verbier Festival); Aaron Zigman and Mark Campbell's *Émigré* (New York Philharmonic, Shanghai Symphony); Zerlina in *Don Giovanni* (LA Opera, Atlanta); Despina in *Così fan tutte* (Tanglewood); Musetta in *La Bohème* (Fort Worth Opera); title role of *Roméo et Juliette* (Beijing's National Centre for the Performing Arts); John Luther Adams' *Vespers of the Blessed Earth* (Carnegie Hall, Saratoga Performing Arts Center); Fauré's *La Bonne Chanson* (Chamber Music Society of Lincoln Center); Canteloube's *Chansons d'Auvergne* (Sevilla); Thibault in *Don Carlos* (Metropolitan Opera) Merola Opera Program: 2018



**JUDIT KUTASI**  
Mezzo-Soprano  
(Timișoara, Romania)  
**Ulrica**  
**San Francisco Opera**  
**Highlights:** Ortrud in

**Recent and Upcoming:** Preziosilla in *La Forza del Destino* (Metropolitan Opera); Verdi Requiem (Royal Danish Opera, Salzburg Easter Festival, St. Louis Symphony Orchestra); Laura in *La Gioconda* (Deutsche Oper Berlin); Amneris in *Aida* (Budapest's Hungarian State Opera, Las Palmas, Munich's Bavarian State Opera, Verona); Erda in *Siegfried* (Amsterdam's Concertgebouw, Berlin); Azucena in *Il Trovatore* (Barcelona's Gran Theatre del Liceu, Paris Opera); Mrs. Quickly in *Falstaff* (Hamburg State Opera); Stravinsky's *Les Noces* (Elbphilharmonie Hamburg); Bernstein's First Symphony: *Jeremiah* (Hannover State Theater); Erda in *Das Rheingold* (Berlin); La principessa di Bouillon in *Adriana Lecouvreur* (Milan's Teatro alla Scala); Princess Eboli in *Don Carlo* semi-staged concert (Berlin); Waltraute in *Die Walküre* (Berlin); Sophie in Liszt's *The Legend of Saint Elizabeth* (Budapest Spring Festival) Instagram: @judit\_kutasi



**JONGWON HAN\*†**  
Bass-Baritone  
(Seoul, South Korea)  
**Tom**  
**San Francisco Opera**  
**Highlights:** A

Watchmen in *Die Frau ohne Schatten*; The Bonze in *Madame Butterfly*; Noble in *Lohengrin*; Colline and Schaunard in *Bohème Out of the Box*; The Speaker in *The Magic Flute*  
**Recent and Upcoming:** Schaunard in *La Bohème* (Atlanta Opera); Handel's *Messiah* (Dayton Opera); The Bonze in *Madame Butterfly* (Palm Beach Opera)

San Francisco Opera Adler Fellowship Program: 2023, 2024



**ADAM LAU\*†**  
Bass  
(San Francisco, California)  
**Samuel**  
**San Francisco Opera**  
**Highlights:** Doctor

Grenvil in *La Traviata*; Noble in *Lohengrin*  
**Recent and Upcoming:** Metropolitan Opera Orchestra concerts (Carnegie Hall, European tour); Sarastro in *The Magic Flute* (Ravinia Festival); Bruckner Te Deum (Atlanta Symphony Orchestra); title role of *Le Nozze di Figaro* (Utah Opera); Commendatore in *Don Giovanni* (Arizona Opera); Verdi Requiem (Artosphere Festival); Beethoven's Ninth Symphony (Saskatoon Symphony Orchestra) Merola Opera Program: 2011



**SAMUEL KIDD\*††**  
Baritone  
(Ann Arbor, Michigan)  
**Cristiano**  
**San Francisco Opera**  
**Highlights:** Marcello

in *Bohème Out of the Box*  
**Recent and Upcoming:** A Steersman in *Tristan und Isolde* (San Francisco Opera); Moralès in *Carmen* and *Carmen Encounter* (San Francisco); Tarquinius in Britten's *The Rape of Lucretia* (Merola, Yale Opera); Belcore in *L'Elisir d'Amore* (Yale); title role of *Eugene Onegin* (Music Academy of the West); "Perennials" concert (New York Festival of Song); Mahler's *Kindertotenlieder* (Cincinnati Song Initiative) San Francisco Opera Adler Fellowship Program: 2024 Merola Opera Program: 2023

ARTIST PROFILES CONTINUED



**CHRISTOPHER  
OGLESBY**†  
Tenor  
(Woodstock, Georgia)  
**Chief Magistrate  
San Francisco Opera**  
**Highlights:** Dancaïro

in *Carmen*; Benvolio in *Romeo and Juliet*; Edmondo in *Manon Lescaut*; Jaquino in *Fidelio*; First Commissioner in *Dialogues of the Carmelites*

**Recent and Upcoming:** Luke in Poul Ruders and Paul Bentley's *The Handmaid's Tale* (San Francisco); Dancaïro in *Carmen* (San Francisco Opera); Rinuccio in *Gianni Schicchi* (Calgary Opera); Rodolfo in *La Bohème* (Utah Opera, Sacramento Philharmonic & Opera); Edgardo in *Lucia di Lammermoor* (Sarasota Opera); Puccini concert (Sarasota); Lt. B.F. Pinkerton in *Madame Butterfly* (Grand Teton Music Festival, Sarasota)

San Francisco Opera Adler Fellowship Program: 2019, 2020, 2021  
Merola Opera Program: 2018



**THOMAS KINCH**†+  
Tenor  
(Cardiff, Wales)  
**Amelia's Servant  
San Francisco Opera**  
**Highlights:** First Armored Man in *The*

*Magic Flute*

**Recent and Upcoming:** Melot in *Tristan und Isolde* (San Francisco Opera); Don José in *Carmen* (Nov. 26) and *Carmen Encounter* (San Francisco); Title role of *Otello* Act II (Merola); Macduff in *Macbeth* (Paisley Opera); Turridu in *Cavalleria Rusticana* (Paisley Opera, Sri Lanka, Iford Arts); Licinio in Gaspare Spontini's *La Vestale* (Teatro Grattacielo); First Armored Man in *The Magic Flute* (Welsh National Opera); Canio in *Pagliacci* (Iford Arts); Pinkerton in *Madame Butterfly* (Opera Bohemia, Opera Up Close)  
San Francisco Opera Adler Fellowship

Program: 2024  
Merola Opera Program: 2023



**LEO MUSCATO\***  
(Martina Franca, Italy)  
**Stage Director**  
**Recent and Upcoming:** *La*

*Bohème* (Macerata); *I Masnadieri* (Monte Carlo); *Nabucco* (Athens); *Tosca* (Naples' Teatro di San Carlo); *Rigoletto* (Naples, Turin); *Carmen* (Maggio Musicale Fiorentino); Ferdinando Paer's *Agnese* (Turin); *I Due Foscari* (Parma); *Il Barbiere di Siviglia* (Milan's Teatro alla Scala); *La Cenerentola* (Bonn, Cagliari's Teatro Lirico); Licinio Refice's *Cecilia* (Cagliari); *Ernani* (Florence); Leonardo Vinci's *Li Zite Ngalera* (Milan); *Manon Lescaut* (Bologna's Teatro Comunale); *L'Amour des Trois Oranges* (Bonn); Geminiano Giacomelli's *Cesare in Egitto* (Innsbruck); *La Forza del Destino* (Milan); *Attila* (Venice's Teatro La Fenice)  
Website: leomuscato.com



**FEDERICA PAROLINI\***  
(Vimercate, Italy)  
**Set Designer**  
**Recent and Upcoming:** *La*

*Traviata* (Maggio Musicale Fiorentino); *Rigoletto* (Florence); *Manon Lescaut* (Bologna's Teatro Comunale); *Il Barbiere di Siviglia* (Milan's Teatro alla Scala); *Agrippina* (Bonn); Ferdinando Paer's *Agnese* (Turin); *Un Ballo in Maschera* (Naples' Teatro di San Carlo); *La Bohème* (Macerata); *Cavalleria Rusticana* (Florence, Genoa); *Pagliacci* (Florence, Genoa); Offenbach's *Un Mari à la Porte* (Florence); *L'Elisir d'Amore* (Bergamo's Donizetti Festival)



**SILVIA AYMONINO\***  
(Rome, Italy)  
**Costume Designer**  
**Recent and Upcoming:** Ferdinando Paer's

*Agnese* (Turin); *Tosca* (Maggio Musicale Fiorentino, Macerata); Verdi's *The Battle of Legnano* (Parma); *La Forza del Destino* (Milan's Teatro alla Scala); *Manon Lescaut* (Bologna's Teatro Comunale); *La Fanciulla del West* (Turin); *Nabucco* (Gothenburg, Athens); Leonardo Vinci's *Li Zite Ngalera* (Milan); John Adams' *Nixon in China* (Paris Opera); *La Favorite* (Bergamo's Donizetti Festival); *Ernani* (Florence); *Il Barbiere di Siviglia* (Milan); *Aida* (Macerata); *Agrippina* (Bonn); *I Due Foscari* (Parma); Handel's *Rinaldo* (Brescia); *La Traviata* (Umeå, Rome); *Seven Brides for Seven Brothers* (Rome)



**ALESSANDRO  
VERAZZI\***  
(Monza, Italy)  
**Lighting Designer**  
**Recent and Upcoming:** *Manon*

*Lescaut* (Bologna's Teatro Comunale); *Anna Bolena* (Lugano); Leonardo Vinci's *Li Zite Ngalera* (Milan's Teatro alla Scala); *Ernani* (Maggio Musicale Fiorentino, Cagliari); *La Traviata* (Lugano); Licinio Refice's *Cecilia* (Cagliari); *Il Barbiere di Siviglia* (Milan); *Alcina* (Lorraine Opera); *I Due Foscari* (Parma); Ferdinando Paer's *Agnese* (Turin); Antônio Carlos Gomes' *Lo Schiavo* (Cagliari); *Don Giovanni* (Cagliari); *Nabucco* (Athens); *Carmen* (Florence)  
Website: alessandroverazzi.com

## ARTIST PROFILES CONTINUED



### COLM SEERY

(Dublin, Ireland)

**Choreographer**

**San Francisco Opera**

**Highlights:**

Movement Director of John Adams'

*Antony and Cleopatra*

Choreographer of *Madame Butterfly*, *Die Frau ohne Schatten*, Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*, *Il Trovatore*, *Partenope*

Revival Choreographer of *Die Meistersinger von Nürnberg*, *Andrea Chénier*, Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*, Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs*

Dance Master of *Don Giovanni*, *Eugene Onegin*, *La Traviata*, *Orfeo ed Euridice*, *Lohengrin*, Rhiannon Giddens and Michael Abels' *Omar*, *L'Elisir d'Amore*

**Recent and Upcoming:** Movement Director of *The Handmaid's Tale* (San Francisco Opera)

Choreographer of *Idomeneo* (Berlin State Opera); Britten's *Gloriana* (Madrid's Teatro Real); *Ariodante* (Vienna State Opera, Israeli Opera)

Associate Choreographer of *Andrea Chénier* (London's Royal Ballet and Opera)

Revival Choreographer of *La Traviata* (Barcelona's Gran Theatre del Liceu); *Manon* (Dallas Opera, Buenos Aires' Teatro Colon); *Giulio Cesare* (Glyndebourne Festival Opera); *L'Elisir d'Amore* (Glyndebourne); *Rinaldo* (Glyndebourne)



### JOHN KEENE

(Lancaster, Pennsylvania)

**Chorus Director**

**San Francisco Opera**

**Highlights:** *Don*

*Giovanni*; Bright Sheng and David

Henry Hwang's *Dream of the Red Chamber*; Eun Sun Kim Conducts Verdi;

John Adams' *Antony and Cleopatra*; *Eugene Onegin*; *Dialogues of the Carmelites*; *La Traviata*; *Orpheus and Eurydice*; *Madame Butterfly*; *Die Frau ohne Schatten*; Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*; *100th Anniversary Concert*; *Il Trovatore*; Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs*; *Lohengrin*; Rhiannon Giddens and Michael Abels' *Omar*; *The Elixir of Love*; *The Magic Flute*; Kaija Saariaho's *Innocence*

**Recent and Upcoming:** 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.)

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Photo by Kristen Loken.



# Sounds of Summer

June 2024 marked the finale of San Francisco Opera's 101st season with three powerful mainstage operas and a splendid array of presentations throughout the Bay Area testifying to the art form's ability to excite and inspire.

Mozart's *The Magic Flute* met the silent film era in Barrie Kosky and Suzanne Andrade's witty production. / CORY WEAVER



*Innocence*, the searing masterpiece by composer Kaija Saariaho, librettist Sofi Oksanen, and dramaturg Aleksis Barrière, had its US premiere on June 1. / CORY WEAVER

Christopher Alden's production of Handel's *Partenope* returned with a scintillating cast: Nicholas Tamagna (*Armando*), Daniela Mack (*Rosmira*), Julie Fuchs (*Partenope*), Carlo Vistoli (*Arsace*), Alek Shrader (*Emilio*), and Hadleigh Adams (*Ormonte*). / CORY WEAVER



# BEYOND Innocence SYMPOSIUM



SAN FRANCISCO OPERA



In-depth discussion at the Beyond Innocence symposium with W. Kamau Bell, Chinaka Hodge, Vilma Jää, and Karega Bailey. KRISTEN LOKEN

Italian countertenor Carlo Vistoli was the top vote getter in the Jan Shrem and Maria Manetti Shrem Emerging Stars Competition for his portrayal of Arsace in Handel's Partenope. / CORY WEAVER



The Company's Bohème Out of the Box at the intersection of Solano and Evelyn Avenues in Albany. RENEFF-OLSON PRODUCTIONS



Adler Fellow Nikola Printz and Educational Content Creator Cole Thomason-Redus perform at The Magic Flute Family Workshop at Fairyland. / STEFAN COHEN



The June 26 performance of The Magic Flute was Pride Night at the Opera. RENEFF-OLSON PRODUCTIONS



The Opera in You storytelling workshops culminated in a public showcase on June 15 at the San Francisco Public Library. KRISTEN LOKEN

The cast for The Magic Flute with Music Director Eun Sun Kim backstage. / KRISTEN LOKEN



Innocence cast members look on backstage before taking their bows. KRISTEN LOKEN

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# Carmen Encounter

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Event recommended for ages 21+. All dates, prices, programs, artists, and productions subject to change. Tickets subject to availability. Illustration by Brian Stauffer



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Verdi's Requiem  
Sep 19–21

Fauré's  
Requiem  
Nov 15–17

Handel's  
*Messiah*  
Dec 6–7

*Carmina burana*  
& Adams'  
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Jan 16, 18–19

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# 2024 Adler Fellows

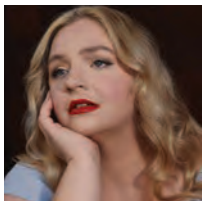
As Adler Fellows, emerging singers and pianists receive rigorous individualized coaching as well as opportunities to cover and perform roles in mainstage performances. **Our Adler Friends and Sponsors play a vital role in their training, nurturing the talent and creativity of these budding artists and 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, 2023 and August 14, 2024. For more information about sponsorship opportunities, please call **Donor Services at (415) 565-3212.**



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**GEORGIANA ADAMS**  
Chicago, Illinois  
First-year Adler  
*Sponsored by*  
Mrs. Karin Eames  
San Francisco Opera Guild



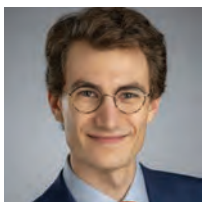
Pianist/Coach  
**YANG LIN**  
Shanghai, China  
Second-year Adler  
*Sponsored by*  
Lisa Edberg & Dennis Gibbons



Soprano  
**CAROLINE CORRALES**  
St. Louis, Missouri  
First-year Adler  
*Sponsored by*  
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Bass-Baritone  
**JAMES MCCARTHY**  
Pleasantville, New York  
First-year Adler  
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Pianist/Coach  
**JULIAN GRABAREK**  
Acton, Massachusetts  
First-year Adler  
*Sponsored by*  
Mr. David Todd Oldroyd &  
Mr. Ronnie Genotti



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



Bass-Baritone  
**JONGWON HAN**  
Seoul, South Korea  
Second-year Adler  
*Sponsored by*  
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Soprano  
**ARIANNA RODRIGUEZ**  
Fairfax, Virginia  
Second-year Adler  
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Baritone  
**SAMUEL KIDD**  
Ann Arbor, Michigan  
First-year Adler  
*Sponsored by*  
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Soprano  
**OLIVIA SMITH**  
Penticton, B.C., Canada  
Second-year Adler  
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Neil & Elsa S. Pering



Tenor  
**THOMAS KINCH**  
Cardiff, Wales  
First-year Adler  
*Sponsored by*  
Peggy & Boyce Nute

*"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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<sup>§</sup> deceased

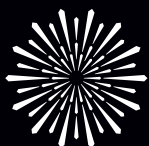
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Or Schraiber, *choreographer and dancer*

Olivier Messiaen's deeply affecting, hour-long song cycle for voice and piano, is presented in a dramatic new interpretation. Moving from a musical duet to a quartet with dancers, the production breaks open Messiaen's cycle, connects the relationship between movement and music, and grapples with the intensity of love and loss as part of human experience.

**Sep 27**  
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calperformances.org/illuminations



**Lester Lynch, *baritone*  
Kevin Korth, *piano***

A regal presence on stages throughout the world, the dramatic baritone can sing with great power and also silken subtlety, and brings gravitas to his rare recital performances. In his Cal Performances debut, Lynch presents songs by Schubert, Brahms, Mussorgsky, Ives, and Gordon Getty.

**Oct 13**  
HERTZ HALL, BERKELEY



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

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

**Dec 15**  
HERTZ HALL, BERKELEY



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Dr. A. Jess Shenson  
Emmett G. Solomon  
Lynda Spence<sup>5</sup>

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San Francisco Opera is deeply grateful for the in-kind donors who provide goods and services needed to keep the Company's operations strong in a financially sustainable manner.

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**SAN FRANCISCO OPERA**  
**BRAVO! CLUB**

**Photo by Renee Olson Productions**

**Photo by Drew Altizer Photography**

**Next Generation Opera Lovers: Unite!!**

**BRAVO! Club is your access to special offers and exclusive member events.**

Invest in the future of opera as a BRAVO! Club member and enjoy additional offerings to bring you closer to this incredible art form.

As a BRAVO! CLUB member, your donation unlocks the exclusive discounted ticket offers, access to BRAVO! CLUB events, and a community of the next generation of opera lovers united.

Discover more about BRAVO! Club and Orpheus at [SFOPERA.COM/BRAVO](http://SFOPERA.COM/BRAVO).

# 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](https://sfopera.com/dine) or email [operahousepreorder@ggcaterring.com](mailto:operahousepreorder@ggcaterring.com), or call **(415) 861-8150** (email preferred over phone).

## PRE-ORDER!

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

## SAN FRANCISCO OPERA SHOP

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

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

- Turn off all electronic devices during the performance, including digital watches and cell phones. We ask this out of respect for the artists and 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.

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

## FIRST AID STATION

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

## ACCESSIBILITY

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

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

**LARGE-PRINT CAST SHEETS AND SYNOPSES**

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

**LISTENING DEVICES**

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

**LIVE TITLES: TEXT-TO-VOICE SUPERTITLES**

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

**OPERA GLASSES**

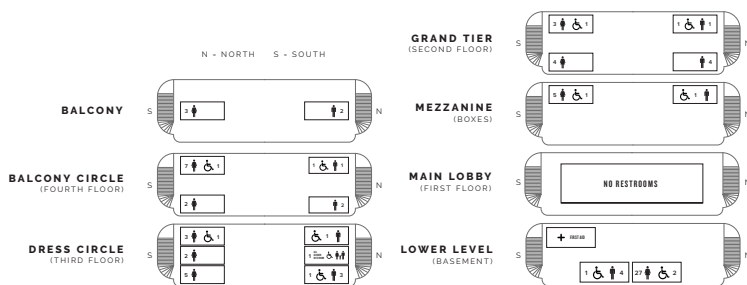
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

**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 at the white loading zone at 301 Van Ness Avenue (located in front of the Opera House).

**TAXI SERVICE**

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

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

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco

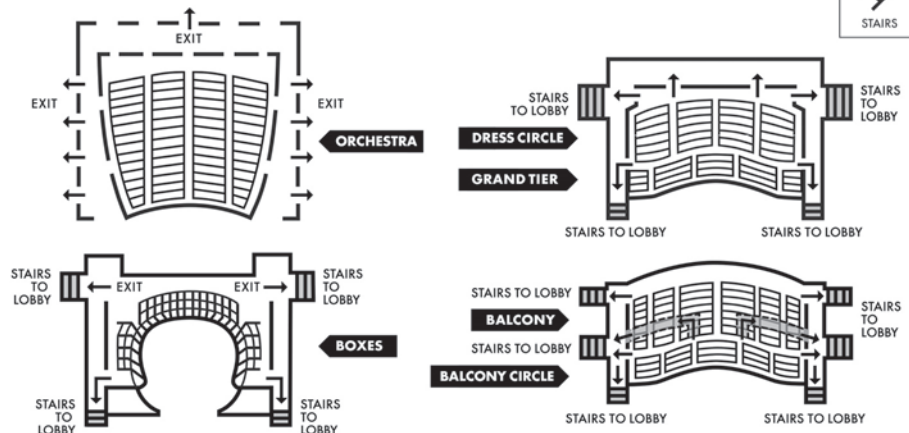
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**SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE EXIT DIAGRAM**



**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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**Isaac Kumpula**, **Chris Largent**, **Sharon Lee**,  
**Leland Leong**, **Sadie Li**, **Julia Livesey**, **Michael Mak**,  
**Manuel Martinez**, **Leontyne Mbele-Mbong**,  
**Sam Mesinger**, **John Morris**, **Timm Muldoon**,  
**Dale Nedelco**, **Beth Norris**, **Jeff Norris**,  
**Jennifer Norris**, **Jan Padover**, **Julie Peck**,  
**Christine Plowright**, **Bill Repp**, **Jack Sale**,  
**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*  
**Noelle Romelfanger**, *Chorus & Dance Manager*  
**Cameron Daly**, *Music Operations Associate*  
**Kali Wilson**, *Operations Associate*  
**Kip Cranna**, *Dramaturg Emeritus*

## ORCHESTRA

**Tracy Davis**, *Orchestra Manager*  
**Kevin Myers**, *Orchestra Operations Manager*  
**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 Associate*  
**Chivly Krouch**, *Donor Records Coordinator*  
**Amir Magid**, *Donor Benefits Coordinator*  
**Mark Wladika**, *Web Development Manager*

## PEOPLE

**Timmy Yuen**, *Associate Director, Human Resources*  
**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*  
**Greg Harsha**, *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\**  
**Daniel Friedman**, **David Tkach**,  
*Assistant Lighting Designers*  
**Erin Riley**, *Lighting Intern*  
**Madeleine Hebert**, *Hemsley 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*  
**Liz R. Ray**,  
*Rehearsal Department Administrative Coordinator*  
**Jacob D. Zdunich**,  
*Rehearsal Department Personnel Associate*  
**Liv Field**, **Rosie Burns Pavlik**,  
*Rehearsal Department Assistants*

## SCENE SHOP

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

## STAGING STAFF

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

## TECHNICAL DIRECTION

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

## 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*

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Dr. Myron Marx, *Company Medical Adviser*

Seyfarth Shaw LLP, *Counsel*

Armanino LLP, *Independent Public Accountants*

*UCSF doctors:*

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Dr. Robert Harrison  
Dr. Sanziana Roman

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Cory Weaver, *Official Photographer*

Yamaha is the Official Piano of San Francisco Opera

Pianos supplied by Piedmont Piano

# 2024-25 Artists

## PRINCIPAL ARTISTS

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

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

## CONDUCTORS

Karen Kamensek  
 Eun Sun Kim  
 Benjamin Manis\*  
 Ramón Tebar

## PRODUCTION

John Caird  
 John Fulljames\*  
 Francesca Zambello

## STAGE DIRECTORS

Lucy Bradley#  
 Katherine Carter\*  
 Paul Curran  
 Lindy Hume\*  
 Leo Muscato\*

## CHOREOGRAPHERS

Anna Maria Bruzzese\*

## KEY:

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

# Chorus

John Keene, Chorus Director  
 Fabrizio Corona, Associate Chorus Master

## REGULAR CHORUS

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

## EXTRA CHORUS

Morgan Balfour	Eileen Meredith
Jenn Brody	Courtney Miller∅
Katie Carlson Cartwright	Thalia Moore
Spencer Dodd	Julia 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	

∇ Chorus member on leave of absence  
 ∅ Solo Role

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American Federation of Musicians, Local 6  
 American Guild of Musical Artists, Inc.  
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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.  
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# Orchestra

Eun Sun Kim, *Music Director*

## FIRST VIOLIN

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

## SECOND VIOLIN

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

## VIOLA

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

## CELLO

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

## BASS

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

## FLUTE

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

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Benjamin Brogadir

## CLARINET

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

## BASS CLARINET

Junghwan Lee↑

## BASSOON

Rufus Olivier, *Principal*  
Daniel MacNeillΣ  
Shawn Jones↑

## CONTRABASSOON

Shawn Jones↑

## FRENCH HORN

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

## TRUMPET

Adam Luftman, *Principal*  
Scott Macomber↑  
John PearsonΣ

## TROMBONE

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

## BASS TROMBONE

David Ridge, *Principal*

## TUBA/CIMBASSO

Zachariah Spellman, *Principal*

## TIMPANI

John Burgardt, *Principal*

## PERCUSSION

Patricia Niemi, *Acting Principal*  
Victor Avdienko↑

## HARP

Annabelle Taubl↑, *Acting Principal*

## ADDITIONAL MUSICIANS

Julian Grabarek, *Sampler Keyboard*  
Nathan Salazar, *Digital Piano*  
Marika Yasuda, *Organ*

## LIBRARIAN

Carrie Weick

√ Leave of absence

Σ *Principal* for one or more

Summer season operas

↑ Season Substitute

# Corps Dancers

Colm Seery, *Dance Master*

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

Jekyns Pelaez/  
Chiharu Shibata↔  
Marcos Vedovetto↔

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

# Supernumeraries

## *Un Ballo in Maschera*

Otto Cheshire  
James Coniglio  
Atom Young Maguire  
Michael Pinell  
Pedram Razavi  
Derrick Scott  
Ross Uchimura

## *The Handmaid's Tale*

Natasha Baker  
Olivia Barton  
Flora Brinkmann  
Siena Coniglio  
Valerie Corrales (Offred's Daughter)\*  
Lilith Emmons  
Emmeline Janus  
Matilda Lin  
Holly MacCormick  
Isobel Mackey  
Ciara McCarthy  
Róisín McCarthy  
Katherine Nägele-Lin  
Anna Nordeson  
Madison Reidy  
Yoshiko Santiago  
Keira Shum  
Aya Spiegel  
Siena Thistlethwaite  
Viva Young Maguire

# Backstage Personnel

## COSTUME SHOP

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

*Senior Production Supervisor*  
Manuel Gutierrez (25),

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

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

## COSTUME TECHNICIANS

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

## WARDROBE DEPARTMENT

### CORE CREW

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

### DRESSERS

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

## WIG, HAIR, AND MAKEUP DEPARTMENT

### SENIOR WIG ARTISTS

Erin Hennessy (11)  
Maur Sela

### WIG ARTISTS

Calli Carvajal  
Lindsay Saier

### SHOW CALL FOREPERSONS

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

### PRINCIPAL WIG, HAIR, AND MAKEUP ARTISTS

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

### SHOW CALL WIG, HAIR, AND MAKEUP ARTISTS

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

### SCENE SHOP

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

### SCENIC ART DEPARTMENT

Jennifer Bennes

## CARPENTRY DEPARTMENT

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

## PROPERTY DEPARTMENT

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

## ELECTRICS DEPARTMENT

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

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

## AUDIO DEPARTMENT

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

## MEDIA DEPARTMENT

Claude Bauschinger, *Video Editor*  
Steve Gianfermo  
Bob Hines  
Doug Hunt  
Elliott Rice  
Brian Shimetz  
Uwe Willenbacher (16), *Audio Editor*

## STUDIO TEACHERS

Donnell Barnes, Carolyn Crimley,  
Rhona Gordon, Lua Hadar,  
Martha Harris, Karen Kindig

## WRANGLERS

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

*Employees who have served the Company for more than 10 years are listed with their years of service.*

## MEXODUS

SEP 13—OCT 20, 2024

*An electrifying live-looping musical exploring the oft-untold story of the Underground Railroad that led south into Mexico.*



## THE MATCHBOX MAGIC FLUTE

OCT 18—DEC 8, 2024

*Mary Zimmerman makes a triumphant return to Berkeley with a brand new spin on this enchanting classic.*



## JAJA'S AFRICAN HAIR BRAIDING

NOV 8—DEC 15, 2024

*The hilarious and vibrant Broadway hit brings a beloved Harlem salon and its immigrant braiders to life in this West Coast premiere.*



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**REP** 2024/25 SEASON

## THE THING ABOUT JELLYFISH

JAN 31—MAR 9, 2025

*A visually stunning world-premiere about one young girl's journey through friendship and loss, based on the bestselling novel.*



## UNCLE VANYA

FEB 14—MAR 23, 2025

*Downton Abbey's Hugh Bonneville takes on the iconic title role in Chekhov's enduring, heartbreaking comedy.*



## HERE THERE ARE BLUEBERRIES

APR 5—MAY 11, 2025

*From the creator of The Laramie Project comes the true story of a mysterious album of WWII-era photographs and the secrets it holds.*



## THE AVES

MAY 2—JUN 8, 2025

*An elderly couple on a park bench may not be as simple as they appear in this surreal, funny, and tender world-premiere play.*



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# San Francisco Opera Orchestra



**Kay Stern**  
Concertmaster



**Maya Cohon**  
Associate  
Concertmaster



**Heidi Wilcox**  
Assistant  
Concertmaster



**Jennifer Cho**  
First Violin



**Dawn Harms**  
First Violin



**Mariya Borozina**  
First Violin



**Naoko Nakajima**  
First Violin



**Barbara Riccardi**  
First Violin



**Dian Zhang**  
First Violin



**Leonid Igudesman**  
First Violin



**Jennifer Hsieh**  
First Violin



**Asuka Annie Yano**  
First Violin



**Jeremy Preston**  
Principal  
Second Violin



**Martha Simonds**  
Associate Principal  
Second Violin



**Beni Shinohara**  
Assistant Principal  
Second Violin



**Leslie Ludena**  
Second Violin



**Ka-Yeon Lee**  
Second Violin



**Aya Kiyonaga**  
Second Violin



**Craig Reiss**  
Second Violin



**Carla Maria Rodrigues**  
Principal  
Viola



**Joy Fellows**  
Associate Principal  
Viola



**Patricia Heller**  
Acting Principal  
Viola



**Emily Liu**  
Viola†



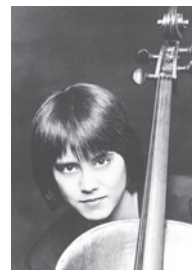
**Natalia Vershilova**  
Viola



**Elizabeth Prior**  
Viola†



**Evan Kahn**  
Principal Cello



**Thalia Moore**  
Associate Principal  
Cello



**Peter Myers**  
Assistant Principal  
Cello



**Nora Pirquet**  
Cello



**Emil Miland**  
Cello



**Jung-Hsuan Ko**  
Cello



**Ruth Lane**  
Cello



**Joseph Lescher**  
Principal  
Bass



**Jonathan Lancell**  
Associate Principal  
Bass



**Shinji Eshima**  
Bass

† Season Substitute

**SAN FRANCISCO OPERA ORCHESTRA CONTINUED**



**Evan Hillis**  
Bass↑



**Julie McKenzie**  
Principal  
Flute



**Susan Kang**  
Flute↑



**Stephanie McNab**  
Flute & Piccolo



**Mingjia Liu**  
Principal  
Oboe



**Gabriel Young**  
Associate Principal  
Oboe



**José González  
Granero**  
Principal Clarinet



**Rufus Olivier**  
Principal  
Bassoon



**Daniel MacNeill**  
Bassoon



**Shawn Jones**  
Bassoon/  
Contrabassoon↑



**Kevin Rivard**  
Principal  
Horn



**Keith Green**  
Horn



**Brian McCarty**  
Associate Principal  
Horn



**Phillip Palmore**  
Horn↑



**Adam Luftman**  
Principal  
Trumpet



**Scott Macomber**  
Trumpet↑



**John Pearson**  
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Trombone



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**Carrie Weick**  
Librarian

Most photos by John Martin.  
 Not pictured: Heeguen Song (Second Violin)↑,  
 Stephen Goist (Viola), Lindan Burns (Viola),  
 William Wasson (Acting Assistant Principal Bass),  
 Michelle Caimotto (Flute)↑,  
 Benjamin Brogadir (Oboe/English Horn),  
 Sergio Coehlo (Clarinet)↑, Junghwan Lee (Clarinet, Bass Clarinet)↑,  
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 Kevin Myers (Orchestra Operations Manager), Krisha Montmorency (Librarian)

↑ Season Substitute

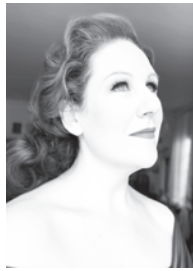
# San Francisco Opera Regular Chorus



**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



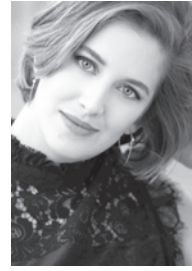
**Liesl McPherrin**  
Soprano



**Angela Eden Moser**  
Soprano



**Rachelle Perry**  
Soprano



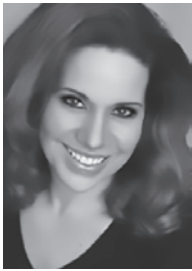
**Jesslyn Thomas**  
Soprano



**Buffy Baggott**  
Mezzo-Soprano  
*Leave of Absence*



**Janet Campbell**  
Mezzo-Soprano



**Edith Dowd**  
Mezzo-Soprano



**Stella Hannock**  
Mezzo-Soprano



**Silvie Jensen**  
Mezzo-Soprano



**Sally Mouzon**  
Mezzo-Soprano



**Sarah Nadreau**  
Mezzo-Soprano



**Erin Neff**  
Mezzo-Soprano



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Porter**  
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Mezzo-Soprano



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Mezzo-Soprano



**C. Michael Belle**  
Tenor



**Alan Cochran**  
Tenor



**Kevin Gino**  
Tenor



**Patrick J. Hagen**  
Tenor



**Daniel Harper**  
Tenor  
*Leave of Absence*



**Christopher Jackson**  
Tenor



**Michael Jankosky**  
Tenor



**Phillip Pickens**  
Tenor



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Tenor



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Tenor



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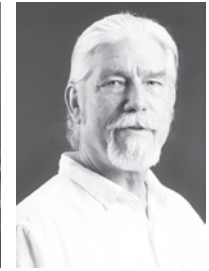
**Andrew Thomas Pardini**  
Baritone



**John Fulton**  
Baritone



**Harlan Hays**  
Baritone



**Jere Torkelsen**  
Baritone



**Wilford Kelly**  
Bass



**Bojan Knežević**  
Bass



**William O'Neill**  
Bass



**William Pickersgill**  
Bass  
*Leave of Absence*



**Samuel Rabinowitz**  
Bass

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

**San Francisco Opera Corps Dancers**



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**Brett Conway**



**Blanche Hampton**



**Bryan Ketron**  
*Leave of Absence*



**Rachel Speidel Little**  
*Leave of Absence*



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**Jekyns Peláez**  
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**Chiharu Shibata**



**Marcos Vedovetto**

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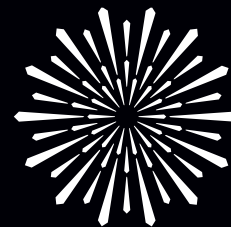
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# The International Stage of Opera

BY GENERAL DIRECTOR MATTHEW SHILVOCK

One of the questions I get asked most often is “Where do your productions come from?” It’s a fascinating question to explore as we launch our 102nd season, using this season’s operas as examples.

The simple answer is: a wide variety of places! But we can boil it down to five basic sources: i) things we build; ii) things we own; iii) things we coproduce; iv) things we rent; and v) things we acquire.

The most exciting of the sources are the things we build. These are the complete expressions of creativity by an opera company and help define a company’s aesthetic—taking an idea from scratch and fashioning a new conception with a creative team. We don’t have any brand new builds this season, but recent examples have included *Traviata*, the Mozart–Da Ponte trilogy, *Fidelio* and *Antony and Cleopatra*. Next season’s world premiere production of *The Monkey King* by Huang Ruo and David Henry Hwang will be originated from scratch.

Productions we build quickly become the second category: things we own! The modus operandi of the repertory system is that a company invests in new productions designed for their stage and then brings them back in future seasons on a much more inexpensive basis. While a new production might cost us \$2 million to build, a revival of that production might cost just \$25,000 in touchups. We also rent out productions we own to other companies, making them a source of income. The challenge here is the perennial shortage of storage space. We store our sets in Modesto but are always having to make impossible decisions as to what to jettison to make room for new arrivals.

A variant of building is co-producing. This is where we enter into a shared upfront investment with 2–4 companies to build a new production. This both defrays costs for each company but also ensures that the production has a future



KRISTEN LOKEN

life, particularly critical for newly commissioned operas. *Innocence* was a co-production of five international companies. *The Handmaid’s Tale* is a two-way co-production between San Francisco Opera and the Royal Danish Opera. The *Bohème* is a three-way co-production between us, Houston, and Toronto.

A very common source of productions is renting them from another company. For titles that we don’t own and won’t likely

produce on a regular basis, we generally look for options from other companies. This is a wonderful part of the job—scouring the world for all the options and then assessing them along a number of factors—aesthetics, logistics (will it work for our stage size and technology), sightlines, special effects and, most importantly, availability! The *Ballo* this season is a rental from Rome, and the *Idomeneo* is a rental from two Australian companies.

And then, a category that I might have said was rarer but we have quite a few examples at the moment: purchased productions. Often these begin as rental enquiries, but sometimes a company offers it for purchase given their own storage limitations. *Tristan* this season was a purchase from La Fenice in Venice; *Carmen* from the Royal Opera in London; and *The Elixir of Love* last season from Opera North in the UK. I abhor seeing beloved productions get thrown away, and purchasing allows some of the best ones from the world’s stages to have a future life on ours.

As with all things in programming a season, balance here is key—we want to balance things people have seen with new interpretations; and we want to ensure enough new work (whether builds or coproductions) to showcase our creative vision. The interplay of all these factors is a thrilling reflection of the interconnectedness of the international network of opera companies and a reminder of the global stage on which we make art. I hope that you enjoy the season ahead! 🌟

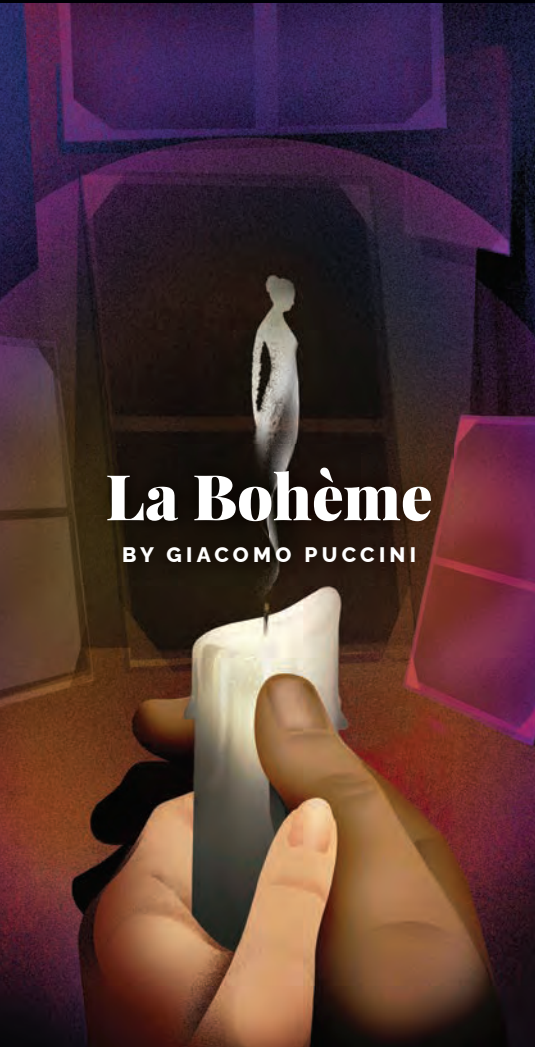
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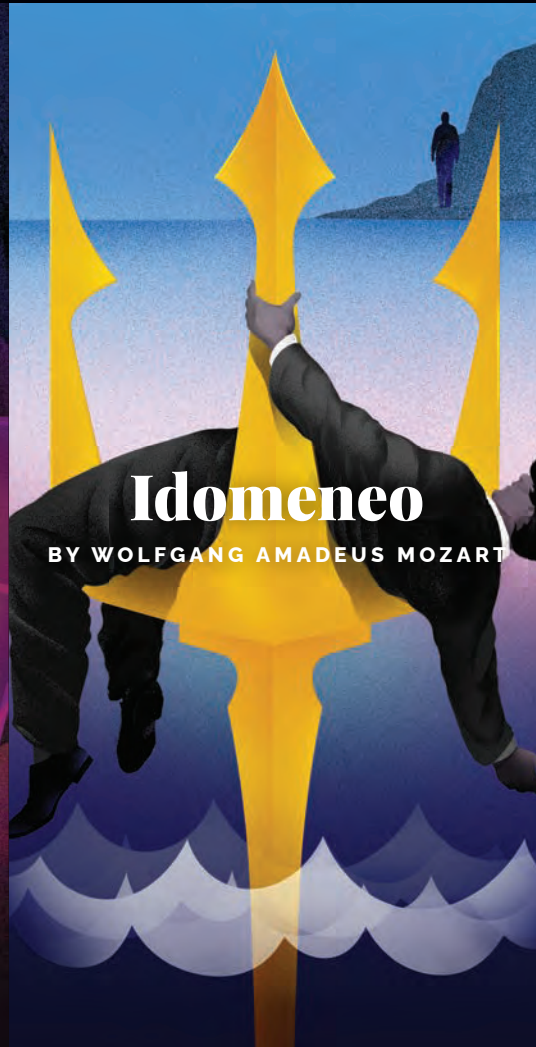
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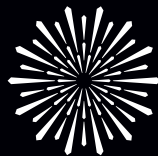
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