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Carmen

BY GEORGES BIZET

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SAN FRANCISCO
OPERA

Vol. 102, No. 5 • 2024–25 Season • November/December 2024

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AT A GLANCE

Carmen

MUSIC BY GEORGES BIZET

Structure: 4 acts

Running time: 2 hours, 45 minutes

Language: French with English supertitles

Key Characters:

- Carmen, a captivating, free-spirited Romani woman
- *Don José*, a soldier-turned-brigand, obsessed with Carmen
- *Micaëla*, a country girl who loves Don José
- *Escamillo*, a matador

In June 1875, just a few months after his opera *Carmen* opened to hostile reviews and an indifferent Parisian public, 36-year-old composer Georges Bizet died, unaware that his work would soon become one of the most popular operas of all time. The opera's depiction of everyday people caught up in turbulent passions and gritty scenarios encouraged the popularity of later Italian verismo works by Ruggero Leoncavallo, Pietro Mascagni, and Giacomo Puccini. For his opera set in Seville during the 1820s, Bizet drew upon the music of the Iberian Peninsula for

inspiration, including popular Spanish dance rhythms, hand castanets, and guitar music. Yet the power of *Carmen* lies in its use of the orchestra's full palette of instrumental colors and its memorable arias and ensembles, all of which come from the tragically short-lived composer's fertile imagination.

Director Francesca Zambello's production updates Bizet's original setting to Seville at the time of *Carmen*'s premiere in 1875. In San Francisco Opera's 102-year history, this is the 35th season with *Carmen* on stage, making it the Company's fourth most-performed work behind Puccini's *La Bohème*, *Madama Butterfly*, and *Tosca*.

Listen for: Bizet's arias for the title character in the first two acts (the Habanera, Seguidilla, and Zingarella Song) convey her sensuality, carefree spirit, and, through the use of syncopated rhythms, a physicality that finds expression in both song and dance. Her Act III card-reading aria reveals an altogether different aspect of Carmen's personality. As the cards foretell only death, her gradually ascending line proceeds without rhythmic surprises or accents as she fatalistically accepts her destiny.



Members of the
San Francisco Opera Chorus
in Act I of *Carmen*.
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WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to the final production of our 2024 Fall Season and one of opera's most enduring titles: *Carmen*. We want to extend a particular welcome to those of you who are at the opera for the first time. San Francisco Opera is deeply committed to being a place where everyone feels welcome to experience these powerful stories and great music. We hope that your experience today inspires you to return for another production.

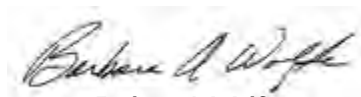
This *Carmen* is a wonderful intersection of new talents and cherished friends. The production is by Francesca Zambello, whose many titles here include our *Ring* cycle, and our leading men—Jonathan Tetelman and Christian Van Horn—return to the Company after making major impressions in prior seasons. Our conductor, Benjamin Manis, and our two leading ladies, join the Company for the first time, and we're very happy to welcome them to San Francisco. In fact, our *Carmen* and *Micaëla* are both making their U.S. debuts!

Our *Carmen* is Swiss mezzo Eve-Maud Hubeaux, who surged to international stardom after a magnificent last-minute step-in as Amneris at the Salzburg Festival in 2022. Our *Micaëla* is British soprano Louise Alder, who won the Audience Prize at the Cardiff Singer of the World competition in 2017 and makes a long-awaited debut here after her debut in the title role of *Partenope* was canceled in 2020. The San Francisco Opera audience is renowned for being a welcoming one, and we hope you enjoy getting to know these exciting new artists.

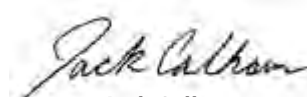
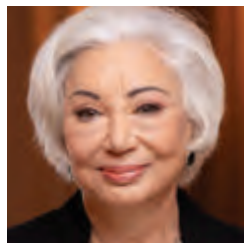
In October, we announced the extension of Music Director Eun Sun Kim's contract through 2031: an incredible affirmation of the impact she is having on our community. In *Un Ballo in Maschera* and *Tristan and Isolde* this fall, we have seen two profound interpretations of great classics, told afresh through her compelling musical vision. We are excited to be continuing to write the next chapter of San Francisco Opera with her musical leadership. Eun Sun is currently in London, making her debut with the Royal Opera in a production of *Tosca*.

Thank you for your ongoing support of San Francisco Opera and for ensuring that we can continue to attract the finest talents in the world, carrying forth the legacy of our first century as we write the exciting initial chapter of our second.

With gratitude,



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



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

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



COAT CHECK

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

DINING

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

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

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

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

PRE-ORDER!

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

SAN FRANCISCO OPERA SHOP

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

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

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

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

FIRST AID STATION

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

ACCESSIBILITY

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

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

LARGE-PRINT CAST SHEETS AND SYNOPSES

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

LISTENING DEVICES

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

LIVE TITLES: TEXT-TO-VOICE SUPERTITLES

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

OPERA GLASSES

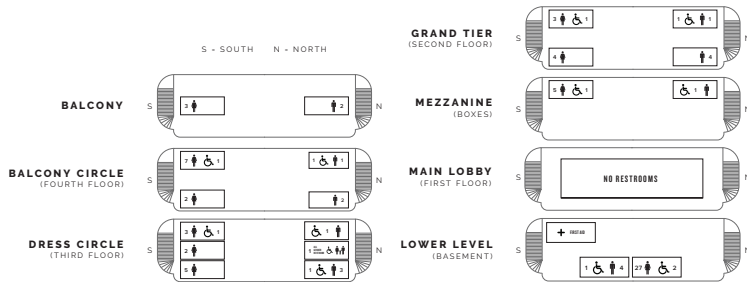
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

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 on the front steps of the War Memorial Opera House. These ambassadors are there to assist you.



WALKING GROUPS

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

RIDESHARE

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

TAXI SERVICE

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

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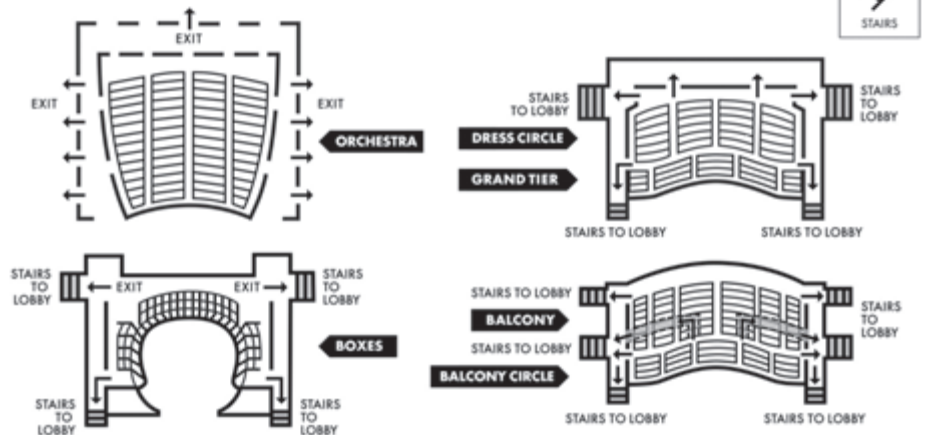
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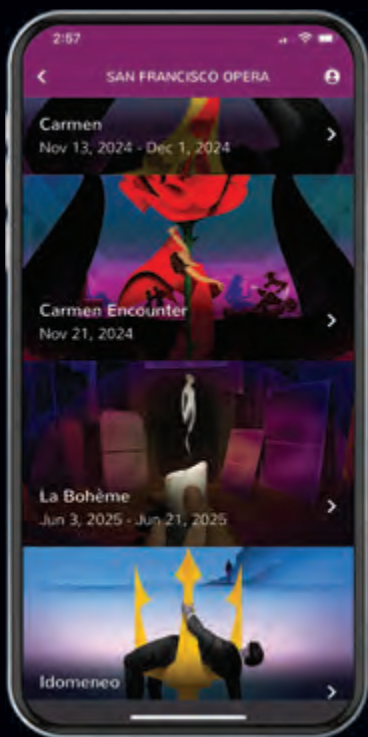


PATRONS, ATTENTION PLEASE! FIRE NOTICE: Please note the nearest exit. In an emergency, follow any lighted exit sign to the street. **WALK**, do not run, to the nearest exit. Disabled patrons, proceed to nearest elevator lobby and await assistance.

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.

San Francisco Opera at Your Fingertips

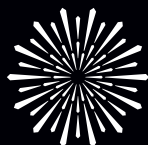
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Marieke & Jeff Rothschild



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, *Carmen*



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.

Jan Shrem sadly passed away in early October, and we celebrate his extraordinary legacy and grieve with Maria his passing. Please see page 52 of the In Memoriam section.

Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

Jerome & Thao Dodson (Production Sponsor, *Carmen*)

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

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

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

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



DREW ALTIZER PHOTOGRAPHY

Edmund W. and Jeannik Méquet Littlefield Fund (Production Sponsor, *Carmen*)

Company sponsors since 2002, the Littlefield name became especially familiar to opera fans in 2006 when Jeannik Littlefield made her historic \$35 million commitment to San Francisco Opera. (*Carmen* is the 29th production supported by the Littlefield Family.) In 1938, Jeannik was introduced to opera through a performance of *Carmen* while studying at Sorbonne University in Paris. Early in her career while working at San Francisco Opera, Jeannik met with the director of our production of *Carmen*, Francesca Zambello. Jeannik held a subscription for more than 40 years until her passing in 2013. Her daughter, Denise Sobel, continues her family’s wonderful legacy of support as a dedicated benefactor of *Opera Ball* and production sponsor of *The Magic Flute*. The Littlefield Family was honored in November 2021 with the San Francisco Opera Guild’s

2021 Crescendo Award alongside the announcement of Sobel’s leadership support of San Francisco Opera’s Department of Diversity, Equity, and Community. The Edmund W. and Jeannik Méquet Littlefield Endowment Fund provides a permanent and unrestricted source of income for the Company.

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Listed gifts were received between **August 1, 2023 and October 18, 2024**. We have made every effort to ensure the accuracy of our donor listings. If we have misspelled or omitted a name, please accept our apology and notify us at **(415) 565-3212** or **membership@sfopera.com** so that we may update our records accordingly.

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BAY AREA PREMIERE

Lise Davidsen, *soprano*
Malcolm Martineau, *piano*

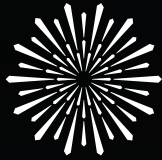
It takes a lot to stir up the New York City classical music world, where an endless stream of virtuosic artists passes through on a weekly basis, performing in some of the world's most iconic halls. But Norwegian soprano Lise Davidsen pulled off the operatic equivalent of a mic drop last spring, when—following a string of acclaimed roles at the Met—she dazzled a sold-out house on that grand stage in a recital, her NY solo debut.

Singing arias and songs in her native Norwegian, Italian, German, and English, Davidsen transfixes listeners with her voluminous tone and ravishing warmth of expression. As one *New York Times* reviewer breathlessly effused, “She possesses a fully resonant lower register that passes through a dark, capacious middle into a blazing, seraphic top...its legato is molten...Davidsen’s timbre is also lovely in its shapeliness, metal wrapped in layers of velvet.” The gifted Malcolm Martineau—a longtime Cal Performances favorite—is accompanist.

Feb 4, 7:30PM

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Mr. C. Bradford Jeffries	Barbara Moller Lyons	Chalmers Smith	Anonymous (11)

⁵ deceased

ACROSS

- 1 Home of Machu Picchu
- 5 Take up, perhaps
- 10 Singer-songwriter
- 14 Muslim ruler
- 15 Hit the road
- 16 Broadway musical based on a Fellini film
- 17 Collars
- 18 Typical location for a flag pin
- 19 Imitate a beaver
- 20 Instruction to Escamillo on *Let's Make a Deal?*
- 23 In the style of
- 24 Possess
- 25 Trial and ___
- 27 Kosher
- 29 Part of certain courses
- 32 Lion's home
- 33 Soil or sully
- 35 Matterhorn, e.g.
- 36 Author of legal thrillers read by Escamillo?
- 39 Eggs
- 42 Like Abe Lincoln, it's said

1	2	3	4		5	6	7	8	9		10	11	12	13
14					15						16			
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	32				33	34						35		
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50								51	52			53		
	54				55	56	57				58			
59					60						61			
62					63						64			
65					66						67			

- 43 Painting or sculpture
- 46 Ancient Scandinavian
- 48 Where you might find 53-Across
- 50 Cream, metaphorically
- 51 Catch a glimpse of
- 53 Morning moisture
- 54 Escamillo's favorite operatic soprano?
- 59 ¿Que ___?
- 60 Middle-distance runner
- 61 Locks
- 62 Winter phenomenon (though not in San Francisco)
- 63 Flower part
- 64 Basic component of matter
- 65 Chuck
- 66 Narrator's offering
- 67 NBA franchise in Brooklyn

- 4 ___ Major
- 5 Permit
- 6 Acquire a knowledge of
- 7 Small plate
- 8 Tied
- 9 Depend
- 10 Type of cat, goat, or rabbit
- 11 Second-largest of the Balearic Islands
- 12 Enjoying a hot streak
- 13 What a tailor does
- 21 It precedes com or gov
- 22 Discourage
- 26 Agent
- 28 The ___ and outs
- 29 Frequently
- 30 Two of them make a quarter, in old slang
- 31 Opening for coins
- 33 What a sinking feeling of dread might portend
- 34 Sicilian mountain

- 37 Show approval for a performer
- 38 Rowing implement
- 39 "The loneliest number" of song
- 40 34-Down, for instance
- 41 Melodic vocal passages
- 44 Give off, as warmth
- 45 *The Waste Land* poet
- 47 You might draw them or clutch at them
- 48 "You ___ what you ___" (preschool mantra)
- 49 Groups of bees or locusts
- 51 Bad-mouth
- 52 Before dawn, perhaps
- 55 Little demons
- 56 Low-calorie
- 57 Chorus member
- 58 Better ___ nothing
- 59 California winter hrs.

DOWN

- 1 Foreign correspondent, perhaps
- 2 Got in touch via computer
- 3 It protects your organs rib

See the solution on page 55

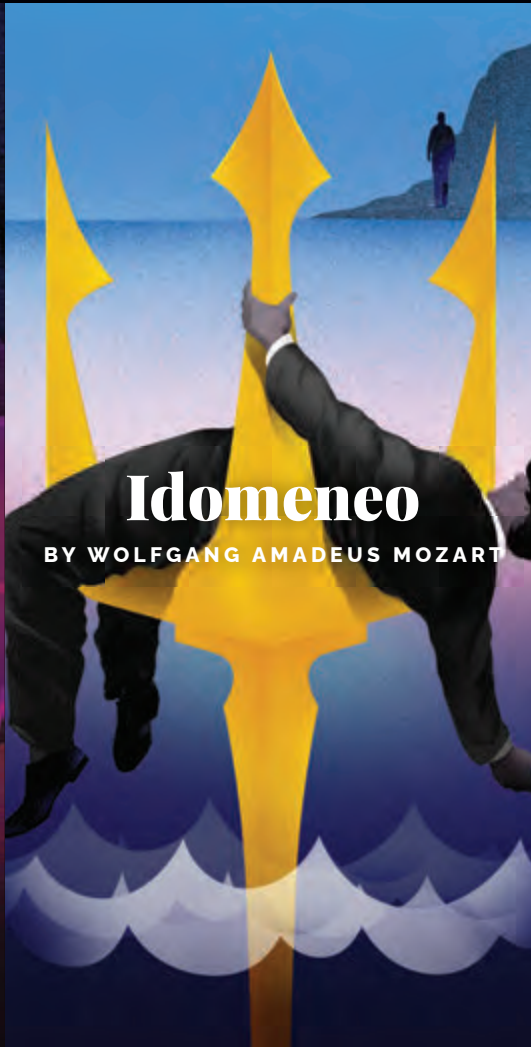
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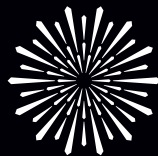
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Carmen

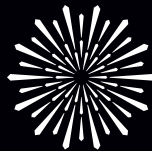
OPERA IN FOUR ACTS BY GEORGES BIZET

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Marieke & Jeff Rothschild
and Jan Shrem & Maria Manetti Shrem

Eve-Maud Hubeaux, Jonathan Tetelman, and Louise Alder's appearances
are made possible by a gift to
the Emerging Stars Fund by Jan Shrem & Maria Manetti Shrem

A co-production of
San Francisco Opera and Washington National Opera,
originally created by Opera Australia
based on the Royal Opera House, Covent Garden and Norwegian National Opera co-production

NOVEMBER 13, 16, 19, 22, 24, 26, 29; DECEMBER 1, 2024



**SAN FRANCISCO
OPERA**

Carmen

ACT I

Outside a cigarette factory in Seville, soldiers take an interest in the innocent Micaëla, who is searching for Don José, her childhood sweetheart. When the factory bell rings, the men press forward to see the infamous Carmen. She sings the Habanera which enchants the corporal José. The factory women go back to work, and Micaëla returns bringing greetings from José's mother, who misses her son.

Suddenly a fight breaks out in the factory, started by Carmen. Captain Zuniga orders her arrest and commands José to escort her to prison. With the flirtatious Seguidilla, she promises José a rendezvous later that night if he lets her escape. José feigns being thrown to the ground, enabling Carmen to run off with her band of followers. Zuniga sends José to prison for dereliction of duty.

ACT II

In Lillas Pastia's tavern Carmen dances with her friends Frasquita and Mercédès. Captain Zuniga watches, yearning to be with Carmen later. Escamillo, the famous toreador, arrives to entertain his fans. Carmen rejects his advances. She also wards off Zuniga's proposition, eager to get everyone out of the tavern.

Dancaire, leader of the smugglers, urges Carmen to assist them in carrying contraband across the border, but she refuses, sending her friends away when she hears José approaching. Carmen owes José for her freedom, and she dances alone for him. But, at the sound of the bugle call, José says he must return to the barracks. Carmen derides his obedience to authority. Don José shows her the flower that she gave him at the cigarette factory and that he has kept through his time in prison. Zuniga bursts in hoping to have time with Carmen. The jealous José flings himself at his superior officer, but the smugglers enter and separate them. José is left with no choice but to join the smugglers.

ACT III

Forced into hiding with Carmen, José reflects with remorse on how he has abandoned his mother. Carmen has grown tired of him, and they quarrel bitterly. Carmen refuses to be ruled by any man. She reads her future in a deck of cards and sees only death. The smugglers venture off to distract the border guards.

Micaëla has braved a dangerous journey to bring José news of his mother's illness. But before she can find him Escamillo arrives, and she hides as Escamillo and José fight over Carmen before being pulled apart by the returning smugglers. Micaëla is discovered, and she tells José that his mother is dying. José, stricken with grief, tells Carmen that he must leave but that they will see each other again.

ACT IV

An excited crowd awaits the parade before the bullfight. Escamillo arrives with Carmen. Frasquita and Mercédès warn Carmen that José, wild-eyed with jealousy, is hiding in the crowd. Carmen says that she will tell him that their relationship is over. The bullfight is about to start, and everyone goes into the arena. Carmen waits to confront José. He begs her to come back to him. She defiantly declares that she was born free and will die free. Just as Escamillo defeats the bull, José stabs Carmen in a fatal embrace.

First performance: Paris, Opéra-Comique (Salle Favart); March 3, 1875

First performance in the U.S.: New York, Academy of Music; October 23, 1878

First San Francisco Opera performance: Civic Auditorium, October 1, 1927

Carmen has been performed by San Francisco Opera in 34 previous seasons.

Personnel: 10 principals, 52 choristers, 24 children's chorus, 8 dancers, 13 supernumeraries; **107 total**

Orchestra: 2 flutes (both doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets, 2 bassoons, 5 horns, 2 cornets, 3 trombones (including bass trombone), timpani, 3 percussion, harp; 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **63 total**

Banda: 1 cornet in costume (onstage); 2 cornets, 3 trombones (backstage); **6 total**

Conductor
Benjamin Manis*

Production
Francesca Zambello

Associate Director/Choreographer
Anna Maria Bruzzese*

Production Designer
Tanya McCallin

Original Lighting Designer
Paule Constable

Revival Lighting Designer
Justin A. Partier

Chorus Director
John Keene

Assistant Conductor
Robert Mollicone

Prompter
Andrew King

Musical Preparation
**Bryndon Hassman, John Churchwell,
Julian Grabarek†, Fabrizio Corona**

Diction
Patricia Kristof Moy

Supertitles
Christopher Bergen

Assistant Director
E. Reed Fisher

Stage Manager
Jennifer Harber

Assistant Stage Managers
**Jayne O'Hara, Anna Reetz,
Jonathan S. Campbell, Megan Coutts**

Dance Master
Colm Seery

Fight Director
Dave Maier

Technical Supervisor
Lawren Gregory

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Jai Alltizer

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Jeanna Parham

WEDNESDAY, NOVEMBER 13, 2024 • 7:30 PM
SATURDAY, NOVEMBER 16 • 7:30 PM
TUESDAY, NOVEMBER 19 • 7:30 PM
FRIDAY, NOVEMBER 22 • 7:30 PM
SUNDAY, NOVEMBER 24 • 2 PM
TUESDAY, NOVEMBER 26 • 7:30 PM
FRIDAY, NOVEMBER 29 • 7:30 PM
SUNDAY, DECEMBER 1 • 2 PM

Carmen

Opera in four acts by **Georges Bizet**
Text by **Henri Meilhac** and **Ludovic Halévy** • Based on the novella by **Prosper Mérimée**
(Sung in French with English supertitles)

CAST

(in order of appearance)

<i>Moralès</i>	Samuel Kidd†
<i>Micaëla</i>	Louise Alder#
<i>Zuniga</i>	James McCarthy†
<i>Manuelita</i>	Blanche Hampton
<i>Carmen</i>	Eve-Maud Hubeaux#
<i>Don José</i>	Jonathan Tetelman Thomas Kinch† (November 26)
<i>Frasquita</i>	Arianna Rodriguez†
<i>Mercédès</i>	Nikola Printz†
<i>Escamillo</i>	Christian Van Horn
<i>Dancaïre</i>	Christopher Oglesby
<i>Remendado</i>	Alex Boyer
<i>Lillas Pastia</i>	Valentina Simi

Soldiers, children, cigarette girls, Roma, smugglers

American Debut * San Francisco Opera debut † Current Adler Fellow

TIME AND PLACE: 1875, Seville

ACT I

The Plaza Outside a Cigarette Factory

ACT II

Lillas Pastia's Tavern

—INTERMISSION—

ACT III

A Mountain Camp

ACT IV

Outside the Bullring

The performance will last approximately two hours and forty-five minutes with one intermission.

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.



What Makes a Great Carmen?

ROGER PINES EXPLORES
THE CHALLENGES OF
BIZET'S INTRIGUING HEROINE

BY ROGER PINES

*“Bizet’s masterpiece is
an opéra comique
which premiered in 1875
at the theater of that name,
a smaller venue that made
the work more human,
more accessible.”*

Grace Bumbry as Carmen in 1966. / CAROLYN MASON JONES

Next year *Carmen* will be 150 years old—not too shabby for an opera that is still one of the art form’s most popular works. Despite its grand old age, *Carmen* remains compelling, thanks to composer Georges Bizet’s alluring portrait of the title heroine which remains eternally fresh. This role has had many exceptional interpreters, but—whether due to the performer’s own ideas or those of a director—*Carmen* is often presented onstage as a clichéd view of what an effortlessly seductive woman can be. Going along with that, we often hear the singer push and force her voice in this music, as if that were how to create drama onstage. So how does the singer give the character appeal that goes beyond the stereotypical “sexy lady,” while also doing full justice to the music?

Prospective artists taking on the role should bear in mind that *Carmen* was not composed as a *grand opéra* for the massive voices heard at the venerable Opéra de Paris. Bizet’s masterpiece is an *opéra comique* which premiered in 1875 at the theater of that name, a smaller venue that made the work more human, more accessible. One can imagine how the premiere sounded by listening to *Carmen*’s earliest French-language recording, made in 1911. Except for the vocally stolid Don José, everyone (especially soprano Marguerite Merentié’s *Carmen*) exhibits marvelous lightness of touch and an ability to turn singing into genuine *conversation*. Listening to other *opéras comiques*, it’s clear that any composer in this repertoire had that conversational element as a primary goal.

That recording stayed true to the original production by employing spoken dialogue, not the sung recitatives composed by Ernest Guiraud after Bizet’s death. The recitatives helped the opera gain popularity, but choosing to eliminate the spoken word and have every line sung actually compromised much of the opera’s crucial intimacy while imposing a kind of straitjacket on characterization. The dialogue helps to bring listeners closer to who *Carmen* really is, not only through a distinctive singing voice covering two octaves but also a well-projected *speaking* voice, inflected with the naturalness of a fine legitimate-theater actress.

Although more frequently assigned to mezzo-sopranos with both a colorful sound in their lower octave and absolute security at the top, *Carmen* has also been taken on by higher-voiced sopranos and contraltos, whose range extends below that of a mezzo. Whatever her voice type, the singer’s performance should stress the tenets of *opéra-comique*: first, unfailingly specific, meaningful

J’Nai Bridges as *Carmen* (with David Leigh as Zuniga) sings the *Habanera* in 2019.
CORY WEAVER



Paris Opéra star Ninon Vallin was San Francisco Opera's *Carmen* in 1934 (seen with Mario Chamlee as Don José). / MORTON



The *Carmen* in 1940 was Australian soprano (and famous Wagnerian) Marjorie Lawrence, seen in Act I with the Don José of Raoul Jobin. / MORTON



textual projection; and second, dramatic involvement that never sabotages the music's innate elegance.

The libretto's literary source, Prosper Mérimée's *Carmen* novella (1845), presents a protagonist for whom one feels nothing. Mercenary, callous, sometimes cruel, she ultimately cares for no one, making José's attraction to her perplexing, to say the least. In contrast, Bizet's music makes clear that Carmen must be *likeable*. If she's not, there's no opera (not one to believe in, at any rate). If listeners connect with her, the opera's dénouement will leave them shattered. Shirley Verrett, a magnificent Carmen in the 1960s and '70s who challenged her audiences' notion of the role, once commented that we should ask "Why did this happen?" rather than declare Carmen got what she deserved.

The character's entrance scene centers on her intoxicating "Habanera." Here Carmen reveals the nature of love ("a rebellious bird that knows no law") and her own response to it ("If you don't love me, I'll love you; but if you love me, beware"). She should radiate confidence but also insouciance and cool indifference. The singer can draw an audience to her simply by coloring each phrase with specificity. Too many singers growl the lowest phrases, but if Carmen does that, she can instantly lose her appeal.

When the audience encounters her for the second time in Act I, Carmen has just fought and wounded another cigarette-factory worker. Awaiting orders, Don José escorts her to prison which gives Carmen time to tantalize him with the "Seguidilla" (like the "Habanera," a captivating setting of a popular Spanish dance form). Here Carmen reveals her current sexual availability, since she just kicked her latest lover out the door! A delicious lightness and flexibility here (for example, in the triplets of the phrase "chez mon ami Lillas Pastia") enable Carmen's charms to work their magic.

Act II requires tremendously varied expressiveness from Carmen, whether excitingly vigorous or exquisitely intimate. She begins with the "Chanson Bohémienne," which is concentrated in the middle range of her voice but increases in volume and tempo as the music progresses. Bizet gives it a wonderful refrain (no other composer has made "tra-la-la" sound so enticing), but only the best Carmens can expertly articulate those tricky little groups of sixteenth notes!

A few bars before the bullfighter Escamillo ends his "Toreador Song," Carmen interjects a single phrase—"L'amour." Carmen's friends, Frasquita and Mercédès, have each just sung that word, but Carmen's voice plunges much lower, inevitably giving the phrase greater



Cast members for the 1945 tour performance to Los Angeles pose with Opera Guild of Southern California President Mrs. Bergh. Left to right: Claramae Turner (Mercédès; Turner sang the title role for San Francisco Opera in later seasons), Thelma Votipka (Frasquita), Mack Harrell (Escamillo), Mrs. Bergh, Raoul Jobin (Don José), and Walter Olitski (Zuniga). / STROHMEYER



Renowned Spanish mezzo-soprano Teresa Berganza took on the title role of Carmen for the 1981 new production by Jean-Pierre Ponnelle (with Franco Bonisoli as Don José).
RON SCHERL

sultriness. Listen to how she *colors* “L’amour”: Is she already attracted to Escamillo? Or does she sing quietly, dreamily, without addressing anyone in particular?

Shortly after Escamillo’s departure, Bizet’s score offers one of the opera’s most exhilarating numbers: the quintet for Carmen, Frasquita, Mercédès, and the smugglers Dancaïre and Remendado. Carmen must adeptly blend her voice with the others, singing in close harmony at lightning-quick speed. The quintet relaxes musically in its middle section, when Carmen announces that she won’t be participating in the guys’ latest smuggling venture. Her charm can again come through, along with irresistible warmth as she confesses, “Je suis amoureuse” (“I’m in love”).

The volatility of Carmen’s feelings for José makes the second half of Act II an emotional rollercoaster. As she dances for him, her wordless melismas (groups of notes sung on one syllable) need maximum sensuality. This is, after all, the man she loves—at least, she does at this particular moment. But when José gets up to leave after hearing the distant bugle call, Carmen’s repeated “Taratata” should sting him with their sarcasm, not cheapened as some Carmens do in trying to make this tense moment comical, even grotesque.

After José’s lovesick aria, Carmen’s response—“Non, tu

ne m’aimes pas” (“No, you don’t love me”)—is marked *ppp* (very soft), but it should still smolder with intensity. Painting a romantic picture of life in the mountains, Carmen begins quietly, but the music soon builds excitingly to that vital phrase, “la liberté!” Carmen is a Roma. For her, liberty ultimately means being able to live by her own rules.

Without freedom Carmen would rather die, and José’s inability to understand that dooms their relationship. In Act III, their opening dialogue—when Carmen suggests that he go back to his mother—concludes:

JOSÉ: If you say that to me again ...

CARMEN: You’d kill me, perhaps? I saw several times in the cards that we’d end together.

JOSÉ: You’re the devil, Carmen!

CARMEN: Yes, I’ve told you that already.

Many Carmens are nasty here, almost villainous, which misses the point. She’s tired of José, and she’s simply being honest—she can’t be otherwise.

After her friends’ lighthearted fortunetelling, it’s Carmen’s turn with the cards. Too often you’ll hear her sing “Carreau! Pique!” (“Diamond! Spade!”) without coloring the words. (In the glorious *Carmen* recording by



American mezzo-soprano
Denyce Graves as Carmen in 1991.
MARTY SOHL



Russian diva Olga Borodina performed the title role opposite
José Cura at the Civic Auditorium in 1996 while the Opera House
was undergoing renovation. / MARTY SOHL



The final scene of the Calixto Bieto production of
Carmen in 2016 starring Irene Roberts in the title role
with Brian Jagde as Don José. / CORY WEAVER

Leontyne Price, her hushed “Pique!” gives the character just a *touch* of unexpected apprehensiveness.) Seeing the death card, Carmen needs enough vocal strength and color to rivet the listener as she slowly descends into the lower register. The ensuing “card aria” needs comparatively quiet, straightforward *legato* (connecting the words with one breath). Many singers over-emotionalize it, but why? For Carmen, when the die is cast, it’s cast. The aria works best when imbued with calm resignation—exactly what Marguerite Merentíe achieved in this scene, to memorable effect, back in 1911.

What a contrast in the next number, Carmen’s one moment of delight in Act III: the marvelously buoyant ensemble with chorus, which she leads with Frasquita and Mercédès. “Let *us* take care of the customs guards,” they sing. When really *sparklingly* sung, with the three solo voices ideally blended, this music is a joy.

In Act IV, Carmen and Escamillo sing a brief, pre-bullfight love duet. Her response to him communicates a certain foreboding (“May I die if I’ve ever loved anyone as much as I love you”). Although not overtly passionate, the music does give Carmen an opportunity for luscious tone and finely sculpted phrasing in this calm-before-the-storm moment,

The final scene offers powerful drama, but this is still an *opéra comique*. In other words, the singers should resist imposing on the music a verismo-like delivery that Bizet didn’t intend. At the start Carmen can be cool—not cold, but *cool*. If she gives too much in the first section beginning “Tu demandes l’impossible!” (“What you’re asking is impossible!”), she has nowhere to build. As the

tension mounts, if she forces her middle range for more power, she won’t nail the defiant high A-flat of “Non, je ne te céderai pas” (“No, I won’t give in to you”). José’s anguished “Tu ne m’aimes donc plus?” (“Then you don’t love me anymore?”) doesn’t faze Carmen; she admits that she no longer loves him. Bizet marks her line *tranquillement* as she is still able to control her feelings. If she sings that phrase as marked, her final, full-voice declaration—that, in the face of death, she will repeat that she loves Escamillo—can make double the impact.

Carmen’s last line is potentially devastating: “Tiens” (“Take it”) she says, pulling off a ring José gave her. Sung on an E that is marked *ff* (loud), it is the opera’s one moment where ignoring the written note and speaking the word feels appropriate. It is not at all uncommon to hear singers go wildly overboard, suddenly turning Carmen into a caterwauling animal. Doing so constitutes a hideous betrayal of Bizet and his brave, proud heroine. French mezzo-soprano Régine Crespin created a stunning portrayal that showed Carmen need only drop the ring at José’s feet and utter a quiet, almost matter-of-fact “Tiens.” Never was a “less is more” approach more telling onstage. 🌸

Roger Pines teaches in the Voice and Opera department of Northwestern University’s Bienen School of Music. A longtime judge of the Metropolitan Opera’s Laffont Competition, he writes frequently on historically important singing for Opera magazine (UK), while also regularly contributing articles to programs of major opera companies and recording labels. He has been a panelist on the Metropolitan Opera’s Opera Quiz broadcasts every season since 2006.

Five Dazzling San Francisco Opera Carmens

BY ROGER PINES

Of the forty-two singers who have portrayed Carmen at San Francisco Opera, most of them can be heard on YouTube in the complete role or excerpts. Below are some particularly distinctive interpreters. (The year each artist sang Carmen in San Francisco is indicated after that artist's name.) PHOTOS COURTESY OF RUDI VAN DEN BULCK/CHARLES MINTZER COLLECTION



NINON VALLIN (1934)

This incomparably musicianly French singer, queen of the Opéra de Paris in the 1920s and '30s, who debuted with San Francisco Opera in 1934, recorded Carmen's four arias and the final duet (the latter with Charles Friant, a superb partner). Although a lyric soprano, Vallin possessed a terrific lower octave, full-toned and colorful. The Act I arias are shaped with refreshingly unforced charm and serene confidence. An absolute delight in the "Seguidilla," Vallin *lives* every word (listen to her burst of laughter when Carmen remembers her latest cast-off lover). In marked contrast, no one sings a more moving card scene, with the legato taut yet still flowing and the final phrases full of foreboding.



LILY DJANEL (1946)

Like Vallin, the Belgian soprano, a celebrated Tosca and Salome, also boasted the necessary darkness of tone for Carmen. Recorded live in 1943, she's uniquely bold in her expressive freedom, singing in a manner that seems almost improvisatory. Clearly a born singing actress and invariably electrifying, she doesn't preoccupy herself with perfect vocalizing in perfect taste. An intriguingly feline quality frequently colors the portrayal—one never knows where this Carmen is going to pounce! Djanel constantly digs into the text, revealing the essence of a captivatingly vibrant but always dangerous woman.



WINIFRED HEIDT (1948, 1949)

Singing in English at the Hollywood Bowl in 1946, the American mezzo brilliantly projects two particularly vital elements of Carmen's character—her charm and her fearlessness. Heidt possesses that rare thing, a true Carmen voice. Especially notable is her skill in creating the right balance between her sound's lighter and darker shadings. She offers many other strengths as well: spot-on pitch, splendid flexibility and dynamic variety, elegant phrasing, pristine textual projection, and above all, a palpable joy in performing.



CLARAMAE TURNER (1951, 1953, 1955)

YouTube offers a single *Carmen* track by the American contralto, her glorious "Habanera." A thoughtful interpreter, Turner never allows her luxuriantly warm-toned instrument to overwhelm the music. Her surprisingly light, entrancingly elegant approach is immeasurably enhanced by flawless French diction. Unexaggerated savoring of the text includes the subtle but striking emphasis this Carmen gives to her knowing declaration that "love has never, never known a law."



GRACE BUMBRY (1966)

In a 1967 film based on the previous year's Salzburg production, the American mezzo is at her most dazzling. Her vocalism throughout the role offers remarkable beauty of tone. She's as characterful in her "Habanera," with its refreshing sense of fun, as in her thrilling card scene, richly voiced in a powerfully direct, unfussy interpretation. It helps, that Bumbry—looking like everyone's dream of Carmen—is an unfailingly graceful, responsive physical actress, exuding a mesmerizing sexual allure.

CAROLYN MASON JONES

The Death of Carmen (1890).
Oil on canvas by
Manuel Cabral y Aguado Bejarano.
SOTHEBY'S, LONDON/AGK-IMAGES



Creating *Carmen*: Scandal & Sensation

BY PAUL THOMASON

When Napoleon's French army invaded Egypt in 1798 it eventually brought about an important change in French culture, one that was repeated (albeit on a smaller scale) by the Peninsular War (1807-14).

One result of the four-year French occupation of Egypt was *Description de l'Égypte* which initially appeared in 1809 and eventually grew to include 24 volumes, lavishly documenting Egyptian culture in every aspect and profoundly influencing the arts in France. But the invasion also energized serious academic interests in religion, linguistics, archeology, and anthropology among others. "Oriental" became the rage: in music, painting, literature, architecture, the decorative arts,

fueled by travelers who could actually visit Egypt for themselves and also the popular press. After the Peninsular War many Spaniards who had allied with France, thinking that would bring modernization and liberty to their country, including ending the Spanish Inquisition, were exiled to France, bringing their culture with them.

In the preface to his 1829 collections of poems, *Les Orientales*, Victor Hugo wrote that the Orient had become a "sort of general preoccupation" and done so without him quite realizing it. (In other words, he had been seduced by the Orient, an important part of "Orientalism.") "Oriental colors ... imprint themselves on all his [Hugo's] thoughts, all his dreams; and his dreams and his thoughts found

themselves, in turn, and almost without having wished it so, Hebraic, Turkish, Greek, Persian, Arab, even Spanish, because Spain is still the Orient; Spain is half African, Africa is half Asiatic.”

Since Egypt and the Near East are also the land of the Bible, Biblical stories became overlaid with the exotic (and often erotic) hue of this new obsession. For instance, the story of Salome dancing before Herod and demanding the head of John the Baptist was the basis for Gustave Moreau’s painting *L’Apparition* (1876), Flaubert’s story *Herodias* (1876–77), and Massenet’s opera *Hérodiade* (1881). Massenet’s *Esclarmonde* (1889) and *Thaïs* (1894) are further examples of Orientalist opera, as are Delibes’ *Lakmé* (1883) and Saint-Saëns’ *Samson et Dalila* (1877), to name just two. Though it is important to remember a quip leveled at Ravel’s 1911 opera *L’Heure Espagnole*, that it is “Spain seen from the heights of Montmartre.” However exotic this music, painting, and literature might seem, it was always *French* music, painting, and literature, tinged with some foreign color and designed to be enjoyed by French consumers.

One of the numerous publications that specialized in articles from or about exotic places was the *Revue des Deux Mondes*. In 1855 it published a few of Baudelaire’s *Les Fleurs du Mal* poems; Henri Murger, whose *Scènes de la Vie de Bohème* became the basis for the libretto of Puccini’s *La Bohème*, was an occasional contributor. And in 1845 the *Revue* published the first version of a novella by Prosper Mérimée called *Carmen*. Originally it produced only moderate interest, but over time it gained more admirers, one of whom was the composer Georges Bizet.

In 1872 the co-directors of the Opéra-Comique, Camille Du Locle and Adolph de Leuven, suggested that Bizet write an opera for them, collaborating with the experienced librettists Ludovic Halévy and Henri Meilhac whose work with Offenbach was so successful. The directors made several suggestions for possible subjects, but Bizet insisted on Mérimée’s *Carmen*. Halévy and Meilhac were enthusiastic, and Du Locle approved, but de Leuven was scandalized. “*Carmen!*” he exploded. “Mérimée’s *Carmen*? Isn’t she killed by her lover?—And that background of thieves, [Roma], cigar-makers!—At the Opéra-Comique, a family theater! The theater where marriages are arranged! Every night five or six boxes are taken for that purpose. You will frighten off our audience.—It’s impossible!”

Halévy, who had been sent to cajole de Leuven into agreeing to the subject, quickly explained their *Carmen* would be “softened, toned down.” Among other changes they had introduced “a pure opéra-comique character, a very innocent, very chaste young girl.” (That was Micaëla

who does not, in fact, appear in Mérimée’s story.) He also admitted that, yes, there were Roma but they would be “comic” Roma. And as for Carmen’s death, he claimed people would hardly notice it because, unlike Mérimée’s ending that happens in the woods with only Carmen and Don José present, in the opera it would be “sneaked in at the end of a very lively, very brilliant act, played in bright sunlight on a holiday with triumphal processions, ballets, and joyous fanfares.”

De Leuven was finally worn down and surrendered, but as Halévy left his office, the co-director begged, “Please try not to have her die. Death on the stage of the Opéra-Comique! Such a thing has never been seen! Never!” Six months later de Leuven resigned, largely because of his continued opposition to *Carmen*. As musicologist Susan McClary points out, the subject was about as sensational as possible at the time: “the humiliation and degradation of male, white authority at the hands of a woman of color.” And the woman of color not only smoked, she picked up and discarded lovers whenever she liked. She is both heroine and villain, another source of horror to the audience at the time. Like Mozart’s Don Giovanni, she is true to herself to the very end, even though she knows what it will cost her. That was, perhaps, her greatest sin for early audiences, her refusal to give up her freedom—either to society’s laws or to a man.

There were numerous delays with the project, but Bizet finished the orchestration during the summer of 1874, and rehearsals began that September. The soprano Célestine Galli-Marié had been invited to create the role after two other singers had turned it down. (“*Carmen*? What’s that?” she had asked at the time. She had never heard of Mérimée’s story.) A critic praised her debut in 1862 in Pergolesi’s *La Serva Padrona* by writing, “She is small and graceful, moves like a cat, has an impish, pert face, and her whole personality seems unruly and mischievous ... She sings in a full, fresh voice, piquant and mellow.”

She and the tenor creating Don José, Paul Lhérie, were ardent believers in the project, siding with *Carmen*’s creators against theater officials who constantly demanded the story be toned down. The chorus was used to walking on stage en masse and staring, motionless, at the conductor while they sang and strongly resisted being asked to move while singing—to say nothing of smoking cigarettes and fighting. The orchestra pronounced parts of the score unplayable, and it was only after extra rehearsals that they (grudgingly) admitted Bizet might know what he was doing.

But Bizet’s music *did* sound very new to audiences at the time. It was so specific in its color and tone that it



La Carmencita by John Singer Sargent (1890)
MUSÉE D'ORSAY, PARIS:BRIDGEMAN IMAGES

could only have been written for *that* specific moment in the opera, something early listeners often found difficult to follow. American composer Ned Rorem once wrote, “Had I never heard the orchestration but only seen it [by looking at the score], I’d say it couldn’t work. I would be wrong. The chances we are taught to avoid when scoring for voices with instruments seem not to be chances to Bizet. Balances or areas on the page that look top-heavy or empty are to the ear always right; the scoring is unstintingly crystalline.”

Bizet, who never visited Spain, did try to bring some authenticity to the music he wrote for *Carmen*, for instance in *Carmen*’s first aria, the “Habanera.” The Habanera is

actually a dance from Havana, and Bizet had based his music on a song by Sebastián Yradier, “El Arreglito.” (Bizet had a copy of the song in his library.) Yradier was a popular figure in Paris. He was Spanish, but his pseudo-folk music compositions were largely drawn from what he called “Creole” music that he had heard in Latin America. What Bizet apparently thought was a Spanish folk song was actually African-Cuban. Yradier’s music was a regular part of the programs sung by one of Bizet’s neighbors, an extraordinarily interesting woman named Céleste Mogador, in the Parisian cabarets—another black mark against *Carmen*, that music from such sordid places would be performed at the Opéra-Comique.

The audience that attended *Carmen*’s first performance on March 3, 1875 was not the usual Opéra-Comique gathering. Du Locle had warned off the usual family parties. Composers Gounod, Thomas, Delibes, Offenbach, Massenet, Lecouq, and d’Indy (then a student) were there. Fans of Meilhac and Halévy’s other work were there, along with various Offenbach stars, as were a number of singers from L’Opéra, including Jean-Baptiste Faure. There were numerous music publishers and a gaggle of *boulevardiers* who were hoping for the rumored scandal.

The first act was warmly received, with hearty applause greeting both *Carmen*’s “Habanera” and the duet for Don José and Micaëla. The entr’acte was encored, and the second act began amid genuine enthusiasm. The Toreador’s song was an enormous hit (“So they want trash? All right, I’ll give them trash,” Bizet had said when composing it), and the smuggler’s quintet delighted the audience. But Don José’s Flower Song and duet with *Carmen* were not well received, and the absence of a ballet disturbed the audience. In the third act only Micaëla’s aria was applauded, and act four flopped totally. The (now infamous) reviews were savage, in part because the director of the theater had not paid off the critics to ensure their enthusiastic praise. It is true *Carmen* had 48 performances during its first six months, but the attendance was poor, and box-office receipts did not cover the cost of the production.

It was only when *Carmen* was given in Vienna on October 23, 1875, with sung recitatives rather than the original dialogue, that it found its audience and became the popular, enduring classic it is today. Bizet never knew of his (eventual) great success. He died on June 3, 1875 on the evening of *Carmen*’s thirty-third performance. He was 36 years old. ❁

The late writer, lecturer, and teacher Paul Thomason was one of the world’s authorities on Richard Strauss and a contributor to the San Francisco Opera program books.

Artist Profiles

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



BENJAMIN MANIS*

(Chicago, Illinois)

Conductor

Recent and

Upcoming: *Rigoletto*

(Houston Grand

Opera); *Carmen*

(Houston); *Roméo et Juliette* (Houston); Joel

Thompson's *The Snowy Day* (Houston);

Damien Sneed's *Marian's Song* (Houston);

Tosca (Houston); Javier Martínez's *El*

Milagro del Recuerdo (Houston); Rachel

Portman's *The Little Prince* (Utah Opera);

Purcell's *Dido and Aeneas* and Britten's *The*

Rape of Lucretia (Rice University); John

Corigliano's *The Ghosts of Versailles* (Rice);

engagements with Utah Symphony,

Rhode Island Philharmonic Orchestra,

Aspen Chamber Symphony

Resident Conductor of Grand Teton

Music Festival

@benmanisconductor



EVE-MAUD

HUBEAUX#

Mezzo-Soprano

(Reims, France)

Carmen

Recent and

Upcoming: Amneris in

Aida (Salzburg Festival, Savonlinna

Festival); Eboli in *Don Carlos* (Vienna State

Opera, Hamburg State Opera, Geneva);

Gertrude in Ambroise Thomas' *Hamlet*

(Paris Opera, Salzburg); Léonor de

Guzman in *La Favorite* (Barcelona's Gran

Teatre del Liceu); title role of *Carmen*

(Deutsche Oper Berlin, Brussels' La

Monnaie); Brängane in *Tristan und Isolde*

(Brussels); Eboli in *Don Carlo* (Vienna,

Berlin State Opera); Fricka in *Das*

Rheingold (Paris); Concepcion in Ravel's

L'Heure Espagnole (Valencia); Laura in *La*

Gioconda (Salzburg Easter Festival); High

Priestess in Gaspare Spontini's *La Vestale*

(Paris); Mère Marie in *Dialogues des*

Carmelites (Vienna); Clairon in *Capriccio*

(Salzburg); Dona Prouhèze in Marc-André

Dalbavie's *Le Soulier de Satin* (Paris); Baba

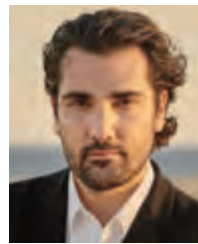
the Turk in *The Rake's Progress* (Basel);

Isolier in *Le Comte Ory* (Toulon)

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Website: evemaudhubeaux.com



JONATHAN

TETELMAN†

Tenor

(Castro, Chile)

Don José

San Francisco Opera

Highlights: Alfredo

Germont in *La Traviata*

Recent and Upcoming: Turiddu in

Cavalleria Rusticana (Vienna State

Opera); Lt. Pinkerton in *Madama*

Butterfly (LA Opera, Metropolitan Opera,

Palermo, Deutsche Opera Berlin); title

role of *Don Carlo* (Berlin); title role of

Werther (Berlin, Baden-Baden); Luigi in *Il*

Tabarro (Las Palmas, Berlin); Roberto in

Le Villi (Las Palmas); Cavaradossi in

Tosca (Rome's Accademia Nazionale di

Santa Cecilia, Barcelona's Gran Teatre

del Liceu, Lille); Macduff in *Macbeth*

(Munich's Bavarian State Opera);

Ruggero in *La Rondine* (Metropolitan

Opera); Rodolfo in *La Bohème*

(Dortmund); Alfredo in *La Traviata*

(London's Royal Ballet and Opera)

Instagram: @tenortetelman

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THOMAS KINCH†‡+

Tenor

(Cardiff, Wales)

Don José

San Francisco Opera

Highlights: First

Armored Man in *The*

Magic Flute; Amelia's Servant in *Un Ballo*

in Maschera; Melot in *Tristan und Isolde*

Recent and Upcoming: Don José in

Carmen Encounter (San Francisco

Opera); title role of *Otello* Act II (Merola);

Macduff in *Macbeth* (Paisley Opera);

Turiddu 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); Lt.

Pinkerton in *Madame Butterfly* (Opera

Bohemia, Opera Up Close)

San Francisco Opera Adler Fellowship

Program: 2024

Merola Opera Program: 2023



CHRISTIAN VAN

HORN

Bass-Baritone

(Long Island,

New York)

Escamillo

San Francisco Opera

Highlights: Fedor von Bock in Marco

Tutino's *Two Women*; Timur in *Turandot*;

Lindorf/Dr. Miracle/Dapertutto in *Les*

Contes d'Hoffmann; Colline in *La*

Bohème; Alidoro in *La Cenerentola*;

Oroveso in *Norma*; Narbal in *Les*

Troyens; Claggart in *Billy Budd*

Recent and Upcoming: Escamillo in

Carmen (London's Royal Ballet and

Opera); Philippe II in *Don Carlos* (Paris

Opera); Four Villains in *Les Contes*

d'Hoffmann (Metropolitan Opera); title

role of *Bluebeard's Castle* (Chicago

Symphony Orchestra)

Winner of the Richard Tucker Award: 2018

Winner of the Metropolitan Opera

National Council Auditions: 2003

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baritone

Website: christianvanhorn.com

Podcast: The CVH Podcast

ARTIST PROFILES CONTINUED



LOUISE ALDER#♪

Soprano
(London, UK)

Micaëla

Recent and

Upcoming: Donna
Anna in *Don Giovanni*

(Vienna State Opera); Countess in *Le Nozze di Figaro* (Glyndebourne); Susanna in *Le Nozze di Figaro* (Munich's Bavarian State Opera, Vienna); Strauss' Vier Lieder Op. 27 (Finnish Radio Symphony Orchestra); Haydn's *The Creation* (Gulbenkian Orchestra, London Philharmonic Orchestra); Handel's *Messiah* (Academy of Ancient Music, New York Philharmonic); Handel's *Alexander's Feast* (Salzburg's Mozartwoche); Cleopatra in Handel's *Giulio Cesare* (Glyndebourne, Theater an der Wien, and with The English Concert on tour); Hugo Wolf's *Italienisches Liederbuch* (Vienna); Fiordiligi in *Così fan tutte* (Munich); title role of Schumann's *Das Paradies und die Peri* (Royal Northern Sinfonia); Canteloube's *Chants d'Auvergne* (Symphonieorchester des Bayerischen Rundfunks); Mahler's Fourth Symphony (Bayerisches Staatsorchester); Brahms' *Ein Deutsches Requiem* (Accademia Nazionale di Santa Cecilia); Zerlina in *Don Giovanni* (London's Royal Ballet and Opera, Madrid's Teatro Real); Gretel in *Hänsel und Gretel* (Munich); Marzelline in *Fidelio* (Munich); Sophie in *Der Rosenkavalier* (Vienna, Glyndebourne); Anne Trulove in *The Rake's Progress* (Glyndebourne); title role of *Theodora* (BBC Proms); title role of *Semele* (Monteverdi Choir)
Instagram: @louisealdersop
X: @louisealdersop



JAMES MCCARTHY♪+♯

Bass-Baritone
(Pleasantville,
New York)

Zuniga

San Francisco Opera

Highlights: Second

Armored Man in *The Magic Flute*; Colline in *Bohème Out of the Box*

Recent and Upcoming: Zuniga in *Carmen Encounter* (San Francisco Opera); Collatinus in Britten's *The Rape of Lucretia* (Merola); Frank Maurant in *Street Scene* (Rice University); Il Commendatore in *Don Giovanni* (Rice); Sergeant of the Police in *The Pirates of Penzance* (Ohio Light Opera)
San Francisco Opera Adler Fellowship Program: 2024
Merola Opera Program: 2023



CHRISTOPHER

OGLESBY◇

Tenor
(Woodstock, Georgia)

Dancaire

San Francisco Opera

Highlights: Dancaire

in *Carmen*; Benvolio in *Romeo and Juliet*; Edmondo in *Manon Lescaut*; Jaquino in *Fidelio*; First Commissioner in *Dialogues of the Carmelites*; Chief Magistrate in *Un Ballo in Maschera*; Luke in Poul Ruders and Paul Bentley's *The Handmaid's Tale*; A Shepherd/A Sailor in *Tristan und Isolde*
Recent and Upcoming: 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. Pinkerton in *Madame Butterfly* (Grand Teton Music Festival, Sarasota)
San Francisco Opera Adler Fellowship Program: 2019, 2020, 2021
Merola Opera Program: 2018



ALEX BOYER+♯

Tenor
(Port Washington,
California)

Remendado

San Francisco Opera

Highlights:

Remendado in *Carmen*; The Abbé in *Andrea Chénier*

Recent and Upcoming: Beethoven's Ninth Symphony (Modesto Symphony Orchestra, Quad City, Glacier Symphony); Puccini's *Messa di Gloria* (Golden Gate Men's Chorus); Siegfried in *Legend of the Ring* (West Edge Opera); Third Jew in *Salome* (Metropolitan Opera); Senator Robert F. Kennedy in Nicolas Benavides' *Dolores* (San Diego Opera, Opera Southwest, West Edge Opera); Cavaradossi in *Tosca* (Opera San José, Livermore Valley Opera, Cinnabar Theater, Hawaii Opera Theatre); Duke of Mantua in *Rigoletto* (Opera in the Heights); Tybalt in *Roméo et Juliette* (San José); Cassio in *Otello* (Livermore); Tichon in *Kát'a Kabanová* (West Edge Opera); Captain Ahab in Jake Heggie's *Moby-Dick* (Chicago Opera Theater); Dr. Richardson in Missy Mazzoli's *Breaking the Waves* (West Edge Opera); Sam Polk in Carlisle Floyd's *Susannah* (Festival Opera); Des Grieux in *Manon Lescaut* (Berkeley Chamber Opera); title role of Rimsky-Korsakov's *Kashchey the Immortal* (Island City Opera)
Merola Opera Program: 2007
Instagram: @awboyer126
Facebook: @alexboyer



SAMUEL KIDD♪+♯

Baritone
(Ann Arbor, Michigan)

Moralès

San Francisco Opera

Highlights: Cristiano

in *Un Ballo in Maschera*; Marcello in *Bohème Out of the Box*; Steersman in *Tristan und Isolde*

ARTIST PROFILES CONTINUED

Recent and Upcoming: Moralès in *Carmen Encounter* (San Francisco Opera); 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



ARIANNA RODRIGUEZ†+

Soprano
(Fairfax, Virginia)

Frasquita

San Francisco Opera
Highlights: Papagena

in *The Magic Flute*; Giannetta in *L'Elisir d'Amore*; Servant and Children's Voices in *Die Frau ohne Schatten*; Musetta in *Bohème Out of the Box*

Recent and Upcoming: Musetta in *La Bohème* (Opera North); *Mere Mortals* (San Francisco Ballet); title role in excerpts of Amadeo Vives' *Dona Francisquita* (Merola); *A Celebration of American Song* concert (Merola); Bernstein's *MASS*; Luisa in Héctor Armienta's *Zorro* (Opera San José)
San Francisco Opera Adler Fellowship Program: 2023, 2024
Merola Opera Program: 2022



NIKOLA PRINTZ†+

Mezzo-Soprano
(Oakland, California)

Mercédès

San Francisco Opera
Highlights: Voices of

Unborn Children/Servants in *Die Frau ohne Schatten*; Musetta in *Bohème Out of the Box*; New Ofglen in Poul Ruders and Paul Bentley's *The Handmaid's Tale*

Recent and Upcoming: Title role of

Carmen Encounter (San Francisco Opera); Rosina in *Il Barbiere di Siviglia* (Opera San José); title role of *Carmen* (Festival Opera, San José); Billie Jean King in *Birds and Balls* (Opera Parallèle); Dido in *Dido and Aeneas* (San José); title role of *L'Italiana in Algeri* (Opera Memphis); title role of *The Grand Duchess of Gerolstein* (Pocket Opera); title role of Giovanni Domenico Freschi's *Ermelinda* (Ars Minerva); Orfeo in *Orfeo ed Eurydice* (West Edge Opera); Aldonza in *The Man of La Mancha*
San Francisco Opera Adler Fellowship Program: 2023, 2024
Merola Opera Program: 2021, 2022



BLANCHE HAMPTON

Solo Dancer
(Tampa, Florida)

Manuelita

San Francisco Opera
Highlights: Manuelita in *Carmen*; *La*

Traviata; *Iphigénie en Tauride*; *Mefistofele*; *Tannhäuser*; *Sweeney Todd*; *Show Boat*
Recent and Upcoming: Current member of San Francisco Opera Dance Corps (tenured); past engagements with the Metropolitan Opera, Lyric Opera of Chicago, LA Opera, Washington National Opera, Madrid's Teatro Real, San Diego Opera



FRANCESCA ZAMBELLO

(New York, New York)

Stage Director

San Francisco Opera
Highlights: *Carmen*; *Der Ring des*

Nibelungen; *La Traviata*; *La Voix Humaine*; *Faust*; *La Bohème*; *Prince Igor*; *Luisa Miller*; Tigran Chukhadjian's *Arshak II*; *Jenůfa*; Rachel Portman's *The Little Prince*; *Porgy and Bess*; Christopher Theofanidis' *Heart of a Soldier*; Marco Tutino's *Two Women*; *Show Boat*; *Aida*

Recent and Upcoming: *Tannhäuser* (Houston Grand Opera); *Fidelio* (Washington National Opera); *Klangwolke* (Bruckner Festival); *Rebecca* (Vienna's Raimund Theater); *West Side Story* (Opera Australia at Sydney Harbour); *The Sound of Music* (Houston Grand Opera); *Aida* (Lyric Opera of Chicago); *Turandot* (WNO)
San Francisco Opera Medal: 2015
Artistic Director of Washington National Opera
Artistic and General Director Emerita of the Glimmerglass Festival



ANNA MARIA BRUZZESE*

(Turin, Italy)

Associate Director/Choreographer

Recent and Upcoming:

Choreographer for *Il Turco in Italia*; *La Traviata* (Bologna's Teatro Comunale); *Carmen* (Washington National Opera); *Aida* (Turin's Teatro Regio); Ranzato's *Il Paese dei Campanelli* (Festival della Valle d'Itria); *Don Pasquale* (Turin)
Stager of *Stravinsky's Love* (Ravenna Festival)

Director of *Carmen* (Lyric Opera of Kansas City); *Pagliacci* (Turin); *Cavalleria Rusticana* (Turin); *La Fille du Régiment* (Turin); *The Diary of Anne Frank* (Turin); Offenbach's *Un Mari à la Porte* (Turin); *Riccioli di Barbiere* (Regio Opera Festival); *L'Elisir d'Amore* (Regio Opera Festival)

Associate Director of *Turandot* (WNO); *Roberto Devereux* (Palermo's Teatro Massimo); *L'Elisir d'Amore* (Turin)
Director of Sipari Sociali, for young students to participate and create theater, opera, and dance
Ballet master for *Les Etoiles* ballet gala
Facebook: @Anna Maria Bruzzese
Instagram: @annamaria.bruzz

ARTIST PROFILES CONTINUED



TANYA MCCALLIN
(London, UK)
Production Designer
San Francisco Opera
Highlights: *Sweeney Todd*; *Carmen*
Recent and

Upcoming: Set and costume designer for *Rigoletto* (Savonlinna Opera Festival); *La Traviata* (Scottish Opera, Welsh National Opera, Barcelona); *The Turn of the Screw* (Mariinsky Theatre); *Le Nozze di Figaro* (London's Royal Ballet and Opera); *Manon* (Dallas); *Macbeth* (Mariinsky)
Costume designer for *Rigoletto* (London); *Der Rosenkavalier* (Oslo); *La Traviata* (Bolshoi)



PAULE CONSTABLE
(Brighton and Hove, UK)
Original Lighting Designer
San Francisco Opera
Highlights:

Die Meistersinger von Nürnberg; *Billy Budd*; *Carmen*
Recent and Upcoming: *Les Contes d'Hoffmann* (Salzburg Festival); *Death in Venice* (London's Royal Ballet and Opera); *Rusalka* (London, Glyndebourne); *Il Ritorno d'Ulisse in Patria* (London); *Le Nozze di Figaro* (London, Glyndebourne, Metropolitan Opera); *Faust* (London); *Rigoletto* (London); *The Magic Flute* (London); *Die Entführung aus dem Serail* (Glyndebourne); *Così fan tutte* (Glyndebourne, Metropolitan Opera); *Giulio Cesare* (Glyndebourne); Handel's *Ariodante* (Vienna State Opera); *Médée* (Paris Opera, Metropolitan Opera); *Norma* (Metropolitan Opera); *Roberto Devereux* (Metropolitan Opera); *Cavalleria Rusticana* (Metropolitan Opera); *Pagliacci* (Metropolitan Opera); *Don Giovanni* (Metropolitan Opera); *Agrippina* (Metropolitan Opera); Poul

Ruders and Paul Bentley's *The Handmaid's Tale* (English National Opera); Philip Glass' *Satyagraha* (ENO); *Les Misérables*; *Cock* (West End); *The Ocean at the End of the Lane*; *Follies*
Associate Director of the National Theatre
Associate of Matthew Bourne's New Adventures
Tony Award for *War Horse* and *The Curious Incident of the Dog in the Night-Time*



JUSTIN A. PARTIER
(New York, New York)
Revival Lighting Designer
San Francisco Opera
Highlights: *Carmen*; *Cavalleria Rusticana* /

Pagliacci; Verdi Requiem; *Fidelio*; *Bohème Out of the Box* (2023); *Die Frau ohne Schatten*; *100th Anniversary Concert*
Recent and Upcoming: *Carmen* (Washington National Opera); *Così fan tutte* (Dallas Opera); *Origins of Love* (national tour); *How to be a Rock Critic* (national tour); *(Be)Longing* (national tour); *A Midsummer Night's Dream* (Schloss Werdenberg Buchs SG Switzerland); *All the Rage* (The Barrow Group); *The New Will Appear* (59 E59 Theater); *Driving Miss Daisy* (Mile Square Theater); *Fascinating Rhythm* (Transcendence Theater Company); *Shall We Dance* (Transcendence Theater Company); *Big Top Dreamers* (Transcendence Theater Company); *Rich Girl* (Florida Studio Theater); *COLORED* (Kyle Marshall Choreography); *The Book of Mountains and Seas* (New Conservatory Theater Center); *PrEP Play, or Blue Parachute* (NCTCSF); *Getting There* (NCTCSF)
Instagram: @justinlights
Website: justinpartierlighting.com



JOHN KEENE
(Lancaster, Pennsylvania)
Chorus Director
San Francisco Opera
Highlights: *Don Giovanni*; Bright Sheng

and David Henry Hwang's *Dream of the Red Chamber*; Eun Sun Kim Conducts Verdi; John Adams' *Antony and Cleopatra*; *Eugene Onegin*; *Dialogues of the Carmelites*; *La Traviata*; *Orpheus and Eurydice*; *Madame Butterfly*; *Die Frau ohne Schatten*; Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*; *100th Anniversary Concert*; *Il Trovatore*; Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs*; *Lohengrin*; Rhiannon Giddens and Michael Abels' *Omar*; *The Elixir of Love*; *The Magic Flute*; Kaija Saariaho's *Innocence*; Poul Ruders and Paul Bentley's *The Handmaid's Tale*; Beethoven's Ninth Symphony;
Recent and Upcoming: *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.)



Prop-era: Lori Harrison Edition

BY BARBARA ROMINSKI

My first prop-er introduction to Lori Harrison, San Francisco Opera's longtime Head of Properties, was in June 2016. *Don Carlo* was closing, and after the final performance, the production was being retired. I received a call from Lori asking if there were any props from the show that I would like to bring into the Archives. New to my role, I was thrilled that she thought to ask and said I would come over first thing in the

morning. Lori's response: "Great! But you need to come now. It will be too late tomorrow morning."

Of course, I headed right over. Lori led me around the deck where the props were staged and ready to go. I took quick photos of those that were of interest, Lori took mental notes, and that was that. The next morning, I found myself sharing my office with heretics from *Don Carlo*. Three, to be precise.



Left: Elizabeth Bachman, Laurie Feldman, Lori Harrison, Peter McClintock, Caroline Moores, and Elizabeth Sherman backstage at the War Memorial Opera House in 1985. / SAN FRANCISCO OPERA ARCHIVES: Right: Lori Harrison (center, holding a rolling pin) with the props team in 1999. / SAN FRANCISCO OPERA ARCHIVES

What I could not have known at that time, was that this was the beginning of a wonderfully collaborative relationship between the Props department and the Archives, the highpoint being the numerous Centennial Season exhibitions in 2022.

After more than three decades with the Company, Lori Harrison will be retiring this December. The following, taken from a series of conversations conducted between Ann Farris (Archives volunteer extraordinaire), myself, and Lori beginning in 2021, recalls moments from her journey to the stage and remarkable tenure with San Francisco Opera.

Overture: The Early Years, 1978–1985

In 1978, at the end of my end of my time at U Penn, I applied to Santa Fe Opera, to be an apprentice for the summer.

So that's where I started with opera, sitting on the back deck, gluing webbing onto a ground cloth, and it was exciting. I was 18 years old and I knew nothing about the scheduling and anything else that was going on. The first orchestra rehearsal happened right that day, and the first notes of *Tosca* came out of the theater, and I'm sitting on the deck with the Sangre de Cristo Mountains all around, and I started to cry. It was astounding, and I completely fell into opera at that moment.

They put all the stagehands in costumes for the Te Deum scene in Act I, and for some reason I had this enormous white nun costume. Like, all the other nuns were normal nuns, but I was sort of the Mother Superior in this

procession. And, of course, right afterwards is this gigantic scene change. I had my wimple and the big white cape, and the whole costume, and underneath I'm checking to be sure I have my hammer and my tools.

After three years at Santa Fe, I got a job at Miami Opera as prop master, which was terrifying. The level at which Alice Maguire ran the prop shop in Santa Fe, I mean, it was incomparable, and I didn't know any of the prop-building techniques. I could build scenery, but I'd never really done any prop building. But I got this job in Miami, and (before leaving Santa Fe) I walked around Alice's prop shop, and I wrote down everything. I wrote the contents of the cabinets, and talked to people about how you do things. I ended up staying in Miami for three seasons.

I had a workspace in a dark, dingy garage, at the back of the opera building. During my three seasons in Miami, I stage managed a tour of *The Impresario* that went throughout the state of Florida, and I built props. I sort of taught myself to build props, upholster, and do all those things. And that was closer to my skillset than anything I'd ever done. I really loved that.

So, from there I went to Chautauqua Opera for a couple of seasons.

Act I: San Francisco Opera, 1985–1991

Here I was, moving every three months, because I was doing summers in Santa Fe or at Chautauqua, and winters in Miami, or wherever, and I couldn't get close to anybody. The minute I got close to somebody, then I would never see

them again. I thought, you know, I'm going to be (laughs) 50 years old someday, with nothing but a bunch of war stories. I wouldn't have a family. I wouldn't have friends.

It was time to go somewhere and stay there, and this idea of blowing off everything and moving to a city and then starting over without a job was intriguing. I turned down a job at Texas Opera Theatre; I turned down Chautauqua; I turned down Miami; I turned down all of the things that were sort of on my plate, and I got on a plane with a suitcase and a toolbox and landed in the Oakland Airport, in the spring of 1985, with nothing.

More guts than I can even FATHOM in retrospect. But it seems to have worked: I found a job building scenery at a rock-and-roll shop first, then people I knew from other opera companies helped me get a job at San Francisco Opera. Here I started as an assistant stage manager (then called production assistant), then became a draftsman in the Technical Department, then "went union," getting into the Scene Shop and onto the Prop Crew.

I was second production assistant on *Billy Budd*. I didn't know much about being a stage manager. I could read music because I played the piano, but I really didn't know much about reading scores and so I would study the score. And *Billy Budd* is actually a pretty difficult score; the counts are really difficult. So on the bus to and from my rock-and-roll scene-shop job, I would have my headphones on and a little cassette player and the score. And I sat there on the bus towards the end, counting, and I'm like, they're going to hang Billy Budd! They're going to ... ! And I started crying, and these other people on the bus are looking at me like, what is the matter? I'm like, they're going to hang Billy Budd! Because, you know, opera does that to you.

Fairly quickly, I shifted to the prop crew proper, as it were, just as a regular crew member, from 1987 until 1991.

The production that stands out the most from that time was *War and Peace*; it was a massive, massive show. I've never seen or done a show as huge as that. When it came to running it we had come up with a system that I had stolen from Santa Fe in which each of the four Keys and Back-up

Keys (crew who run the show from side stage) was responsible for maintaining a show and keeping track of it; knowing that things were clean, replaced, and placed, and all that. There was a point at which I finally counted all the props in *War and Peace*. I went through a list, and it was like 3,000 items. That was extraordinary. I really loved that. That's when I realized that the scale of opera is really great ... that's where you want to be, in props.

Intermission: Movie Time! 1991–1997

For personal reasons, I stepped away from the Company for a time. I spent those in between years working on movies, and I really loved that too.

Over the years I worked on several feature films, TV series, and at Industrial Light and Magic: in the Model Shop and on commercials and features.

While working on a bunch of different movies, I came up with my movie prop theory which is that onstage, you're looking from the outside of a picture, and the designer is responsible for creating that picture and you're filling it in. It has to do with shape and form and the colors which match each other and you're creating essentially a three-dimensional version of a two-dimensional picture.

But for film you don't know where the camera is going to be, so I consider film to be character driven because you're looking from the inside out. The camera is catching details of a character's world. As a prop set decorator you have to *be* that character and choose the book that they're reading on their night tables and in their bookshelves and what they're hanging on their walls and what their choices are and what their budget is and what season it is outside. You're completely going from the inside out, and I felt that somehow live theater—certainly in the scale of opera—was more outside in.

This theory has served me in great stead when we started doing high-def video in the Opera House, because that's where those two worlds of propping got married in my mind. I was able to use all those character driven sensibilities on an opera stage.



The prop crew on the set of *Un Ballo in Maschera*, 2024. / JOHN BOATWRIGHT



Stage animals typically fall under the purview of the prop department, and Lori has befriended many of these four-legged actors. Left: One of her favorites is the horse Drogen (with Kyle Ketelsen astride as Escamillo in 2019) who made his stage debut in *Carmen* and reprises his role this season. / CORY WEAVER. Right: Finn and Fubar, two Belgian Malinois dogs who appeared in the 2018 Ring cycle, were always welcomed with treats in the prop office by Lori and her team. / SAN FRANCISCO OPERA

During this time, I also realized that what I wanted to do was Jane Austen, Charles Dickens, and Harry Potter movies. What we were doing in San Francisco was Nash Bridges and cops and robbers. We were not going to do a Jane Austen movie here. It was not going to happen.

So when the Prop Master position opened at the Opera House, I applied with the realization that for period and historical prop work this was the best—and only—game in town. That was in 1997, and I've been here ever since.

Act II: San Francisco Opera, Head of Properties, 1998–2024

When I started in the Prop Department, props were a little bit of the laughingstock. But now, on our deck, I have to say, we get along better than we ever have. I joke sometimes that when you look at the deck and how it operates, props is downstage left, electrics is downstage right, grips are upstage right, sound is upstairs upstage left, and never the four shall meet. More than ever we have the constant walking back and forth and checking in on how things are going and how we can help one another.

What's on our deck is not what you find at most Houses in the world. Down to the earliest, most recently hired wig and makeup artist, grip, electrician, prop person, sound technician, and dresser we have people that want to stay, that watch the shows, that care about what they do: they

have pride in what they do, learn from one another, and the longer they're here the more that's the case. The level of participation, in caring about the final product, being familiar with the operas we do, and all of what you find on our stage at the crew level is pretty unique.

But I'd have to say that the hardest thing to learn when I became a Department Head was to NOT do things. I got into Props because it is fun and creative. I had to learn—sometimes the hard way—that the people on my crew want to be creative for the same reasons that I do. I therefore can't do all the "creating": I have to let *them* be creative, or they will simply leave and find something else to do. Ultimately what I learned was how fabulous the folks are that come into my department—in all different ways. They have different and interesting backgrounds, skills, talents, and perspectives that add great depth and dimension to what we can provide as a department. My job as a manager involves much more collaboration than I remember existing when I was just on the crew. I consider my job to include first and foremost making sure that the people in my department are successful and productive and have everything they need to accomplish the quality of what we put on stage.

As far as I'm concerned, we can always find a way. That's in my nature. 🌟

Barbara Rominski is San Francisco Opera's Director of Archives.

Cue *Carmen* the Graphic Novel!



San Francisco Opera's very own Annual Giving Officer Alek Shrader is a multifaceted star on and off stage. A tenor, director, screenwriter, administrator, loving husband, and father, Alek has expanded his roles to include graphic novel writer.

A lifelong comic book fan, Alek had the fun idea to adapt an opera into a graphic novel form. He won the OnPitch Business Challenge—a *Shark Tank*-type funding initiative by Arizona Opera—and his idea began to take shape with *Carmen*.

Shrader's script is a blend of the original novella and the opera's libretto, with translation assistance from Daniela Mack. Comics legend P. Craig Russell, one of only a few people to have adapted opera into comics, offered art blueprints. Spanish artist Aneke contributed final lines and color, and letterer Hassan Otsmane-Elhaou provided top quality letters and logo design. The creative team worked with David Hyde of

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SAN FRANCISCO OPERA GUILD

Youth Training Programs
Opera Scouts and Madrigals
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Summer Conservatory Opera Camp
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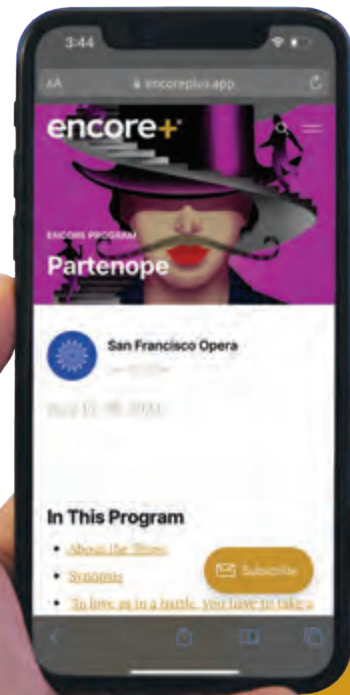
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 Taproot Theatre Company
 Village Theatre



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In Memoriam

We honor the members of San Francisco Opera who we lost this past year.



CAROLYN MASON JONES

LUCINE AMARA, soprano

Connecticut-born Lucy Armaganian sang with the San Francisco Opera Chorus in 1945 and 1946, including her local debut in a solo part as a Bridesmaid in *Lohengrin*. When she returned to the Company 13 years later, it was as Lucine

Amara, one of the leading American sopranos of her generation. Between 1959 and 1969, Amara's bright and agile soprano was heard in the title roles of *Aida* and *Tosca* and Nedda in *Pagliacci*, among others. Capping her distinguished career in San Francisco, Amara appeared at the 1978 Jubilee Gala for General Director Kurt Herbert Adler.



THOMAS CARLISLE, supernumerary

Thomas Carlisle's stage career as a supernumerary (performer of non-singing roles) with San Francisco Opera spanned 1969 through the 2014 performances of *Tosca*. This impressive tenure included roles in 52 operas and

hundreds of performances over five decades. Along with a passion for opera, Carlisle proudly documented the contributions of his fellow supernumeraries, capturing behind-the-scenes photographs of their costumes, fundraisers, dinners, and unparalleled camaraderie. In 2013, Carlisle donated these meticulously crafted scrap books—18 in all—to the Company's archives, preserving a unique pictorial record of San Francisco Opera history.



ANITA WATKINS

MICHAEL CAVANAGH, director

The Canadian director made his Company debut in 2012 with *Nixon in China* and returned with *Susannah* (2014), *Lucia di Lammermoor* (2015), *Svadba-Wedding* (2016), and his Mozart-Da Ponte Trilogy (2019–2022) which set the three operas in an

American house across different epochs of the nation's history, *Le Nozze di Figaro* in the Colonial era, *Così fan*

tutte in the 1930s, and *Don Giovanni* in a dystopic future. General Director Matthew Shilcock, who awarded Cavanagh with the San Francisco Opera Medal shortly before his passing, said, "Michael's new productions defined so much of the artistic arc of the Company over the last decade. He will forever be a part of the soul of San Francisco Opera, and it is our great honor to have written this chapter with his friendship."



TONY GORZYCKI

MILT COMMONS, dresser

Though his roots in the theater dated back to the 1950s, Milt Commons always traced the beginning of his professional career to his collaborations in Los Angeles with *Zoot Suit* playwright and director Luis Valdez. In 1974, Commons moved to San

Francisco and became a fixture in the local theater scene as a stage manager. When gigs became scarce, he pivoted to a new career as a dresser and became a member of the theatrical wardrobe union while in his 80s. Commons dressed local and touring shows and was a fixture at the Opera House until his retirement in 2020 at the age of 92.



DREW ALTIZER PHOTOGRAPHY

REID DENNIS, chair emeritus

Reid Dennis admitted that he had never been an opera fan until he met his future wife, Peggy. She only agreed to marry him if he promised to attend the opera with her. Dennis not only consented to the opera obligation but became a pivotal leader for

the art form as a member of San Francisco Opera's board of directors from 1967–2008, Chair from 1985–1999, and Chair Emeritus until his passing. During his tenure as Chair, Dennis led San Francisco Opera through the critical period following the 1989 earthquake and renovation of the Opera House. As staunch Wagnerians, Reid and Peggy sponsored productions of the *Ring* cycle, *Tannhäuser*, and *Parsifal*. Their conviction that opera must continue to be reinvigorated by new works led them to support milestone efforts including the US premieres of Messiaen's *Saint François d'Assise* and Ligeti's *Le Grand Macabre*.



ALAMY

WILHELMINIA FERNANDEZ, soprano

South Philadelphia-born diva Wilhelminia Fernandez was one of the rare opera stars of recent times to enjoy crossover success following her role in the 1981 art-house film *Diva* by French director Jean-Jacques Beineix. In

the film, Fernandez portrays an opera singer who is surreptitiously recorded at a recital singing “Ebben? Ne andrò lontana” from *La Wally* and finds herself caught up in a plot involving bootleg tapes and murder. A few years before her silver screen debut, Fernandez made her debut with San Francisco Opera as Bess in the 1977 Company premiere of Gershwin’s *Porgy and Bess*.



DREW ALTIZER PHOTOGRAPHY

J. BURGESS JAMIESON, philanthropist

J. Burgess Jamieson graduated from MIT and served as a First Lieutenant in the U.S. Army before embarking on an extraordinary career as a founding father of Silicon Valley’s venture capital industry. His impact at

San Francisco Opera was equally as pivotal. A steadfast supporter since 1983, Jamieson served on the Company’s board of directors from 2001–2023 and, with his wife Libby, enabled numerous productions as company sponsors. Recent support includes *Madama Butterfly*, *La Traviata*, and *Lohengrin*, whose dress rehearsal he was able to attend just prior to his passing in November 2023. Burgess’ deep love of the Opera and his immense generosity leave a lasting legacy, proudly continued by Libby and their children.



DREW ALTIZER PHOTOGRAPHY

ANNE MCWILLIAMS, philanthropist

Insatiable curiosity and a zest for life led Anne McWilliams toward her many divergent interests, including gardening, wine, travel, the San Francisco Giants, and riding. In the late 1960s, she and her husband, Jim, established the

Villa Mt Eden Winery in Napa and later their grapes were used for several Robert Parker 100-point wines by PlumpJack Winery. McWilliams was also a tireless arts advocate throughout her life, providing leadership for many

Bay Area institutions, including San Francisco Opera where she served for 30 years on the board of directors.



ROBERT MESSICK

ZAVEN MELIKIAN, concertmaster

Melikian started playing violin at the age of seven in his native Yugoslavia. He joined the San Francisco Opera Orchestra’s first violin section in 1957 and served as concertmaster in 1969, 1972, and for 17 consecutive seasons

from 1977 until 1994 when he was succeeded by current San Francisco Opera Concertmaster Kay Stern. Bassist Shinji Eshima said, “Zaven was an iconic concertmaster who belongs in the lineage of the greats like Joseph Silverstein, Joseph Gingold, and Glenn Dicterow. He had a robust passion for life. Yes, he was a master of the violin and pedagogy but also of cuisine, fine wines, board games, golf, and gardening.”



CORY WEAVER

EWA PODLEŚ, contralto

The true contralto voice is rare on the opera stage. A star contralto with the vocal and dramatic gravitas of Ewa Podleś only comes along—if we are lucky—once every few generations. Podleś made her San Francisco Opera debut in 2009 as the

Princess in *Suor Angelica*, an event the *San Francisco Chronicle* called “magisterial” and remains a vivid memory for many, including one Parterre.com commenter who wrote: “Her entrance, a chic, severe figure in all black in an all-white room, led to a moment of utter silence before she pinned me to the back of my seat with the quiet utterance of her first lines. It was the most arresting vocal moment I have ever heard in an opera house.”



AIMÉE PUENTES, soprano

Soprano Aimée Puentes brought a wonderful light, energy, and lyricism to the stage as both a Regular and Extra Chorister with the San Francisco Opera Chorus. She joined the Chorus in 1995, performing in more than 30 productions, including the 2021

reopening of the Opera House with *Tosca* and *Fidelio*; *Eugene Onegin* and *La Traviata* in 2022; Ian Robertson’s farewell

Chorus Concert; and the Centennial opening and gala concerts. Other productions over the years included *Aida* (pictured), *Roméo et Juliette*, *Madame Butterfly*, *Magic Flute*, *La Bohème*, *Don Carlo*, *Andrea Chénier*, *Cavalleria Rusticana/Pagliacci*, and many more. Puentes also sang regularly with the San Francisco Symphony Chorus, Festival Opera, Opera San Jose, and Pocket Opera, and taught at Santa Clara University, inspiring new generations of artists with her passion for the human voice.



DREW ALTIZER PHOTOGRAPHY

GLORIA VALAIR, philanthropist

Gloria Valair was an opera fan from birth. Her parents emigrated from Naples, Italy to New York in the early 1900s, married there, and moved to San Francisco shortly before she was born in 1925. Gloria said that her father used to play opera to stop her

from crying when she was a baby. Her dedication to the art form will survive her with the creation of the Valair Voci Maschili Endowment Fund and a generous legacy gift which helps fund the education and training of tenor, baritone, and bass singers and the productions of operas by Verdi and Puccini.



DREW ALTIZER PHOTOGRAPHY

SHEILA WISHEK, philanthropist

Though she grew up in Lodi, Sheila Wishek was extremely proud of her Italian heritage as her family originally hailed from Venice. Her love of opera was rooted in Puccini's works and much of the Italian repertoire. She served on the Board of the

Museo Italo Americano in San Francisco and was a supporter of her alma mater, UC Berkeley. Sheila was also a longtime Friends of the Adlers and Adler Fellows sponsor. Her commitment to young artists will live on in her legacy gift to the Adler Fellowship Program.



ALAMY

ARIBERT REIMANN, composer

Reimann's acclaimed opera *Lear*, based on Shakespeare's *King Lear*, had its American premiere at San Francisco Opera in 1981 in director-designer Jean-Pierre Ponnelle's original production. When the opera was revived in 1985, American bass-baritone

Thomas Stewart reprised the title role while *Lear*'s daughters were performed by three operatic legends (and San Francisco Opera favorites): Helga Dernesch as Goneril, Anja Silja as Regan, and Sheri Greenawald as Cordelia. Reimann's inimitable and uncompromising musical vision led to other powerful works for the opera stage, including the Greek tragedy-inspired *Troades* (1986) and *Medea* (2010).



DREW ALTIZER PHOTOGRAPHY

JAN SHREM, philanthropist

Company Sponsor Jan Shrem recently passed away after a long illness. Along with his beloved wife, Maria Manetti Shrem, Jan made an indelible impact on the artistic vitality of San Francisco Opera. Jan and Maria created special funds to support the Company's artistic

vision. Jan was a world citizen: he was born in Colombia, grew up in Israel, studied in America, married Mitsuko Shrem, and started an international publishing business in Japan. Then, after a short period in France and Italy, he settled back in America, where he established Clos Pegase Winery in Napa Valley. Marrying Maria Manetti in 2012, Jan and Maria embraced a joyous approach to their philanthropy, determined to "give with a warm hand." They traveled the world and made transformational impacts on many organizations, including founding the Jan Shrem and Maria Manetti Shrem Museum of Art at UC Davis. Jan was passionate about many art forms and brought profound wisdom, heartfelt care, and playful humor to everything he touched.

- Douglas Ahlstedt**, tenor in US premiere of von Einem's *The Visit of the Old Lady* in 1972 • **Michael Boder**, conductor for *Der Fliegende Holländer*, the *Ring* cycle, *Wozzeck*, and *Le Grand Macabre* • **Dominic Cossa**, baritone who appeared with Spring Opera Theater and sang Valentin in *Faust* in 1970 • **Joy Davidson**, mezzo-soprano, sang *Carmen* in student and tour performances in 1970 • **Sir Andrew Davis**, Lyric Opera of Chicago's long-time Music Director (2000–2021) conducted *Capriccio* and *Daphne* in the 1993 Strauss Festival • **Ruth Hesse**, soprano, appeared as the Nurse in *Die Frau ohne Schatten* (1976, 1981) and Fricka in *Die Walküre* (1976) • **Dorothy Krebill Karayanis**, mezzo-soprano, appeared in many roles during the 1966 season • **Benjamin Luxon**, baritone, sang Demetrius in the US premiere of Britten's *A Midsummer Night's Dream* in 1971 • **Mildred Miller**, mezzo-soprano, sang her most acclaimed role, Cherubino in *Le Nozze di Figaro*, with the Company in 1961 • **Yuri Temirkanov**, US debut conducting *Eugene Onegin* in 1997. 🌸



Alek Shrader in 2024 as Emilio in Handel's Partenope
CORY WEAVER

Superfan Promotions to get the book published by Clover Press.

Shrader says, "I've done just about every job in the creation of an opera production; right now my job is encouraging folks to support this powerful art form through philanthropy. As a performer, I'm a steward of the role. As a director, the piece. Now I consider myself a steward of opera itself."

Carmen and comics fans can pick up a copy of Shrader's fantastic book from the Opera Shop today. (It's also available at Isotope Comics in Hayes Valley, the Arizona Opera website, Clover Press, Amazon, and anywhere fine graphic novels are sold.) Super fans can keep an eye out for more of Alek's upcoming projects, including *The House of Bartolo*, a kooky, toy-theater playset that mashes Rossini's *Barbieri* with classic monsters, resulting in vampire counts, mad doctors, and werewolf barbers. 🌟

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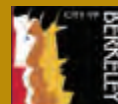
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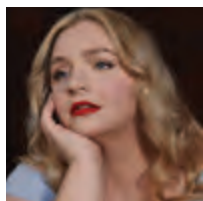
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KRISTEN LOKEN

SOLUTION FOR JOSHUA KOSMAN'S A CARMEN CROSSWORD PUZZLE FROM PAGE 27

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Joshua Kosman is the former classical music critic for the San Francisco Chronicle.



Italian mezzo-soprano Bruna Castagna made her San Francisco Opera debut as Carmen 88 years ago in 1936.

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Jayme O'Hara, **Thea Railey**,
Stage Managers
Jose Maria Condemini, **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

Dr. Myron Marx, *Company Medical Adviser*

Seyfarth Shaw LLP, *Counsel*

Armano LLP, *Independent Public Accountants*

UCSF doctors:

Dr. George Rutherford
Dr. Robert Harrison
Dr. Sanziana Roman

Asero Insurance Services, *Insurance Brokers*

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

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

CONDUCTORS

Karen Kamensek
 Eun Sun Kim
 Benjamin Maris*
 Ramón Tebar

PRODUCTION

John Caird
 John Fulljames*
 Francesca Zambello

STAGE DIRECTORS

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

CHOREOGRAPHERS

Anna Maria Bruzzese*
 Colm Seery

KEY:

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

Chorus

John Keene, Chorus Director
 Fabrizio Corona, Associate Chorus Master

REGULAR CHORUS

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

EXTRA CHORUS

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

√ Chorus member on leave of absence
 ◊ Solo Role

SAN FRANCISCO GIRLS CHORUS

Elena Carvajal	Eloise Egan	Emily McLean
Maia Caverio Bui	Angelina Jia	Sofia Quinn
Harper Dandridge	Reegan Jones	Shayla Sauvie
Cubba-Penick	Cadence Lee	
Emilia Dorie	Mila Lofti	

SAN FRANCISCO BOYS CHORUS

Shane Brewer	Tristan Fisher	Theodore Raber
Roshan Chandran	Solah Malik	Oliver Stolte
Logan Cook	Adrian Mann	Sei Takahashi
William Dickie	Niko Min	Arnan Tin

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

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 The Art Directors Guild & Scenic, Title and Graphic Artists Local 800

United Scenic Artists Local Usa – 829, I.A.T.S.E.
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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*

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

Stacey Chien
Eric Dew
Karsten Guthridge
Holly Alyssa MacCormick
Susan McConkey
Michael Pinell
Anthony Sabedra
Shauna Satnick
Valentina Simi
Carlos Suarez
Caryn Hoeflein (Horse Handler)
Drogen (Horse)

Backstage Personnel

COSTUME SHOP

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

Senior Production Supervisor
Manuel Gutierrez (25),

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

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

COSTUME TECHNICIANS

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

WARDROBE DEPARTMENT

CORE CREW

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

DRESSERS

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

WIG, HAIR, AND MAKEUP DEPARTMENT

SENIOR WIG ARTISTS

Erin Hennessy (11)
Maur Sela

WIG ARTISTS

Calli Carvajal
Lindsay Saier

SHOW CALL FOREPERSONS

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

PRINCIPAL WIG, HAIR, AND MAKEUP ARTISTS

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

SHOW CALL WIG, HAIR, AND MAKEUP ARTISTS

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

SCENE SHOP

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

SCENIC ART DEPARTMENT

Jennifer Bennes

CARPENTRY DEPARTMENT

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 Shiple, *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

Cecelia Baloian, Donnell Barnes,
Carolyn Crimley, Rhona Gordon,
Lua Hadar, Martha Harris, Jamie Keller,
Karen Kindig, Ryan Waters

WRANGLERS

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

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

San Francisco Opera Chorus in Concert

DIANNE AND TAD TAUBE ATRIUM THEATER
DIANE B. WILSEY CENTER FOR OPERA



SUNDAY, NOVEMBER 17, 2024 AT 2PM



SAN FRANCISCO
OPERA

Join us for this intimate concert as Chorus Director John Keene leads the celebrated San Francisco Opera Chorus and Associate Chorus Master Fabrizio Corona accompanies at the piano for an afternoon of choral music.

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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↑



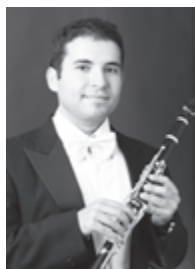
Stephanie McNab
Flute & Piccolo



Mingjia Liu
Principal
Oboe



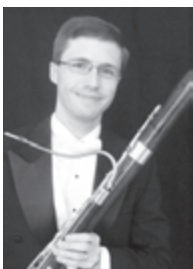
Gabriel Young
Associate Principal
Oboe



**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
Trumpet



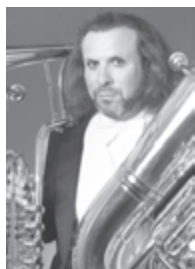
Michael Cox
Acting Principal
Trombone



Jeffrey Budin
Trombone↑



David Ridge
Principal
Bass Trombone



Zachariah Spellman
Tuba



John Burgardt
Timpani



Patricia Niemi
Acting Principal
Percussion



Victor Avdienko
Percussion↑



Annabelle Taubl
Acting Principal
Harp↑



Tracy Davis
Orchestra Manager



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)↑,
 Meredith Brown (Horn)↑, Logan Bryck (Horn)↑,
 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



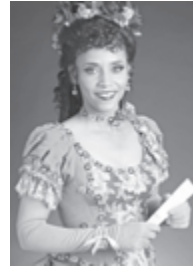
Elisabeth Rom Lucio
Soprano



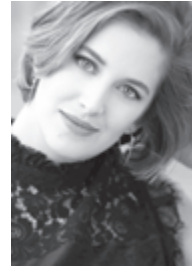
Liesl McPherrin
Soprano



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



**Laurel Cameron
Porter**
Mezzo-Soprano



Whitney Steele
Mezzo-Soprano



Jacque Wilson
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Kevin Gino
Tenor



Patrick J. Hagen
Tenor



Daniel Harper
Tenor
Leave of Absence



Christopher Jackson
Tenor



Michael Jankosky
Tenor



Phillip Pickens
Tenor



Antonio Nagore
Tenor



Chester Pidduck
Tenor



Jonathan Smucker
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Andrew Truett
Tenor



William Lee Bryan
Baritone



Anders Fröhlich
Baritone



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



Jamielyn Duggan



Brett Conway



Blanche Hampton



Bryan Ketron
Leave of Absence



Rachel Speidel Little
Leave of Absence



Christopher Nachtrab



Jekyns Peláez
Leave of Absence



Chiharu Shibata



Marcos Vedovetto

San Francisco Opera Guild



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Ina Stangenes, *Vice President, Administration*
Kathie Lowry, *Vice President, Associates*
Peggy Hill, *Vice President, Chapters*
Natasha Dalzell-Martinez, *Vice President, DEI & Community Outreach*
Rita Benton Milner, *Vice President, Development*
Cawley Carr, *Vice President, Education*
Afie Royo, *Vice President, Fundraising*
Sigrun Graeff, *Vice President, Marketing*
Katie Colendich, *Secretary*
Belinda Steyer, *Treasurer*
Virginia Ziegler, *Strategic Planning Chair*
Carol Liu, *Director at Large*
Elizabeth Birka-White, *Governance Chair*

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Matthew & Kate Shilvock
David Gockley

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Susan Malott, *Executive Director*
Caroline Altman, *Director of Education*
Max Morgan-Butcher, *Education & Development Manager*
Celeste Camarena, *Education Program Manager*
Teddy Reich, *Special Events Manager*
Régine Danaé Jackson, *Special Events and Marketing Associate*
Siobhan Cullen, *Accounting Associate*

SAN FRANCISCO
OPERA GUILD

CELEBRATING

85

YEARS
1939-2024

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Karen J. Kubin

\$25,000 to \$49,999

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Romana D'Angelo Bracco
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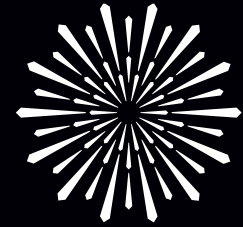
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You Never Forget Your First

BY GENERAL DIRECTOR MATTHEW SHILVOCK

It doesn't seem to matter how many years or decades have passed, people have an almost uncanny ability to remember their first live opera. Mine was at age 13, on a school trip to Birmingham to see the immersive, site-specific organization founded by director Graham Vick. It was a production of *Beauty and the Beast* by Stephen Oliver—a British composer who died tragically young at just 42 and whose nephew, incidentally, is the late-night TV host John Oliver. I remember that production with the kind of crystal clarity that so many of you share with me when describing your first opera. It's as though I'm sitting right there once again.

One can only surmise that there is something deeply emotional happening in these first operatic experiences—something that takes hold of your primal brain and the amygdala, the part of the brain that processes emotions. Dr. Charan Ranganath, professor of psychology and neuroscience at UC Davis, writes in his recent book *Why we Remember*, “the amygdala brings us back to the heat of the moment, making us feel as if we are vividly reexperiencing the event.”

I've always felt that opera has this power of memory because of three key attributes: 1) most of us are blessed to communicate with our voice, and so the singing voice is something to which we can readily relate; 2) the abstraction of music provides a deeply emotive underpinning that connects to our primal brain, and 3) the drama of opera clothes all this in story-telling which allows us to connect to our own lives by association.

The hugely formative impact of one's first opera is one of the reasons we are so eager to welcome people to experience opera for the first time. In the 2022–23 Centennial Season we proudly launched The Dolby Family's *Opera for The Bay* program, also known as Dolby Tickets. Working in partnership with Dagmar Dolby and her family, and in honor of our former board member Ray Dolby who passed away in 2013, we welcomed the community into the Opera House with a program that has become an extraordinary celebration of first-time opera-going.



KRISTEN LOKEN

The program makes available at least 100 tickets for each performance in good seats at just \$10 a ticket. It's open to Bay Area residents who have not been to San Francisco Opera in the last three years. We put the tickets on sale around a month before a production opens, and the results have been extraordinary.

Since 2022–23 we have sold some 20,000 Dolby Tickets and 75% of recipients are brand new to the Opera. The portion of new attendees has actually increased through the years. We sold 992 Dolby tickets to *Carmen* in just 45 minutes with 85% of those tickets being to new patrons!

The learnings from the Dolby program are vitally important. 24% of Dolby recipients have already purchased a second ticket to the Opera within a twelve-month period. That retention rate is about 2.5 times our regular first-time audience retention rate, and we are applying lessons learned in Dolby to help increase overall engagement. And 27% of Dolby purchasers have made some form of donation over and above the ticket price—an extraordinary statistic for people coming for the first time.

We're seeing the impact of the Dolby program on lowering the average age of the audience, with Dolby buyers being around 15–20 years younger on average than our regular audience, particularly for contemporary titles like *Frida y Diego*, *Omar* and *The Handmaid's Tale*. We have also launched a number of related programs to better serve Bay Area communities, and those programs are showing strong impacts as well.

So, if you are a newcomer to opera, whether on a Dolby ticket or because your curiosity was piqued in other ways, Welcome! I hope that this experience is one that you will look back on years or decades from now with joy when you reflect back on when your passion for opera began. By the way, *Carmen* was the first opera of two of our greatest philanthropists: our Chair Emeritus Pitch Johnson, and Jeannik Méquet Littlefield, whose endowment fund is supporting today's performance. It's a very good place to start! 🌟

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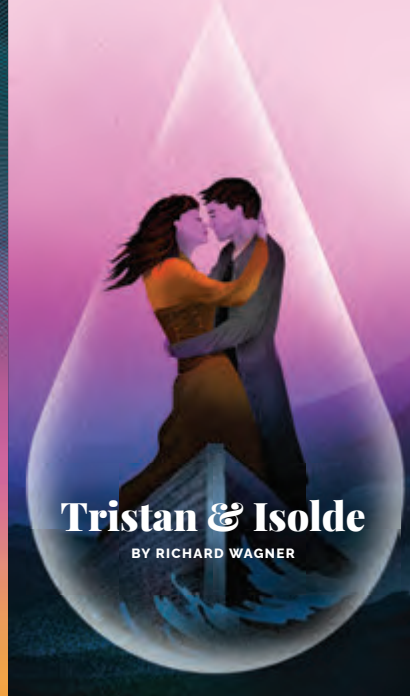
Un Ballo in Maschera

BY GIUSEPPE VERDI



The Handmaid's Tale

BY POUL RUDERS AND PAUL BENTLEY
BASED ON THE NOVEL BY MARGARET ATWOOD



Tristan & Isolde

BY RICHARD WAGNER



Carmen

BY GEORGES BIZET



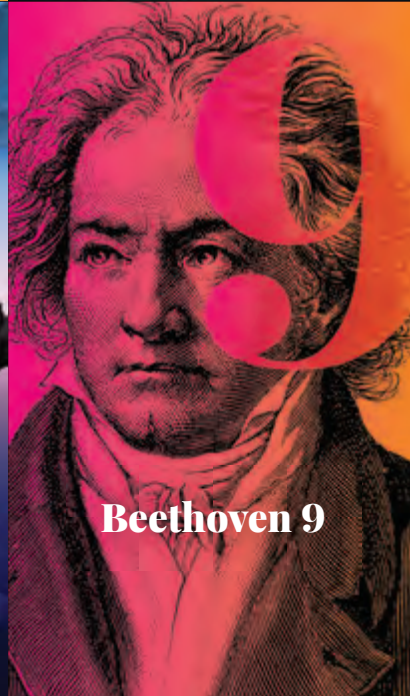
La Bohème

BY GIACOMO PUCCINI



Idomeneo

BY WOLFGANG AMADEUS MOZART



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