

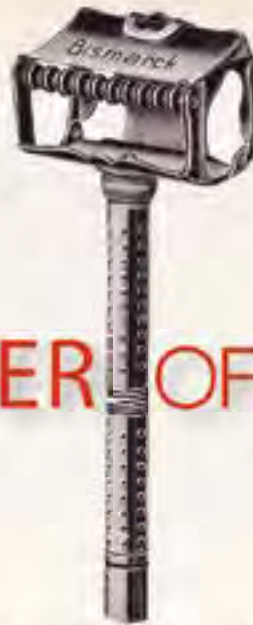
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A Message from the Leaders of San Francisco Opera

Dear opera-goers,

As we bring our critically acclaimed fall season to a close and enter the season of giving, we offer sincere thanks to our patrons and donors who contribute so much. You clearly share our belief that a top-tier opera company in San Francisco is a key part of the Bay Area's wonderful



From left to right: John A. Gunn, Keith B. Geeslin, David Gockley

quality of life and status as an important arts destination. From our group of young professionals in Orpheus and BRAVO! CLUB to the generous members of our Medallion Society and Camerata, as well as those patrons in our Bel Canto Society who ensure the Company's future by including us in their estate planning, our patrons participate in San Francisco Opera in many ways. If you are interested in expanding your role with the Company, please don't hesitate to contact us.

Producing this complex art form defines the expression "team effort." Our dedicated orchestra, chorus, dancers, crew, and administration are the foundation of this great company. Their long hours and tireless efforts enable San Francisco Opera to present the exceptional work that you experience this fall, and year after year, on our stage. We also extend our heartfelt thanks to our Company sponsors: Norby Anderson, the Ann and Gordon Getty Foundation, John A. and Cynthia Fry Gunn, Franklin and Catherine Johnson, the late Jeannik Méquet Littlefield, Bernard and Barbro Osher, Jan Shrem and Maria Manetti Shrem, and Diane B. Wilsey. We recognize Wells Fargo Bank for its continuing leadership as our corporate season sponsor and express our appreciation to our corporate partners: Chevron and United. And we are pleased to acknowledge Yamaha as the official piano of San Francisco Opera.

For more than nine decades, San Francisco Opera has been one of the world's leading opera companies. At a time of considerable challenges for many arts and cultural organizations, we remain committed to achieving the highest artistic standards in a fiscally responsible manner, year after year. This would not be possible without such broad support from our community, for which we are deeply grateful.

David Gockley
General Director

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Please e-mail comments, questions, and feedback about *San Francisco Opera Magazine* to publications@sfopera.com



On the cover:

Men's shaving equipment from a trade catalogue of domestic goods and fittings, c.1890-1910 Color Litho, English School

Private Collection / The Stapleton Collection / The Bridgeman Art Library

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November 27 at 7:30 p.m.

The Future is Now: Adler Fellows Gala Concert

Join the San Francisco Opera Adler Fellows for a once-in-a-lifetime performance as they present an evening of favorite opera scenes and arias in *The Future is Now: Adler Fellows Gala Concert* on Wednesday, November 27 at 7:30 p.m. at San Francisco's Scottish Rite Masonic Center (2850 19th Avenue at Sloat). The 2013 Adler Fellows include sopranos Marina Harris, Erin Johnson, and Jacqueline Piccolino; mezzo-sopranos Laura Krum and Renée Rapiere; tenors A.J. Glueckert and Chuanyue Wang; baritones Hadleigh Adams, Joo Won Kang, and Ao Li; bass-baritone Philippe Sly; and apprentice coaches Robert Mollicone and Sun Ha Yoon. Conductor Stephen Lord will lead the singers along with the San Francisco Opera Orchestra in this ninth annual concert. For more information and to purchase tickets, call the Opera Box office at (415) 864-3330 or visit sfopera.com/futureisnow.



The Barber of Seville for Families

With the help of a wily barber, a strong-willed young woman outwits a lecherous old man in Rossini's eternally fresh comic masterpiece. A perfect opera for families and new opera-goers of all ages, *The Barber of Seville for Families* is a two-hour version of this season's exciting production, sung in English with English supertitles.

November 24 and 30 at 2 p.m.

Before the show, experience Rossini's delightful comedy in an interactive, multi-generational exploration workshop based on the themes, story, characters, and music of *The Barber of Seville for Families*. These one-hour workshops occur at 11 a.m. and 12:30 p.m. before each performance. Ages six and older recommended; children should be accompanied by a parent or guardian. Visit sfopera.com/barberworkshops for tickets.



Notes from the General Director

San Francisco Opera Education

There I was, nine-years old, living in a Pennsylvania farm town and attending public school. Every day we had music class. I knew every key signature, the clefs, the note values. We sang in three part harmony! And I played in small ensembles of plastic recorders—"song flutes." During our rest period, the third grade teacher played a half-hour of classical music. That's when I fell in love with Brahms's Symphony No. 3. I was musically literate.

If this happens any more, the occurrences are few and far between. In most schools, music has been excised from the academic schedule. A third grade class is lucky to get fifty minutes a week of music, taught by an itinerant music specialist who fights to put some context and continuity in his or her work. Don't get me wrong. There are present day teachers, administrators, and parents who crusade to get music back into school curricula, but in most cases they're fighting a tidal wave of support for English, math, and science. In some locations they've even carved out a niche for music of one sort or another, but seldom as a daily subject. Opera, as one of many forms of musical expression, can be easily marginalized.

In this environment, a professional opera company like ourselves must make an existential decision about what to do in this situation, because the future of our art form depends upon it. Sure, adults with no musical education can identify themselves drawn to opera, and we continue our efforts to find and nourish them. But to miss making an impact upon children during the impressionable years spanning ages 7–12 is simply squandering an opportunity to shore up the future of opera. If the formal educational establishment is not going to do it, we have to.

When I was appointed general director of this company we had no education department and ceded educational programs to our affiliate organization the San Francisco Opera Guild. The Guild does an amazing job providing programs for schools and I will forever salute their commitment to reach children. The Guild, celebrating its 75th anniversary in 2014, is fiercely independent and totally in charge of its programs—and they've doubtlessly made a positive impact.

In 2007, San Francisco Opera conducted a national search for an education director and the result was the hiring of Ruth Nott in 2008. She has doggedly pursued a number of key incentives that fulfill my philosophy of educating young people in opera when the present system doesn't consider it a priority.

My philosophy includes concentrating on 7–12 year-olds—sponges who can get enthusiastic about almost anything. It

also means involving the classroom teacher, which today means that *opera—in all or some of its components—needs to be used as a means to more effectively teach the arts and core academic subjects.* This is where the ARIA (Arts Resources in Action) programs come in. In the Network program, classrooms learn the elements of opera, study and see an opera, then create their own opera of a subject arising out of academic subjects over the course of a semester or school year. An SFO teaching artist and the classroom teacher partner overseeing this effort. The ARIA Network program currently encompasses 45 year-long classrooms (with an additional 20 being added this spring) in the public schools of San Francisco, Oakland, San Leandro, Richmond, and Daly City. It has been so successful that there is a waiting list, which begs for funding the training of teaching artists and their resources. Schools on the waiting list are participating in the shorter Residency program. Attendance at opera dress rehearsals is provided to those students who have a context of opera in the classroom.

The PEAK (Practicing Everyday Arts Knowledge) awaits more high school classes. Free video productions of opera movies have found their way into classrooms and local cinemas for family enjoyment. And web content helps prepare students to attend rehearsals and performances here. Adult education programs and symposia enrich the lives of people interested in learning more about opera.

As far as I'm concerned the sky is the limit when it comes to our opera education programs. But they can happen only if they are funded. Please contact Bonita Hagbom, bhagbom@sfopera.com, if you are interested in helping SFO Education! 🌟

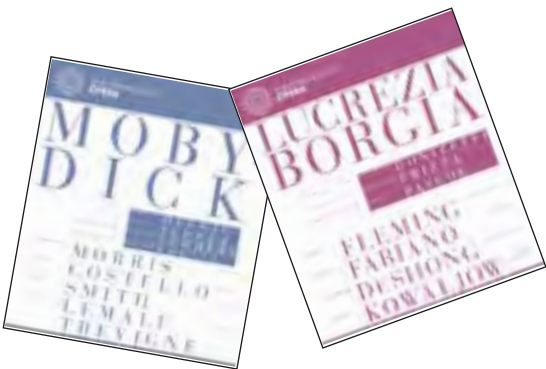


CORY WEAVER

Students participating in the Education department's ARIA (Arts Resources in Action) Network Program perform at a San Francisco Opera board meeting.

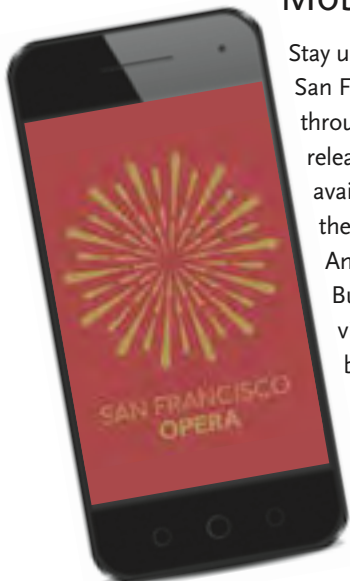
San Francisco Opera on DVD and Blu-Ray

This spring, San Francisco Opera forged a business partnership with EuroArts Music International, one of the world's leading distributors of classical programming, for international television and home video distribution of San Francisco Opera productions. Initial plans include the release of six San Francisco Opera productions—recorded live in high definition at the War Memorial Opera House—over two years on DVD and Blu-ray beginning in fall 2013 with *Lucrezia Borgia*, starring Renée Fleming, and *Moby-Dick*, by Jake Heggie and Gene Scheer. DVD and Blu-ray recordings are available for sale from major retailers, online at sfopera.com, and in the San Francisco Opera Shop.



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JOSHUA HOPKINS baritone
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SAN FRANCISCO OPERA IN MEMORIAM

A look at the members of our



ZHENG CAO

(1966–2013)

Mezzo-Soprano

A regular guest of leading companies in the U.S. and abroad, Zheng Cao made her 1995 San Francisco Opera debut as Siebel in *Faust* and returned to the Company in numerous roles, including Idamante (*Idomeneo*), Cherubino (*Le Nozze di Figaro*), Nicklausse (*Les Contes d'Hoffmann*),

Suzuki (*Madama Butterfly*), and most notably created the title role of Stewart Wallace and Amy Tan's *The Bonesetter's Daughter* in 2008 (pictured). A former Adler Fellow and Merola Opera Program alumna, the Shanghai native also sang with Washington National Opera, Japan's Saito Kinen Festival, Los Angeles Opera, Houston Grand Opera, Lyric Opera of Chicago, the Philadelphia Orchestra, and Boston Symphony Orchestra, among many others.



RAYMOND DUSTÉ

(1919–2013)

Oboist

Raymond Dusté performed in the San Francisco Opera Orchestra from 1959 until 1977. He was also a musician with the San Francisco Symphony and director of the Bach to Mozart Group and the California Wind Quintet. Dusté studied at the

San Francisco Conservatory as well as in Philadelphia with famed oboist Marcel Tabuteau, and served on the music faculties of California State University, San Francisco and at Stanford University.

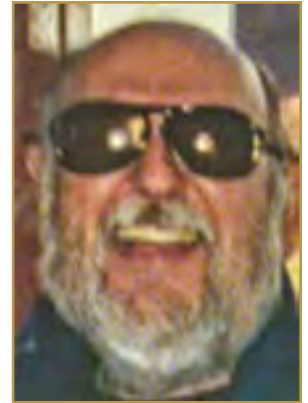
For more detailed information on these artists and their performances at San Francisco Opera, visit archive.sfopera.com.

STANLEY GENTRY

(1933–2012)

Chorister

Stanley Gentry sang as a tenor in the San Francisco Opera Chorus from 1967 to 1974 before making his home in Phoenix, Arizona, where he passed away in 2012.



LOTFI MANSOURI

(1929–2013)

San Francisco Opera

General Director

(1988–2001)

A renowned opera administrator and stage director, Mansouri led two of the most important opera companies in North America and directed productions throughout the world. But he will perhaps best be known for changing how opera audiences experienced the art form, through supertitles.

Directing productions at leading international opera houses since the 1950s, Mansouri became general director of the Canadian Opera Company in 1976. In 1983, he revolutionized opera by projecting supertitles, translated lyrics projected above a stage; a system that is now used ubiquitously worldwide. Mansouri became the Company's fourth general director in 1988 and commissioned new works and championed little-known gems, leading to some of the most compelling operas of our time. He directed more than 75 San Francisco Opera productions in nearly every season since his 1963 directorial debut. During his tenure as general director, numerous artists made their U.S. operatic debuts and six productions were recorded for telecast and videocassette. Also during his tenure, San Francisco Opera made its first commercial recordings and established a historic exchange with the Kirov Opera. Together with former San Francisco Opera



San Francisco Opera family that we lost this year

Association President William Godward, Mansouri also led the Company during the restoration of the War Memorial Opera House. A more detailed remembrance for Lofti Mansouri is available at sfopera.com.



Regina Resnik
in the title role of
Carmen, 1964.

REGINA RESNIK

(1923–2013)

Soprano, Mezzo-Soprano

American opera star Regina Resnik began her career as a soprano, making her Metropolitan Opera debut in 1944 as Leonora (*Il Trovatore*) in addition to singing at the world's leading opera houses. In the 1950s she began to notice her voice darkening and made the switch to the mezzo repertoire, leading to many notable performances in her long career. She made her San Francisco Opera debut as Leonore in 1946's *Fidelio*

and would go on to sing thirteen roles with the Company over thirty-six years, including the title roles of *La Gioconda* and *Carmen*; Donna Anna and Donna Elvira (*Don Giovanni*); Mistress Ford (*Falstaff*); Amneris (*Aida*); Azucena (*Il Trovatore*); the Countess (*The Queen of Spades*); Klytemnestra (*Elektra*); and the title role of *The Visit of the Old Lady*, in its U.S. premiere.



IRVING SARAF

(1932–2012)

Documentarian

A renowned figure in the Bay Area filmmaking community, Irving Saraf won the 1991 "Best Documentary" Academy Award for his film *In the Shadow of the Stars*, featuring the San Francisco Opera Chorus. He and his wife, Allie Light, worked

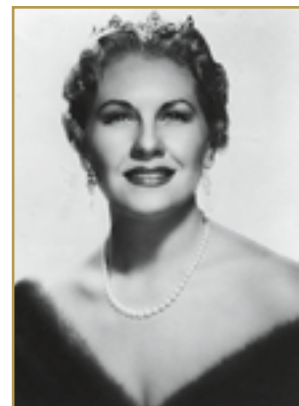
together from their home in Glen Park, creating socially minded documentaries and TV series, including *Dialogues With Madwomen*, which won an Emmy award. Saraf helped found KQED's special projects department and Fantasy Films, the company behind the Oscar-winning film *One Flew Over the Cuckoo's Nest*.

CLARAMAE TURNER

(1920–2013)

Contralto

Star of the classic 1956 film *Carousel*, contralto Claramae Turner was known to national audiences as Nettie Fowler in the Rodgers and Hammerstein film, in which she sang "You'll Never Walk Alone." The California native began singing on the War Memorial Opera House stage at age nineteen as a member of the chorus, eventually performing in more than 100 productions here. The title role of *Carmen*, Azucena (*Il Trovatore*), Ulrica (*Un Ballo in Maschera*), Klytemnestra (*Elektra*), Amneris (*Aida*), Herodias (*Salome*), and Madame de Croissy in the U.S. premiere of *Dialogues des Carmélites* were among her many Company roles. The popular San Francisco anthem "I Left My Heart in San Francisco" was written for Turner and dedicated to her by her friend George Cory; she sang it as an encore to her concerts years before it was made famous by Tony Bennett.



American contralto
Claramae Turner sang in
more than 100
San Francisco Opera
productions.

SUSAN WEISS

(1933–2012)

Usher

A long-time usher with San Francisco Opera, Susan Weiss was born in London and moved to California in 1955. In addition to her passion for opera, Susan led an active life always interested in ballet and theater. A fixture of the War Memorial Opera House, Susan greeted friends and patrons for forty years.

SAN FRANCISCO OPERA GUILD UPDATES

San Francisco Opera Guild believes that the life lessons drawn from creative expression are the foundation of confidence and integrity. Celebrating 75 years of offering enthralling, award-winning K–12 education programs and engaging community outreach programs, the Guild’s mission is to give voice to potential, extending the impact of opera and bringing it center stage into the life of the community. To achieve this mission, San Francisco Opera Guild hosts some of the most important events in the Bay Area. From the glitz and glamour of our prestigious *Opera Ball* to our thought-provoking lectures, your attendance supports the Guild’s education programs and gives voice to potential. Funds earned at our events underwrite our innovative in-school programs.



Holiday Dinner on the Opera House Stage

On Monday, December 2 beginning at 6 p.m., San Francisco Opera Guild hosts a black-tie holiday dinner on the stage of the War Memorial Opera House to honor long-time supporter Charlotte Shultz. Chairs for the event are Ena Chan Cratsenburg and Sandra Farris. Your participation in this event ensures that San Francisco Opera

Guild will continue its tradition of introducing children to the beauty and excitement of opera through its education and outreach programs. Available tickets start at \$1,250. For more information and to purchase tickets, call (415) 565-3204 or visit sfopera.com/guild.

Welcoming Andrew Berger

San Francisco Opera Guild is pleased to welcome Andrew Berger as its new director of Guild education programs. Andrew has more than 20 years of experience in senior education positions at numerous New York cultural organizations, including Midori & Friends, the Chamber Music Society of Lincoln Center, and Tilles Center for



the Performing Arts. He will oversee San Francisco Opera Guild’s award-winning education programs that reach more than 50,000 students in nearly 200 Bay Area schools annually.

SAN FRANCISCO OPERA MEDIA

In 2007, San Francisco Opera General Director David Gockley led the Company to the forefront of new media with the creation of the Koret-Taube Media Suite, the first permanent high-definition broadcast-standard video production facility installed in any American opera house. Since then, San Francisco Opera has been in the vanguard of bringing opera beyond the footlights to thousands of enthusiasts and new fans of the art form. Visit sfopera.com/watch-listen.

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San Francisco
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David Hockney, *Self-Portrait with Charlie* (detail), 2005. Oil on canvas. © David Hockney, 2013

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Our blog, *Backstage at San Francisco Opera*, offers unique insight into the Company, with entries from the principal singers, chorus, and orchestra musicians to the creative teams for each opera and the many talented people who don’t take a bow on stage. Visit sfopera.com/blog.

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Discover the magic that goes into creating an opera production with a backstage tour of the War Memorial Opera House led by a Guild volunteer docent. Tours occur only on selected dates in small groups; reservations required. E-mail tour.reserve@gmail.com or call the San Francisco Opera Guild at (415) 551-6353 to leave a message. For group tours contact Lynn Watson at sf.opera.tours@gmail.com. \$15 for general admission.

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Il Barbiere di Siviglia: Alexandra Amati-Camperi

Show Boat: Peter Susskind

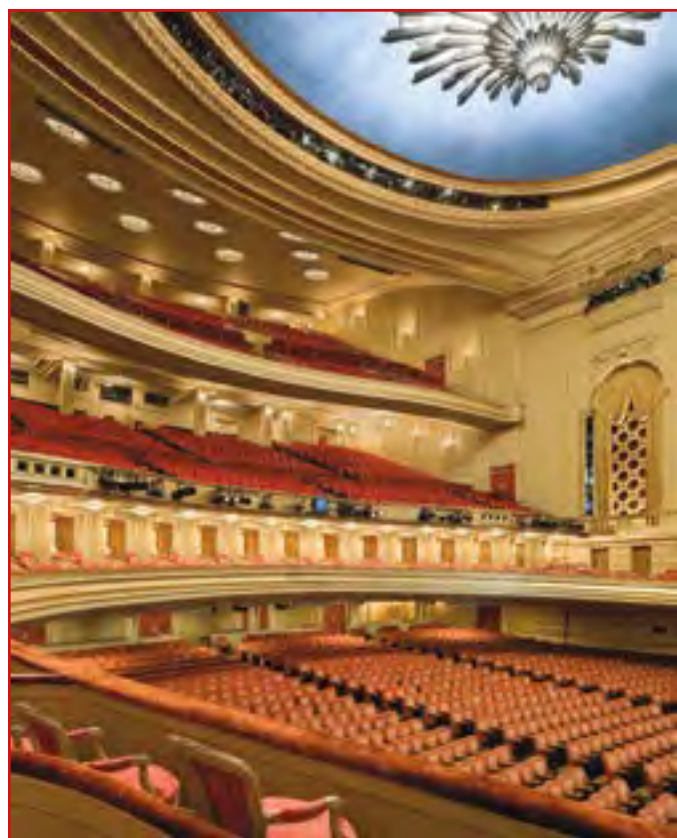
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John A. & Cynthia Fry Gunn

Company Sponsors Cynthia and John Gunn are pleased to support San Francisco Opera's 2013–14 Season productions of *Mephistopheles*, *Falstaff*, *The Barber of Seville*, and *Show Boat*. Last season the couple underwrote *Rigoletto*, *The Capulets and the Montagues*, *Moby-Dick*, and *The Tales of Hoffmann*. In prior years, the Gunns sponsored Nicola Luisotti's inaugural year as music director of San Francisco Opera (2009–10); the world premieres of *Heart of a Soldier* (2011), *The Bonesetter's Daughter* (2008) and *Appomattox* (2007); Francesca Zambello's productions of *The Ring of the Nibelungen* (2011) and *Porgy and Bess* (2009); new productions of *Attila* (2012), *Lucrezia Borgia* (2011), *Werther* (2010), *The Maid of Orleans* (2006) and *La Forza del Destino* (2005); and the American premiere of *Le Grand Macabre* (2004). The couple also provided underwriting for the company's first free live simulcast of *Rigoletto* at Stanford's Frost Amphitheater in 2006, and has invested in San Francisco Opera's multiple media initiatives.

In September 2008, San Francisco Opera announced that Cynthia and John had made an historic commitment—believed to be the largest single gift ever made by individuals to an American opera company—to help fund the signature projects of David Gockley's tenure as General Director, including new operas and productions, multimedia projects, and outreach programs.

"This season, we are proud to support four productions that we feel represent the breadth of David's artistic vision, and our shared commitment to keeping this a leading-edge opera company," notes John. "Verdi's comic masterpiece *Falstaff* is, of course, a classic. David presents it here in a vibrant new production from Chicago's Lyric Opera starring the great Welsh baritone Bryn Terfel, who returns to our stage after an absence of over a decade." The Gunns are equally enthusiastic about the artistry of Maestro Luisotti. John notes, "Securing Nicola as our music director has been one of David's greatest achievements, and we love hearing him conduct the great Italian repertoire for which he is renowned." Cynthia continues, "Patricia Racette has become a major star since her 1989 debut at San Francisco Opera while she was an Adler Fellow and we are pleased that she returns in three productions this season, including *Mephistopheles*, *Show Boat*, and *Madame Butterfly*. Nothing represents David's commitment to bringing the finest singers in the world to San Francisco better than seeing Pat cast alongside such stars as Ildar Abdrazakov, Ramón Vargas, and Nathan Gunn."

The couple also feels strongly about bringing new productions of seminal favorites to the War Memorial stage. John remarks, "A popular and approachable opera like *The Barber of Seville* will undoubtedly bring in first-time opera-goers, but the experience will be all the more memorable if it is presented in an engaging



John A. & Cynthia Fry Gunn

production. Cynthia and I are excited to see this new staging from the Teatro Real Madrid performed by a young cast, including Isabel Leonard, alongside Company favorite Lucas Meachem."

John was raised in the San Francisco Bay area. He attended Lick-Wilmerding High School where he was a classmate of Ronald Adler, director of the Berlin State Opera and son of the late Kurt Herbert Adler, the legendary second general director of San Francisco Opera. As classmates and friends, John attended many dress rehearsals and performances with Ron, which left an extraordinary impression and appreciation. After graduating from Stanford (A.B. economics), John served as a commanding officer of a U.S. Coast Guard patrol boat on the Mekong River in Vietnam. When he returned to the Bay Area,

John's interest in opera was rekindled. Cynthia and John have been attending ever since and became subscribers in 1988.

John is former Chairman and CEO of Dodge & Cox Investment Managers. He joined the company in 1972, the year he received his MBA from Stanford Business School and married Cynthia. He has shared his investment and leadership skills as a member of San Francisco Opera's board of directors since 2002 and was elected chairman of the board in June 2008. Cynthia graduated from Stanford with an A.B. in political science in 1970. Early in her career, she was the editor and director of The Portable Stanford book series for ten years. She edited twenty-eight books by Stanford professors on a vast array of topics, including *Economic Policy Beyond the Headlines* by George Shultz and Ken Dam and *The Politics of Contraception* by Carl Djerassi. When Shultz returned to the Bay Area after serving six-and-a-half years as secretary of state under Ronald Reagan, he once again called on Cynthia to work with him editing his memoirs, *Turmoil and Triumph, My Years as Secretary of State*.

Together Cynthia and John are active members of the community, providing significant leadership and support to Stanford University, Lucile Packard Children's Hospital, San Francisco Opera, and Family and Children Services. John is chair of the advisory board for the Stanford Institute for Economic Policy Research (SIEPR), serves as a trustee of Stanford University, and is on the board of directors of Stanford Hospital and Clinics. Cynthia serves as an overseer of Stanford's Hoover Institution, a member of the board of the Lucile Packard Foundation for Children's Health, a member of the advisory board of Family and Children Services, and a member of the board of the San Francisco Fine Arts Museums.

Opera lovers everywhere applaud Cynthia and John's precedent-setting leadership in supporting signature projects at San Francisco Opera. In the months and years to come, their generosity will make possible what are sure to be some of the most important endeavors of future seasons.

SPONSOR SPOTLIGHT



Chevron (Production Sponsor, *The Barber of Seville*)

Throughout its long history with San Francisco Opera, Chevron has generously supported many of the company's artistic productions and community outreach initiatives. This season, Chevron is Corporate Production Sponsor of *The Barber of Seville* as well as underwriter of the 2013–14 Season Preview CD Set. This much-anticipated set provides excerpts from the season's operas, narrated by General Director David Gockley, and enhances the total performance experience. San Francisco Opera is grateful to Chevron for their generous support.

San Francisco Opera Guild (Production Sponsor, *The Barber of Seville*)

San Francisco Opera Guild supports Bay Area school children, teachers, parents, and the extended community through its award-winning arts education and outreach programs. Founded in 1939, San Francisco Opera Guild has acted on its belief that the life lessons drawn from creative expression are the foundation of confidence and integrity by developing programs that extend the impact of opera, bringing it center stage into the life of the community. Through the Guild's fundraising events, each year approximately 60,000 K–12 students from 250 schools throughout the Bay Area find their voice, receiving the benefits of arts education as only opera can deliver them. San Francisco Opera Guild's education fund "A Gift for All Seasons" ensures the continuation of these vital programs. San Francisco Opera Guild also provides educational opera performances on theater stages throughout the community and strives to make opera accessible to all through its opera appreciation programs. San Francisco Opera Guild is a proud supporter of San Francisco Opera and Production Sponsor of *The Barber of Seville*.



Union Bank (Performance Sponsor, November 14)

Union Bank is proud to serve as the Leading Sponsor of San Francisco Opera's ARIA Program to bring arts education to children in the local community. Through ARIA's educational opportunities, the classroom becomes the backdrop for collaboration among students, educators, and Opera teaching artists. Union Bank professionals are dedicated to partnering with diverse organizations within its communities. For nearly 150 years, Union Bank has served as a trusted banking partner to individuals and business owners on the West Coast. The bank's commitment to building healthy and sustainable communities is reflected in its products and services, charitable contributions, volunteer service, and sponsorships. In 1953, the Union Bank Foundation was established with a mission to help meet the needs of the communities the bank serves. Union Bank contributes an average per year of two percent of the bank's annual net income—one of the highest commitments among its peers. The Foundation has four key areas of community focus: Education, Affordable Housing, Community Economic Development, and the Environment. By providing support, the bank is helping organizations that are dedicated to improving the lives of others.



Friends of Education

This new funding program invites donors to become engaged in the many facets of San Francisco Opera Education, including school partnerships, family activities, and adult programs. Supporters will know that their gift—at any level—is helping the Company provide opera learning, grow its programs, and ensure that arts education for all ages thrives throughout the Bay Area. For more information on becoming a *Friend of Education*, please call (415) 551-6244 or visit sfopera.com/FriendsofEducation.



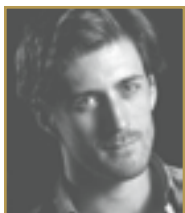
Top to bottom: *Jefferson Elementary School, SFUSD (2012)*; *Overture Adult Workshop From the Page to the Stage: Creating New Operas; Lafayette Elementary School, OUSD (2012) learn about production with property staff member*; *The Elixir of Love for Families Family Exploration Workshop (2008)*; *George Peabody Elementary School, SFUSD (2010)*; *The Elixir of Love for Families Family Exploration Workshop (2008)*



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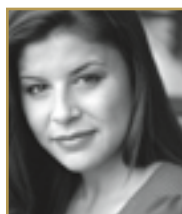


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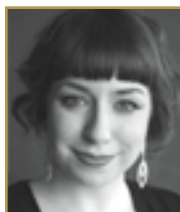


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As dedicated members of the San Francisco Opera Chorus, we were thrilled to join with so many generous donors in supporting the Company's recent Spring Challenge campaign by participating in SingforAmerica, a program that provides support for the performing arts in our community. Thanks to a generous matching grant from current San Francisco Opera Board President Keith Geeslin and former President George Hume, the funds we raised through SingforAmerica, and the contributions of so many other individuals, the Spring Challenge was a great success, allowing San Francisco Opera to continue to bring this powerful art form to the broadest possible audience through free community events, family operas, education programs and more.

Thank you for joining us in supporting San Francisco Opera!

Above: San Francisco Opera Chorus members recently participated in SingforAmerica to raise funds in support of the Company's Spring Challenge campaign. Photo by Kristen Loken.



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Composer Jerome Kern had read only half of Edna Ferber's 1926 novel, *Show Boat*, when he decided he wanted to musicalize it in some form. The formidable Ferber, whose novels *Cimarron*, *Saratoga Trunk*, and *Giant* enjoyed wide popularity both in print and on film, was dubious until she found out that Kern would be collaborating with Oscar Hammerstein II. Kern and Hammerstein's *Show Boat*, written the following year, is a moment in theatrical history when European operetta, American opera, and what would ultimately be called "musical theater," acquired an American accent. When Ferber first heard the score, she was uncharacteristically overwhelmed.

Kern and Hammerstein probably met in the early years of WWI, when Kern was enjoying his early success with a series of innovative musicals at New York City's Princess Theatre. Oscar Hammerstein II was named after his grandfather, who was an impresario straight out

of central casting: Hammerstein I, an immigrant to the U.S. just after the Civil War, sank the fortune he made selling cigars into a variety of theatrical ventures. By the turn of the century, with the newly formed Metropolitan Opera doing business in what he considered a staid and exclusive manner, Hammerstein started a rival company, the Manhattan, obtained the services of several Met stars—including Nellie Melba and Mary Garden—and scooped the Met with the U.S. premieres of Strauss's *Elektra* and the most popular opera in the world at the time, Charpentier's *Louise*. The competition proved unsustainable, and the Metropolitan Opera board offered Hammerstein an unprecedented million dollars to close down, which he took.

The great impresario's grandson, Oscar II, would go on to have one of the most storied theatrical careers in history, which spanned the height of operetta's popularity and culminated with the innovative climaxes of mid-century musical theater, his collaborations with Richard Rodgers: *Oklahoma!*, *South Pacific*, *The King and I*, *Cinderella*, *The Sound of Music*, and the work they both considered their masterpiece, *Carousel*. Hammerstein reshaped not only the "musical play" but also greatly influenced how post-war

Patrick Summers is artistic and music director for Houston Grand Opera and principal guest conductor for San Francisco Opera.

A poster for the 1936 film adaptation of Kern and Hammerstein's *Show Boat*

America saw itself: a generation of men returning from WWII heard the famous line from *South Pacific*, “once you have found her, never let her go,” and the “sentiment,” as we might now cynically call it, stayed with them for a lifetime. Hammerstein also serendipitously mentored a boy from a broken home who befriended Hammerstein’s son who would go on to reinvent the American musical even more radically than his great tutor: Stephen Sondheim. For all of his later successes, though, Hammerstein revered Kern, a sentiment echoed by all of the great popular composers of the mid-century.

opera, music tells the story and leads the dramaturgy: in musicals it is words. The greatest works of all genres, though, defy facile classification, so the “policing of the borders” between musicals and operas rarely fuels much interesting debate beyond pedantry.

Show Boat is an immensely important work of American social and theatrical history; it has an indelibly glorious score written by two of our country’s most fabled talents. Most importantly, to fully realize *Show Boat* as Kern and Hammerstein envisioned it, one must now turn to the resources of an opera company—a fine orchestra, chorus, dancers, and radiant singing voices that can sail



Edna Ferber, Jerome Kern, and Oscar Hammerstein II / CORBIS

Show Boat tells an epic story with darker themes than had ever appeared in an American musical before: racial tensions, miscegenation, single parenthood, all designed as an homage to the entertainments that floated along U.S. rivers in the nineteenth century, a world so utterly lost now as to seem like myth. But the perfectly reasonable question from some may be, “Does *Show Boat* belong in an opera season?”

Defining a musical from an opera is complicated. The presence of dialogue is not defining, as several prominent operas have copious amounts of it—*Fidelio*, *Carmen*, *The Magic Flute*—while several great musicals contain far more music than dialogue, like *Sweeney Todd* or *The Most Happy Fella*. Even the presence of amplification does not in itself define the difference, as several recently written grand operas were conceived for amplification, while no musical prior to the early 1950s was amplified. A better definition might be that in an opera, the composer is decidedly the leading dramatist. “The poetry must be the obedient servant of the music,” wrote Mozart in a 1782 letter. In a work conceived for the commercial theater, the librettist leads this process. In short, in

over them all—for the commercial entities that formally produced these works are near extinction. A commercial production of *Show Boat* today would invariably be mounted with a highly reduced and largely synthesized orchestra and a shrunken cast assembled solely for that purpose; an opera company can absorb and deliver with ease the various artistic disciplines inherent in the work itself. And *Show Boat* is neither simple nor economical to produce. It requires larger performing forces than Verdi’s *La Traviata*, is longer, and has four times the number of scenes.

The traversals of *Show Boat*’s plot take us from the late-nineteenth century into the late Jazz Age of the 1920s. At the announcement of Magnolia and Ravenal’s engagement, the entire community performs a “buck-and-wing” dance, the catchy banjo-tune that was created by Kern. This authentic nineteenth-century dance is historically attributed to Master Juba, the first African-American dancer to perform with popularity before a white audience in the 1840s. Master Juba’s dancing had its origins in then-subversive parodies of white dancing that were popular throughout the slave communities, and the buck-and-wing was

the precursor to the inimitably American tap dancing that would later so define both vaudeville and the early years of Hollywood. In his *American Notes* of 1842, Charles Dickens described seeing Master Juba dance in Five Points, New York City:

“Single shuffle, double shuffle, cut and cross-cut; snapping his fingers, rolling his eyes, turning in his knees, presenting the backs of his legs in front, spinning about on his toes and heels like nothing but the man’s fingers on the tambourine...”

“Juba Dancing,” a term now gone from the lexicon, would have been well known to most spectators of *Show Boat*’s early performances, and the “shuffle step” during Act One’s famous “Can’t Help Lovin’ ‘Dat Man” would have had shock value in the 1920s: Julie’s

CORBIS



knowledge of the song gives away her secret, and her teaching of the song and dance to young Magnolia contributes to her expulsion from the *Cotton Blossom* and her descent into alcoholism.

The segregated double chorus of the opening scene, simultaneously singing different texts, mirrors the social gap between the groups. Magnolia and Ravenal, upon meeting on the levee, make up a theatrical song with the river as their audience: “Make Believe,” manages to honor both its operetta past while winking at its own sweetness. By the end of Act One the transformation of their relationship is told in music, through the soaring of “You are Love.” There are two remarkable songs written for the character of Queenie, “Misery’s Comin’ Around,” so important to Kern that he opened his original version of the overture with it, and “Hey

Feller”—the combination of which inspired George Gershwin to write his even more groundbreaking *Porgy and Bess* a few short years later. *Show Boat*’s most famous song, “Ol’ Man River,” was so perfectly wrought that it was often thought an authentic spiritual instead of an original creation of its authors. Jerome Kern’s widow Eva was once introduced at a party as the “wife of the man who wrote ‘Ol’ Man River,” to which Dorothy Hammerstein, Oscar II’s wife, interrupted, “Excuse me, my husband wrote ‘Ol’ Man River”; Jerome Kern wrote ‘da-da-dee-dah,’” intoning the song’s famous opening phrase. It was actually the first music Kern wrote for *Show Boat*, before Hammerstein’s text, and it provided the musical material for the entirety of the opening scene: the choral shouts of “Cotton Blossom!” in the opening scene are actually “Ol’ Man River” inverted and sped up. The metaphor of the omniscient river was Edna Ferber’s inspiration for the writing of her novel, and Hammerstein conceived the song as one of dignified philosophical protest, “... he don’t plant ‘taters; he don’t plant cotton, and dem dat plants ‘em is soon forgotten...”

That the *Cotton Blossom* floats through a racially segregated world is a well-known aspect of *Show Boat*, and the portrayal of race in the work has always been controversial. The depiction of

The character Joe, the stevedore who sings “Ol’ Man River,” was expanded from the novel and written specifically by Kern and Hammerstein for legendary American baritone Paul Robeson. Although Robeson is the actor most identified with the role and the song, he was unavailable for the original production due to its opening delay; the role was premiered by Jules Bledsoe. Robeson played Joe in four notable productions of Show Boat: the 1928 premier London production; the 1932 Broadway revival; the 1936 film version (pictured); and a 1940 stage revival in Los Angeles.

historic racism in *Show Boat* does not make it a racist work, however uncomfortable it should be; *Show Boat* gives us a mirror to see how far we’ve come. The performance history of *Show Boat* tells its own story: the African-American performers in the original production were not allowed to enter the same stage door as their white colleagues, nor were they paid as much for the same work, nor would they have been allowed to purchase a ticket to see the performance in which they were appearing in many tour cities. During “Ol’ Man River,” this shared American remembrance coalesces into a touching and hopeful pride.

“What was this thing he was saying to us in such brave and wistful melody?” asked one New York editorial upon Kern’s death in 1945, a passing that was mourned across America in a way unimaginable today. The question was answered by an unlikely source. President Harry Truman in a telegram to Kern’s widow said, “I am among the grateful millions who have played and listened to the music of Jerome Kern, and I wish to be among those of his fellow Americans who pay him tribute today. His melodies will live in our voices and warm our hearts for many years to come, for they are the kind of simple honest songs that belong to no time or fashion. The man who gave them to us earned a lasting place in his nation’s memory.” 🍷



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DOLORES CLAIBORNE

An opera by Tobias Picker • Libretto by J.D. McClatchy
Based on the novel *Dolores Claiborne* by Stephen King

By arrangement with Andrew Welch
Commissioned by San Francisco Opera

World Premiere

September 18, 22, 25, 28; October 1, 4

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FALSTAFF

Giuseppe Verdi

New Production

October 8, 11, 15, 20, 24, 27, 30; November 2

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THE FLYING DUTCHMAN

Richard Wagner

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Giuseppe Verdi • Conducted by Nicola Luisotti

October 25

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THE BARBER OF SEVILLE

Gioachino Rossini

New Production

November 13, 14, 16, 17, 19, 20, 22, 23, 26, 29; December 1

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THE BARBER OF SEVILLE FOR FAMILIES

November 24, 30

This production is made possible, in part, by Soo & Raj Venkatesan and Brian & Kerith Overstreet.

SHOW BOAT

Music by Jerome Kern • Book and Lyrics by Oscar Hammerstein II
Based on the novel *Show Boat* by Edna Ferber

Company Premiere

June 1, 3, 10, 13, 19, 22, 26, 28; July 1, 2

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LA TRAVIATA

Giuseppe Verdi

June 11, 14, 17, 20, 25, 29; July 5, 8, 11, 13

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Giacomo Puccini

New Production

June 19, 22, 25, 28; July 2, 5, 7

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Gioachino Rossini

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Gioachino Rossini

IL BARBIERE DI SIVIGLIA

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production.

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IL BARBIERE DI SIVIGLIA

ACT I

At night, Count Almaviva brings a band of musicians to serenade Rosina; she is the ward of Dr. Bartolo, who keeps the girl confined in his house. When Rosina fails to answer Almaviva's song, the count pays the players and they leave. At the sound of Figaro's voice, Almaviva steps away as the barber bounds in, boasting of his busy life as the neighborhood factotum. Figaro, though currently in Bartolo's employ, encounters Almaviva and promises to help him win Rosina—for a suitable reward. No sooner has Bartolo left the house to arrange his own marriage with Rosina than Almaviva launches into a second serenade, calling himself "Lindoro," a poor creature who can offer only love. Figaro suggests Almaviva disguise himself as a drunken soldier billeted to Bartolo's house.

Alone in the house, Rosina muses on the voice that has touched her heart and resolves to outwit Bartolo. Figaro joins her, but they leave on hearing footsteps. Bartolo enters with the music master, Don Basilio, who tells him Almaviva is a rival for Rosina's hand and advises slandering the nobleman's reputation. Bartolo agrees, but Figaro overhears them. Warning Rosina that Bartolo plans to marry her himself the very next day, the barber promises to deliver a note she has written to "Lindoro." Rosina, alone with Bartolo, undergoes an interrogation, then listens to his boast that he is far too clever to be tricked. Berta, the housekeeper, answers violent knocking at the door, returning with Almaviva disguised as a drunken soldier in search of lodging. While arguing with Bartolo, Almaviva manages to slip a love letter to Rosina. But when Bartolo demands to see the letter, the girl substitutes a laundry list. Figaro dashes in to warn that their hubbub has attracted a crowd. Police arrive to silence the disturbance. As an officer is about to arrest him, Almaviva whispers his identity and is released. Rosina, Berta, Bartolo, and Basilio are stupefied by everything that is happening.

ACT II

Bartolo receives a young music teacher, "Don Alonso" (again Almaviva in disguise), who claims to be a substitute for the ailing Basilio. Rosina enters, recognizes her suitor and begins her singing lesson as Bartolo dozes in his chair. Figaro arrives to shave the doctor and manages to steal the key to the balcony window. Basilio now comes in, looking the picture of health; bribed by Almaviva, he feigns illness and departs. Figaro shaves Bartolo while Almaviva and Rosina plan their elopement that night. They are overheard by the doctor, who drives Figaro and Almaviva from the house and Rosina to her room, then sends again for Basilio. Berta, unnerved by all the confusion, complains she is going mad. Bartolo dispatches Basilio for a notary, then tricks Rosina into believing "Lindoro" is really a flunky of Almaviva. After a thunderstorm, Almaviva arrives with Figaro and climbs through a balcony window to abduct Rosina. At first the girl rebuffs "Lindoro," but when he explains that he and Almaviva are one and the same, she falls into his arms. Figaro urges haste, but before they can leave, their ladder is taken away. Basilio enters with the notary. Though summoned to wed Rosina and Bartolo, the official marries her instead to Almaviva, who bribes Basilio. Rushing in too late, Bartolo finds the lovers already wed. When Almaviva allows him to keep Rosina's dowry, the old man accepts the situation.

First performance: Rome, Teatro Argentina, February 20, 1816

First performance in the United States: New York, Park Theatre, May 3, 1819

First San Francisco Opera performance: September 24, 1925

The Barber of Seville has been performed in 27 previous seasons at San Francisco Opera. For complete information on all past casts, visit archive.sfopera.com

Personnel: 9 principals, 26 choristers, 9 dancers, 10 supernumeraries; **54 total**

Orchestra: 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 timpani, 2 percussion, guitar, fortepiano, harpsichord; reduced (32) strings.

Conductor
Giuseppe Finzi

Director
Emilio Sagi

Set Designer
Llorenç Corbella*

Costume Designer
Pepa Ojanguren*

Lighting Designer
Gary Marder

Chorus Director
Ian Robertson

Choreographer
Nuria Castejón*

Dance Master
Lawrence Pech

Assistant Conductor
Dennis Doubin

Musical Preparation
**Bryndon Hassman, John Churchwell
Sun Ha Yoon†, Raymond Fabrizio**

Recitative Accompaniment
Giuseppe Finzi, Bryndon Hassman

Prompter
Fabrizio Corona

Supertitles
Christopher Bergen

Assistant Stage Director
Roy Rallo

Stage Manager
Rachel C. Henneberry

Costume Supervisor
Jai Alltizer

Wig and Makeup Designer
Gerd Mairandres

Co-production with
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THURSDAY, NOVEMBER 14 AT 7:30 PM
SATURDAY, NOVEMBER 16 AT 8 PM
SUNDAY, NOVEMBER 17 AT 2 PM
TUESDAY, NOVEMBER 19 AT 8 PM
WEDNESDAY, NOVEMBER 20 AT 7:30 PM
FRIDAY, NOVEMBER 22 AT 8 PM
SATURDAY, NOVEMBER 23 AT 8 PM
TUESDAY, NOVEMBER 26 AT 8 PM
FRIDAY, NOVEMBER 29 AT 8 PM
SUNDAY, DECEMBER 1 AT 2 PM

Opera in two acts by **Gioachino Rossini**
Text by **Cesare Sterbini**
After the play by **Pierre Augustin Caron de Beaumarchais**

IL BARBIERE DI SIVIGLIA THE BARBER OF SEVILLE

(Sung in Italian with English supertitles)

CAST

(in order of appearance)

<i>Fiorello</i>	Ao Li†
<i>Count Almaviva</i>	Javier Camarena* Alek Shrader (11/14, 17, 20, 23, 29)
<i>Doctor Bartolo</i>	Alessandro Corbelli Maurizio Muraro* (11/14, 17, 20, 23, 29)
<i>Figaro</i>	Lucas Meachem Audun Iversen** (11/14, 17, 20, 23, 29)
<i>Rosina</i>	Isabel Leonard* Daniela Mack (11/14, 17, 20, 23, 29)
<i>Don Basilio</i>	Andrea Silvestrelli
<i>Berta</i>	Catherine Cook
<i>Ambrogio</i>	A.J. Glueckert†
<i>Notary</i>	Andrew Truett
<i>An officer</i>	Hadleigh Adams†
<i>Musicians, soldiers, policemen</i>	

*San Francisco Opera debut

**U.S. opera debut


†Current Adler Fellow

ACT I

—INTERMISSION—

ACT II

*Latecomers will not be seated during the performance after the lights have dimmed.
The use of cameras, cellular phones and any kind of recording equipment is strictly forbidden.
PLEASE TURN OFF AND REFRAIN FROM USING ALL ELECTRONIC DEVICES.
The performance will last approximately three hours.*



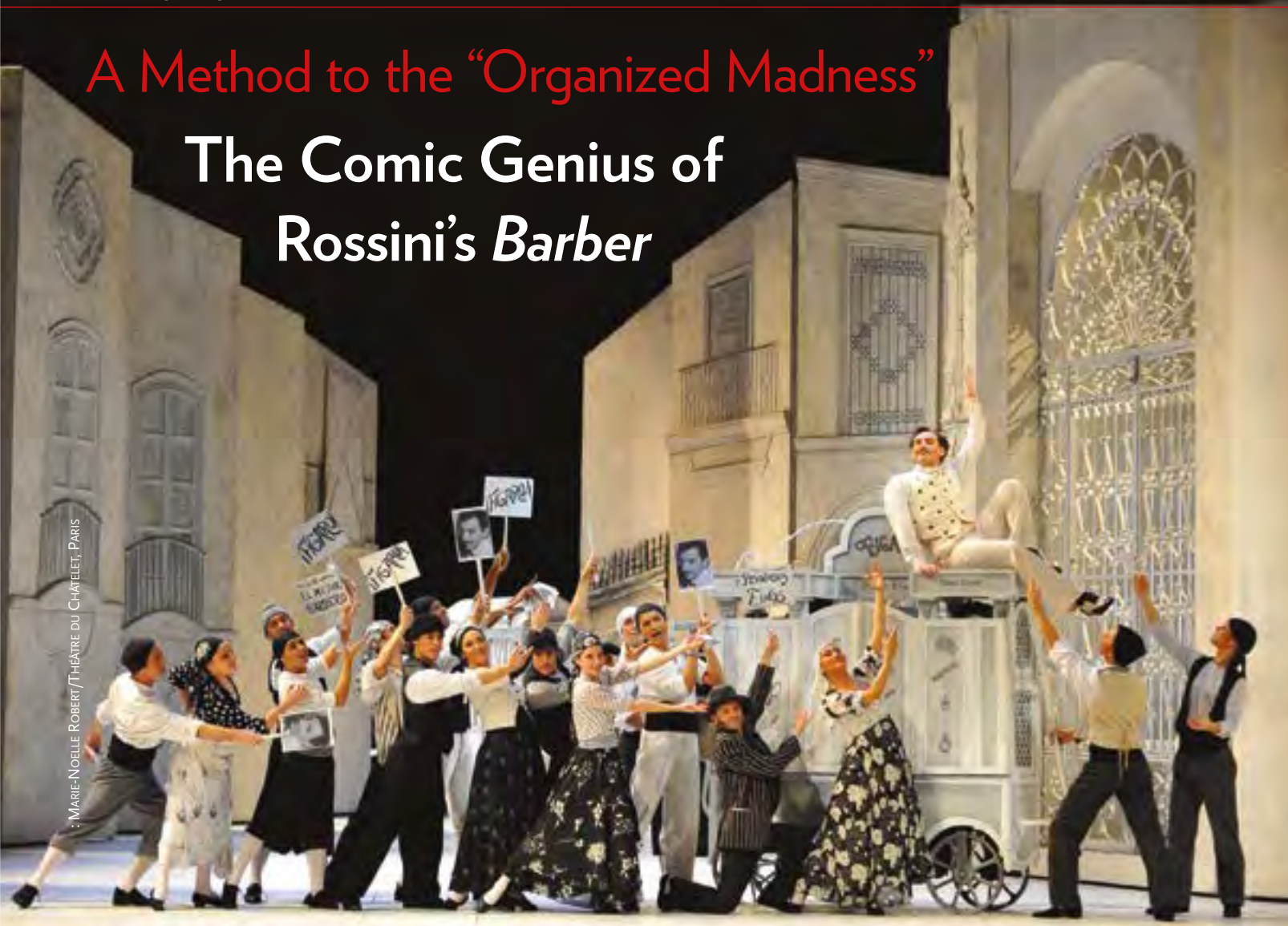
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A Method to the “Organized Madness”

The Comic Genius of Rossini’s *Barber*



PHOTOGRAPH BY MARIE-NOËLLE ROBERT / THÉÂTRE DU CHÂTELET, PARIS

If Gioachino Rossini were to revisit today’s opera scene, he’d probably have mixed feelings about the remarkable tenacity of *The Barber of Seville* in the repertoire. (Rossini loved to joke about the advantage of being born on February 29, which would make him a middle-aged man of 55.25 in leap year terms, not a Methuselah of 221.) Mixed because, though he certainly recognized *Barber* as a work *di qualità*—as Figaro asserts of his own profession—its popularity still distorts Rossini’s versatile legacy.

By now we’ve had the better part of a century of the Rossini renaissance to regale us with one rediscovery after another. The result has been to bring before today’s public this composer’s command of an enormous gamut of operatic genres: farce, melodrama, semi-serious drama, comedy, lyric tragedy, sacred tragedy, and grand opera. (By comparison, the cunning Figaro’s skillful multi-tasking almost seems to parody such an encyclopedic

range.) Several of his once-neglected works have since reentered the repertoire, yet the mere mention of Rossini continues to immediately evoke, before anything else, the vital comic style of *Barber*—the opera whose premiere in 1816, when the composer was still just shy of twenty-four, marked one of the legendary disasters of his career.

When Giuseppe Verdi was being lured out of retirement by the prospect of composing *Otello* in 1879, his publisher had to tread carefully and assuage bruised feelings triggered by a remark carelessly reprinted in the company’s music journal. The offending statement recalled what Rossini had declared decades earlier (in 1847): that Verdi could “never write a semi-serious opera...much less a comic opera like *The Elixir of Love*.” For Italy’s operatic elder statesman to crown his career by giving the world *Falstaff* served as a kind of vindication. On one level, *Falstaff* represents Verdi’s response to the anxieties he confronted about how his own legacy would be remembered in the unsettling twilight of the nineteenth century.

If Pierre Beaumarchais’s 1778 play *The Marriage of Figaro* was recognized as prophetic of the French Revolution—“the Revolu-

Thomas May, a regular contributor to San Francisco Opera’s programs, is an internationally published arts writer. He blogs at memeteria.com.

tion already put into action” in Napoleon’s famous phrase—Rossini did a good deal with his treatment of its “prequel,” *Barber*, to set the tone for a war-weary post-Napoleonic Europe early in that century. (Beaumarchais later published a third play about his Figaro characters—*La mère coupable* (*The Guilty Mother*)—but this last part of the trilogy had to wait until the twentieth century before it showed up on the opera stage.) The novelist Stendhal cleverly reversed the French leader’s metaphor of the artist as political prophet: “Napoleon is dead; but a new conqueror has already shown himself to the world,” he writes in the preface to his influential *Life of Rossini* of 1823.

In the composer’s verdict about Verdi’s putative unsuitability for comedy, which was hardly intended as a putdown, it’s tempting to sense an echo of the type-casting Rossini himself had faced—but with the tables turned. Legend holds that Rossini, very much a conquering musical general who had taken Vienna by

sition the point of departure to examine the myths surrounding both composers and their reception.

Among the many ironic results of this stark dualism is the way it has shaped and limited perceptions of Beethoven’s own music. If indeed he did advise Rossini to stick to “*Barber* mode,” couldn’t this have been meant as a sign of admiration? Beethoven must have recognized the affinities between Rossini’s comic subversion of the building blocks of Classical style—think especially of the use of manic repetitions in *Barber*—and his own brand of humor in works like the Second and Eighth Symphonies, which even today get short shrift when set against the “heroic” idiom of their companions.

Given the sheer brilliance with which Rossini crystallizes the comedic perspective—from moment to moment and over the grand arc of the opera—it’s not surprising that, along with remaining a popular favorite, *Barber* has earned the praise of fellow professionals from Beethoven up to the present. Verdi called it “the

Left: *Portrait of Pierre Augustin Caron de Beaumarchais* (oil on canvas) by Jean-Marc Nattier

Right: An 1865 portrait of Gioachino Rossini by Etienne Carjat



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storm, requested a meeting with Beethoven after arriving in the Habsburg capital in 1822 to supervise a new production. In his account decades later, Rossini recalled Beethoven’s pronouncement that serious opera was not a good fit for the Italian temperament: “You do not possess sufficient musical knowledge to deal with real drama.” On the other hand, the old master congratulated Rossini on *The Barber of Seville*, advising him to stick to *opera buffa*. “Any other style would do violence to your nature...Above all, make more *Barbers!*”

This alleged meeting, though unverifiable, gained a life of its own as one of the symbolic encounters in nineteenth-century European art. It came to stand for the polarity between two aesthetic icons, between serious music with philosophical profundity and heft and music as fun, lightweight entertainment. A collection of essays just published this fall—*The Invention of Beethoven and Rossini: Historiography, Analysis, Criticism*—in fact makes this oppo-

best comic opera ever written” by virtue of its “wealth of real musical ideas, comic verve, and truth of declamation.”

We have no difficulty glorifying music’s power to express deep pathos, so why do we hesitate when it comes to its capacity to evoke comedy? Opera, after all, is a realm that allows for complex, layered mixtures of emotions along with straightforward statements of primal passions. And the range of comic responses Rossini generates in his score for *Barber* is extensive—from the archetypal patterns of *commedia dell’arte* (the creepy old bachelor-guardian-suitor Bartolo) to witty double entendres and ironically self-referential gestures (the elaborate ruse of the “music lesson”).

But how can music be funny? In his fascinating investigation into laughter and the meaning of the comic (published in 1900), French philosopher Henri Bergson observed: “Not infrequently do we notice in dreams a particular CRESCENDO, a weird effect that grows more pronounced as we proceed. The first concession extorted from rea-

son introduces a second; and this one, another of a more serious nature; and so on till the crowning absurdity is reached.”

The tidal pull of the unstoppable crescendo is of course a hallmark of Rossini’s comic style: a crescendo not merely in volume but in texture and density as well. His detractors—who, incidentally, accused him of being too “German” (read “eccentric”) in his special effects—liked to refer to him as “Signor Crescendo.” The layout of *Barber’s* entire first act might be parsed as a massive crescendo, beginning with the command by Count Almaviva’s (soon forgotten) servant Fiorello to proceed “*piano, pianissimo*.” The act culminates in one of Rossini’s most dazzling extended finales, a freeze-frame of “organized madness”—to borrow the inspired phrase Stendhal applies to another of the composer’s comic operas (*L’italiana in Algieri*). The contrast between the character’s awareness of what’s happening and their mechanical, puppet-like repetitions has another correlative in Bergson’s study, which explores the incongruity between intelligence and the inflexible reflexes of habit as a generator of humor.

Another way to approach Rossini’s musical humor is by way of the opera’s source. Musicologist Janet Johnson describes the first play in Beaumarchais’s *Figaro* trilogy as “a comedy of intrigue and words” as opposed to a “comedy of character.” In other words, what makes the French writer’s comedy so effective is the result of the play’s “rapid pace, its accumulation of imbroglis, and its sustained and virtuosic combination of literary wit and linguistic invention.” If we replace that last pair with playful gestures involving operatic convention and the basic elements of musical discourse, the Rossinian equivalents for these qualities are everywhere evident in his sparkling score.

A significant challenge Rossini faced by tackling Beaumarchais’s play—itsself originally conceived for the comic opera stage—was the competition from an earlier operatic setting: *Il Barbiere di Siviglia* by Giovanni Paisiello (1740–1816). Paisiello, who died shortly after Rossini’s opera was introduced, unequivocally represented an old-fashioned vision of Italian opera. Paisiello was a workhorse who put even the industrious Rossini to shame, producing more than ninety operas over the course of his career and earning a reputation for his melodic gift. (Beethoven, for one, wrote a set of variations on one of his arias.) Paisiello’s version of *The Barber of Seville*—it premiered in 1782 in St. Petersburg, where he had relocated to work for Catherine the Great—even predates Mozart’s *Figaro* by several years. Though it was by no means the only operatic take on the Frenchman’s play, Paisiello’s *Barber* became especially popular and well-traveled; by the time Rossini burst on the scene, it had long since enjoyed status as a repertoire staple.

Yet it was also a tamer *Barber*. “The whole art of operatic music,” Stendhal archly writes, “has made immense progress since Paisiello’s day...and it has learned the essential secret of mastering the *ensemble*.” Along with Rossini’s unsurpassable finales, Stendhal singles out the trio near the end of *Barber* (“*Zitti, ziti, piano, piano!*” with Almaviva, Rosina, and Figaro—or is it a love duet with Figaro as the impatient stage director?) as containing “the finest music in the whole opera.”

Already in the middle of his meteoric ascent to become Europe’s most celebrated composer, Rossini must have been

champing at the bit to prove what *he* could do with such excellent material. An opportunity presented itself during one of his freelancing ventures in Rome, away from his ongoing position as head of the Teatro di San Carlo, the leading opera house in Naples. Rossini’s impresario, an aristocrat struggling to keep one of Rome’s opera houses afloat in a city that officially frowned on the art—the Teatro Argentina—commissioned the composer to write a fresh comedy for the coming Carnival season. The contract required an even tighter schedule than Rossini was accustomed to.

Since the original contract has survived (December 15, 1815), we know its precise terms: Rossini was obligated to be present at rehearsals “as often as may be necessary” and to conduct the premiere from the harpsichord. Moreover, since the libretto still needed to be prepared, he most likely had less than three weeks to write the score by the stipulated date—even if he did recycle a previously used overture and, as some scholars believe (given his devotion to Mozart), may even have been contemplating the operatic potential of this material beforehand.

All too aware of the perceived hubris of trying to dislodge a popular favorite, Rossini adopted a humble (and politically astute) posture: he made a point of sending the elderly Paisiello a white flag in the form of a letter expressing admiration for what his predecessor had achieved. Rossini also initially used an alternate title—*Almaviva, or The Futile Precaution*—as an appeasing gesture. Ironically, after his death, Rossini himself endured a similar process of dislodgement by a later rival. Until Verdi’s *Otello*, Rossini’s setting of a very different libretto based on the Shakespeare play was considered one of his most sublime masterpieces, and out of deference Verdi considered using a different title (*Iago*). But as with *Otello*, only one *Barbiere di Siviglia* has come to dominate the operatic pantheon.

Still, the ploy didn’t work at first: a clique of Paisiello loyalists helped ensure that opening night would be a mess, despite the benefit of a very fine cast of singers. Just what happened is one of the most famous tales in operatic performance lore—though recounted in so many different forms, the details continually change. Some of the constants are the ridiculously garish, ill-fitting jacket supplied by management to the corpulent Rossini, who conducted from the keyboard; the accident that beset one of the singers walking over a loosened stage floorboards; and the cat that “mysteriously” appeared onstage in the middle of a busy scene, refusing to be shooed away.

Rossini had already experienced his share of failures, and the Roman audience was nothing new to him by this stage. Just two months before *Barber*, he had endured another flop with *Torvaldo e Dorliska*, a semi-serious rescue opera set in the Middle Ages. It marked the composer’s first collaboration with Cesare Sterbini, a learned figure but a newbie to libretto writing who was immediately reengaged to furnish a new text based on Beaumarchais’s play.

Still, the humiliation of *Barber’s* opening night rankled, as the letter Rossini wrote to his mother the next day makes clear: “Last night my opera was performed and was solemnly booed; oh, what mad things, what extraordinary things are to be seen in this country...From the beginning to the end there was a constant noise that accompanied the whole performance.” The composer decided to seclude himself in his hotel during the second performance, but he learned that *Barber* was now considered a spectacular triumph

when the street outside his windows went wild with a cheering crowd following the performance. Rossini updated his letter, proudly noting that later in the run he was greeted with “applause of a totally new kind... that made me cry with pleasure.”

Of course Rossini and Sterbini needed to differentiate their *Barber* from Paisiello by including different aspects of the play. Paisiello's *Barber* included a celebrated trio for Bartolo and two servants; Rossini and Sterbini replaced these with a newly invented character, the maidservant Berta, who in the second act is given an *aria di sorbetto* (a “sherbet aria,” referring to the convention of relaxing the build-up of tension late in the show with a brief solo for a secondary character, thus allowing a kind of “commercial break” for the audience). A more significant example is the emphasis—dramatic and musical—on Count Almaviva showing up in a decidedly drunken state when disguised as a soldier to be billeted. This hews more closely to the French original and is especially appropriate for the mock reversals of order and the revelry that characterized the Carnival season for which the opera was originally conceived.

Janet Johnson contrasts Paisiello's “decorous celebration” of the Carnival spirit implicit in the story itself with Rossini's depiction of “the world of early Romantic grotesque realism, where the picaresque meets the *parade*. His Count lives up to his name, meaning ‘lively soul’...” (She additionally points out a possible origin for Figaro's name from the Spanish *pícaro* for “a witty and peripatetic rogue”—or perhaps from “*fiils Caron*,” Caron being the family name with which Beaumarchais was born.) Rossini's opera teems with mirthful role-playing and feigned identities.

The conning and cunning ultimately turn out to constitute the intrigue that keeps the story going and aren't even necessary for the desired result; but everything also transpires without negative moral consequences. All the accumulated confusion is swept away

as smoothly as the storm Rossini depicts briefly passing across the narrative landscape. Almaviva tricks both Bartolo and Rosina on different levels yet is given the most “heartfelt” music in his two first-act serenades. Rosina's first solo presents her as a determined character who displays a notably contradictory nature. The role has of course long been a crown jewel for sopranos, but Rossini's choice to write Rosina as a contralto underlines the character's ambiguity: Johnson reminds us that this vocal type was traditionally associated “with the travesty roles of *opera seria*,” adding that, in the context of Rossini's musical depiction of her aggressive, “masculine” side, Rosina “puts on modesty like a social mask.”

When the Harold Lloyd Comedy DVD Collection was released some years ago, the critic Philip Kennicott—winner of this year's Pulitzer Prize for criticism—wrote a perceptive review reflecting on the meaning of comedy that has stood the test of time. “When a real laugh breaks through the fantasy world of Lloyd's films,” writes Kennicott, “it connects us, via a comedic thread that stretches back through the comic operas of Rossini to the rustics of Shakespeare, to a manic and redemptive creativity—often most pronounced in artists working with a new form, or a form that they are completely remaking.” He goes on to draw a parallel with Rossini, “the composer who injected speed and acceleration into operatic comedy as surely as Lloyd injected it into the movie comedy. Rossini's great comedies are always built to a magnificent *stretto*, a quickening of the pace, a building of tension, that takes place over ridiculously long arches. He pulls back from the madcap only to gather strength for a new assault on absurdity.” And in the face of that assault, there's no better course for the audience than to follow the advice Almaviva proffers to the hapless Bartolo (in his wonderful final aria, so often cut in *Barber's* performance history but restored in the present production): “Cessa di più resistere”—“stop resisting it.” 🍷

The Color of Love

BY EMILIO SAGI

My principal preoccupation when I began to work on *The Barber of Seville* was that in seeing the performance one would enjoy the brilliant music of Rossini, from where this theatrical project was born. The scenery raises forth with the music of the overture, emerging from the obscurity, the vacuum, the void. I conceived the opera as a fragile jigsaw puzzle in that each scene is presented like a sketch, forming a series of mosaics united by that frenetic poetic rhythm of the music, which pulses along the entire length of the opera.

Although the period of the drama is not reflected in an explicit manner, all the scenography refers to the eighteenth century, when the antiquated ideas of the *ancien régime* gave way to the Enlightenment, planting the seed of the revolution of the middle class. This moment of instability led me to conceive of the work as an ingenious “organized madness,” in that everything is moving, nothing is sure, including the scenery, which forms and transforms constantly in front of the audience. In that sense I wanted to differentiate clearly the world of the people anchored in the past and that of those who are trying to find their own liberty, like Rosina, who introduces notes of color into the action with her rebelliousness. The vitality, the bustle, and the spontaneity of the Andalusian “street people,” with their dance-songs and their body language inspired by Flamenco, are evoked throughout the entire opera.

The triumph of love gives way to a progressive emergence of colors in fabrics and flowers right up to the grand finale. The happy lovers go off in a luxurious modern coach in the manner of a fairy-tale carriage, symbolizing the fragility of the liberty that is dreamt of and the actual fragility of love.

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Past Casts at San Francisco Opera

LACKENBACH



The cast of our 1953 Barber included Frank Guarrera (Figaro), conductor Tullio Serafin, Giulietta Simionato (Rosina), Salvatore Baccaloni (Bartolo), Cesare Valletti (Almaviva), Nicola Rossi-Lemeni (Basilio), and Janice Moudry (Berta).



MASON-JONES



Tito Schipa sang the role of Count Almaviva here in four productions, including 1935 (pictured).

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Notable San Francisco Opera Rosinas have included Marilyn Horne (top right, 1962), Frederica von Stade (right, 1976) and our first, Elvira de Hidalgo (above, 1925), who was the only teacher of Maria Callas.



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Top left: *Legendary bass Ezio Pinza, who sang in more than 100 Company productions and originated the role of Emile de Becque in South Pacific, as Don Basilio in 1935.*

Top right: *Susanne Mentzer (Rosina) and Patrick Power (Count Almaviva) in the 1987 production.*

Above right: *Our 2004 cast included Thomas Hampson (Figaro), Joyce DiDonato (Rosina), and Matthew Polenzani (Count Almaviva).*

Bottom: *Nathan Gunn appeared as the infamous barber in 2003 (pictured) and 2006.*

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ARTIST PROFILES



LUCAS MEACHEM (Figaro) most recently appeared at San Francisco Opera in the title role of the 2011 *Don Giovanni*. The American baritone's other

Company engagements include the title role of *Eugene Onegin*, Fritz and Frank (*Die Tote Stadt*), Count Almaviva (*Le Nozze di Figaro*), and roles in *La Forza del Destino*, *Billy Budd*, *Doktor Faust*, and *The Magic Flute for Kids*. Career highlights for the former Adler Fellow and Merola Opera Program alumnus include General Rayevsky (*War and Peace*) and Mercutio (*Roméo et Juliette*) at the Metropolitan Opera; Oreste (*Iphigénie en Tauride*), Valentin (*Faust*), Demetrius (*A Midsummer Night's Dream*), and Marcello (*La Bohème*) at Lyric Opera of Chicago; Wolfram (*Tannhäuser*) in Toulouse; Oreste and Fritz/Frank at Madrid's Teatro Real; the title role of *Billy Budd* at the Paris Opera; the title role of *Don Giovanni* at the Santa Fe Opera, New Orleans Opera, and the Glyndebourne Festival; Aeneas (*Dido and Aeneas*) and Count Almaviva at the Royal Opera, Covent Garden; Count Almaviva at Munich's Bavarian State Opera; and Figaro (*Il Barbiere di Siviglia*) with Los Angeles Opera, Colorado Opera, and San Diego Opera. Engagements in the current season include Figaro (*Il Barbiere di Siviglia*) with the Vienna State Opera; Eugene Onegin in Montpellier, France; the title role of *Guillaume Tell* with Wichita Grand Opera; and Marcello in Kansas City.



Norwegian baritone **AUDUN IVERSEN** (Figaro) makes his San Francisco Opera debut with this production. Career highlights include Count Almaviva (*Le*

Nozze di Figaro) and the title role of *Eugene Onegin* with the Royal Danish Opera in Copenhagen, where he served as a principal artist. He was featured as Count Almaviva at Deutsche Oper

Berlin; Eugene Onegin in Lille, at English National Opera, and with the Bolshoi Theatre in Moscow and Athens; as Albert (*Werther*) and Marcello (*La Bohème*) at the Royal Opera, Covent Garden; the title role of *Don Giovanni* and Count Almaviva at the Glyndebourne Festival; Sharpless (*Madama Butterfly*) with Royal Danish Opera and Rome Opera; a new opera by George Benjamin, *Written on Skin*, at Vienna's Theater an der Wien; as well as Zurga (*Les Pêcheurs de Perles*) with the Moscow State Philharmonic Society and *Carmina Burana* in concert with the Royal Scottish National Orchestra, at the Teatro del Maggio Musicale in Florence, and with Chicago Symphony Orchestra. Upcoming engagements include his return to Covent Garden for Lescaut (*Manon*) and his debut with Lyric Opera of Chicago.



Winner of the 2013 Richard Tucker award, American mezzo-soprano **ISABEL LEONARD** (Rosina) makes her San Francisco Opera debut in a role she

has performed at the Metropolitan Opera, the Vienna State Opera, and Opera Colorado. Career highlights include Zerlina (*Don Giovanni*), Dorabella (*Così fan tutte*), Stéphano (*Roméo et Juliette*), Cherubino (*Le Nozze di Figaro*), Miranda (*The Tempest*) and Blanche (*Dialogues des Carmélites*) with the Metropolitan Opera; Ruggiero (*Alcina*), Zerlina, and the title role of *La Périochole* in Bordeaux; Cherubino at the Glyndebourne Festival, Munich's Bavarian State Opera, and Santa Fe Opera; Sesto (*Giulio Cesare*) and Cherubino with Paris Opera; Costanza (Vivaldi's *Griselda*) and Cherubino with Santa Fe Opera; Sesto with the Canadian Opera Company; Dorabella at the Salzburg Festival; the title role of *La Cenerentola* with Fort Worth Opera; the title role of *L'Enfant et les Sortilèges* and Concepción (*L'Heure Espagnole*) at Japan's Saito Kinen Festival; also Zerlina with Chicago Opera Theatre. On the concert stage, she has appeared as a

soloist with the San Francisco Symphony, New York Philharmonic, Boston Symphony Orchestra, St. Paul Chamber Orchestra, Los Angeles Philharmonic, St. Louis Symphony, Chicago Symphony Orchestra, and the Cleveland Orchestra. Engagements in the current season include Rosina at Lyric Opera of Chicago and the Dallas Opera.



A native of Buenos Aires, mezzo-soprano **DANIELA MACK** (Rosina) made her San Francisco Opera debut as Lucienne in

Die Tote Stadt and returned as Idamante (*Idomeneo*), Siebel (*Faust*), and the First Lay Sister in *Suor Angelica*. A former Adler Fellow and Merola Opera Program alumna, she has recently been heard as Sesto (*Julius Caesar*) with English National Opera; Nancy (*Albert Herring*) with Los Angeles Opera; Angelina (*La Cenerentola*) with Madison Opera and Opera Colorado; Cherubino (*Le Nozze di Figaro*) at Switzerland's Verbier Festival; Rosina with Pittsburgh Opera and Opera Cleveland; Isabella (*L'Italiana in Algeri*) in Bordeaux; and Tamiri (*Il Re Pastore*) with Opera Theatre of St. Louis. Other career highlights include Nancy in Toulouse; the Madrigal Singer (*Manon Lescaut*) with Washington National Opera; concerts with Lyric Opera of Baltimore, Los Angeles Philharmonic, the Cincinnati May Festival, and Opera Theater of San Antonio; and roles with Los Angeles Opera, Chile's Teatro Municipal de Santiago, Opera Theatre of St. Louis, Madison Opera, and English National Opera. In the current season, her engagements include the title role of *Carmen* with Santa Fe Opera, the Kitchen Boy (*Rusalka*) with Lyric Opera of Chicago, and Sister Helen Prejean (Heggie's *Dead Man Walking*) with Madison Opera. Mack was a finalist in the 2013 BBC Cardiff Singer of the World Competition, representing Argentina.



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Mexican tenor **JAVIER CAMARENA** (Count Almaviva) makes his San Francisco Opera debut in a role he has performed with the Metropolitan

Opera, the Vienna State Opera, Paris Opera, Munich's Bavarian State Opera, and Zurich Opera. A regular guest artist in Zurich, his roles with that company include Lindoro (*L'Italiana in Algeri*), Belfiore (*La Finta Giardiniera*), Ferrando (*Così fan tutte*), Nadir (*Les Pêcheurs de Perles*), Belmonte (*Die Entführung aus dem Serail*), and Fenton (*Falstaff*), among others. Career highlights include Lindoro in Cologne, Dusseldorf, and Dresden; Don Ramiro (*La Cenerentola*) in Brussels; Nemorino (*L'Elisir d'Amore*) and Roberto (*Maria Stuarda*) in Barcelona; and roles with Paris Opera. On the concert stage, he has appeared as a soloist with the orchestras of Cleveland, Guatemala, Michoacan, and Hamburg. Camarena is a winner of the Carlo Morelli Singing Competition and the Juan Oncinas award at the Francisco Viñas Competition in Barcelona. Engagements in the current season include Fenton in Salzburg and Munich; Belmonte and Don Ramiro (*La Cenerentola*) in Salzburg; Elvino (*La Sonnambula*) at the Met; and Nemorino in Cologne.



American tenor **ALEK SHRADER** (Count Almaviva) made his San Francisco Opera debut as Victorin in the 2008 *Die Tote Stadt*, and he returned as

Nemorino in both *The Elixir of Love* and *The Elixir of Love for Families* and Tamino (*The Magic Flute*). Recent career highlights include Count Almaviva and Ferdinand (Adès's *The Tempest*) at the Metropolitan Opera; Don Ramiro (*La Cenerentola*) at Hamburg State Opera; Ernesto (*Don Pasquale*) and Gonzalve (Ravel's *L'Heure Espagnole*) at the Glyndebourne Festival; Don Ramiro (*La Cenerentola*) in Hamburg; Tom Rakewell (*The Rake's Progress*) with Lille Opera; Don Ramiro (*La Cenerentola*) with Hamburg Opera; Tamino at Lyric Opera

of Chicago; the title role of Albert Herring with Los Angeles Opera and the Santa Fe Opera; Oronte (*Alcina*), Tamino, and Lindoro (*L'Italiana in Algeri*) at Bordeaux Opera; Count Almaviva (*Il Barbiere di Siviglia*) in Toulouse; Ferrando (*Così fan tutte*) at the Salzburg Festival; as well as Egeo (Mayr's *Madea in Corinto*), Belmonte (*Die Entführung aus dem Serail*), Count Almaviva, and Tamino at Munich's Bavarian State Opera. A former Adler Fellow and alumnus of the Merola Opera Program, Shrader is a 2007 winner of the Metropolitan Opera National Council Auditions. Engagements in the current season include Tamino at the Met; Count Almaviva at the Dallas Opera and Lyric Opera of Chicago; and Ernesto at Santa Fe Opera.



Italian bass-baritone **ALESSANDRO CORBELLI** (Doctor Bartolo) made his San Francisco Opera debut in 2009 as Dulcamara (*L'Elisir d'Amore*), a role he

has performed in Leipzig and at the Metropolitan Opera. He has performed in all of the world's major opera houses, including Milan's La Scala; the Royal Opera, Covent Garden; Paris Opera; the Vienna State Opera; the Met; and the opera companies of Munich, Cologne, Geneva, Madrid, Barcelona, Toulouse, Rome, Naples, Bologna, Florence, and Turin. His repertoire includes Don Alfonso and Guglielmo (*Così fan tutte*); the title roles of *Le Nozze di Figaro*, *Don Pasquale*, *Falstaff*, and *Gianni Schicchi*; Leporello (*Don Giovanni*); Dandini and Don Magnifico (*La Cenerentola*); Figaro and Bartolo (*Il Barbiere di Siviglia*); Sharpless (*Madama Butterfly*); Giorgio Germont (*La Traviata*); and Zurga (*The Pearl Fishers*). Additional credits include Sulpice (*La Fille du Régiment*) and the title role of *Gianni Schicchi* at the Metropolitan Opera; Don Geronio (*Il Turco in Italia*) at Bavarian State Opera; Don Magnifico at the Glyndebourne Festival; Sulpice at La Scala; and *Falstaff* at Paris Opera. Corbelli's discography includes *Le Nozze di Figaro* and *Così fan tutte* for Telarc led by Charles Mackerras; *Il Barbiere di Siviglia*, *La Cenerentola* and

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Italian bass **MAURIZIO MURARO** (Doctor Bartolo) makes his San Francisco Opera debut in a role he has recently performed with

Munich's Bavarian State Opera, the Metropolitan Opera, Deutsche Oper Berlin, and Paris Opera. He is the winner of several important international prizes, including the 1990 Katia Ricciarelli International Competition, the 1994 A. Belli Competition in Spoleto, and the E. Waechter Prize as the best opera singer of the season at the Vienna State Opera 1999–2000. Recent engagements include Doctor Bartolo (*Le Nozze di Figaro*) with the Paris Opera, the Met, Berlin State Opera, and Milan's La Scala; Sulpice (*La Fille du Régiment*) at the Met and Hamburg State Opera; Don Alfonso (*Così fan tutte*) at the Met and in Tokyo; and Leporello (*Don Giovanni*) in Genova. His films include *Tosca* with the Covent Garden Orchestra and a DVD of *Le Nozze di Figaro* at La Scala; his recordings include *Carmen*, *Tosca*, as well as *Le Nozze di Figaro*, and *Don Giovanni*. Muraro is the author of *Il Pensiero dell'Arte (The Thought of Art)*, a book of personal reflections on a wide range of topics in celebration of his 20 years on the stage.



Italian bass **ANDREA SILVESTRELLI** (Don Basilio) made his San Francisco Opera debut as Oroveso in *Norma* (1998) and has returned in ten

roles, most recently as Pistola in this season's *Falstaff*. Silvestrelli's career highlights include Simone (*Gianni Schicchi*) and Basilio with Los Angeles Opera; Sparafucile (*Rigoletto*) with Houston Grand Opera and Washington National Opera; Hunding and Fasolt in Seattle Opera's *Ring* cycle; and Colline (*La Bohème*), Ferrando (*Il Trovatore*), and Timur (*Turandot*) with Lyric Opera

of Chicago. Other credits include Sarastro (*Die Zauberflöte*) with the Santa Fe Opera; Caronte (*Orfeo*) and Goffredo (*Il Pirata*) at the Paris Théâtre du Châtelet; Lodovico (*Otello*) and the Commendatore (*Don Giovanni*) with the Royal Opera, Covent Garden; Hermann (*Tannhäuser*) in Naples and Japan; and Titurel (*Parsifal*) at Florence's Maggio Musicale Festival. Silvestrelli's other recent engagements include Sarastro and Osmin with Santa Fe Opera; Fafner with Deutsche Oper Berlin; Basilio and Sparafucile in Los Angeles; Bartolo (*Le Nozze di Figaro*) in Chicago; and his Metropolitan Opera debut as Sparafucile.



With these performances, mezzo-soprano **CATHERINE COOK** (Berta) celebrates her 50th production with San Francisco Opera since her

debut in 1991; she most recently appeared in the title role of this season's *Dolores Claiborne* by Tobias Picker. Other Company credits include originating the roles of Jade Boucher in Jake Heggie's *Dead Man Walking* and Arlene Kamen and Wang Tai-Tai in Stewart Wallace's *The Bonesetter's Daughter*, Suzuki (*Madama Butterfly*), Mother Goose (*The Rake's Progress*), Flora (*La Traviata*), Lapák the Dog and Woodpecker (*The Cunning Little Vixen*), Emilia (*Otello*), Marthe (*Faust*), and Mrs. Sedley (*Peter Grimes*). Cook has sung with the Metropolitan Opera in *Faust* and *Kát'a Kabanová*; at Lyric Opera of Chicago in *Peter Grimes*, *Le Nozze di Figaro*, and *Il Barbiere di Siviglia*; with Houston Grand Opera as Marthe, Berta, and Tisbe (*La Cenerentola*); and she has appeared at Los Angeles Opera, Santa Fe Opera, Opera Company of Philadelphia, and Portland Opera as well as with the San Francisco Symphony. A winner of the Metropolitan Opera National Council Auditions, Cook is a graduate of the Merola Opera Program and a former Adler Fellow. Recent and upcoming engagements include Marthe with the Metropolitan Opera and Mistress Quickly (*Falstaff*) with Opera Santa Barbara. Cook holds the Frederica von

Stade Distinguished Chair in Voice at the San Francisco Conservatory of Music.



Winner of the 2013 *Operalia* Competition, **AO LI** (Fiorello) made his San Francisco Opera debut in 2011 as Ascanio Petrucci (*Lucrezia Borgia*)

and returned as Le Dancaïre (*Carmen for Families*). A native of Dezhou, China, the baritone is a third-year Adler Fellow and 2010 Merola Opera Program alumnus, where he sang the role of Belcore in their production of *L'Elisir d'Amore*. A frequent recitalist in China, Li is a past recipient of the Youth of China award and the bronze award in the People's Republic of China Ministry of Culture's Eighth National Vocal Competition. He appeared in the Company's 2012 productions of *Tosca* and *I Capuleti e i Montecchi*, and he created the role of Ben Weatherstaff in the 2013 world premiere *The Secret Garden*.



American tenor **A.J. GLUECKERT** (Ambrogio) is a first-year Adler Fellow who made his Company debut in *The Gospel of Mary Magdalene* this

summer and appeared as Mr. Knox in this fall's world premiere of *Dolores Claiborne* and the Steersman (*Der Fliegende Holländer*). He is an alumnus of the 2012 Merola Opera Program, where he performed Mr. Owen in Argento's *Postcard from Morocco*. As a resident artist with Minnesota Opera, he was heard as Arturo (*Lucia di Lammermoor*) in addition to creating the role of the Crown Prince in the world premiere of Puts's *Silent Night*. A two-time winner of the regional Metropolitan Opera National Auditions, he holds a degree from the San Francisco Conservatory of Music and appeared as the Drum Major (*Wozzeck*) with San Francisco's Opera Parallèle.



Baritone **HADLEIGH ADAMS** (Officer) is a first-year Adler Fellow and graduate of the 2012 Merola Opera Program. He made his Company

debut this past summer in *Les Contes d'Hoffmann* and *The Gospel of Mary Magdalene* and appeared as Mr. Fox in *Dolores Claiborne* this fall. The New Zealand native was a member of New Zealand Opera from 2004 to 2008 and performed frequently as an oratorio soloist. He made his debut with London's Royal National Theatre in 2011 as Christ in Bach's *St. Matthew Passion*. Awards include a 2010 Joan Sutherland & Richard Bonyngé Scholarship and second prize in the Australian Singing Competition. Upcoming engagements include *Pollux* (Rameau's *Castor et Pollux*) with Pinchgut Opera.



San Francisco Opera Resident Conductor **GIUSEPPE FINZI** made his Company debut in 2008 conducting *The Elixir of Love for Families*, and he returned to

lead performances of *La Bohème*, *The Abduction from the Seraglio*, *Faust*, *La Fanciulla del West*, *Aida*, *Turandot*, *Carmen*, *Rigoletto*, and *Tosca* as well as the Company's performances at the 2009 and 2011 Stern Grove Festivals. He is also extensively involved in the San Francisco Opera Center, conducting *Carmen for Families* and the 2011 and 2012 Adler Fellows gala concerts. A native of Bari, Italy, Finzi previously served as assistant conductor, coach, and pianist at Milan's Teatro alla Scala. He made his conducting debut in 2003 with *Tosca* at the Teatro Rendano in Cosenza and returned in 2004 for *La Traviata*. Finzi has since led productions of *L'Elisir d'Amore*, *Madama Butterfly*, *Rigoletto*, *La Traviata*, *L'Elisir d'Amore*, and *Così fan tutte* as well as concerts in Italy, Europe, and Asia. Most recently he made his debut in Germany conducting *Carmen* at Deutsche Oper Berlin. Actively involved in the community,

Finzi led a master class with the San Francisco Conservatory of Music and conducted their spring production of *Così fan tutte* in 2012. Recent and upcoming engagements include *The Nutcracker* at the Teatro di San Carlo in Naples, new productions of *Rigoletto* at Palermo's Teatro Massimo and *Idomeneo* at the Theater Lübeck in Germany, and a return to Berlin for *Carmen*.



Spanish director **EMILIO SAGI** made his San Francisco Opera debut with his production of *Don Carlo* in 1998, which he returned to direct in 2003 as

well as *Otello* in 2002. Former artistic director of Madrid's Teatro Real, he was previously director (1990–99) of Madrid's Teatro de la Zarzuela, the house in which he made his 1982 debut

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with his acclaimed staging of *Don Pasquale*. In addition to staging both operas and zarzuelas at the major theaters and festivals in his native Spain, Sagi has expanded his career to direct productions for leading companies and festivals internationally, including Los Angeles Opera; Bologna's Teatro Comunale; the Teatro la Fenice in Venice; Rome Opera; Milan's Teatro alla Scala; The Teatro São Carlos in Lisbon; *Deutsche Oper* am Rhein; Strasbourg Opera; Barcelona

Gran Teatre del Liceu; Monte Carlo Opera; The Teatro Municipal in Santiago, Chile; The Teatro Colón in Buenos Aires; and Washington National Opera, the Salzburg Festival, and Tokyo's New National Opera. Recent engagements include *L'Italiana in Algeri* in Liège, *La Fille du Régiment* at San Diego and Seattle Opera, *Carmen* in Buenos Aires and Los Angeles, *La Bohème* in Bilbao, and *Linda di Chamounix* in Barcelona, among others.

Spanish designer **LLORENÇ CORBELLÀ** (Set Designer) makes his San Francisco Opera debut this fall. Opera credits include *Carmen* in Monte Carlo; *La Forza del Destino* in Tokyo; and several productions at the Teatro Real in Madrid. Corbella's work has also been seen at the National Theater of Catalonia, Barcelona's Gran Teatre del Liceu, and in Paris, Bilbao, Lucerne, Lisbon, and Bogotá, Columbia. His awards include the Premi Max d'Escenografia (1998) and the Barcelona Critics' Award in 1999.

Costume designer **PEPA OJANGUREN** makes her San Francisco Opera debut with this production. A native of Oviedo, Spain, she served as costume director for Oviedo Opera from 1990 to 2001. Her opera and zarzuela credits include *Mefistofele*, *Tristan und Isolde*, *Pagliacci*, *Il Trovatore*, and *La Vida Breve* at Barcelona's Gran Teatre del Liceu and Madrid's Teatro de la Zarzuela; *Lucrezia Borgia* in Bilbao; *Salome* in Oviedo; *Il Viaggio a Reims* at the Rossini Festival in Pesaro and the Florence's Maggio Musicale; *Luisa Fernanda* at Washington National Opera, Los Angeles Opera, Madrid's Teatro Real, and Florida Grand Opera; *Iphigénie en Tauride* in Oviedo and Washington, D.C.; and *L'Incoronazione di Poppea* in Oviedo and Bilbao.

Resident lighting designer for San Francisco Opera, **GARY MARDER** makes his Company debut this fall with his designs for *Mefistofele*, *Der Fliegende Holländer*, and *Il Barbiere di Siviglia*. His work has been seen at venues across the globe, including *The Magic Flute* in Sydney; *La Traviata* at Turin's Teatro Regio as well as in Tokyo; *The Makropulos Case* and *Samson et Dalila* at Houston Grand Opera; *Samson et Dalila*, *Il Barbiere di Siviglia*, *Carmen*, *Peter Grimes*, and *Norma* at San Diego Opera; *Dialogues des Carmélites* with Palm Beach Opera; *La Clemenza di Tito* in Toronto; *Tosca* with Opera New Jersey; *Aida* at the Dallas Opera; and in Boston, Connecticut, Barcelona, and Baden Baden. Marder served as assistant resident lighting designer for the Metropolitan Opera for twelve seasons and associate resident lighting designer at New York City Opera for



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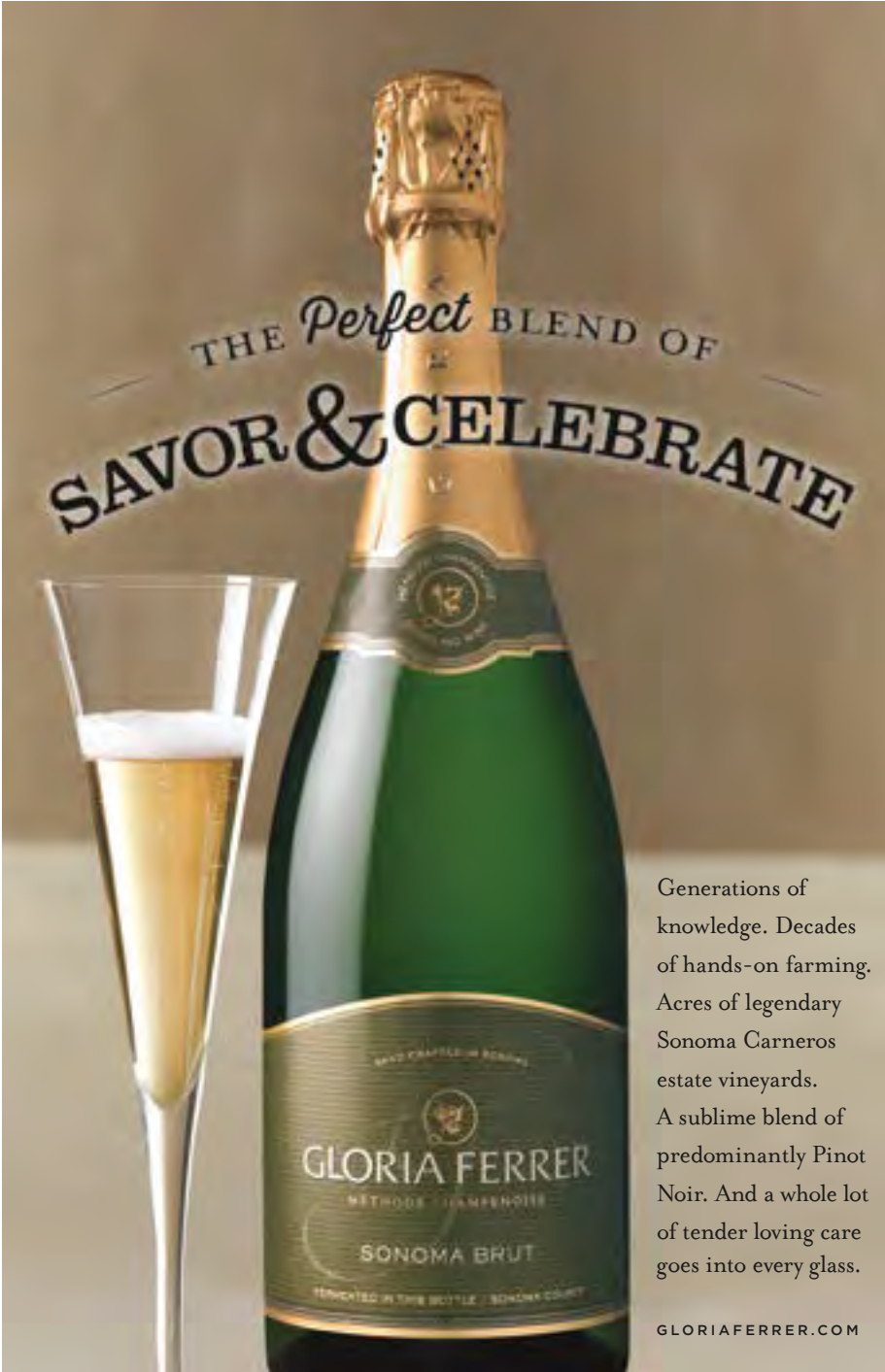
five years. His work in theater includes *Big River*, *The Tempest*, *Pinocchio*, and *Death of a Salesman*; Broadway and off-Broadway productions include *A Terrible Beauty*, *Tru*, *Grand Hotel*, *Gypsy*, and *Annie II*.

Recipient of the 2012 San Francisco Opera Medal, **IAN ROBERTSON** has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 300 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson has also conducted nine main-stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera.

Spanish choreographer **NURIA CASTEJÓN** makes her San Francisco Opera debut with this production. She made her Los Angeles Opera debut in 2007 with *Luisa Fernanda* and returned for *Carmen* (2008) and *The Barber of Seville* (2009). She has been a member of the Ballet Nacional de España, the Compañía Antonio Gades, and the most prestigious Spanish dance and flamenco companies. As a choreographer, her many productions for the Teatro Nacional de Zarzuela in Madrid include *Tonadilla Escenica* and *Viejecita*, *Mala Sombra*, *El Asombro de Damasco*, *Parranda*, *La Generala*, and *La Leyenda del Beso*. She recently choreographed *Le Chanteur de Mexico* at the Théâtre du Châtelet in Paris, *Viva Madrid* at the Palacio Deportes Madrid and *Rigoletto* in Lisbon. Castejón was also Penélope Cruz's flamenco instructor for Pedro Almodóvar's film *Volver*.

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Although our program magazines regularly list members of the administration and Company, we know that those lists are by necessity incomplete. To give recognition to the many skilled professionals whose work has contributed so greatly to the quality of San Francisco Opera productions, we provide, once each year, a list of everyone involved with our season.

COSTUME SHOP

COSTUME TECHNICIANS

Miriam Acosta (14)
Gladys Campbell
Adela Cantor (29)
Alicia Castaneda (16)
Guillermina Flores (25)
Ting Hsueh (10)
Margaret Laurence
Hoa Lam Fong (12)
Xing-Fong Luo (19)
Sonia Olivares (23)

ASSISTANT CRAFT PERSON

Lauren Cohen

ASSISTANT DYER

Diana Velika

BUILDING MAINTENANCE

Leo Borja (19)

WARDROBE DEPARTMENT

DRESSERS

Catherine Bray
Tom Carter (24)
Allison Cohen
Laurie Cowden (18)
Milt Commons
Wes Crain
Geoffry M. Craig (32)
David Croker
Linda Edwards (17)
Ed Fonseca
Cynthia Fusco (24)
Patti Fitzpatrick
John Goldsmith
Anthony Gorzycycki
Thomas Hoffman
Claudia Holaday (34)
Carol Horaitis (17)
Robert Horek
Paige Howie
Larry Jeane
Patricia Kazmierowski
Andy Koch
John Lewis
Lorraine Lewis
Barbara Nicholas (14)
Jennifer O'Neill
Nina Parker
Phil Perry (18)
José Téllez Ponce (19)
Ali Psiuk
Patrick Sanchez
Todd Siewert (14)
Melissa Sligar
Donald M. Smith (17)
Scott Stewart (17)
Kirsten Tucker
Catherine Verdier (21)

WIG AND MAKEUP DEPARTMENT

FOREMEN

Jeanna Parham (10)
Judith Disbrow (32)

PRINCIPAL MAKEUP ARTISTS

Richard Battle (32)
Marcelo Donari (12)
Denise Gutierrez (29)
William Stewart Jones (32)
Gerd Mairandres (32)
Kerry Rider-Kuhn (29)
Tim Santry (19)
Susan E. Stone (19)
Vanessa Taub-Flores (14)
Melanie Birch (25)

Connie Strayer (23)
Linda Magarian (35)
Toby Mayer (19)

JOURNEYMEN

Melanie Birch (25)
Rick Burns (19)
Denise Gutierrez (29)
Monika Maka (19)
Vicky Martinez (3-5)
Toby Mayer (19)
Susan Stone (19)
Connie Strayer (23)
Linda Magarian (35)
Andrea Pino (16)
Richard Battle (39)
Bill Jones (34)
Vanessa Taub-Flores (15)
Robert Mrazik (4)
Jeanna Parham (10)
Lisa Patnoe (19)
Pat Polen (32)

SCENIC CONSTRUCTION SHOP

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Greg Barker
Tim McCoy
Michael Pino
Cian Quattrin
George Reade
Victor Sanchez
Ken Sly
Trent Winslow
Gill Wright

SCENIC ART DEPARTMENT

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Robert Burg (16)
David Dunn (16)
Robb Kramer
Steve McNally
Carrie Nardello
Vola Rubin (14)
Susan A. Tuohy, Lead Scenic Artist (32)

STAGE CREW CARPENTRY DEPARTMENT

Michael A. Accurso, Night Crew Foreman (23)
Shawn Anneckston (12)
Eric Beaumonte
Neil Biagio
Derek Bosia
Michael Cartwright
Dominic Casazza (10)
Gabriel Castellani
Sharif Cavit
Christopher Davis, Key Man (25)
Paul Delatorre, Key Man (14)
Michael Diaz
Gabriel Eby
Greg Harsha, Assistant Key Man (14)
Dave Hatch, Key Flyman (32)
Geoff R. Heron, Key Man
Geoffrey W. Heron, Key Man (19)
Matt Heron, Key Man (11)
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Dylan Maxson
Beth Ozarow, Assistant Key (14)
Tara Pellack, Out-of-House Key
Dawn Roth Golden
Gretchen Scharfenberg
Sarah Shores
Turk Vasilieff (12)
Frederick Wielandt, Shop Mechanic (14)

ELECTRIC DEPARTMENT

Juan Aldana
Mara Barenbaum
John Boatwright, Key Right (25)
Jay Chew, Electric Shop Foreman (16)
Peter Dahl (14)
Stephen Echerd (12)
Jim Eldredge (10)
Marie Farestveit (19)
Norris Fong, Light Board Operator (25)
Will Grunig, Assistant Key Left
David Hartenstein, Assistant Key Right (10)
Bernie Honigman, Assistant Light Board Operator (14)
Lisa Rani Horn
Greg Johnson
Evan Jones
Roger Lambert
Paul P. Puppo, Electric Shop Mechanic
Tim Purcell, House Head Electrician (14)
Paul Riggis
Andrew Sproule, Key Left (14)
Risa Strobel
Rick Tayerle (10)
Dorothy Vollendorf
Grace Wiebenga-Sanford

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Russell E. Adamson III, Lighting Systems Administrator (19)
Lloyd Murphy, Key Projection

PYROTECHNICS

Scott Houghton (19)

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Nat Koren, Key
Tod Nixon (12)
Alva Thompson, Key (17)

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RADIO
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Elaine Adamson
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Susan Anderson-Norby
Carolyn Balsley
Steve Bauman
Gacie Bernacki
Dieter Bluhm
Christine Boulanger
Kay Cheatham
James Crow
George Davis
Pam DeWeerd
Chris Engle
Darcy Fink
Joseph Friedman
John M. Giosso
Miguel Gutierrez-Ranzi
Lona Jupiter
Victoria Kirby
William P. Langley
Steve Lavezzoli
Sherman Lee
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Charlene Loen
Evelyn Martinez
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Flora Rudy
Mary Ann Sinkkonen
Geoff Skidmore
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Elsa Tranter
Bethel Watt
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Rob Wonder
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Ricardo D. Borja II
Ralph R. Valdivia, Lead Attendant
Robin Williams

Artists who have served the Company for more than ten years are listed with their years of service next to his or her name.

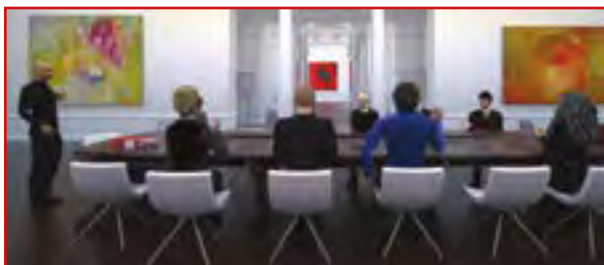
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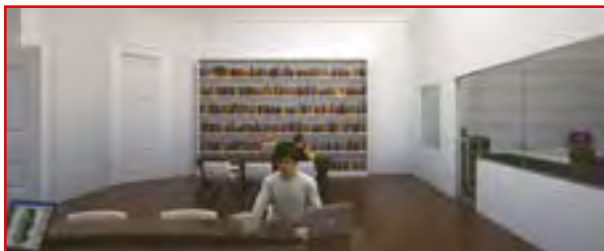


In 2010, General Director David Gockley announced the establishment of **The Diane B. Wilsey Center for Opera** on the fourth floor of the Veterans Building, in the space formerly occupied by the San Francisco Museum of Modern Art. The Center, adding over 55,000 square feet to San Francisco Opera’s facilities on the War Memorial Campus, will centralize functions that are currently spread over seven different venues throughout the City. In addition to the conveniences this move affords, it will save San Francisco Opera over \$1 million in operating costs each year, allowing the Company to better focus its resources onto the stage and in the community.



We are excited to report that *the capital campaign has achieved nearly 85% of our fundraising goal of \$19 million*, including a \$5 million lead naming gift by Diane B. Wilsey.

Be a part of this historic project! Visit sfopera.com/WilseyCenter for more information, or contact Andrew Morgan, Director of Leadership Gifts, at (415) 565-3266 or amorgan@sfopera.com.



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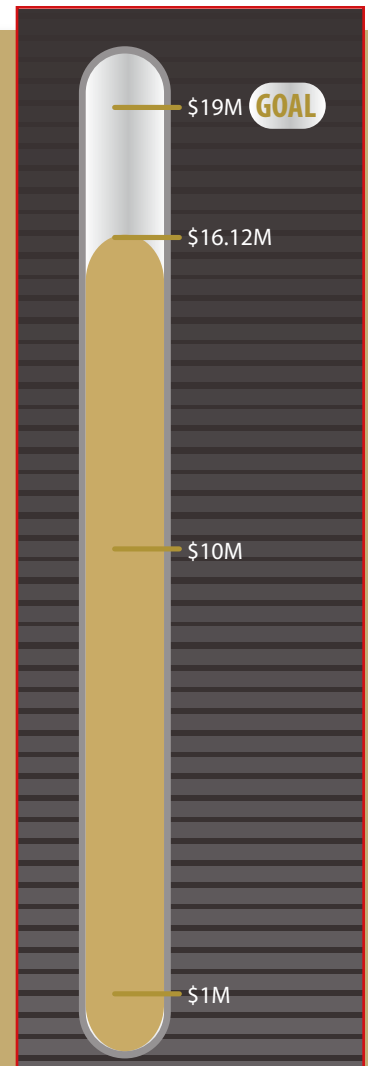
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The William W. Godward Canteen

One boon of The Center will be the creation of the Company's first employee canteen, a place where staff and artists alike can gather in a relaxed, welcoming atmosphere. William W. Godward served on the San Francisco Opera Board of Directors for 37 years, including as President of the Association from 1995–2002. During his tenure he embodied a spirit of teamwork and camaraderie through the close, supportive relationships he developed with staff throughout the Opera. In celebration of his 100th birthday in July 2013, many of Bill's friends and admirers made gifts to name the canteen in his honor. San Francisco Opera is grateful for their generous support in tribute to one of the Company's greatest friends.



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Camerata list current as of August 21, 2013.
We sincerely regret any omissions or errors.

* Deceased

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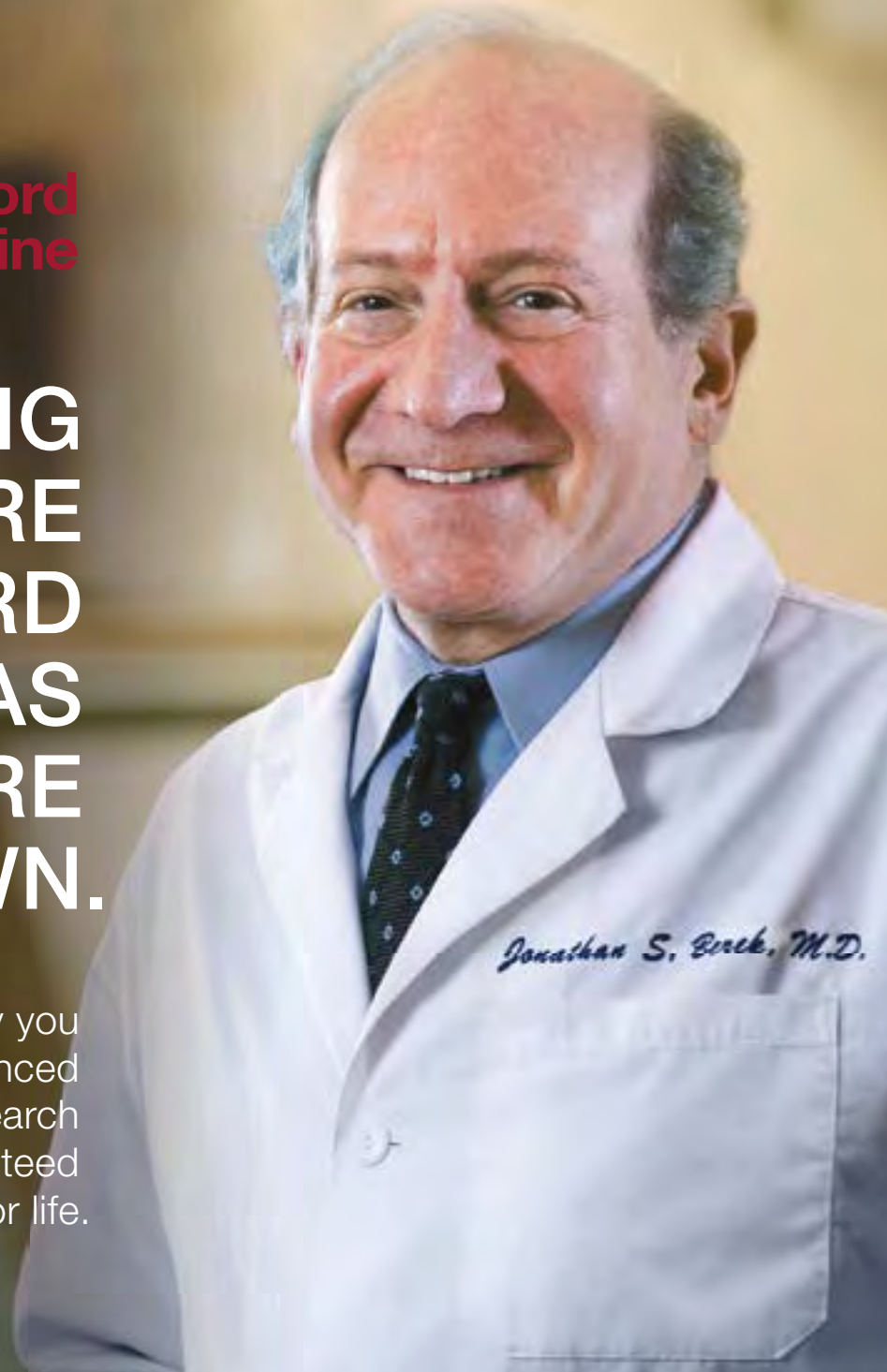
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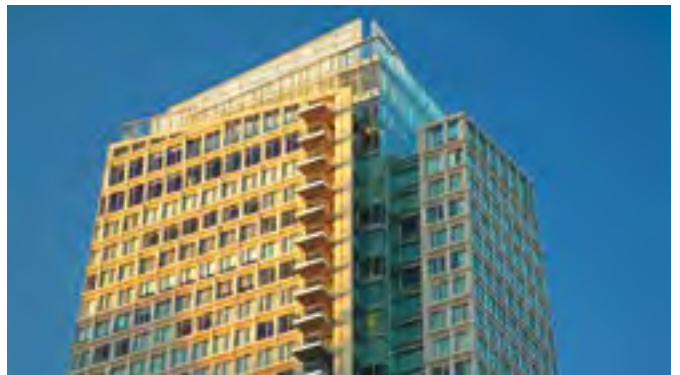
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San Francisco Opera's BRAVO! CLUB is a group of young adults dedicated to building a new audience for San Francisco Opera. Founded in 1991, BRAVO! CLUB has an annual membership of over 700 Bay Area professionals and hosts a variety of educational and performance-related events in support of San Francisco Opera. If you enjoy opera, or have always wanted to learn more, BRAVO! CLUB offers you a chance to experience San Francisco Opera with other arts lovers aged 21–40.

DISCOUNTED TICKETS:

BRAVO! Tix offers members the opportunity to purchase \$50 Orchestra and \$35 Dress Circle seats.

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ORPHEUS

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Orpheus at San Francisco Opera connects young donors who share a passion for opera. Some of us attended the opera with our families, and some of us had never set foot in an opera house until we were adults; but what unites us is our desire to invest in this great Company, inspire and lead the "next generation" of opera patrons, and learn more about the inner workings of this magnificent art form.

GREAT PERKS: Join us for networking opportunities with fellow young opera fans, private luncheons with artistic staff, backstage tours, and VIP seating at events like Opera at the Ballpark.

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For more information or to join, please contact Elizabeth Hounshell at (415) 551-6239 or ehounshell@sfopera.com.

sfopera.com/Orpheus

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Nicola Luisotti, *Music Director*
Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*
 Giuseppe Finzi, *Resident Conductor*

Matthew Shilvock
Associate General Director

Michael Simpson
*Director of Finance
 and Administration / CFO*

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Director of Production

Jarrold Bell
*Chief
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Clifford Cranna
*Director of
 Music Administration*

Jon Finck
*Director of Communications
 and Public Affairs*

Sheri Greenawald
*Opera Center
 Director*

Gregory Henkel
*Director of
 Artistic Administration*

Jessica Koplos
*Director of
 Electronic Media*

Randy Kyle
*Director of
 Human Resources*

Marcia Lazer
*Director of
 Marketing*

Jennifer Lynch
*Director of
 Development*

Daniele McCartan*
Costume Director

Ruth Nott
*Director of
 Education*

ARTISTIC ADMINISTRATION

Manuela Galindo, *Contracts and Accommodations Assistant*
 Valentina Simi, *Artist Services Coordinator and Assistant to the Music Director*
 Sean Waugh, *Assistant to the Director of Artistic Administration*
 Lydia Zodda, *Intern*

COMMUNICATIONS

Julia Inouye, *Associate Director of Communications*
 Micah Standley, *Editor*
 Robin Freeman, *Communications Manager*
 Gelane Pearson, *Communications Associate*

DEVELOPMENT

Traci O'Hagan, *Associate to the Director of Development*

ADMINISTRATIVE AND DONOR SERVICES

David Odenkirchen, *Director of Development Operations*
 Jess Levy, *Operations and Process Manager*
 Kathleen Esselstyn, *Gift Acknowledgment Coordinator*
 Leela Krishnan, *Development Services Coordinator*
 Chivly Krouch, *Gift Processing Coordinator*

CORPORATE AND INSTITUTIONAL GIVING

Donna Batson, *Director of Foundation and Government Relations*
 Michelle La Pierre Bell, *Director of Corporate Giving*
 Chris Wybenga, *Institutional and Legacy Giving Associate*

ENDOWMENT AND LEGACY GIVING

Mark Jones, *Director of Endowment and Legacy Giving*

INDIVIDUAL GIVING AND STEWARDSHIP

Judith Frankel, *Director of Individual Giving and Stewardship*
 Andrew Maguire, *Director of Donor Stewardship*
 Nicola Rees, *Director of Annual Giving*
 Bonita Hagbom, *Individual Giving Officer*

Sue Ramsay, *Individual Giving Officer*
 Payal Shah, *Individual Giving Officer*
 Randi Paul, *Annual Fund Manager*
 Elizabeth Hounshell, *Individual Giving and Stewardship Associate*

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Andrew Morgan, *Director of Leadership Gifts*
 Melissa Andrews, *Senior Leadership Gifts Officer*
 Kristen Jones, *Senior Leadership Gifts Officer*
 Lynn Vear, *Senior Leadership Gifts Officer*
 Lisa Bordachar, *Prospect Research Manager*
 Sandra Chien, *Leadership Gifts Associate*

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Karman Ferrell Pave, *Director of Special Events*
 Katie Gagampan, *Special Events Manager*

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Dolores DeStefano, *Assistant Director of Education*
 Joseph Castañeda, *Administrative Assistant*
 Carolyn Spitz, *Curriculum & Educator Adviser*
 Hector Armienta, Lynda Bachman, John Bischoff, Erin Bregman, Candace Forest, Lisa Edsall Giglio, Lua Hadar, G. Scott Lacy, Carla Lucero, Christine McClintock, Virginia Nichols, Steven Sven Olbash, Aaron Pike, Alex Stein, Alyssa Stone, Christopher Street, Adrienne Verhoeven-deLanda, *Teaching Artists*
 Julia Petraglia, *Project Assistant*
 Kyle Brisby, *Intern*

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Linda Steenman, *Assistant to the General Director*
 Claire Padien-Havens, *Assistant to the Executive Offices & Board of Directors*
 Eliza Fox, *Receptionist/ Administrative Assistant*

FINANCE

Jess G. Perry, *Senior Budget Manager*
 Barbara O'Mara, *Controller*
 Mingsy Yan-Lau, *Senior Accountant*
 Elaine Quan, *Senior Accountant*
 Linda Rodriguez, *Senior Accountant*
 Christopher Tom, *Senior Accountant*

Annabella Tam, *Payroll Administrator*

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Elysse Jimenez, *Human Resources Coordinator*

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 Sapna Patel, *Business Process Improvement Manager*
 Paul Goetz, *Systems Administrator*
 Steve Long, *Network & Systems Administrator*
 Porter Venn, *Database Analyst*
 Gordon S. Taylor, *Web Programmer*
 Sara Lee, *Programmer/ Analyst*

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Valerie York, *Associate Director of Marketing*
 Chi-Hsuan Yang, *Marketing Analyst*
 Genevieve Neumuth, *Marketing Associate, Group Sales, Special Events & Tourism*
 Pamela Sevilla, *Marketing Associate*
 Tanya Grant, *Data Entry*

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 Marcella Bastiani, *Medallion Society Concierge Manager*
 Jessica Fauver, *Assistant Box Office Manager, First Assistant Treasurer*
 Emily Tilles, *Subscriptions Manager, Assistant Treasurer*
 Jennifer Hughes, *Rebecca Page, Assistant Treasurers*
 Ruth Van Slyke, *Telephone Sales Manager*
 Roberto Bonilla, Avery Dakin, Beverlee G. Hassid, Kyle Minor, John Mumaw, Jennifer Pollack, Kristin Reyda, *Telephone Sales Assistants*

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Eric Colby, *House Manager*
Russell Dado, Martin Dias, Starsky Dias, Marialice Dockus, Nina Helgren, Karen Horvath, Eileen Keremitsis, Bill Laschuk, Sharon Lee, Lenore Long, Doug Luyendyk, Dale Nedelco, Wayne Noel, Jan Padover, Julie Peck, Robert Remple, Bill Repp, Rilla Reynolds, Joe Savin, Tom Taffel, Steve Weiss, JoAnne Westfall, George Windstrup, *Ushers*
Hui Ming Wu, *Show Maid*

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Jay Stebley, *Retail Manager*
Karen Topp, *Assistant Manager*

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Jessica Shown-Morgan, *Media Coordinator*
Jeremy Patfield, *Media Administrator*
Jooyeon Ahn, Zoé Colrat, Jackson Quick, *Interns*

MUSIC ADMINISTRATION

Philip Kuttner, *Assistant to the Director of Music Administration*
Steven White, *Music Librarian/ Chorus Librarian*
Brett Wesner, *Artistic Assistant*

CHORUS AND BALLET

Ian Robertson, *Chorus Director*
Fabrizio Corona, *Associate Chorus Master*
Jim Meyer, *Chorus and Dance Manager*
Lawrence Pech, *Dance Master*
Mary Finch, *Assistant Chorus Manager/ Chorus Librarian*

LANGUAGE COACHES

Alessandra Cattani, *Italian*
Patricia Kristof Moy, *French*
Crystal Ockenfuss, *German*
Valery Portnov, *Russian*

MUSIC STAFF

John Churchwell, *Head of Music Staff*
Lydia Brown, Dennis Doubin, Raymond Fabrizio, Bryndon Hassman, Jonathan Kelly, Jonathan Khuner, Joseph Marcheso, Matthew Piatt, Ian Robertson, Laurie Rogers, Tamara Sanikidze, Robert Mollicone, Sun Ha Yoon, *Adler Fellows*

ORCHESTRA

Carrie Weick, *Orchestra Librarian*
Tracy Davis, *Orchestra Manager*
Timothy Spears, *Assistant Orchestra Librarian/ Assistant Orchestra Manager*

PRODUCTION

*Senior Production Staff Member

PRODUCTION ADMINISTRATION

David Steiner, *Production Administration and Facility Director**
Paul Dana, *Support Services Coordinator*
Lee Helms, *Production Operations Manager*
Arsène Longuelé, *Senior Production Accountant*
Joshua D. O'Malley, *Production Administrative Assistant*

AUDIO

Doug Mitchell, *Master Audio/Video Engineer*
Ziggy Tomcich, *Assistant Master Audio/Video Engineer*

CARPENTRY

Mark Urban, *Master Carpenter*
Mark Baumann, *Assistant Master Carpenter*

COSTUME DEPARTMENT

Christopher Verdosci, *Assistant Costume Director*
David Doré, *Senior Production Accountant*
Amy Ashton-Keller, Irene Murray, Star Rabinowitz, Sally Thomas, *Cutters*
Cheryl Mennen, Carol Wood, Gillian Haratani, *Assistant Cutters*
Kristen Eiden, *First Hand*
Santiago Suanes, *Second Hand*
Jai Alltizer, *Senior Production Supervisor*
Kristi Johnson, *Production Supervisor*
Manuel Gutierrez, *Production Coordinator*
Paula Wheeler, *Senior Milliner*
Amy Van Every, *Senior Dyer*
Jersey McDermott, *Senior Craft Artisan*
Nicole Diascenti, *Junior Workroom Assistant*
Ashley Rogers, *Shopper*

ELECTRICS

Leon Parsons, *Master Electrician*
Michael Anderson, *Assistant Master Electrician*
Maria T. Mendoza, *Projection Coordinator*
Erik Docktor, *Projection Programmer*

FIGHT DIRECTION

Dave Maier, *Fight Director*

LIGHTING

Gary Marder, *Resident Lighting Designer**
Justin A. Partier, Eric Watkins, *Assistant Lighting Designers*
Kate Bashore, Gilbert V. Hemsley, Jr. *Lighting Intern*

PROPERTIES

Lori Harrison, *Master of Properties*
John Del Bono, *Assistant Master of Properties*

SCENE SHOP

Rodney Armanino, *Carpentry Shop Foreman*
Dale Haugo, *Scenic Artist in Charge*

STAGING STAFF

Jennifer Good, *Associate Director of Production and Head of Staging**
Lisa Anderson, Darin Burnett, Gina Hays, Rachel Henneberry, *Stage Managers*
Elkhanah Pulitzer, Roy Rallo, *Assistant Stage Directors*
Lisa Anderson, Darin Burnett, Danielle Callaghan, Gina Hays, Rachel Henneberry, Shawna Lucey, Thea Railey, Lisa-Marie Shuster, *Assistant Stage Managers*

TECHNICAL DIRECTION

Erik Walstad, *Technical and Safety Director**
Ryan O'Steen, *Assistant Technical Director*

WARDROBE

Geoffrey M. Craig, *Wardrobe Head*
Cynthia Fusco, Robert Horek, José Téllez Ponce, Catherine Verdier, *Assistants*

WIG AND MAKEUP

Gerd Mairandres, *Head of Department*
Susan E. Stone, *Assistant Head of Department*
Judith Disbrow, *First Assistant*
Marcelo Donari, *First Assistant*
Vicky Martinez, *First Assistant*
Vanessa Taub-Flores, *Second Assistant*

Richard Battle, Marcelo Donari, Denise Gutierrez, William Stewart Jones, Linda Magarian, Gerd Mairandres, Toby Meyer, Patricia Polen, Kerry Rider-Kuhn, Tim Santry, Susan E. Stone, Connie Strayer, Vanessa Taub-Flores, *Principal Make-up Artists*
Judith Disbrow, *Jeanna Parham, Foremen*

REHEARSAL DEPARTMENT

Marin Venturi, *Rehearsal Department Director*
Nicki Harper, *Rehearsal Services and Supernumeraries Coordinator*
Kali Wilson, *Rehearsal Administrator*
Stephen Pyle, *Rehearsal Assistant and Supernumerary Captain*

SAN FRANCISCO OPERA CENTER

Mark Morash, *Director of Musical Studies*
Chris Bragg, *Administrative Director*
Karen Jine, *Company Manager*
Jo Ann McStravick, *Artists' Services and Auditions Administrator*
Cesar Ulloa, *Master Voice Teacher*

Dr. Myron Marx, *Company Medical Adviser*
Seyfarth Shaw LLP, *Counsel*
Armanino LLP, *Independent Public Accountants*
Y.A. Tittle and Associates, *Insurance Brokers*
Cory Weaver, *Official Photographer*

Yamaha is the Official Piano of San Francisco Opera
Pianos supplied courtesy of Music Exchange.

ORCHESTRA



Kay Stern
Concertmaster



Laura Albers
Associate Concertmaster



Heidi Wilcox
Assistant Concertmaster



Jennifer Cho
First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Barbara Riccardi
First Violin



Robert Galbraith
First Violin



Leonid Igudesman
First Violin



Asuka Annie Yano
First Violin



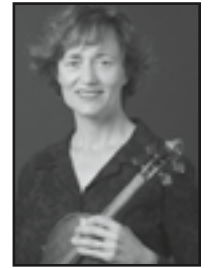
Alexandros Sakarellos
First Violin
Regular Substitute



Wenyi Shih
First Violin
Regular Substitute



Virginia Price
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Gerard Svazlian
Second Violin



Linda Deutsch
Second Violin



Craig Reiss
Second Violin



Joseph Edelberg
Second Violin
Regular Substitute



Marianne Wagner
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Sergey Rakitchenkov
Associate Principal
Viola



Paul Nahhas
Assistant Principal
Viola



Patricia Heller
Viola



Jonna Hervig
Viola



Natalia Vershilova
Viola



Joy Fellows
Viola



David Kadarau
Principal
Cello



Thalia Moore
Associate Principal
Cello



Nora Pirquet
Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Joseph Lescher
*Principal
Bass*



Jonathan Lancelle
*Associate Principal
Bass*



Steven D'Amico
*Assistant Principal
Bass*



Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
*Principal
Flute*



Patricia Farrell
Flute



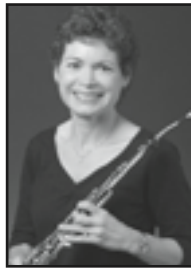
Stephanie McNab
Flute & Piccolo



Mingjia Liu
*Principal
Oboe*



Deborah Henry
*Assistant Principal
Oboe*



Janet Popesco
Archibald
Oboe & English Horn



Jose Gonzalez
Granero
Principal Clarinet



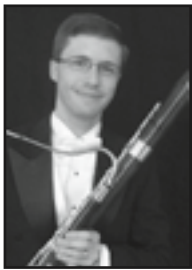
Joanne Burke Eisler
*Assistant Principal
Clarinet*



Anthony Striplen
*Clarinet &
Bass Clarinet*



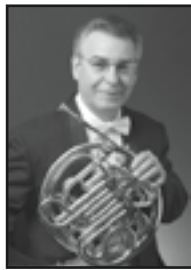
Rufus Olivier
*Principal
Bassoon*



Daniel MacNeill
Bassoon



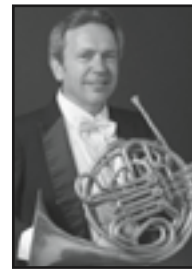
Shawn Jones
*Bassoon & Contrabassoon
Regular Substitute*



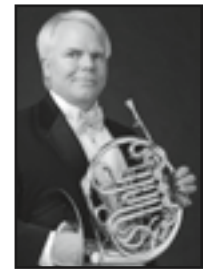
William Klingelhoffer
*Co-Principal
Horn*



Kevin Rivard
*Co-Principal
Horn*



Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
*Principal
Trumpet*



William Holmes
Trumpet



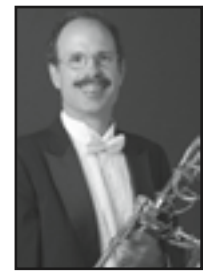
John Pearson
Trumpet



Samuel Schlosser
Principal Trombone



Donald Kennelly
Trombone



David Ridge
*Trombone &
Bass Trombone*



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



Richard Kvistad
*Principal Percussion &
Associate Timpani*



Patricia Niemi
Percussion



Olga Ortenberg
Rakitchenkov
Harp

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian



Timothy Spears
Assistant Orchestra
Manager & Librarian

Not pictured: Lev Rankov, First Violin; David Budd, Assistant Principal Cello

Most photos by John Martin

SAN FRANCISCO OPERA

REGULAR CHORUS



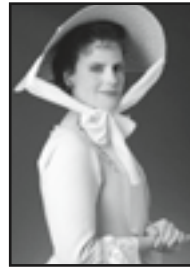
Kathleen Bayler
Soprano



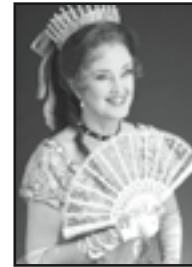
Sara Colburn
Soprano
Leave of Absence



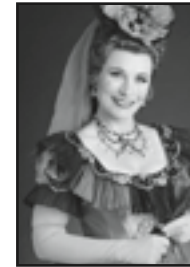
Dvora Djoraev
Soprano



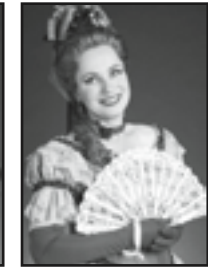
Mary Finch
Soprano



Ann Hughes
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



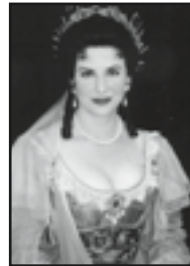
Angela Eden Moser
Soprano



Rachelle Perry
Soprano



Virginia Pluth
Soprano



Carole Schaffer
Soprano



Mitzie Kay Weiner
Soprano



Roberta Bowman
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Joy Graham
Mezzo-Soprano



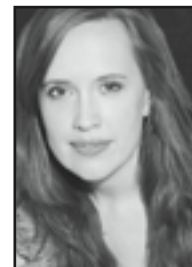
Sally Mouzon
Mezzo-Soprano



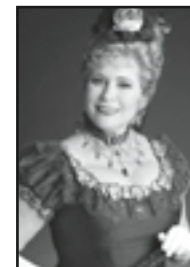
Sally Munro
Mezzo-Soprano



Erin Neff
Mezzo-Soprano



Laurel Porter
Mezzo-Soprano



Laurel Rice
Mezzo-Soprano



Shelley Seitz
Mezzo-Soprano



Claudia Siefer
Mezzo-Soprano



Donna Turchi
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Chris Corley
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Colby Roberts
Tenor



Sigmund Seigel
Tenor



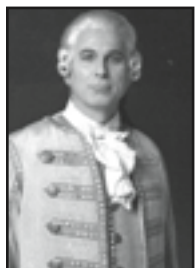
Dan Stanley
Tenor



Alexander Taite
Tenor



Andrew Truett
Tenor



Richard Walker
Tenor



Torlef Borsting
Baritone



Frank Daniels
Baritone



Henryk De Rewenda
Bass



Cameron Henley
Baritone



Ken Johnson
Baritone



David Kekuewa
Baritone



Bojan Knežević
Bass



Frederick Matthews
Baritone



Jim Meyer
Bass



William Pickersgill
Bass



Valery Portnov
Bass



Ken Rafanan
Baritone



Jere Torkelsen
Baritone

SAN FRANCISCO OPERA

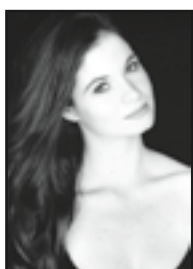
CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



Bryan Ketron



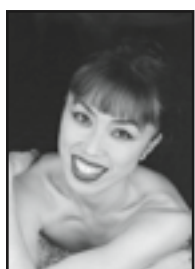
Michael Kruzich



Michael Levine



Debra Rose
Leave of Absence



Chiharu Shibata

Most photos by John Martin.

Carole Schaffer and Claudia Siefer photos by Pamela Dale.

ARTISTS

Ildar Abdrazakov
 Hadleigh Adams ‡ ♪
 Ainhoa Arteta
 Meredith Arwady ♪
 Susannah Biller † ♪
 Javier Camarena*
 Fabio Capitanucci*
 Melissa Citro ♪
 Craig Colclough*
 Catherine Cook † ♪
 Alessandro Corbelli
 Stephen Costello
 Nikki Einfeld † ♪
 Francesco Demuro
 Elizabeth DeShong
 Greg Fedderly
 Elizabeth Futral
 A.J. Glueckert ‡ ♪
 Matthew Grills
 Greer Grimsley
 Nathan Gunn
 Marina Harris ‡ ♪
 Audun Iversen*
 Brian Jagde † ♪
 Erin Johnson ‡ ♪
 Joo Won Kang ‡ ♪
 Quinn Kelsey ♪
 Laura Krumm ‡ ♪
 Isabel Leonard*
 Ao Li ‡ ♪
 Daniela Mack † ♪
 Lucas Meachem † ♪
 Brian Mulligan
 Maurizio Muraro*
 Antonio Nagore
 Ailyn Pérez
 Jacqueline Piccolino ‡ ♪
 Saimir Pirgu
 Patricia Racette † ♪
 Renée Rapiert ‡ ♪
 Morris Robinson
 Petra Maria Schnitzer
 Alek Shrader † ♪
 Kristinn Sigmundsson
 Andrea Silvestrelli
 Angela Renée Simpson
 Philippe Sly ‡ ♪
 Joel Sorensen

Heidi Stober
 Ian Storey
 Vladimir Stoyanov*
 Bryn Terfel
 Wayne Tigges
 Dale Travis † ♪
 Ramón Vargas
 Chuanyue Wang ‡ ♪ ♪
 Robert Watson
 Sonya Yoncheva**
 Dolora Zajick † ♪

2013 ADLER FELLOWS

Hadleigh Adams ♪
 A.J. Glueckert ♪
 Marina Harris ♪
 Erin Johnson ♪
 Joo Won Kang ♪
 Laura Krumm ♪
 Ao Li ♪
 Robert Mollicone ♪
 Jacqueline Piccolino ♪
 Renée Rapiert ♪
 Philippe Sly ♪
 Chuanyue Wang ♪
 Sun Ha Yoon ♪

CONDUCTORS

John DeMain
 Giuseppe Finzi
 Nicola Luisotti
 George Manahan*
 Patrick Summers ♪

DIRECTORS

Robert Carsen
 Jose Maria Condemí † ♪
 Laurie Feldman
 Petrika Ionesco
 Roy Rallo
 James Robinson
 Emilio Sagi
 Leslie Swackhammer*
 Olivier Tambosi
 Francesca Zambello

PRODUCTION DESIGNERS

Jun Kaneko
 Michael Levine
 Frank Philipp Schlössmann

SET DESIGNERS

John Conklin
 Llorenç Corbella*
 Peter Davison
 Petrika Ionesco
 Allen Moyer

COSTUME DESIGNERS

Lili Kendaka
 Pepa Ojanguren
 James Schuette*
 Paul Tazewell
 David Walker

LIGHTING DESIGNERS

Christopher Akerlind
 Christine Binder
 Gary Marder*
 Mark McCullough

CHOREOGRAPHERS AND MOVEMENT DIRECTORS

Nuria Castejon*
 Michele Lynch*
 Alphonse Poulin

PROJECTION DESIGNERS

Greg Emetaz*
 S. Katy Tucker

SOUND DESIGNER

Tod Nixon

** U.S. opera debut
 * San Francisco Opera debut

† = Former Adler Fellow
 ‡ = Current Adler Fellow
 ♪ = Merola Opera Program participant (past or present)

Ian Robertson, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*
Jim Meyer, *Chorus and Dance Manager*
Mary Finch, *Assistant Chorus Manager/Chorus Librarian*

REGULAR CHORUS

Kathleen Bayler	C. Michael Belle
Roberta Bowman	Torlef Borsting
Janet Campbell	Alan Cochran
Sara Colburn †	Chris Corley
Dvora Djoraev	Frank Daniels
Mary Finch	Henryk De Rewenda
Joy Graham	Daniel Harper
Claudia Haider	Cameron Henley
Ann Hughes	Christopher Jackson
Claire Kelm	Ken Johnson
Elisabeth Rom Lucio	David Kekuwa
Angela Eden Moser	Bojan Knežević
Sally Mouzon	Frederick Matthews
Sally Porter Munro	Jim Meyer
Erin Neff	Phillip Pickens
Rachelle Perry	William Pickersgill
Virginia Pluth	Chester Pidduck
Laurel Porter	Valery Portnov
Laurel Rice	Ken Rafanan
Shelley Seitz	Colby Roberts
Carole Schaffer	Sigmund Seigel
Donna Turchi	Dan Stanley
Mitzie Weiner	Alexander Taite
	Jere Torkelsen
	Andrew Truett*
	Richard Walker

†leave of absence
 *appears in a solo role

EXTRA CHORUS

Radoslava Biancalana	Donn Bradley
Jennifer Brody	Micah Epps
Wendy Buzby	Adam Flowers
Cheryl Cain	Timothy Foster
Katie Carlson	Anders Froehlich
Sara Colburn	Peter Girardöt
Greta Feeney-Samuels	Thomas Hart
Elspeth Franks	José Hernandez
Carolyne Anne Jordan	Mark Hernandez
Cari McAskill	David Huff
Katherine McKee	Michael Jankosky
Amy McKenzie	John-Elliott Kirk
Eileen Meredith	Bradley Kynard
Brielle Neilson	Matthew Lovell
Aimée Puentes	Michael Mendelsohn
Mimi Ruiz	Jim Monios
Joanna Taber	Jess G. Perry
Nicole Takesono	Keith Perry
Jacque Wilson	Tom Reed
Kali Wilson	Pedro Rodelas
	Alfredo Rodriguez
	Clifton Romig
	Karl Saarni
	Jason Sarten
	Lee Steward
	Erich Stratmann
	Michael Taylor
	Paul Thompson

* appears in a solo role

CORPS DANCERS

Lawrence Pech, *Dance Master*

David Bier †	Brook Broughton †
Ikolo Griffin	Jamielyn Duggan
Bryan Ketron †	Blanche Hampton †
Michael Kruzich †	Terrin Kelly
Luke Lazzaro	Rachel Speidel Little
Michael Levine †	Kara Penrose ‡
Jekyns Pelaez	Debra Rose* †
	Chiharu Shibata †

† Tenured

‡ Stunt Person

* Leave of Absence

San Francisco Opera extends its gratitude and appreciation to the following labor organizations whose members, artists, craftsmen, and craftswomen greatly contribute to our performances:

AMERICAN FEDERATION OF MUSICIANS, LOCAL 6

AMERICAN GUILD OF MUSICAL ARTISTS, INC.

INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYEES, LOCAL 16

THEATRICAL WARDROBE UNION, LOCAL 784, I.A.T.S.E.

MAKE-UP ARTISTS AND HAIR STYLISTS UNION, LOCAL 706, I.A.T.S.E.

THE ART DIRECTORS GUILD & SCENIC, TITLE AND GRAPHIC ARTISTS LOCAL 800

UNITED SCENIC ARTISTS LOCAL USA – 829, I.A.T.S.E.

BOX OFFICE AND FRONT OF HOUSE EMPLOYEES UNION, LOCAL B-18



ORCHESTRA

Nicola Luisotti, *Music Director*

Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*

Giuseppe Finzi, *Resident Conductor*

FIRST VIOLIN

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Gail and Sylvia, pictured here at Seattle Opera's patron dress-up stand, have been friends for years. Gail, a long-time subscriber, joined the Bel Canto Legacy Society after learning that many of the Company's legacy gifts come from donors of modest means. Later, inspired by David Gockley's request that each Society member invite a friend to join, Gail did just that. Now she and Sylvia enjoy Bel Canto events together with their husbands, Ron and Seymour. Says Gail, "every subscriber, patron, and other supporter of this wonderful Company should join the Bel Canto Legacy Society. It's easy and fun!"

—Gail Stark and Sylvia Boorstein

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You can join Gail, Sylvia, and 455 other Bel Canto Legacy Society members to ensure a strong, lasting future for the Company. To learn how, contact Mark Jones, our legacy-giving specialist, at (415) 565-3206 or mjones@sfopera.com.

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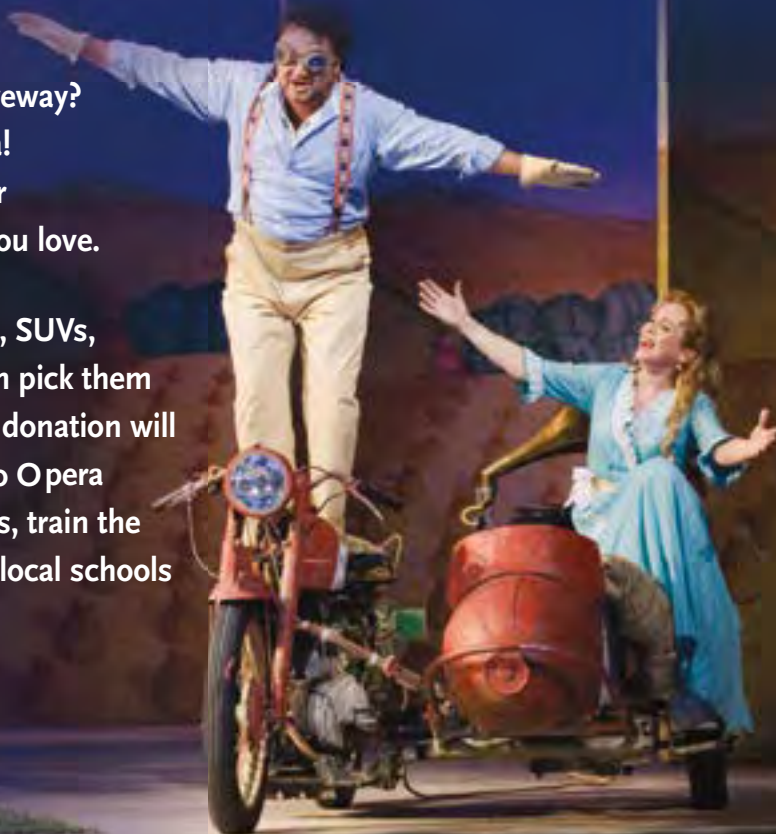
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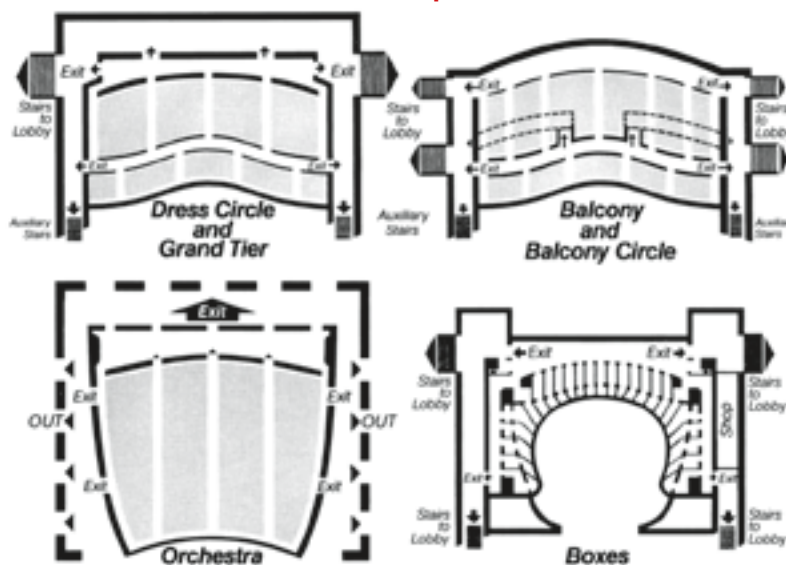
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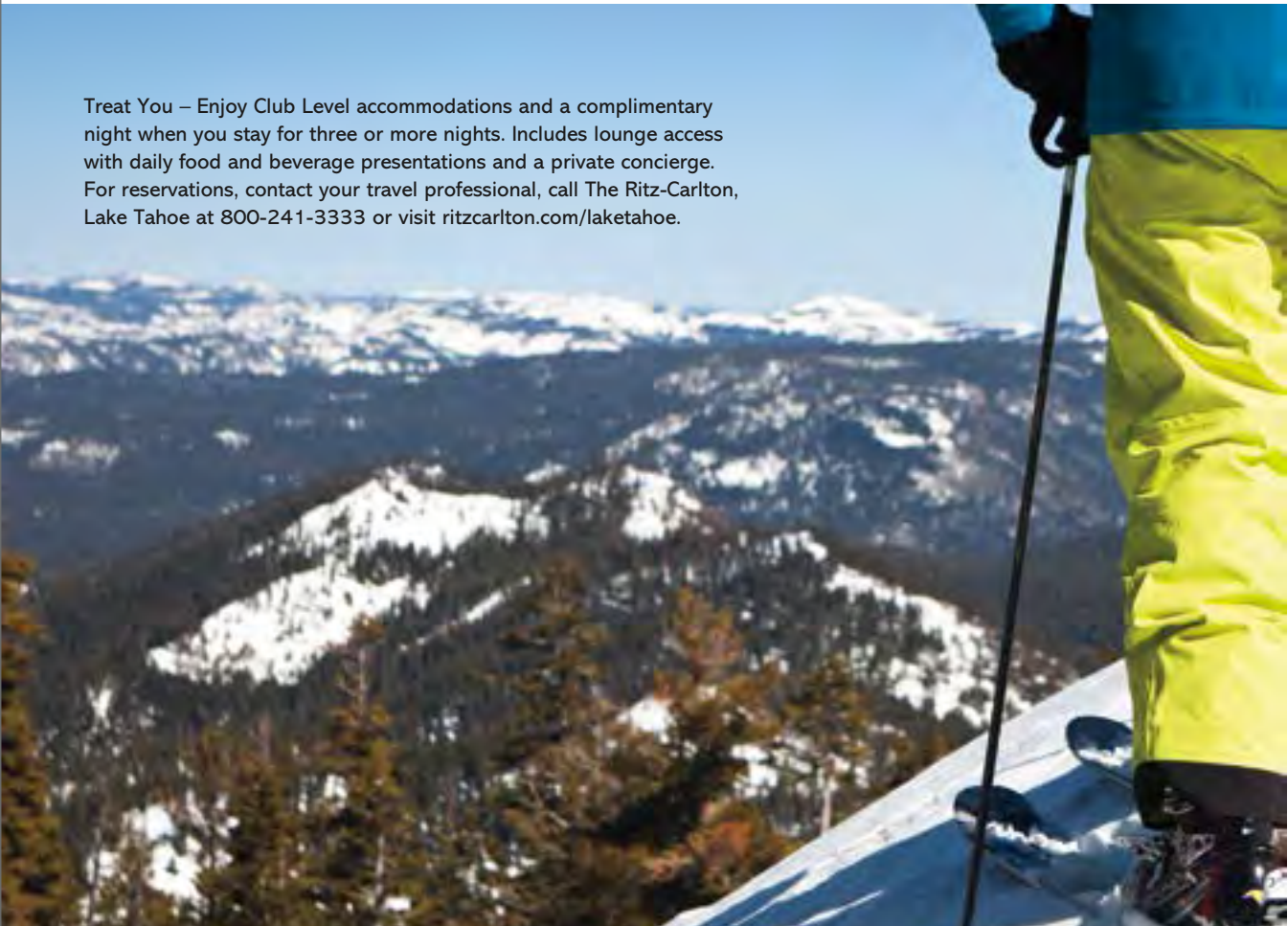
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