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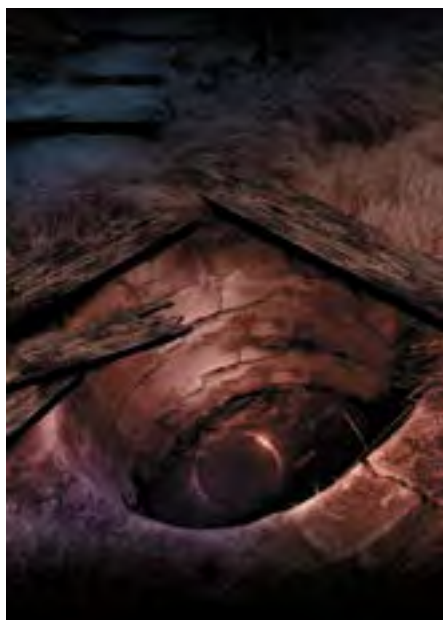
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On the cover:

Darek Kocurek
Dolores Claiborne (2012), digital image

Reproduced with kind permission from the artist
Dolores Claiborne title treatment created by Mission Minded, San Francisco

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A Message from the Leaders of San Francisco Opera

Dear opera-goers,

The War Memorial Opera House is abuzz with activity as we begin another successful season, and we are honored to present the soul-stirring productions and world-class artistry that you will experience this fall.

In 2013 San Francisco Opera celebrates the bicentennial births of two of the brightest stars in the operatic pantheon: Giuseppe Verdi and Richard Wagner. Music Director Nicola Luisotti conducts the definitive Falstaff of our day, Bryn Terfel, in Verdi's masterful comedy as well as the eminent composer's *Messa da Requiem* in a once-in-a-lifetime concert featuring the combined forces of San Francisco Opera and Italy's Teatro di San Carlo of Naples—where Maestro Luisotti is also music director. And Principal Guest Conductor Patrick Summers leads a new production of Wagner's first masterwork *Der Fliegende Holländer*.

Rounding out our fall offerings are Robert Carsen's innovative and beloved production of *Mefistofele*, featuring a cast of stars and showcasing the renowned San Francisco Opera Chorus, and Rossini's eternally fresh comedy *Il Barbiere di Siviglia* in an exciting original production. The Company also continues its commitment to growing the American operatic repertory by presenting its third world premiere of 2013: Tobias Picker's *Dolores Claiborne*, the first Stephen King novel to be brought to the lyric stage. With our roster of renowned artists and electrifying productions, we are continuing to fulfill our mission of presenting opera performances of the highest international quality.

We extend our heartfelt thanks to our Company sponsors: 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 thank Wells Fargo Bank for its continuing leadership as our corporate season sponsor and to 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.



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

David Gockley
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Keith B. Geeslin
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FROM THE PAGE TO THE STAGE:

Opera Workshop Featuring Dolores Claiborne Composer Tobias Picker



Join us for an interactive workshop on September 28 as composer Tobias Picker (*Emmeline*, *An American Tragedy*, *Dolores Claiborne*) discusses the evolution of a new opera in the 21st century, from getting a commission to choosing a subject and collaborating with a librettist. San Francisco Opera Director of Music Administration Clifford Cranna will moderate the session and discuss commissions from an opera company's point of view. Audio and video examples will illustrate how operas build on their literary sources and transform them into a new art form.

Saturday, September 28, 2–4 p.m.

Chorus Room, War Memorial Opera House

\$25, class capacity is limited;

visit sfopera.com/workshops or

call the Box Office at (415)864-3330 to reserve your space.

Diva on Detour October 4 at 8 p.m.

Multi-faceted superstar soprano Patricia Racette, star of this month's *Mefistofele*, turns her attention to the Great American Songbook on Friday, October 4 at 8 p.m. at San Francisco's Jewish Community Center to perform her celebrated cabaret program *Diva on Detour*, also available on CD from GPR Records. Don't miss this delicious evening of Gershwin, Sondheim, and Porter. Visit jccsf.org for tickets.



FALSTAFF SIMULCAST AT STANFORD

On Friday, October 11 at 8 p.m., San Francisco Opera returns to Stanford University's Frost Amphitheater with *Falstaff*, Verdi's take on Shakespeare's *The Merry Wives of Windsor* and *Henry IV*. Bryn Terfel, the "definitive" Falstaff of our day (*Chicago Tribune*), stars in this wistful comedy that will be simulcast live from the War Memorial Opera House to Stanford, projected on a large screen under the stars. This free event is produced by Stanford Live. For more information, visit live.stanford.edu.



SCOTT WALL



Notes from the General Director

San Francisco Opera Media

I strongly believe that opera is an art form for everyone. In its synthesis of singing, acting, music, narrative, and visual art, it connects to us in a way unique to opera. However, we

all know that there are increasing challenges in getting people into an opera house. If opera is to continue its legacy of transformative experiences that lead us to a deeper understanding of the human condition, a large part of its future depends upon emerging technologies that can distribute it to a wider audience.

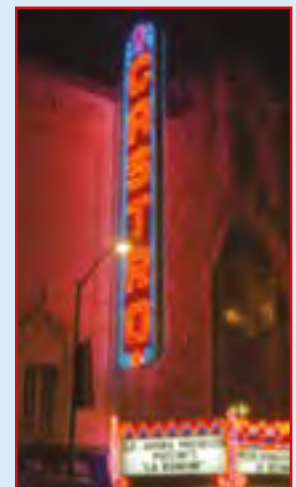
My first opera experiences were not in an opera house, but through media. At an early age I heard Mario Lanza sing in the film *The Great Caruso*, and I vividly remember the power of hearing that unbelievable voice and the feeling that I absolutely had to experience a live opera. I also remember watching *The Voice of Firestone* on television with my parents, where the great singers of the day performed opera arias. It was a visceral, immediate connection for me, and it sparked a lifelong love of the human voice. The popularity of singing in today's cultural landscape, with television shows like *American Idol* and *The Voice* topping the viewership charts, and singers being discovered on YouTube, proves we're still in love with the voice—and we're finding new ways to experience, discuss, and share it.

High-definition video technology has been a huge boon to our world of opera. The Metropolitan Opera has shown that the public has an incredible enthusiasm for experiencing the art form in movie theaters, with thousands of cinemas broadcasting that company's live productions worldwide. Simultaneously at San Francisco Opera, we've continued to be an industry leader in this arena by putting opera in cinemas regionally and internationally. We also have a very strong partnership with KQED-TV and nationally will return to PBS this fall. We use technology to bring the immediacy of the stage to the farthest reaches of the balcony with our OperaVision displays. And then of course there are the big screen relays at Civic Center Plaza, Stanford's Frost Amphitheater (where a simulcast of this season's *Falstaff* will happen next month), and our immensely popular *Opera at the Ballpark* at AT&T Park.

As you see from page 18 of your program, we're continuing to expand our media horizons to create new opportunities for people to encounter the operatic art form. We've partnered with EuroArts Music International, a leading worldwide distributor of classical programming, to release 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. Our first two offerings—*Lucrezia Borgia*, starring Renée Fleming, and *Moby-Dick* by Jake Heggie and Gene Scheer—will be commercially available next month. This fall KQED-TV pre-

sents our fourth series of San Francisco Opera productions to the Bay Area, and we return to national television on PBS's *Great Performances* with our production of *Moby-Dick* on November 1. We are also continuing our radio partnerships with the Bay Area's KDFC; Chicago's WFMT Network, where our productions are broadcast nationwide; and growing international offerings. And one very exciting new enterprise that we recently announced will occur this fall, as we stream our beloved production of *Mefistofele* live to theaters across Europe in October. This will be the first of a series of operas to be broadcast "across the pond" through San Francisco Opera's partnership with international media distributor Rising Alternative.

Actor Kevin Spacey recently discussed his wildly successful series *House of Cards*, the first of its kind not to be released on television but exclusively through the streaming service Netflix. Of the revolution that Spacey and his fellow producers created, he said, "When we give the audience the stories and content they want and in the way they want it, they will talk about it, binge on it, carry it with them to the hairdresser, force it on their friends, tweet, blog, Facebook, make silly gifs, and god knows what else. They will engage with it in a way that a blockbuster movie could only dream of. All we have to do is give it to them." Through our media initiatives, San Francisco Opera is committed to finding that same kind of tactile interaction with our art form, blowing open the walls of the War Memorial Opera House and letting audiences engage with opera in places and ways that work for them.



A continued tradition of great singing in the cinema: *The Great Caruso* (1951) and our production of *La Rondine*, seen at the Castro Theater in 2008.

Veterans Building Update

The seismic retrofit of the War Memorial Veterans Building, adjacent to the War Memorial Opera House, has officially begun as of July 2013. The building will be closed for the two year project, which also includes some construction and other building improvements, and follows the seismic upgrades of City Hall and the War Memorial Opera House. The Veterans building is set to reopen in the summer of 2015 and will include San Francisco Opera's Diane B. Wilsey Center for Opera, which includes a 300-seat atrium theater that the Company will share with the City. To learn about how you can be part of the Wilsey Center, see page 56 of your program.



Opera Shop

Located on the South Mezzanine level of the War Memorial Opera House, the San Francisco Opera Shop sells opera CDs, DVDs, books, company merchandise, gift items, and more. The Shop is open ninety minutes before each performance, at intermissions, and afterward. All proceeds benefit San Francisco Opera.



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SAN FRANCISCO OPERA *Profile*

Keith Geeslin, President, San Francisco Opera Association



SCOTT WALL

On August 1, Keith Geeslin became the fifteenth president of the San Francisco Opera Association. Together with General Director David Gockley and Board Chairman John Gunn, he will lead the 81-member board of directors and help shape the future of the Company. In his volunteer leadership role, Mr. Geeslin is responsible for ensuring the financial health of the organization, collaborates with Mr. Gockley regarding new initiatives, and leads the fundraising effort.

Mr. Geeslin is a partner at Francisco Partners, a leading global private equity firm specializing in information technology. Born and raised in the Philippines, he holds degrees from Stanford and Oxford Universities. He and his wife Priscilla, who serves on a number of boards including the San Francisco Symphony and the San Francisco General Hospital Foundation, are longtime subscribers to San Francisco Opera and active members of the community in many ways—he’s also an avid cyclist. *San Francisco Opera Magazine* sat down with Mr. Geeslin to learn more about him and the goals he hopes to accomplish during his presidency.

How did you become involved with San Francisco Opera?

My mother, who was a mezzo-soprano, exposed me to opera growing up and I played piano as a kid. My wife Priscilla and I have been subscribers for more than twenty five years. We enjoy live music and are not only subscribers to San Francisco Opera but also San Francisco Symphony and SF Jazz, and we support a chamber music series in Napa. Music and live performance are a big part of our lives.

I joined the board of directors in 2010 after getting to know David Gockley and his programming and initiatives like commu-

nity outreach and arts education. I strongly believe in the mission and goals of San Francisco Opera and I look forward to collaborating with David and John Gunn to maintain and strengthen this unique opera company.

What do you hope to accomplish as president of the Association?

One of the great things about joining the Association when I did, and ultimately becoming president, is that the organization is in such great shape. That’s due to the leadership of David, [past President] George Hume, John Gunn, and the Company’s exceptional administrative staff. There is such a thoughtful approach to everything that San Francisco Opera does, and that allows us as leaders the opportunity to really be strategic about the Company’s future.

I’m focused on defining San Francisco Opera for the twenty-first century. What does that look like? We have enthusiastic audiences who not only come to see productions but they also contribute to the Company; it’s part of their lives. But we live in a constantly changing landscape of multiple entertainment choices and cultural values.

I believe that if this organization is to thrive in the future, we must maintain and grow the community that supports it. That means satisfying our audience’s diverse tastes by continuing to offer both traditional and “edgier” productions from a wide range of composers and with the world’s top artists. It means bringing the experience of seeing opera here in the War Memorial beyond the footlights and out to as wide an audience as possible. And it means nurturing the audiences of tomorrow through educational involvement and outreach.

With your background in technology, how do you see its importance to the future of the Company?

San Francisco Opera is a leader in the use of technology. We were the first to have a permanent high-definition broadcast-standard video production facility, and the things we've accomplished are becoming more and more impressive [see page 18 of your program]. Experiencing live opera has a huge emotional impact, which is why our simulcasts at AT&T Park and elsewhere have been so successful. I'd like to see that expanded to regular broadcasts in movie theaters and performing arts venues up and down the West Coast and beyond.

Why do you and your wife volunteer your time and resources to San Francisco Opera and the other organizations you support?

We are huge fans of art forms that we are engaged in and know that they wouldn't exist without community support. And that's what's really great about the arts in America. San Francisco will have the very best opera company that San Francisco is willing to support. It's a very democratic model, and it also conveys an important sense of responsibility to our community to support our arts institutions.

By giving our time and resources to these organizations, we are also helping the city in which we live. These are institutions that make San Francisco such a special place to live. If we can provide some leadership and do our part to help these organizations thrive, we're serving the Bay Area as a whole.

Any favorite San Francisco Opera memories?

I actually took my wife on our second date to see *Götterdämmerung* to see if she liked opera. It was during the 1985 *Ring* cycle and we sat in the second balcony on one of the warmest nights in San Francisco. This was before the Opera House was air conditioned, so it was a warm and long (5 hours) introduction for her to Wagner and San Francisco Opera. But she stuck with me anyway, and she's come to truly love opera.

There have been so many memorable moments here: hearing Ruth Ann Swenson as Gilda in *Rigoletto* in 1997, seeing Karita Mattila as Emilia Marty in *The Makropulos Case* in 2010, the 2011 *Ring* cycle. Opera is an engrossing experience, and there's really nothing else like it. I can honestly say that I've had many of those at San Francisco Opera—and I'm looking forward to many more.



For his birthday, Geeslin recently completed the 125-mile Cycling Tour of the California Alps in Tahoe. "Everyone affectionately refers to it as the 'Death Ride,'" he says. He celebrated the race's finish with an ice cream cone.



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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.

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 and most prestigious 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 will also be available for sale in the San Francisco Opera Shop.

FALSTAFF SIMULCAST AT STANFORD

San Francisco Opera returns to Stanford University's Frost Amphitheater on Friday, October 11 at 8 p.m. with a simulcast of Verdi's *Falstaff*, starring Bryn Terfel and conducted by Nicola Luisotti. This free event is co-produced by Stanford Live.

KQED-TV

For the next four weeks, KQED TV broadcasts its fourth series of San Francisco Opera productions recorded in HD. All initial airings begin at 8 p.m.:

September 12: *Porgy and Bess*

September 19: *Aida*

September 26: *Boris Godunov*

October 3: *Lucrezia Borgia*

For more information visit sfopera.com/broadcasts.

MOBY-DICK ON PBS GREAT PERFORMANCES

On November 1, San Francisco Opera's production of composer Jake Heggie and librettist Gene Scheer's *Moby-Dick* will be broadcast on PBS's *Great Performances*—a co-production of THIRTEEN for WNET, one of America's most prolific and respected public media partners. Visit sfopera.com/broadcasts for complete information.

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INTERNATIONAL CINEMA DISTRIBUTION

On October 2, the Company's production of *Mefistofele* will be streamed live to movie theaters across Europe, the first of a series of operas to be broadcast across the Atlantic through San Francisco Opera's partnership with international media distributor Rising Alternative.

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Falstaff: Ronald Gallman

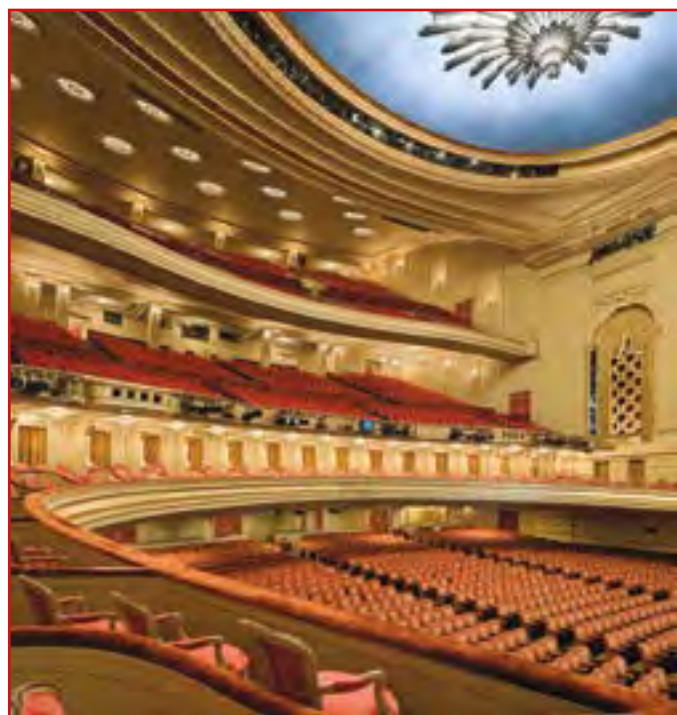
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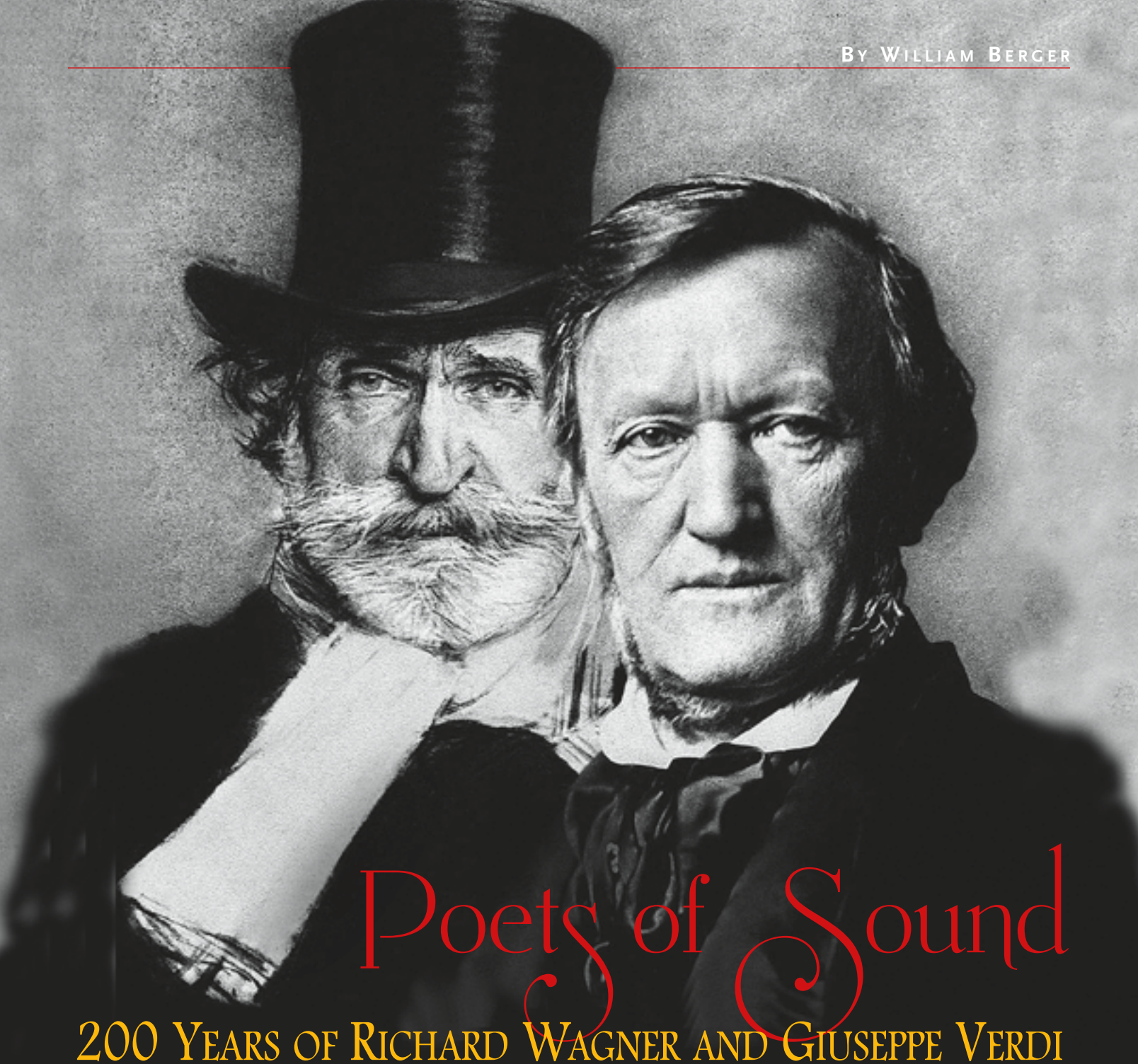


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Poets of Sound

200 YEARS OF RICHARD WAGNER AND GIUSEPPE VERDI

In case you hadn't heard, 2013 marks the bicentenary of the births of the two giants of opera, Richard Wagner and Giuseppe Verdi. It is inevitable that we should compare the two and continue to discuss their relative merits, but much of what is repeated about Wagner and Verdi has grown stale and dogmatic. What was understood about them a hundred years ago was either never true to begin with, or is no longer true in the same way. Perhaps the best way to celebrate this anniversary is to elevate and expand the discussion surrounding their colossal art.

The pairing together of Verdi and Wagner stems from their supreme position in the opera world as well as their common

birth year, but there's still more. People tend to think of them as a sort of "bad cop/good cop" couple, with the faults and glories of one defining those of the other. Wagner, of course, is the "bad cop": an evil man who stole other men's wives, never paid his bills, and was an anti-Semitic maniac whose prose spoutings (and perhaps his coded messages in his works) created the blueprint for the Third Reich.

William Berger is a writer and radio producer for the Metropolitan Opera. His books include Wagner Without Fear, Puccini Without Excuses, and Verdi With a Vengeance.

Let's unpack this. He had two notable affairs with married women—Mathilde Wesendonck and Cosima von Bülow. They weren't anyone's property to steal, and in both cases the husbands in question participated to various degrees in facilitating the affairs. We don't even know the exact clinical definition of Wagner's relationship with Frau Wesendonck, and once he and Cosima committed to each other, they remained loyal. One searches hard (as have many) for evidence of further affairs. Herr von Bülow's daughters gained a standing in Wagner's household equal to that of Wagner's own children with Cosima—there was very little fuss about "his" vs. "my" children. Wagner did run up bills, and run away from them, but so have many other artists (the great librettist Lorenzo Da Ponte ran as far as Hoboken, New Jersey to escape his creditors), and Wagner was generous when he had money. He was undeniably anti-Semitic, and his obsessive rants on the subject cannot be dismissed in any sort of "let's just enjoy the music" conspiracy of denial. However, they and their effect on his works must be considered judiciously and with perspective. As it is unacceptable to dismiss his anti-Semitism as irrelevant to his art, so is it unacceptable to dismiss his art as being unacceptable anti-Semitic propaganda.

Here's the thing: whatever he was, listening to his operas will not make **you** anti-Semitic. This appears to be the deep-rooted

fear, and we must put it to rest. Responding to Wagner's art will not make you a raging Nazi any more than enjoying a Fanta soda or wearing a Chanel suit will. Similarly, gripping performances of *Der Fliegende Holländer* have never, to my knowledge, made anyone jump off a cliff in imitation of the frenzied heroine of that great work. Opera doesn't work that way.

We need to have a better conversation about the relationship between art and politics. There *is* a relationship, but that fact should not function as a justification of one's personal dislike of Wagner operas. The simplistic formula of "Wagner = Nazi = Bad" is worse than spurious: it's precisely the sort of all-or-nothing thinking that is the preexisting condition necessary for the success of totalitarian politics. In a recent issue of *The New Yorker*, Alex Ross recently made a chilling point on this subject, saying "Hitler has won a posthumous victory in seeing his idea of Wagner become the defining one."

For our present purposes, this reductive conception of Wagner provides an additional disservice: it makes Verdi, perforce, a saint. Verdi and Wagner were both more complex, nuanced, and ultimately interesting than this. For example, Verdi's dealings with his (eventual) wife Giuseppina Strepponi belie his irreproachable image. It appears he caused her to give up a young son from a previous liaison for adoption, as well as a baby girl who may well have been his own daughter, and it seems there were financial as well as

Fathers and Daughters: Mark Delavan (Wotan) and Nina Stemme (Brünnhilde) in 2010's Die Walküre and Alain Fondary (Rigoletto) and Ruth Ann Swenson (Gilda) in 1990's Rigoletto.



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GREG PETERSON

The landmark production of *Der Fliegende Holländer* by renowned director and designer Jean-Pierre Ponnelle received its premiere here in 1975.

social considerations behind these decisions. Whatever the reasons, it stands in contrast to Wagner, who spent money (borrowed, admittedly) to raise von Bülow's children once he took responsibility for them. Giuseppina's later letters to Verdi begging to spend more time in Milan—near his mistress—so she could occasionally see a selected few other human beings are truly wrenching. There must have been times when this woman envied Cosima's relative freedom and status in society. Verdi once dismissed a tenant laborer from his estate for "stealing" an orange off a tree. He was not a bad man. He was human. He never denied his operatic characters their humanity; we should not deny him his.

Some of the assumptions about who Wagner and Verdi were as people might be informed by our deeply seated ideas about the nations they represent: Germany is seen as formidable, brainy, scary; Italy is vivacious and melodic but unthreatening, romantic (literally), and tasty but not very substantial. Italian culture charms us; German culture commands our respect. It's time to dispense with these clichés and the operatic prejudices they engender. It used to be thought that Wagner was difficult for people to grasp while Verdi was easy. This may have been true 100 years ago (I doubt it), but it is absolutely not true today. Movie soundtracks, for example, are structured much like Wagner scores, and the general public is quite comfortable with systems of leitmotifs. Conversely, some of Verdi's most powerful moments are so economically expressed (e.g. Rigoletto's shifting moods in his narrative "Pari siamo" and Desdemona's "Ah! Emilia, addio!" in Act IV of *Otello*)

that the easily distracted modern listener may miss them. Also, while Wagner's operas are indisputably profound, Verdi's are equally so. His genius for melody merely confused scholars for many years. But repeated hearings have made it apparent that the score of his Requiem, for example, or the first five minutes (the "Storm Scene") of *Otello* present profound cosmological studies. Our attempts to pigeonhole these two giants into respective roles are illogical, unconstructive, and partly informed by tired cultural assumptions. Perhaps the best response we can offer to Wagner's racism is a fearless and unceasing reassessment of our own.

We need new thinking not only when we contrast Verdi and Wagner: We need to engage in a little old fashioned myth-busting when we try to assess their similar achievements. It is often repeated that their greatest accomplishment lay in superseding earlier conventions of operatic form (set arias, choruses, ensembles, and so forth) for a more fluid, through-composed style that liberated the entire art. Indeed, Wagner himself told everyone (in volumes of contentious prose) that this was his intent. He wouldn't even call his later works "operas," emphasizing their uniqueness with the term "music dramas." It's a case of Wagner the Theorist confusing rather than elucidating Wagner the Composer. It's time to say bluntly that the Theorist was wrong. He was wrong about Jews being the problem with music and he was wrong about arias being the problem with opera. Other commentators dutifully echoed the master's dicta, and have ever since. They've applied the same ideas to Verdi, who also sought to tran-

scend what he considered limiting conventions of earlier opera with his final masterpieces.

The problem is that this has just enough truth to be truly misleading. We've learned that operas before Wagner (from composers like Donizetti, whom Wagner disdained) have dramatic validity if they are performed well. Many of Mozart's operas appear at least as modern as Wagner's, and who in Wagner's day could have predicted the modern enthusiasm for Handel's stylized baroque operas? And while scholars have always conceded the genius of Verdi's final operas *Otello* and *Falstaff* (really, how could they not?), his earlier masterpieces (*Rigoletto*, *La Traviata*, et al.) have not diminished in stature. Indeed, his initial successes (*Nabucco*, *Ernani*, et al.) have *grown* in public and scholarly estimation. Similarly, some thought only Wagner's mature "music dramas" should be presented at the Wagner Festival at Bayreuth, but Wagner himself disagreed. He decreed that all his operas from *Der Fliegende Holländer* on should be performed there.

It's true, however, that both Verdi and Wagner continued to grow throughout their careers, and their final works were truly revolutionary even for them. But the power of these works lies not in being free of operatic conventions (they're actually not); their power derives from the fact that their composers soared to unprecedented heights of artistic expression when they felt themselves free to write what they wanted.

Here's what Verdi and Wagner really had in common, and why



CORY WEAVER

they rule the opera house: They knew the human voice better than anyone who ever lived—not just the voice that sings on the stage (although that too), but the multiplicity of voices *within* each human representing internal processes.

Literalists don't really get opera. A father once told me he had a unique experience of Wotan's farewell in *Die Walküre's* Act III because he had to say goodbye to his favorite daughter when she went to college. I asked him if siblings who commit incest experience that opera's Act I more deeply than the rest of us. The artistic genius lies not in making an abstract experience personal to you, but in making your personal experience universal to all. Thus Wotan's farewell is about every time we have to mortify the best part of ourselves. Whenever we have to sacrifice an ideal to the demands of real life (i.e. Fricka), we are putting our "favorite daughter" to sleep and keeping her moribund. The music makes the "word" (story, idea, logos) global, beyond language, ego, dogma.

Verdi does this as well as Wagner, especially with the symbolic pairing of fathers and daughters (e.g. *Simon Boccanegra* and *Rigoletto*). Verdi and Wagner wed dramatic context and voice types as departure points to create dramas—not the other way around (as many lesser composers do, using the voice to illustrate and [they hope] heighten dramatic situations). Verdi and Wagner are not painters of words. They are the opposite. They use words to help us get to the meaning of the music. It's better to think of them as poets of sound.

They knew voices well enough to explore complex human dynamics and interactions even beyond the one-on-one examples cited above: They could depict four individuals with conflicting agendas in a single moment (*Rigoletto* Act III quartet); or formerly conflicting individuals arriving at a place of harmony (*Die Meistersinger* Act III quintet); or an individual against a group (*Aida* Act II); or the individual against God ("Liberate me" of Verdi's Requiem); or the community against God (*Otello* storm scene); or the community with God against an individual (*Parsifal*, Act III); or individuals against each other against nations against other nations against God (*Don Carlo*, Act III), and so forth. They are masters of change and transformation—Tristan and Isolde as individuals becoming ideas; *Der Ring des Nibelungen* of one cosmic order becoming another; *Parsifal* of death becoming rebirth; and the transformation of entire communities (the finales of *Falstaff* and *Die Meistersinger*).

They didn't manipulate the human voice for its own sake—a worthy exercise in itself—but they accomplished so much more. Their voices evoke our own, ones we didn't even know we had and didn't know needed to be expressed, the way a stricken note on a string instrument will cause other strings to quiver. And they did it so effectively that, if there is a world 200 years from now, people will be talking about why these two artists continue to hold such a unique position in the performing arts. 🌟

Dmitri Hvorostovsky (*Count di Luna*) and Sondra Radvanovsky (*Leonora*) in 2010's *Il Trovatore*.

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Diane B. Wilsey (Opening Weekend Grand Sponsor, *Mephistopheles*)

An ardent patron of the arts in San Francisco, Dede Wilsey has been a dedicated San Francisco Opera board member and steadfast Opera Ball attendee for more than twenty-five years. “We are so fortunate to have this outstanding opera company in San Francisco and to be able to hear the world’s greatest singers on our stage year after year,” Dede says. “From the glamour of opening night to the attendance of thousands at *Opera in the Park*, San Francisco Opera shares something important with us all.” As Opening Weekend Grand Sponsor, Dede celebrates the excitement of the 2013–14 Season through her support of the opening production, *Mephistopheles*; the flowers that grace the War Memorial Opera House on September 6; and her sponsorship of the free annual *Opera in the Park* concert at Sharon Meadow on September 8. Dede also has committed lead support for San

Francisco Opera’s renovation of the fourth floor of the historic Veterans Building, which will enable the company to consolidate its activities onto the War Memorial campus. In addition to her generous financial support, Dede served as president of the Medallion Society from 1988 to 1994, has hosted numerous events for San Francisco Opera, and remains a tireless advocate and ambassador for the company. Her philanthropy extends to many organizations, including the Fine Arts Museums, San Francisco Ballet, Grace Cathedral, the San Francisco War Memorial & Performing Arts Center, and her current leadership of the effort for UCSF’s new state-of-the-art clinical facility at Mission Bay.

Thomas F. & Barbara A. Wolfe (Production Sponsors, *Mephistopheles*)

Tom and Barbara Wolfe have been longtime opera fans and supporters of San Francisco Opera since 1985. Mozart, operas in the classical Italian tradition, and the works of Wagner are their particular favorites. They have been sponsors of San Francisco productions of *The Magic Flute*, *Tannhäuser*, *Tristan und Isolde*, *Arshak II*, and the 1999 *Ring* Festival.

Barbara is a Trustee of Mills College and serves on the board of the San Francisco Opera Association. Through their private foundation and personally, Tom and Barbara Wolfe support educational programs and scholarships at several primary and secondary schools, graduate scholarship programs at Mills College, UC Davis Veterinary School, The UCSF Foundation, and the ARCS program in Northern California.



DREW ALITZER



Joan and David Traitel/Great Singers Fund

(Sponsor, Ildar Abdrazakov, Patricia Racette, and Ramón Vargas in *Mephistopheles*)

“Without great singers, opera is not all it could be,” says San Francisco Opera board member Joan Traitel. “That’s why my husband and I approached David Gockley with the idea of creating a special way of supporting singers exclusively.” The result was the Great Singers Fund, inaugurated by the Traitels in 2008 to provide San Francisco Opera with enhanced support in attracting the world’s best-known singers. Joan, a member of the Opera’s board of directors since 1998, and her husband David were production sponsors for several years before founding the Great Singers Fund. “The Fund makes a difference in the quality of opera in San Francisco,” Joan explains. When asked to name a favorite artist in the 2013–14 Season, Joan simply can’t stop at one. “There are so many wonderful singers coming for our 91st Season! Patricia Racette and Ramón Vargas are two of our favorite

singers and it is exciting to see them alongside the Company debut of Ildar Abdrazakov.” Joan and David and the Great Singers Fund are also supporting the appearances of Bryn Terfel in *Falstaff*, Nathan Gunn in *Show Boat*, Patricia Racette in *Show Boat* and *Madame Butterfly*, and Vitalij Kowaljow in *The Verdi Requiem*. Joan concludes, “I hope people see the relationship between the Great Singers Fund and this season’s fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy.”

Tad and Dianne Taube (Production Sponsors, *Dolores Claiborne*)

“We are delighted to sponsor this season’s thrilling world premiere of *Dolores Claiborne*. It is a tribute to David Gockley’s mastery of creating world class opera that is accessible to all!” affirmed Dianne Taube, a San Francisco Opera Board member since 2003. San Francisco Opera thanks Dianne and Tad Taube for their generous support of mainstage productions including *Dolores Claiborne*, last season’s *Moby-Dick* and *Tosca*, 2011-12 season’s *The Magic Flute* and *Attila*, and seven Puccini operas from 2006 to 2010. In partnership with Koret Foundation, Tad and Dianne provided lead funding for the Opera’s Koret-Taube Media Suite, the first permanent high-definition, broadcast-standard facility installed in an American opera house. The Taubes are active philanthropists, providing significant cultural support to the San Francisco Symphony, the Exploratorium, the Contemporary Jewish Museum, the San Francisco Zoo, and numerous academic institutions including Stanford University, the University of California, and the University of San Francisco.



DREW ALTIZER



Koret Foundation (Production Sponsor, *Dolores Claiborne*)

San Francisco Opera is grateful to the Koret Foundation for its long-term financial commitment to mainstage productions including this season’s world premiere of *Dolores Claiborne*, last season’s *Moby-Dick* and *Tosca*, 2011–12 season’s *The Magic Flute* and *Attila*, and seven Puccini operas from 2006 to 2010. Koret has enjoyed its longstanding partnership with San Francisco Opera which has included helping to create the company’s Koret-Taube Media Suite, bringing OperaVision and simulcast programs to broader audiences, as well as being the first private foundation funder of Orpheus, San Francisco Opera’s next generation initiative. Koret is particularly interested in innovative projects that strengthen the Bay Area and enrich our cultural landscape. “Koret is proud to work with the Opera to expand the organization’s outreach and leverage the company’s ability to enhance Bay Area cultural life, especially during these difficult economic times,” said Jeffrey A. Farber, Koret CEO.

The Andrew W. Mellon Foundation (Production Sponsor, *Dolores Claiborne*)

San Francisco Opera is grateful to The Andrew W. Mellon Foundation for its generous support of *Dolores Claiborne*. The Foundation’s Performing Arts Program provides multi-year grants on an invitation-only basis to a small number of leading orchestras, theater companies, opera companies, modern dance companies, and presenters based in the United States. The Foundation seeks to support institutions that contribute to the development and preservation of their art form, provide creative leadership in solving problems or addressing issues unique to the field, and which present the highest level of institutional performance. Grants are awarded on the basis of artistic merit and leadership. “The Foundation is committed to supporting new and infrequently performed operas, both of which are difficult to fund, and that makes the grant award especially meaningful,” says General Director David Gockley.

National Endowment for the Arts (Production Sponsor, *Dolores Claiborne*)

Dolores Claiborne is supported, in part, by an award from the National Endowment for the Arts. San Francisco Opera is grateful to the NEA for its long-time partnership and commitment to the work we do on stage. The NEA was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than \$4 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector.



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Wells Fargo is proud to have supported the San Francisco Opera as the corporate Season Sponsor for more than a decade. Since 1852, Wells Fargo has had a proud history of serving its customers and communities in the Bay Area. Wells Fargo’s philosophy of investing in community institutions encourages a culture of artistic achievement and growth, which strengthens the communities in which we live and work. The company celebrates its 161st anniversary this year, and supporting arts and culture has been a part of its history since the days when Wells Fargo stagecoaches brought actors, musicians and other performing artists to the west. As the oldest and largest financial services company headquartered in California, Wells Fargo has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, consumer finance and much more. Wells Fargo has helped generations of families build, manage, preserve, and transfer wealth with personalized advice and services to satisfy all their customers’ financial needs and help them succeed financially.

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 is he 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.



“First Republic helped make our home in Maine a reality. They were very supportive in a time of high anxiety.”

ANITA SHREVE

Author, The Pilot's Wife



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Jan Shrem & Maria Manetti Shrem

After a career devoted to his publishing businesses in Japan and Europe, the creation of Clos Pegase Winery, and his art collection, Jan Shrem, in joyous partnership with his wife Maria Manetti Shrem, is bringing his focus and affection to philanthropic causes that advance education and the performing and visual arts.

Although they grew up worlds apart, Jan and Maria both developed a love of opera at a young age. And while their lives led them each around the globe, along uniquely creative paths, their individual passions—for music, the arts, food, and wine—eventually led them to San Francisco Opera, and to each other.

Born in Florence, Italy, Maria was surrounded by arias and a rich cultural heritage. “Opera has been one of my greatest passions since I was 13 years old, when I saw Renata Tebaldi in *La Bohème* at the Teatro Comunale di Firenze.” After moving to San Francisco in 1973, Maria pursued a career in fashion and began attending San Francisco Opera. When she saw *Madama Butterfly* starring Renata Scotti, they had a memorable backstage meeting. Their subsequent friendship began a pattern in which Maria developed close friendships with artists including Luciano Pavarotti, Renée Fleming, and Plácido Domingo. “I have had the great fortune to develop personal relationships with many artists in the opera world, and I have enormous respect for their talent, dedication and sacrifice. I also had the privilege of being involved in the early discussions surrounding Nicola’s appointment as Music Director,” she says. “I am thrilled to see how he has taken Italian opera to new heights at the War Memorial Opera House.”

Jan’s introduction to opera began in 1948 when he came to Salt Lake City from a childhood spent in Colombia, South America, and Jerusalem. As a student, his housemates “played opera continuously on the radio” and he was immediately drawn to its beauty and drama.

Today, Maria and Jan share their passion for opera with each other by attending performances in all their travels, and with current and future opera fans through their generous commitment of \$3 million to San Francisco Opera in support of the Amici di Nicola of Camerata and the Great Interpreters of Italian Opera Fund.

General Director David Gockley explains, “With this gift, Jan and

Maria have assumed the volunteer leadership role of Chairs of the *Amici di Nicola* of Camerata, a group of visionary donors who help fund the projects that define the Company’s international reputation. Jan and Maria have also established the Great Interpreters of Italian Opera Fund to bring today’s most compelling artists in Italian repertoire to the Company.”

As Maria points out, “Being a great interpreter of Italian opera does not necessarily mean being Italian. It has everything to do with a certain style and depth of understanding and emotion that is needed for this repertoire. Italian Francesco Demuro, appearing in *Falstaff*, is an established star who is often compared to Luciano Pavarotti. Meanwhile, Russian Ildar Abdrazakov is universally acknowledged as a master of Italian repertoire.”

Maestro Nicola Luisotti is considered by many to be one of the greatest interpreters of Italian opera today as is evidenced by his Premio Puccini Award and his appointment as music director of the Teatro di San Carlo in Naples, one of Italy’s oldest and most prestigious opera houses. Jan and Maria are enthusiastic supporters of Maestro Luisotti’s plans to combine musical forces between the two companies for an historic concert performance of Giuseppe Verdi’s choral masterpiece, *Messa da Requiem* on Friday, October 25, 2013. Maestro Luisotti will lead the joint chorus and orchestra of 320 artists onstage at the War Memorial Opera House in San Francisco. As Jan comments, “This will be an unprecedented opportunity to be immersed in Italian artistry at its finest. I know it will be a transformative experience for both of us.”

As Chairs of *Amici di Nicola*, Jan and Maria are supporting all of Maestro Luisotti’s San Francisco Opera appearances in the 2013–14 Season including *Mephistopheles*, *Falstaff*, *The Verdi Requiem*, *La Traviata*, and *Madame Butterfly*.

“Becoming San Francisco Opera’s music director was a dream come true for me, in part because of this community’s affection for Italian opera. I am personally honored by Maria and Jan’s support and confidence in me,” adds Maestro Luisotti. “With their help, we are bringing the very finest artists in the world to San Francisco to realize everything Italian opera can—and should—be.”

Additionally, Jan and Maria have selected *Mephistopheles*, its cast and creative team for major support from the Great Interpreters of Italian Opera Fund. Because of their generosity, San Francisco audiences will enjoy performances from renowned interpreters of Italian opera such as Ramón Vargas, Patricia Racette, and Ildar Abdrazakov.

Jan says, “Opera is an obsession, especially the great Italian works. It is a joy to share in Maria’s overwhelming enthusiasm. Opera is what brought us together and it will always be a central part of our lives. It is important for us to ensure that San Francisco Opera has the support and stability it needs and deserves to continue its work.”

The couple hopes that their donation will inspire others to similarly support the works of the cultures to which they are devoted. As Maria says, “There must be opera lovers who are as passionate about German, French, or Russian repertoire as we are about the Italian repertoire. Jan and I sincerely hope we can inspire others to follow our example.”

David Gockley responds, “We are enormously grateful to Maria and Jan, whose generosity is driven by their love of opera and their enthusiasm for continuing this company’s great legacy in the Italian repertoire at a world-class level.”

“Everything I Had Dreamed”

A Tribute to Jeannik Méquet Littlefield



In May, San Francisco Opera lost a beloved champion: Jeannik Méquet Littlefield. As a board member, donor, and subscriber, Mrs. Littlefield provided distinguished support and leadership for decades. “If there’s such a thing as an opera angel, she was one,” states Board Chairman John Gunn. “All of us who care about San Francisco Opera—and indeed the art form as a whole—owe her a debt of gratitude.”

Born in Paris and raised in Geneva, Mrs. Littlefield came to the United States as a foreign exchange student in 1939. During World War II, she served as a translator for the French Air Mission in Washington DC, and it was there that she met her future husband, the industrialist Edmund Wattis Littlefield. After the war, the two settled in Burlingame where she soon immersed herself in the community and the local arts scene, becoming a patron of some of the City’s leading institutions. But opera was always her greatest love.

“Opera was very popular in France when I was growing up and my father, Gustave, often hummed the melodies,” she once reminisced. “I liked opera even before I saw a production—I was just crazy about it!” Even a less-than-ideal first trip to an opera house couldn’t dim her enthusiasm. “I had a terrible seat and had to look around a post to see the stage, but I didn’t care. The music was glorious, and it was everything I had dreamed it would be.”

Later in life, Mrs. Littlefield was determined to share that dream with San Francisco Opera audiences. She served as a board member from 1977 to 1992, and over the course of many seasons provided major support for eighteen productions. In 1995, at a critical juncture in company history, she made a leadership gift for the Opera House restoration, and in 2010 she funded the renovation of the patron lounge, which was subsequently named in her honor. But her grandest act came in 2006 when she made history with a \$35 million contribution, at the time the largest ever to an American opera company from a single benefactor. “I felt it was important to make a commitment while I was able to do so and see it enjoyed by so many people,” she said. With the lion’s share going to the endowment, Mrs. Littlefield’s extraordinary gift will continue to fund company activities for the foreseeable future.

While San Francisco Opera was privileged to recognize her remarkable deeds during her lifetime—most notably with the “Spirit of the Opera” Award, the company’s highest patron honor—Mrs. Littlefield preferred to stay out of the limelight. “She was one of the best friends we ever had,” remarks General Director David Gockley. “We are saddened by her passing, but we take some comfort in celebrating her love for this company, and in knowing that she leaves a legacy that will be felt for years to come.”

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2012–2013	<i>Rigoletto</i>
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2006–2007	<i>Rigoletto</i>
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2013–14 REPERTOIRE

MEPHISTOPHELES

Arrigo Boito

September 6, 11, 14, 17, 20, 24, 29; October 2

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by Opening Weekend Grand Sponsor Diane B. Wilsey, The Thomas Tilton Production Fund and Thomas F. & Barbara A. Wolfe. Major support for this production also provided by the Great Interpreters of Italian Opera Fund established by Jan Shrem & Maria Manetti Shrem.

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

The world premiere of *Dolores Claiborne* is made possible, in part, by The Andrew W. Mellon Foundation, the Koret Foundation, and Tad & Dianne Taube. Additional support is provided by an award from the National Endowment for the Arts.

FALSTAFF

Giuseppe Verdi

New Production

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

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by Leslie & George Hume and The Bernard Osher Endowment Fund.

THE FLYING DUTCHMAN

Richard Wagner

New Production

October 22, 26, 31; November 3, 7, 12, 15

This production is made possible by the Phyllis C. Wattis Fund for New Productions.

REQUIEM MASS

Giuseppe Verdi • Conducted by Nicola Luisotti

October 25

The Verdi Requiem is made possible, in part, by The Bernard Osher Endowment Fund.

THE BARBER OF SEVILLE

Gioachino Rossini

New Production

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

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by San Francisco Opera Guild and Chevron. Additional support provided by Athena & Timothy Blackburn.

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

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by a generous challenge grant from Maurice Kanbar and Bernard Osher.

LA TRAVIATA

Giuseppe Verdi

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

Company Sponsor Jeannik Méquet Littlefield is proud to support this production. This production is made possible, in part, by the Burgess & Elizabeth Jamieson Fund, the Koret Foundation, Tad & Dianne Taube, and United.

MADAME BUTTERFLY

Giacomo Puccini

New Production

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

Nicola Luisotti's appearances made possible by Jan Shrem and Maria Manetti Shrem, Chairs, Amici di Nicola of Camerata.

The following artist appearances are made possible by a gift to the Great Singers Fund by Joan and David Traitel:

Ildar Abdrazakov (*Mephistopheles*)

Patricia Racette (*Mephistopheles*, *Show Boat*, *Madame Butterfly*)

Ramón Vargas (*Mephistopheles*)

Bryn Terfel (*Falstaff*)

Vitalij Kowaljow (*The Verdi Requiem*)

Nathan Gunn (*Show Boat*)

All performances feature English supertitles.

Repertoire, casts, dates, and ticket pricing are subject to change.

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Tobias Picker

An opera by **Tobias Picker**

DOLORES CLAIBORNE

Libretto by **J.D. McClatchy**

SAN FRANCISCO OPERA

David Gockley, General Director

Nicola Luisotti, Music Director
Caroline H. Hume Endowed Chair

The world premiere of *Dolores Claiborne* is made possible, in part, by The Andrew W. Mellon Foundation, the Koret Foundation, and Tad & Dianne Taube.

Additional support is provided by an award from the National Endowment for the Arts and by Affiliate Sponsors Carol & Dixon Doll and Charles D. Goodman.

San Francisco Opera gratefully acknowledges the following Performance Sponsor:

October 4: Wilson Sonsini Goodrich & Rosati Foundation



DOLORES CLAIBORNE

ACT I

Winter 1992: The grand staircase of Vera Donovan's manor house on Little Tall Island, off the coast of Maine. Vera lies at the bottom of the stairs. Dolores Claiborne, her maid and housekeeper for forty years, is standing with an object raised over Vera. A young woman enters and screams, "Mother!"

The next day: The interrogation room of the local police station. Detective Thibodeau questions Dolores about Vera's death. Dolores confesses that she hated Vera but denies murdering her. During the questioning, Dolores reveals details about her life of servitude, her dead husband and estranged daughter, and her relationship with Vera.

Spring 1950: Vera's estate. The newly-hired Dolores helps the other maids, learning what it takes to please her new boss. Vera watches the girls, scolding and mocking them, and she asks Dolores about her life.

Fall 1962: Dolores's run-down house. Dolores's husband, Joe St. George, is looking for a hidden bottle of whiskey and broods about the frustrations in his life. Their daughter, fifteen-year-old Selena, returns home from school. Joe begs for her affection, but she runs from the room as Dolores returns home from work. When Joe bends over to find his bottle, she laughs at his split britches; he viciously lashes out at her. Dolores staggers to her feet and strikes back at Joe. A violent argument ensues as Selena watches.

Winter 1963: The deck of the Little Tall Island ferry. Selena is sitting on a bench, when Dolores unexpectedly appears. Dolores tries to discover why her daughter has been so sullen and distant with her. Selena pushes her mother away but Dolores demands to know the truth, which she understands after Selena dissolves into tears.

Winter 1992: The interrogation room. Thibodeau is determined to force Dolores to confess to Vera's murder, but Dolores will only speak of how miserable Vera was in her last years.

Spring 1963: The local bank. Determined to save her daughter and escape from her abusive husband, Dolores demands the money she has been saving. The manager, Mr. Pease, explains that Joe has recently withdrawn all of her money. She bullies Pease into showing her Joe's new account, and she vows to get the money back.

July 4, 1963: The annual lawn party at Vera's estate. Maids scurry around with drinks and canapés while the hostess circulates. Dolores drops a tray of drinks and is scolded by Vera. Dolores breaks down in tears and Vera tries to comfort her. Dolores confides that her husband has been beating her and, worse, he has stolen all of her money. Vera recalls her own marriage and reminds Dolores that "accidents can be an unhappy woman's best friend." She also informs Dolores that a full solar eclipse is happening very soon—a darkness during which anything might happen. Dolores tells Vera that something even worse has happened at home, where we now see Joe sitting alone with Selena, molesting her.

ACT II

July 20, 1963: The day of the solar eclipse. Selena and Joe come out of the house playing with eclipse-viewing boxes. Selena goes off, and Dolores treats Joe to whiskey and sandwiches. The day begins to darken, and Dolores accuses Joe of molesting Selena; he responds violently. She tells him that she has taken back the money he stole. Joe demands to know where it is and Dolores says she has hidden it in the woods. The sky blackens and Dolores leads Joe into the trap she has laid—an abandoned well.

The same day. In the dark, Selena is alone. She wonders about the stars coming out in the middle of the day and expresses feelings of something not right in her life.

Several days later: The wooded area behind Dolores's house. Towns- men are removing Joe's body from the abandoned well, and Dolores identifies the body. Selena runs in demanding to know what happened to her father. Dolores tells her she will now be safe, but Selena only responds with anger and rushes off.

Winter, 1992: The interrogation room. Thibodeau is losing patience with Dolores and tells her that everyone knows she killed her husband.

A few days earlier: Vera's bedroom and Selena's Boston apartment. Now aged and senile, Vera begins to hallucinate about her dead husband, and Dolores comforts her. Meanwhile, alone in her apartment Selena voices her anger over not hearing from her mother on her birthday and decides to go to Maine.

A few days later: The interrogation room. Thibodeau continues to question Dolores when Selena enters. Acting as her mother's attorney, Selena demands the interrogation end at once. Thibodeau produces a file providing proof of Dolores's guilt: Vera's will. She has left everything to Dolores. Selena notes the document is seven years old. It is merely evidence of the fondness the two women had for each other. Dolores says she doesn't want the money; Selena demands that the charges be dropped and the two women leave.

The next day: Dolores's abandoned home. Selena teases her mother about giving all of Vera's money to an orphanage and mocks Dolores for a life that has added up to nothing. Dolores tells her that all she did was so that Selena could have a better life. Selena asks her about what really happened the night Vera died.

In Vera's bedroom that final night, Dolores brings Vera her dinner. Vera makes a shocking confession and a desperate plea, and we see the events as they unfolded that fateful night.

As the memory fades back to the present, mother and daughter try to come to terms with their relationship. In the end, Selena walks out and Dolores is left alone.

Personnel: 14 principals, 48 choristers, 10 supernumeraries; **72 total**

Orchestra: 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets (1 doubling bass clarinet), 2 bassoons (1 doubling contrabassoon), 4 horns, 2 trumpets (1 doubling piccolo trumpet), 2 trombones, bass trombone, tuba, timpani, 2 percussion, harp, piano; regular (40 strings)

WORLD PREMIERE

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

DOLORES CLAIBORNE

(Sung in English with English supertitles)

Conductor

George Manahan*

Director

James Robinson

Set Designer

Allen Moyer

Costume Designer

James Schuette*

Lighting Designer

Christopher Akerlind

Projection Designer

Greg Emetaz*

Chorus Director

Ian Robertson

Fight Director

Dave Maier

Musical Preparation

Matthew Piatt

Lydia Brown

Robert Mollicone

Joseph Marcheso

Fabrizio Corona

Prompter

Robert Mollicone

Assistant Stage Director

Matthew Ozawa

Stage Manager

Lisa Anderson

Costume Supervisor

Christopher Verdosci

Wig and Makeup Designer

Gerd Mairandres

San Francisco Opera production

WEDNESDAY, SEPTEMBER 18, 2013 AT 7:30 PM

SUNDAY, SEPTEMBER 22 AT 2 PM

WEDNESDAY, SEPTEMBER 25 AT 7:30 PM

SATURDAY, SEPTEMBER 28 AT 8 PM

TUESDAY, OCTOBER 1 AT 8 PM

FRIDAY, OCTOBER 4 AT 8 PM

CAST

(in order of appearance)

Dolores Claiborne

Patricia Racette

Catherine Cook (10/1, 4)

Susannah Biller

Selena St. George

Greg Fedderly

Detective Thibodeau

Elizabeth Futral

Vera Donovan

Nikki Einfeld

Maids

Jacqueline Piccolino†

Marina Harris†

Laura Krumm†

Renée Rapiert†

Joe St. George

Wayne Tigges

Teenage Boy

Hadleigh Adams†

Teenage Girl

Nikki Einfeld

Mr. Pease, a bank manager

Joel Sorensen

Mr. Cox

Robert Watson

Mr. Knox

A.J. Glueckert†

Mr. Fox

Hadleigh Adams†

Ferry passengers, bank workers and customers, Vera's guests and servants, residents of the island, a court reporter, a sheriff

*San Francisco Opera debut

†Current Adler Fellow

TIME AND PLACE: 1950, 1960s, 1992; Little Tall Island, Maine

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 two hours, thirty minutes.

Dolores Claiborne contains adult language and deals with adult themes.

Fall 2013 Season AWAITS YOU!



FALSTAFF VERDI

Oct 8–Nov 2

Bryn Terfel, the “definitive” Falstaff of our day (*Chicago Tribune*), returns to San Francisco Opera in one of his truly legendary roles. Based on works by Shakespeare, Verdi’s autumnal masterpiece tells the story of a foolish old man who enjoys a good prank—even when he is the target. Conducted by Music Director **Nicola Luisotti** in celebration of the Verdi bicentennial year.

THE FLYING DUTCHMAN WAGNER

Oct 22–Nov 15

A condemned ship captain travels the seas in search of true love in this hypnotic, achingly resonant tale set to Wagner’s most tempestuous score. **Patrick Summers** conducts and **Petrika Ionesco** directs a stellar cast led by acclaimed Wagnerian **Greer Grimsley**.

THE VERDI REQUIEM

Oct 25, 8pm

In celebration of Verdi’s bicentennial year, **Nicola Luisotti**, Music Director of San Francisco Opera and Italy’s Teatro di San Carlo of Naples, will conduct this once-in-a-lifetime performance of Verdi’s Requiem featuring the combined choruses and orchestras of both companies.

THE BARBER OF SEVILLE ROSSINI

Nov 13–Dec 1

Rossini’s exuberant comic masterpiece is laugh-out-loud fun with one of opera’s most iconic melodies—“Figaro, Figaro, Figaro!” Resident Conductor **Giuseppe Finzi** leads two charismatic casts in this new production directed by **Emilio Sagi**.

THE BARBER OF SEVILLE FOR FAMILIES

Nov 24 and 30




A perfect opera for families and new operagoers of all ages, *The Barber of Seville for Families* is a two-hour version of this season’s exciting new production, sung in English, with English supertitles.



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Photos (clockwise from top): Rozarii Lynch/Seattle Opera; Nicola Luisotti/Terrence McCarthy; Marie-Noëlle Robert/Théâtre du Châtelet/Teatro Real; Brett Coomer/Houston Grand Opera

“I’ve lived my life as best I could... some things I did was terrible, some things I did was good... I did them all as best I could.”

Transforming

DOLORES CLAIBORNE

for the Opera Stage

The story really matters. That premise may seem self-evident, but there’s a long-standing cliché, at least as far as opera is concerned, that the story is what you have to put up with to get to the music—never mind that Verdi and Puccini obsessed over their choice of subject matter and tormented their librettists whenever it was time to consider a new project for the stage. One of the happy side effects triggered by the American Renaissance in opera that’s been unfolding for the past two to three decades has been to puncture the silly notion that the story is, at best, incidental to the experience.

“For me,” asserts Tobias Picker, “opera is about telling stories in music.” By doing just that, Picker has made himself into one of the key instigators of said Renaissance. *Emmeline* secured his reputation as a composer who possesses a powerful and effective theatrical instinct. The first of his five operas to date, *Emmeline* won an enthusiastic reception when it premiered at Santa Fe Opera in 1996.

Dolores Claiborne—dedicated to San Francisco Opera General Director David Gockley, who Picker describes as “the man who has done more for American opera than any other in our history”—shows the composer at the height of his powers as an operatic storyteller, but it also represents a new departure. Of Picker’s preceding operas, three are set in the past (both *Emmeline* and *Thérèse Raquin* take place in the 19th century and *An American Tragedy* in the early 20th) and one in the imaginative world of Roald Dahl’s *Fantastic Mr. Fox* (a “children’s story” that’s very much for adults).



Patricia Racette as the title character of Tobias Picker’s *Dolores Claiborne*

Stephen King's novel, first published in 1992 and made into a critically acclaimed film in 1995, attracted him above all because of its more contemporary resonance, according to Picker. Emile Zola and Theodore Dreiser, whose novels were transformed into the operas *Thérèse Raquin* (Dallas Opera, 2001) and *An American Tragedy* (the Metropolitan Opera, 2005), respectively, once wielded great influence but can no longer be considered a central part of the culture. "In *An American Tragedy*, I realized that I was limited in terms of the bones of the story, which wouldn't really work in contemporary terms," Picker remarks. "Stephen King is a major storyteller for today. Having written operas that were set in the past, I wanted a modern story that applies to modern times."

Before he wrote *An American Tragedy*, Picker had already latched onto the idea of *Dolores Claiborne* as a subject with thrilling operatic potential. Various delays prevented him from taking up that project—Picker was finally able to start composing *Dolores Claiborne* in September 2011 and took about a year to complete it—but in a sense he benefited from the additional experience of grappling with *An American Tragedy*. The music critic Alex Ross deemed the latter, despite its trappings as a "Gilded Age melodrama," to be "a serious, substantial piece."

For *Dolores Claiborne*, Picker teamed up with the esteemed poet, librettist, and literary critic J.D. ("Sandy") McClatchy. A finalist for the Pulitzer Prize in poetry, McClatchy is also a veteran of the opera stage and has written librettos for more than a dozen composers, beginning with William Schuman in 1989 (*A Question of Taste*) and including two upcoming premieres this fall: *The Death of Webern* to music by Michael Dellaira and, with composer

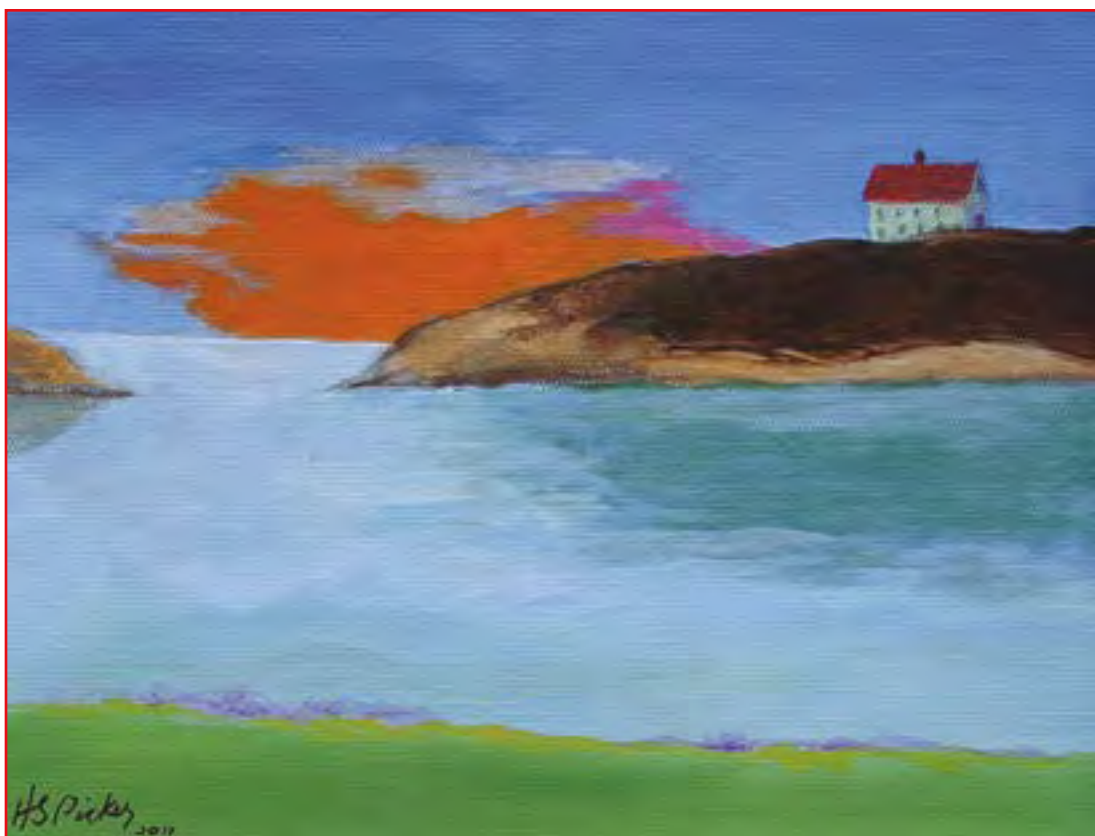
Jeanine Tesori, the children's opera *The Lion, The Unicorn, and Me*.

As for King's novel, McClatchy points out that the operatic possibilities lurking within the story were immediately apparent—though "the narrative had to be tweaked" to adapt it to its new medium. "King has always been interested in people in extreme situations. So is opera. And he is an astute observer of the varieties of human psychology. Again, so is opera," says McClatchy. "The dramatic plot and fascinating characters in *Dolores Claiborne* seemed just right for the opera stage."

The choice of a best-selling novel that also commands widespread recognition as a film might sound like merely opting for populist fare in lieu of bygone literary classics. But Picker affirms that both the dramatic scenario peculiar to *Dolores Claiborne* and its modern relevance are what convinced him that he'd discovered a story ideally suited to the opera stage. He notes that the novel itself departs from the trademarks usually associated with King's fiction: "I wasn't interested in the supernatural aspect or graphic violence in King. His writing here is different from most other King stories in that it's not particularly gruesome or supernatural. What interests me about King as a writer is how he can get inside people's heads. And the triangle of the three women at the heart of this story—Dolores, her boss Vera Donovan, and her daughter Selena—is very powerful. I always look for a triangle in the dramatic structure." And rather than play down the story's melodramatic aspects, Picker draws attention to the way these intensify our sense of what's at stake in the story: "Essentially it's a psychological Gothic melodrama set in modern times."

McClatchy understands how Picker, as an opera composer,

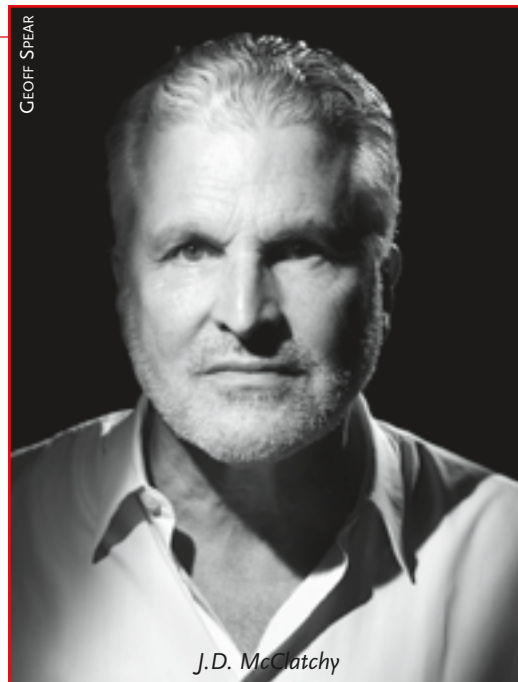
Dolores Claiborne's House by H.S. Picker (acrylic on canvas, 2011). Henriette Simon Picker, mother of Tobias Picker, studied drawing and painting at the Art Students League of New York before pursuing a successful 45-year career as a shoe designer. Her catalogue, spanning 80 years, continues to grow; since 2011, she has produced more than 100 new works. Picker's first solo exhibition at age 95 at Hudson River Studio in 2012 led to a retrospective exhibition at PMW Gallery in March 2013. She currently exhibits at Waxlander Gallery in Santa Fe.



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Tobias Picker



GEOFF SPEAR

J.D. McClatchy

would find this combination so richly appealing: “Tobias’s music has the muscular strength to carry a violent plot, and the emotional tension to divulge the inner lives of its characters.” With its plot of false accusations, physical and sexual abuse, and desperation that leads to murder, *Dolores Claiborne* readily elicits comparisons with Italian *verismo*, and with characters like Tosca who are forced to take extreme action in a world dominated by male authority. But McClatchy thinks it would be more apt to compare Dolores “with a Janáček heroine” and the Czech composer’s operatic depictions “of the dynamics of strong women in a claustrophobic society.” He adds that what really fascinates him about the story is its ending: “Just where we expect, from a lifetime spent watching conventional melodramas (which I adore), an affirming reconciliation of mother and daughter, we have instead a shocking reversal of that expectation. Here is a mother who would do anything to save her child, even murder, and in ‘saving’ her she loses her. The cruel ironies make Dolores an even more sympathetic character.”

Incidentally, those familiar only with the film version (starring Kathy Bates as the title character) may be rather surprised by how much the opera’s story differs from what they remember. The role of Detective Thibodeau is focused on the issue of Vera Donovan’s death, while in the film a new subplot is developed in which this character attempts to vindicate his previous failure to convict Dolores for the murder of her husband, Joe St. George. Selena’s part in the opera—here a lawyer rather than a journalist—also lacks the film’s overlays of motivation. For the most part she appears as a girl, in the context of the past that’s being reenacted, and without her adult character’s addiction to drink and pills to escape its trauma.

After generously granting the rights to adapt his novel for a fee of one dollar, Stephen King officially approved the libretto but otherwise never became directly involved in the project. Picker and McClatchy decided right at the beginning to hew closely to the novel. “I’ve only seen the film once, and a while ago,” McClatchy recalls. “It is well done but ‘opens up’ the book in ways that some will feel is ingenious and I feel distract from the novel’s essential arc. The opera returns to King’s sad, tortured, violent story in

which everyone is hurtled into a whirlpool of loss and violence and no one is redeemed.” At the same time, McClatchy is intrigued by the affinities between opera and film in a more general sense: “Opera is closer to film than it is to prose. Though it moves so much more slowly, opera has either learned from film or taught it lessons in montage and pacing, the texture of time, the pitch of the close-up. Film has more speed and variety, but opera has more intensity. Film has more subtlety, opera more grandeur and intimacy. Film has more excitement, opera more emotional depth.”

McClatchy’s perspective as a poet also shaped the libretto. “My training as a poet was an ideal preparation for writing libretti. The whole point of a poem is its concision, its metaphorical power, its ability to transform in a heartbeat our view of the world. That doesn’t mean I want a libretto to sound ‘literary.’ (Auden is my hero, but I’ve always found the libretto for *The Rake’s Progress* too fussy.) But I want the words to have resonance, and to create a pattern of images that gives depth to a character.”

As much as *Dolores Claiborne*, with its more modern context, heralds a new direction for Picker, the opera consolidates some signature features that can be found in his preceding stage works. He was surprised by a few of the uncanny resemblances it turned out to share with his first opera. Both Emmeline and Dolores, he says, are strong women who defy “the conventional life that would have made their situations even worse,” and both operas are even set in Maine. (In an unforeseen development, Patricia Racette, who created the roles of Emmeline and of Roberta in *An American Tragedy*, was called upon to do the same for Dolores, together with Catherine Cook, after Dolores Zajick withdrew from the production.) The psychological emphasis of *Dolores Claiborne*, moreover—and the dark truths this unveils—intensifies a similar focus in *Emmeline*, *Thérèse Raquin*, and *An American Tragedy*.

Picker is returning to his roots in still another sense by renewing his collaboration with Sandy McClatchy. “Tobias and I met where all people meet—at a party,” recalls the librettist. Immediately they began plotting out a collaboration—McClatchy mentions that their first idea was for a “Proust Requiem” for French

radio, though nothing came of it—and their first success as a team came with *Emmeline*, which McClatchy adapted from a novel by Judith Rossner. Why did their collaboration suddenly stop? There were some more attempts to try out new projects, “but nothing worked out. Both of us have strong personalities, and our relationship hit the rocks.”

For his last two operas, the composer had partnered with the much sought-after Gene Scheer, but scheduling conflicts kept them from teaming up for the Stephen King opera. Picker turned again to his former colleague. Almost at once, we resumed a confident friendship and have worked happily on *Dolores*,” says McClatchy. “Tobias is a superb composer with canny theatrical instincts, so it is an especially exciting pleasure to work with him again.” So much so, he adds, that they’ve already started planning two more operas together.

“The words are another color for me,” remarks Picker. “Especially with Sandy’s words, I’m very respectful of the rhythm of the poetry. I am with Gene as well—they each have their own unique voice, and those voices do have an influence on the way I write.” For his part, McClatchy has a clear sense of his responsibility as librettist: “My job is to give the composer musical possibilities, to think of the characters as singers, and to work up a drama for voices.” For example, a significant reworking of King’s unbroken first-person narrative was the choice to frame the entire opera with the scene of Vera’s death. For the audience, McClatchy points out,

ated with a powerful chord that the composer uses to portray her “regality.” Vera’s world of privilege “is the world Dolores Claiborne has to cope with and survive, just as she does with Joe St. George.” Joe’s motif is a dramatically downward-plunging G-E-F-sharp, but he’s also characterized by the singsong tune “Daddy go up, Daddy go down” which he uses when sexually abusing his daughter. “I wanted to write a catchy tune that can sound innocent and sinister at the same time,” says Picker, “and cause you to wake up in the middle of the night with it stuck in your head.”

Neither Picker nor McClatchy worries that their unforgiving portrayal of Joe will be perceived as too extreme or “two-dimensional.” McClatchy recalls that “Tobias, Jim [Robinson, the stage director], and I all felt the same way: sometimes a man is simply evil, through and through, and we wanted to leave him as he is, a total monster. He has none of Scarpia’s suavity. He depends on booze and brutality to have his way. Americans love victims, but that softness doesn’t belong in this story. The complex characters here are the women, as they should be. Women are so much more in touch with their own emotions than men are.”

It’s especially fitting that Dolores Claiborne’s music is so closely linked to her name (motivically, with all possible variants of D and C, flat and sharp): that’s how she asserts her identity, from her very first words in the opera. Harmonically, this is reinforced by the heavy chords of C minor that end each of the two acts. “She comes into her

“Essentially it’s a psychological Gothic melodrama set in modern times.”
—Tobias Picker on *Dolores Claiborne*

this device manages to “open the opera with a bang” and at the same time to lead them “through a mystery they must, in time, solve themselves”—a gesture that may be “more Hitchcock than King.” On a musical level, it reinforces the emotional logic of Picker’s taut network of leitmotifs, which continually clue us in to new angles and cross-references.

McClatchy similarly creates the musical “space” for the ensembles that are especially important to the composer. “I don’t like operas where you have just one person singing at a time for hours,” Picker explains. His fondness for the contrapuntal variety of ensembles—a trait throughout all of his operas—takes many forms in *Dolores Claiborne*: the quintet of maids who spell out Vera’s imperious demands; Vera’s July 4th party with the comic touch of the trio of Knox, Cox, and Fox juxtaposed against the hair-raising quartet that ends the first act; the chorus during the eclipse, or the trio for the women split between locations—the definitive musical embodiment of the dramatic triangle Picker refers to and the three generations of women, each of whom struggles in her own way with the predicament of powerlessness.

As for giving his characters distinct musical identities, Picker devised a system of melodic, harmonic, and even rhythmic motifs derived from the spelling and accents of particular names. Selena, for example, conjures triads of A minor, while Vera, into whose world we are plunged in the opera’s opening measures, is associ-

own as ‘Dolores Claiborne,’” Picker explains. “In that sense she’s a modern woman who takes her own name back to define herself.”

To help carry over from one scene to another in a time frame that spans over forty years, Picker uses leitmotivic devices as well. The brittle rhythms in the Prelude are part of Thibodeau’s interrogation music—“like rats crawling around in the orchestra and foraging for some crumb of evidence”—and are used “to bring us back to the present in the story line.” Picker adds that his approach to the orchestra is to treat it both as narrator and a character alive in its own right, though “less is more, I always feel, since I don’t want to cover the singers.”

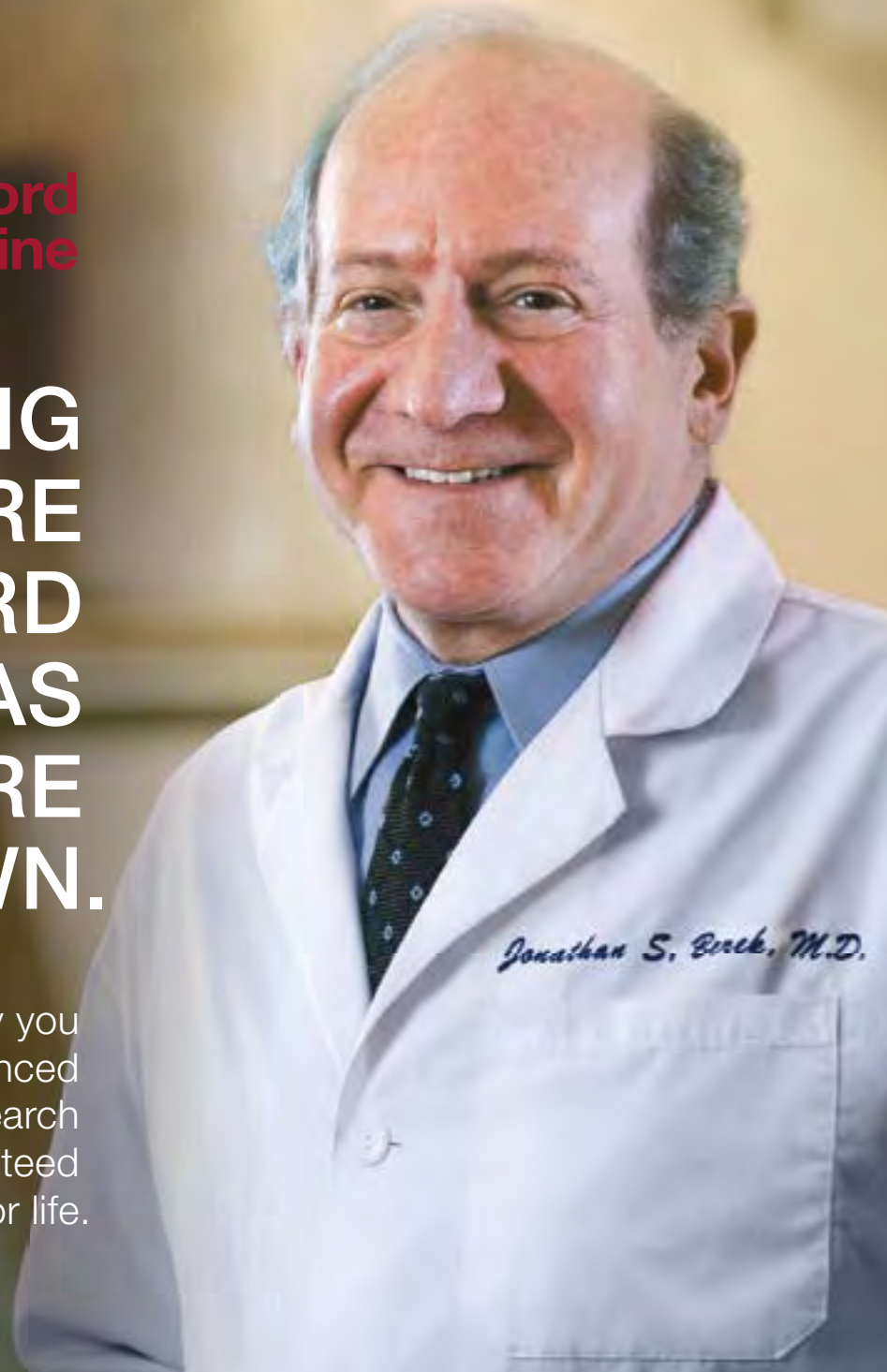
Referring to the inevitable adjustments and last-minute fine-tunings that are part of sending any opera out into the world for the first time, McClatchy rhapsodizes about the process of musicians feeling their way into the music, of singers “beginning to feel the text in their throats” along with the pitches: “The task of both librettist and composer is to make the singers thrill and move their audiences. Theirs is the hardest task of all. I’m nervous in front of a typewriter. What would I do if I had to worry about hitting a B-flat in front of 3,000 people?” 🍷

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



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STEPHEN KING



Recently asked by CBS news about his astonishingly prolific body of work, author Stephen King simply shrugged. Writing is “a compulsion,” he said. “When I was younger, my head was like a traffic jam, full of ideas jostling to get out.”

One of those ideas involved a tough, unpleasant Mainer named Dolores Claiborne, who took steps to set her life right after a history of abuse and neglect. King was well into his second decade of writing when he penned *Dolores Claiborne*—a novel that was an abrupt detour from the style of his previous work. It was story about humans, not monsters, and their very human struggle to find justice and redemption. Written in one long passage, without chapter markings or other breaks in the prose, it was a bravura piece of fiction, one that could have risked alienating fans of King’s horror work.

But it didn’t. *Dolores Claiborne* became the bestselling book of 1992, and, for King, a rare critic’s darling. *Time Magazine* called it “powerful... startlingly good,” and the *San Francisco Chronicle* said it was “among King’s best... an unforgettable, unflinching glimpse into a mind driven to murder.”

It was also his thirty-fifth book in eighteen years—a dizzying pace that would eventually result in more than 150 written works, from novels to nonfiction and short stories. Dozens and dozens of adaptations of his work have made it to the screen, including *The Shining*, *The Green Mile*, *Cujo*, *The Shawshank Redemption*, and more. To date, more than 350 million copies of his work have been sold, making him arguably the most successful writer of our era.

But his beginnings were humble indeed. Born in Portland, Maine in 1947, King had his share of hardships. His father abandoned the family, forcing his mother to relocate several times to keep the family afloat. Once in college, at the University of Maine in Orono, he wrote a weekly column for the school newspaper and was active in student politics, serving in the school senate. After graduating with a teaching credential, he married college sweetheart Tabitha Spruce. But, unable to find a teaching job, he worked as a laborer in an industrial laundry, selling a short story here and there to men’s magazines.

His big break came in 1973, when Doubleday accepted his novel *Carrie* for publication. According to a biography of King by George Beahm, at the time he was living in a trailer with Tabitha, writing on a borrowed typewriter and teaching high school English. Unable to pay the phone bill, he got word of the sale via telegram. “Congrats, kid,” wrote his editor Bill Thompson. “The future lies ahead!” Soon after, he learned that the paperback rights for *Carrie* had also sold—for a reported \$400,000, an astonishing amount even today, which enabled King to begin writing fulltime.

The character of Carrie—a teenage misfit with telekinetic powers—is similar to Dolores in that they are both outcasts who take matters into their own hands. King has always been fascinated by what happens when someone under duress steps up to take charge. He told CBS News, “I started out a fan of movies about giant bugs that swallowed New York and Los Angeles. I liked the idea that things would get out of control, and someone would battle to put control back in their lives.”

King had his own personal battles as well: a well-documented addiction to drugs and alcohol in the late 80s, and a near-fatal accident when he was hit by a car walking on a Maine country road in 1999. But he recovered from both, and where he claims that he is not as prolific as he once was, King continues to produce increasingly varied and fascinating projects.

His latest book is *The Dark Man: An Illustrated Poem*, with artwork by Glenn Chadbourne (the two previously collaborated on the graphic short story series *Secretary of Dreams*). In June, *Joyland* came out via the Hard Case Crime publishing house. A sequel to *The Shining*, *Dr. Sleep*, is being released this fall. He is also executive producer of the television show, *Under the Dome*, based on his novel of the same name, which was just picked up for a second season on CBS.

As if this were not enough, he’s recently become a librettist himself: *Ghost Brothers of Darkland County* is a Southern Gothic supernatural musical, a collaboration between King (text), and John Mellencamp and T Bone Burnett (music). With guest artists such as Elvis Costello, Rosanne Cash, and Kris Kristofferson, *Ghost Brothers* was released on CD/DVD on June 4 and will tour the Midwest as a live production this fall.

As successful as King is, he also finds time to give back. He and Tabitha provide scholarships for local high school students and contribute to many other local and national charities. He also has played a mean guitar for First Amendment benefits in the all-author band, The Rock Bottom Remainders, with fellow musically inclined scribes like Amy Tan, Scott Turow, Mitch Albom, and more.

When asked by CBS if it mattered to him that he has not always been viewed as literary, King smiled. “I don’t know if I want to be treated seriously, because in the end, posterity will decide.”

Jane Ganahl has been a journalist, author, editor, and producer in San Francisco for thirty years. She is the co-founder of Litquake, the West Coast’s largest independent literary festival, author of the memoir Naked on the Page, and contributor to many magazines, from Bazaar to Rolling Stone, Ladies’ Home Journal, and San Francisco Opera Magazine.

DIRECTOR’S NOTE

BY JAMES ROBINSON

As someone who spends a fair amount of time developing and directing new operas, I am often asked what makes a successful new opera. If only I had a single answer to that question! There are many factors that contribute to a success—good music, a compelling libretto, solid dramaturgy, a collaborative cast, timing, and luck. But the most important element, in my opinion, is the subject itself. It all comes down to finding a story that cannot just be set to music, but that requires music. So when I was approached about working with Tobias Picker and J.D. McClatchy about *Dolores Claiborne*, my enthusiasm and imagination were ignited.

Whether he is considered a great literary genius or denounced as merely a facile writer of chills and thrills, Stephen King certainly knows how to spin a tale. In the case of *Dolores Claiborne*, he presents us with complex characters, an intriguing location, and tangle of psychological and moral issues. No wonder this novel inspired an enduring and iconic film that most people still recall with great fondness. Not unlike some of the stories in Janáček operas, *Dolores Claiborne* makes for an unlikely but ultimately engrossing opera that features a strong female anti-hero and a collection of flawed but fascinating (and occasionally repugnant) cohorts. My creative team and I have embraced the original book as well as the work of some masters of psychological-thriller film-making and even a field trip to the coast of Maine for inspiration. It has been a wonderful journey because the story has taken us on such a dark and wonderful ride.

ARTIST PROFILES



American soprano **PATRICIA RACETTE** (Dolores Claiborne) celebrates her twenty-fourth anniversary with San Francisco Opera this season by appearing in the title

roles of *Dolores Claiborne* and *Madama Butterfly*, as Margherita and Elena in *Mefistofele*, and in her role debut as Julie La Verne in *Show Boat*. A participant in the Adler Fellowship and Merola Opera Program, she has sung 28 roles with the Company, most recently the title role of *Tosca*, the three heroines of Puccini's *Il Trittico*, and Marguerite (*Faust*); Racette previously appeared as Margherita in Boito's *Mefistofele* in 1994. Other recent engagements include Cio-Cio-San in Barcelona; *Tosca*, Cio-Cio-San, Leonora (*Il Trovatore*), and Madame Lidoine (*Dialogues des Carmélites*) with the Metropolitan Opera; *Tosca* and the title role of *Manon Lescaut* at Washington National Opera; the Governess (*The Turn of the Screw*) with Los Angeles Opera; and the title role of *Kát'a Kabanová* for English National Opera. She has also appeared in several world premieres: as Leslie Crosbie in Moravec's *The Letter* for the Santa Fe Opera; Love Simpson in Floyd's *Cold Sassy Tree* for Houston Grand Opera; the title role of Tobias Picker's *Emmeline* at the Santa Fe Opera; and Roberta Alden in Picker's *American Tragedy* at the Met. Racette has performed leading roles abroad at Milan's La Scala; the Royal Opera, Covent Garden; Paris Opera; the Vienna State Opera; Genoa's Teatro Carlo Felice; Bavarian State Opera; and the Maggio Musicale Festival. Her Met portrayals of Cio-Cio-San and Ellen Orford (*Peter Grimes*) were captured for that company's HD series and are available on DVD. Her latest recording, *Diva on Detour*, is a cabaret album produced by GPR Records and Naxos—a program she has performed live at the celebrated Below 54 (formerly Studio 54), the Ravinia Festival, and New York's Century Club. Upcoming highlights include *Diva on Detour* at San Francisco's Jewish

Community Center, *Tosca* for both Turin's Teatro Regio in Tokyo and the Met (live in HD), and Maddalena (*Andrea Chénier*) at the Met.



Mezzo-soprano **CATHERINE COOK** (Dolores Claiborne) has appeared with San Francisco Opera in more than forty roles since her debut in 1991. 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*), Annina (*Der Rosenkavalier*), Berta (*Il Barbiere di Siviglia*), Flora (*La Traviata*), Lapák the Dog and Woodpecker (*The Cunning Little Vixen*), Emilia (*Otello*), Marthe (*Faust*), Mrs. Sedley (*Peter Grimes*), and La Frugola, Sister Monitor, and La Ciesca (*Il Trittico*). 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, Mistress Quickly (*Falstaff*) with Opera Santa Barbara, and Berta with the Company this fall.



SUSANNAH BILLER (Selena St. George), a former Adler Fellow, made her Company debut in 2010 as Kätchen (*Werther*) and has also appeared as Kristina

(*The Makropulos Case*); Frasquita (*Carmen*); Despina (*Così fan tutte*); in addition to creating the roles of Lolita and a Bridesmaid in *Heart of a Soldier*. As a participant in the 2009 Merola Opera Program, she sang Caterina (*L'Amico Fritz*) and performed scenes as Eurydice (*Orfeo ed Eurydice*), Musetta (*La Bohème*), Elvira (*L'Italiana in Algeri*), and Monica (*The Medium*). Other recent engagements include Daisy (Harbison's *The Great Gatsby*) and Eurydice (Glass's *Orphée*) with San Francisco's Opera Parallèle, her New York debut as Fortuna (Mozart's *Il Sogno di Scipione*) and Eritea (Cavalli's *Eliogabalo*) with Gotham Chamber Opera, Serpina (*La Serva Padrona*) with Opera Santa Barbara, and Nannetta (*Falstaff*) with Portland Opera. Upcoming engagements include Susanna (*Le Nozze di Figaro*) with Opera Idaho, Garcias (*Don Quichotte*), and Adina (*L'Elisir d'Amore*) with Opera Theatre of St. Louis.



ELIZABETH FUTRAL (Vera Donovan) made her 1998 San Francisco Opera debut originating the role of Stella Kowalski in André Previn's *A Streetcar Named*

Desire and returned in 2009 in the title role of *La Traviata*. Recent career highlights include the title role of Saariaho's *Émilie* at the Lincoln Center and Spoleto USA Festivals; Violetta at Washington National Opera, Los Angeles Opera, Deutsche Oper Berlin, and San Diego Opera; the title role of *The Merry Widow* with Lyric Opera of Chicago; Fiordiligi (*Così fan tutte*) with Washington National Opera; and the title role of *Thaïs* in Athens and Santiago, Chile. She created the role of Laura Jesson in Previn's *A Brief Encounter* at Houston Grand Opera in 2009, and in 2006 she originated the role of Princess Yueyang in Tan Dun's *The First Emperor* at the Metropolitan Opera. The North Carolina native's other notable engagements include the title role of *Lucia di Lammermoor*, Elvira (*I Puritani*), and

Princess Eudoxie (Halévy's *La Juive*) at the Metropolitan Opera; Adina (*L'Elisir d'Amore*) and Gilda (*Rigoletto*) at Barcelona's Gran Teatre del Liceu; Thaïs at English National Opera; Violetta and the title role of Handel's *Partenope* at Lyric Opera of Chicago; Gilda at La Monnaie in Brussels; Nannetta (*Falstaff*) and Susanna (*Le Nozze di Figaro*) in Munich; and the title roles of *Semele*, *Daphne*, and *The Ballad of Baby Doe* at New York City Opera. Futral's extensive discography includes Meyerbeer's *L'Etoile du Nord* (Marco Polo); *A Streetcar Named Desire* and *L'Enfant et les Sortilèges* (DG); Glass's *Hydrogen Jukebox* (Euphobia); Rossini's *Otello* and *Zelmira* as well as Pacini's *Carlo di Borgogna* (Opera Rara); Gordon's *Orpheus and Euridice* (Ghostlight); also *Lucia di Lammermoor* and a solo recital recording entitled *Great Opera Arias* (Chandos).



WAYNE TIGGES (Joe St. George) made his San Francisco Opera debut in 2011 creating the roles of Sam and Wesley in the world premiere of *Heart of a Soldier* as well as

singing the roles of Ariodates (*Xerxes*) and Zuniga (*Carmen*). The American bass-baritone's recent engagements include Willy Wonka in the European premiere of Peter Ash's *The Golden Ticket* at the Wexford Festival; Escamillo (*Carmen*) and Leporello (*Don Giovanni*) at the San Diego Opera; Jochanaan (*Salome*) with Arizona Opera; Basilio (*Il Barbiere di Siviglia*) with Opera Colorado and Lyric Opera of Chicago; Donner (*Das Rheingold*), Escamillo, Zuniga (*Carmen*), and the Bonze (*Madama Butterfly*) with Los Angeles Opera; the Vicar (*Albert Herring*), Basilio, Hercules (*Alceste*), and Nourabad (*Les Pêcheurs de Perles*) with the Santa Fe Opera; Escamillo at the Glyndebourne Festival; Kolenatý (*The Makropulos Case*) with Paris Opera; and Achilla (*Giulio Cesare*) with the Metropolitan Opera and Lyric Opera of Chicago. A graduate of Lyric Opera of Chicago's Ryan Opera Center, Tigges's other roles with that company include the title role of *Le Nozze di Figaro*, Capulet (*Roméo et Juliette*), Angelotti

(*Tosca*), Sam (*Un Ballo in Maschera*), and the Bonze; he also created the role of Snook in Bolcom's *A Wedding*.



American tenor **GREG FEDDERLY** (Detective Thibodeau) returned to San Francisco Opera most recently as Monostatos (*The Magic Flute*) in 2012,

a role he also sang here in 2007. Other

Company appearances include Brighella (*Ariadne auf Naxos*) in 2002, Don Basilio (*Le Nozze di Figaro*) in 2006 and 2010, and Pang (*Turandot*) in 2011. Fedderly is a principal artist with Los Angeles Opera and has also performed with the Washington Opera, Houston Grand Opera, Seattle Opera, and at the Aldeburgh and Drottningholm Festivals, among others. Recent engagements include Monostatos, Gherardo (*Gianni Schicchi*), and Prunier (*La Rondine*) with Los Angeles Opera; Monostatos, Don



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Basilio, Goro (*Madama Butterfly*) and Bob Boles (*Peter Grimes*) at the Metropolitan Opera; Bob Boles with the San Diego Opera; and Brighella with Washington National Opera. Fedderly received a master's degree from the University of Southern California, where he was awarded the Marilyn Horne Scholarship.



American tenor **JOEL SORENSEN** (Mr. Pease) made his San Francisco Opera debut in 2004 as the Mosquito in Janáček's *The Cunning Little Vixen*

and returned as Spoletta in *Tosca* (2009, 2012). Following his 1994 debut with New York City Opera as Monostatos (*Die Zauberflöte*) he performed in more than two dozen productions with that company, including *Madama Butterfly*, *Falstaff*, *Turandot*, *Salome*, *Of Mice and Men*, *La Rondine*, *Les Contes d'Hoffmann*, *Il Trittico*, *Mefistofele*, and *Mathis der Maler*. Other career highlights include Spoletta, Goro, Monostatos, Valzacchi (*Der Rosenkavalier*), and Andrès, Cochenille, Pitichinaccio, and Frantz (*Les Contes d'Hoffmann*) at the Metropolitan Opera; Tybalt (*Roméo et Juliette*), Pang (*Turandot*), Curley (*Of Mice and Men*), and Valzacchi at San Diego Opera; Spoletta and Guidobald (Schreker's *Die Gezeichneten*) at Los Angeles Opera; Herodes (*Salome*) at Florentine Opera; Mime (*Das Rheingold*) with Longborough Festival, UK; and Andres (*Wozzeck*) with the Landestheater in Salzburg. Sorensen may be seen on DVD in the Metropolitan Opera's HD *Tosca* and heard on the EMI world-premiere CD of Weill's *Die Bürgschaft*.



Canadian soprano **NIKKI EINFELD** (Maid, Teenage Girl) made her San Francisco Opera debut as Masha in 2005's *Queen of Spades* and has

returned as Barbarina (*Le Nozze di Figaro*), Papagena (*The Magic Flute for Kids*), and Giannetta (*The Elixir of Love for*

Families). A Merola Opera Program alumna and former Adler Fellow, she was a grand finalist in the 2006 Metropolitan Opera National Council Auditions. Einfeld's career highlights include Susanna (*Le Nozze di Figaro*) with Vancouver Opera and New Orleans Opera; The Queen of the Night (*Die Zauberflöte*) with the Canadian Opera Company; Adele (*Die Fledermaus*), Adina (*L'Elisir d'Amore*), Zerlina (*Don Giovanni*) and the title role of *La Fille du Régiment* with Manitoba Opera; the title role of *Lucia di Lammermoor* with Syracuse Opera; Rosina (*Il Barbiere di Siviglia*) with Saskatoon Opera; Téraire (*Castor et Pollux*) with Opera Français de New York; and Nannetta (*Falstaff*) with Edmonton Opera. Recent and upcoming engagements include Norina (*Don Pasquale*) with Manitoba Opera and appearing as the soprano soloist in *Carmina Burana* with the San Francisco Symphony.



A native of Chicago, **JACQUELINE PICCOLINO** (Maid) is a first-year Adler Fellow who made her San Francisco Opera debut this summer in *Les Contes*

d'Hoffmann. As a participant in the 2012 and 2013 Merola Opera Program, the soprano appeared as Arminda (*La Finta Giardiniera*) and Countess Almaviva (*Le Nozze di Figaro*). As a studio artist with Wolf Trap Opera Company, she has appeared in that company's productions of *Le Donne Curiose*, *Sweeney Todd*, and *Les Contes d'Hoffmann*. Other career highlights include appearing in the Napa Festival del Sole's Bouchaine Young Artist Concert Series and being a participant in the Houston Grand Opera Young Artist Vocal Academy. Piccolino is a recipient of the Richard F. Gold Career Grant from the Shoshana Foundation and winner of the New York Lyric Opera Theatre Competition and the Bel Canto Competition.



Soprano **MARINA HARRIS** (Maid), a second-year Adler Fellow, is an alumna of the 2011 Merola Opera Program who made her Company debut as Susan

Sowerby in the world premiere of *The Secret Garden* this past March; she also sang multiple roles in the world premiere of *The Gospel of Mary Magdalene* this summer. In 2009, Harris was chosen as a Western regional finalist for the Metropolitan Opera National Council auditions and was the second place winner in the finals. She is the first place winner of numerous competitions, including the Brava! Opera Theater James M. Collier Young Artist Vocal Competition, the Henry and Maria Holt Memorial Vocal Scholarship Competition, and the Long Beach Mozart Festival Vocal Competition. In 2014, Harris will present a solo recital in New York as part of Carnegie Hall's Neighborhood Concert Series. She appears in the Company's fall productions of *Mefistofele* (Elena) and *The Barber of Seville for Families*.



A native of Iowa City, Iowa, mezzo-soprano **LAURA KRUMM** (Maid) is a second-year Adler Fellow who made her San Francisco Opera debut as Countess

Ceprano in last fall's *Rigoletto* and appeared as Martha Sowerby in the world premiere of *The Secret Garden*. Her recent repertoire includes Charlotte (*Werther*), Sesto (*La Clemenza di Tito*), Cherubino (*Le Nozze di Figaro*), Prince Orlofsky (*Die Fledermaus*), and the Second Lady (*Die Zauberflöte*). A graduate of the 2011 Merola Opera Program, she has performed in concerts and operas with La Musica Lirica in Novafeltria, Italy and OperaWorks in Los Angeles, and she was a finalist in the 2011 Dallas Opera Guild Competition. This season she also appears as Rosina in the Company's *The Barber of Seville for Families*.



American mezzo-soprano **RENÉE RAPIERT** (Maid) is a second-year Adler Fellow who made her Company debut as Giovanna in last season's *Rigoletto*

and appears as Pantalis (*Mefistofele*) and Meg Page (*Falstaff*) this fall. She has performed with the San Francisco Opera Orchestra, the Northern Iowa Symphony Orchestra, the Grinnell Orchestra, the Chautauqua Symphony Orchestra, and with the Tafelmusik Baroque Summer Institute Orchestra. Rapiert holds a master's degree from the University of Northern Iowa, was a studio artist at Chautauqua Opera in 2009, and a participant in the Merola Opera Program of 2010. She returned to the Merola Opera Program in 2011 when she sang Rosina in *Il Barbiere di Siviglia*. The mezzo has been the recipient of the Chautauqua Studio Artist Award, a winner in the Schubert Club Scholarship Competition and the Palm Springs Opera Competition, a finalist of the Bel Canto Vocal Scholarship Foundation Competition and the Seoul International Music Competition, and was a national semifinalist at the Metropolitan Opera Council Auditions in 2011.



Tenor **A.J. GLUECKERT** (Mr. Knox) is a first-year Adler Fellow hailing from Portland, Oregon who made his Company debut in *The Gospel of Mary*

Magdalene this summer. 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*) and also created the role of the Crown Prince in the world premiere of Puts's *Silent Night*. He is also a graduate of the young artists programs at the Santa Fe Opera and Utah Opera. A two-time winner of the regional Metropolitan Opera National Auditions, he holds a degree from the San Francisco Conservatory of Music and

he appeared as the Drum Major (*Wozzeck*) with San Francisco's Opera Parallèle.



A native of Kansas City, tenor **ROBERT WATSON** (Mr. Cox) made his professional debut as a Noble in *Lohengrin* this past fall. In 2011 he

attended the San Francisco Conservatory of Music. He is a graduate of Oklahoma City University, where he performed the roles of Roberto (*Le Villi*), Eisenstein (*Die Fledermaus*), Alfredo (*La Traviata*), and Canio (*Pagliacci*), which won first prize in the National Opera Association's opera production competition. He also created the role of the Orderly in Katarzyna Brochocka's *Happy Garden of Life* while at Oklahoma City University. He is a two-time Metropolitan Opera National



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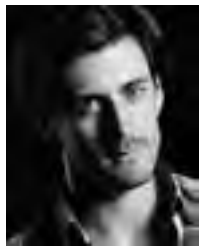
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Council Auditions regional finalist and was a semi-finalist in the 2011 Loren L. Zachary competition.



Bass-baritone **HADLEIGH ADAMS** (Mr. Fox) is a first-year Adler Fellow and graduate of the 2012 Merola Opera Program. He made his Company debut this summer in *Les Contes d'Hoffmann*

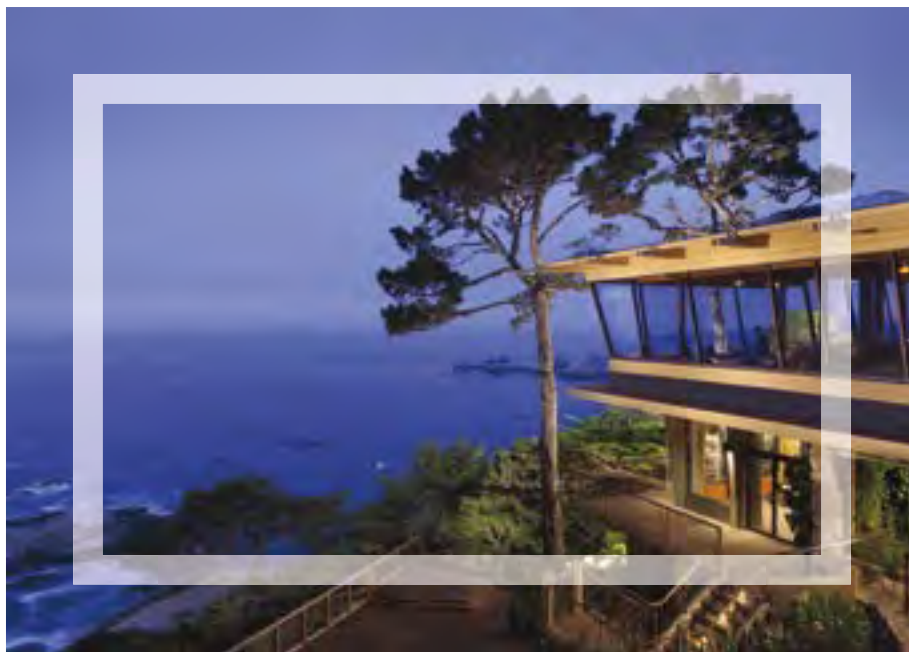
and *The Gospel of Mary Magdalene*. The New Zealand native was a member of New Zealand Opera from 2004 to 2008 and performed frequently as an oratorio soloist. He made his debut with London's Royal National Theatre in 2011 as Christ in Bach's *St. Matthew Passion*. Awards include a 2010 Joan Sutherland & Richard Bonyngue Scholarship and second prize in the Australian Singing Competition. A frequent recitalist, he has performed at London's St. Martin in the Fields and Wigmore Hall. Upcoming

engagements include Pollux (Rameau's *Castor et Pollux*) with Pinchgut Opera.



American composer **TOBIAS PICKER's** music has been commissioned and performed by the New York Philharmonic; the Philadelphia Orchestra; the Cleveland

Orchestra; the Chicago Symphony; the San Francisco Symphony; the Minnesota Orchestra; the BBC Proms; the Munich, Helsinki, and Strasbourg Philharmonic Orchestras; and numerous leading international festivals, chamber ensembles, and soloists. Picker's first opera, *Emmeline* (1996), received its premiere at Santa Fe Opera and was telecast nationally by *PBS Great Performances*. This led to commissions by Los Angeles Opera, (*Fantastic Mr. Fox*) the Dallas Opera, (*Therese Raquin*), the Metropolitan Opera (*An American Tragedy*) and San Francisco Opera (*Dolores Claiborne*). New productions have appeared at New York City Opera; the Royal Opera, Covent Garden; and throughout the U.S. and Europe. By age twenty-six, Picker had received the BMI Award, a Charles Ives Scholarship, two fellowships from NEA, and a Guggenheim Foundation Fellowship. Later he received the Award in Music from the American Academy of Arts and Letters. Picker's piano concerto, *Keys to the City* (1983), was commissioned by the City of New York for the centenary of Brooklyn Bridge. Tobias Picker holds degrees from the Manhattan School of Music, the Juilliard School, and Princeton University. Elected to the American Academy of Arts and Letters in 2012, he was recently named artistic director of The Opera San Antonio.



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J. D. McCLATCHY (Librettist) is the author of nineteen opera libretti, most notably for Schuman's *A Question of Taste* (Glimmerglass Opera); Saylor's *Orpheus*

Descending (Lyric Opera of Chicago); Picker's *Emmeline* (Santa Fe Opera); Maazel's 1984, co-written with Thomas

Meehan (the Royal Opera, Covent Garden); Goldenthal's *Grendel*, co-written with Julie Taymor (Los Angeles Opera); Rorem's *Our Town*; Liebermann's *Miss Lonelyhearts* (the Juilliard School); and Dellaira's *The Secret Agent* (Center for Contemporary Opera). Recent projects include Hagen's *Little Nemo in Slumberland*, commissioned by Sarasota Opera, and Tesori's *The Lion, the Unicorn, and Me* for Washington National Opera. His work has been performed at the Metropolitan Opera, Milan's La Scala, New York City Opera, and the Sydney Opera House. McClatchy is also the author of eight collections of poems, including *Hazmat*, a Pulitzer Prize finalist, and the forthcoming *Plundered Hearts: New and Selected Poems* (Knopf). He has taught at Princeton, Columbia, UCLA, Johns Hopkins, and other universities, and he is currently professor of English at Yale, where for twenty-five years he has also edited *The Yale Review*. The author has served as a chancellor of the Academy of American Poets and as president of the American Academy of Arts and Letters.



Music director of the American Composers Orchestra and Portland Opera, **GEORGE MANAHAN** makes his San Francisco Opera debut in 2013 with the world

premiere of *Dolores Claiborne*. Winner of Columbia University's Ditson Conductor's Award, Manahan continues his commitment to working with young musicians as director of Orchestral Studies at the Manhattan School of Music as well as guest conductor at the Curtis Institute of Music. He served as music director of the New York City Opera for fourteen seasons. Manahan's guest appearances include the Orchestra of St. Luke's, the Jerusalem Symphony Orchestra, as well as the orchestras of Atlanta, San Francisco, Hollywood Bowl, and New Jersey, where he served as acting music director for four seasons. He has also appeared with the opera companies of Seattle, Chicago, Santa Fe, Portland, Opera Theatre of St. Louis, Paris Opera, Bologna's Teatro Comunale, the Bergen Festival (Norway), the Casals Festival


(Puerto Rico), and Minnesota Opera, where he was principal conductor. Manahan's wide-ranging recording activities include the premiere recording of Steve Reich's *Tehillim* (ECM); Edward Thomas's *Desire Under the Elms* (nominated for a Grammy); Joe Jackson's *Will Power*; and Tobias Picker's *Emmeline*. His enthusiasm for contemporary music continues today: He has conducted numerous world premieres, including Charles Wuorinen's *Haroun and the Sea of Stories*, David Lang's *Modern Painters*,


Hans Werner Henze's *The English Cat*, and Terrence Blanchard's *Champion*.



Artistic director of Opera Theatre of Saint Louis, **JAMES ROBINSON** (Director) made his San Francisco Opera debut in the 2005 production of *Norma* and returned in 2008 for *L'Elisir d'Amore* and 2009 for *Il Trittico*. His credits

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include productions for Houston Grand Opera (*Abduction from the Seraglio*, *Lucia di Lammermoor*, *Giulio Cesare*), Santa Fe Opera (*Così fan tutte*, *Capriccio*, *The Rake's Progress*), the Canadian Opera Company (*Elektra*, *Norma*, *Nixon in China*). His work has also been seen at Washington National Opera, Opera Australia, Royal Swedish Opera, the Dallas Opera, Los Angeles Opera, Minnesota Opera, Seattle Opera, and the Wexford Festival. He has also created productions for the London Symphony Orchestra (Honegger's *Jeanne d'Arc au Bucher*, Bernstein's *Mass*), the Hollywood Bowl (*Amadeus*), Carnegie Hall, and Baltimore Symphony. A champion of new works, he has directed the world premieres of Ash's *The Golden Ticket*, Catan's *Salsipuedes*, and Blanchard's *Champion*. He directed the American premiere of Chin's *Alice in Wonderland* and Antheil's *Transatlantic* and led major revivals of Adams's *Nixon in China* and *The Death of Klinghoffer*. Upcoming engagements include the American premiere of Ruo's *Dr. Sun Yat Sen* for Santa Fe Opera, *The Death of Klinghoffer*

for Long Beach Opera, and the world premieres of Gordon's *Twenty-Seven* and Perla's *Shalimar the Clown* for Opera Theatre of St. Louis.

Set designer **ALLEN MOYER** made his San Francisco Opera debut in 2003 with *The Mother of Us All*, which was also seen at New York City Opera and Glimmerglass Opera, and he returned for *Norma* (2005), *The Elixir of Love* (2008), and *Il Trittico* (2009). Recent credits include *Die Fledermaus*, *Der Fliegende Holländer*, and *Nixon in China* for Canadian Opera Company; *Orfeo ed Euridice* for the Metropolitan Opera; *The Last Savage* and *Les Contes d'Hoffmann* for Santa Fe Opera; as well as the world premiere of Blanchard's *Champion* and the American premiere of *Alice* for Opera Theatre of St. Louis. Moyer's work has also been seen at Houston Grand Opera, Scottish Opera, Washington National Opera, Glimmerglass Opera, Welsh National Opera, Rome's L'Accademia di Santa Cecilia, the Wexford Festival, Seattle Opera, and New York City Opera as well as the Mark Morris Dance Group (*Romeo*

and *Juliet: On Motifs of Shakespeare*) and San Francisco Ballet (*Sylvia*). On Broadway, Moyer designed productions of *Grey Gardens*, *The Little Dog Laughed*, *The Constant Wife*, *Twelve Angry Men*, and *Reckless*, among others; he received a Tony Award nomination for his work on *Grey Gardens* as well as the 2006 Hewes Award from the American Theater Wing and an Obie Award for sustained excellence.

JAMES SCHUETTE makes his San Francisco Opera debut with *Dolores Claiborne*. Recent work as a set or costume designer includes *Alice in Wonderland*, *Nixon in China*, and *The Death of Klinghoffer* at Opera Theatre of St. Louis; *Norma* at Washington National Opera; and *Carmen* at Glimmerglass Opera. Recent theater work includes *Hot L Baltimore*, *The March*, and *The Brother/Sister Plays* at Steppenwolf Theatre, *Sweet Bird of Youth* at the Goodman Theatre, *Civil War Christmas* at New York Theatre Workshop, *The Trojan Women* at Brooklyn Academy of Music Next Wave Festival, and *Superior Donuts* on Broadway. His work has been seen at Houston Grand Opera, Boston Lyric Opera, New York City Opera, Seattle Opera, Santa Fe Opera, Chicago Opera Theater, American Repertory Theater, American Conservatory Theater, Arena Stage, Berkeley Repertory Theatre, Court Theatre, La Jolla Playhouse, the Mark Taper Forum, Manhattan Theatre Club, New York Theatre Workshop, Oregon Shakespeare Festival, Seattle Repertory Theatre, Signature Theatre, Trinity Repertory Company and internationally. He is a member of Anne Bogart's SITI Company. Upcoming work includes 27 at Opera Theatre of St. Louis, *Dr. Sun Yat-Sen* at Santa Fe Opera, and *A Rite* at the BAM Next Wave Festival.

CHRISTOPHER AKERLIND made his San Francisco Opera debut with his lighting designs for the world premiere of Philip Glass's *Appomattox* in 2007; he returned in 2009 for *Die Entführung aus dem Serail*. He has designed lighting for more than six hundred theater and opera productions nationally and internationally. As resident lighting designer for the Opera Theatre of Saint Louis, he has designed lighting for more than fifty productions, including the world or U.S. premieres of

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Champion, the Merchant and the Pauper, The Woman at Otowi Crossing, The Midnight Angel, The Vanishing Bridegroom, and The Golden Ticket. Career highlights include *Il Barbiere di Siviglia* for the Metropolitan Opera, *Rocky the Musical* at the Hamburg Operettenhaus, and the Broadway production of *The Light in the Piazza*, which earned Akerlind the Tony, Drama Desk, and Outer Critic's Circle Awards. Other Broadway credits include *The Gershwin's Porgy and Bess, 110 in the Shade, Awake and Sing, and Seven Guitars*, all of which earned him Tony Award nominations, as well as *Talk Radio, Reckless, In My Life, The Tale of the Allergist's Wife, and The Piano Lesson*, among others. Akerlind is the past recipient of an Obie Award for sustained excellence in lighting design and was nominated for a 2002 NAACP Theatre Award in honor of his work on Center for New Theatre's *King Lear*.

Projection designer **GREG EMETAZ** is a filmmaker based in New York City who makes his San Francisco Opera debut in the current season. He has served as video director for the 2007–2010 New York City Opera VOX Showcases, the 2008–2010 NEA Opera Honors, and the 2011 NEA Jazz Masters. Other career highlights include video design for the new opera *The Golden Ticket* based on Roald Dahl's *Charlie and the Chocolate Factory* and the new play *The Blue Bear* at Perseverance Theater in Alaska; multimedia design for Opera Theatre of St. Louis's *Opera on the Go!*; directing *Tapasya: Ascetic Power and Tales of the Ganges* at New York's Joyce Theater; video design for *Il Trovatore* at Minnesota Opera and *Ajax* at American Repertory Theater; and creating video portraits for the New York Public Library's Lions event. Recent and upcoming work includes completing work on *Fay Lindsay-Jones Story*, a feature documentary and creating behind-the-scenes documentaries for *Spider-Man: Turn off the Dark*, Opera Theatre of Saint Louis, and New York City Opera.

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. He is also the artistic director of the San Francisco Festival Chorale and the San Francisco Boys Chorus.

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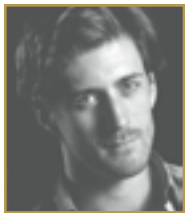
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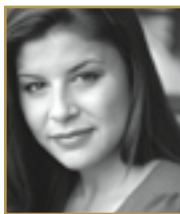


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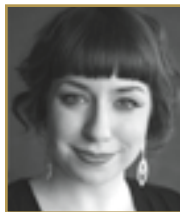


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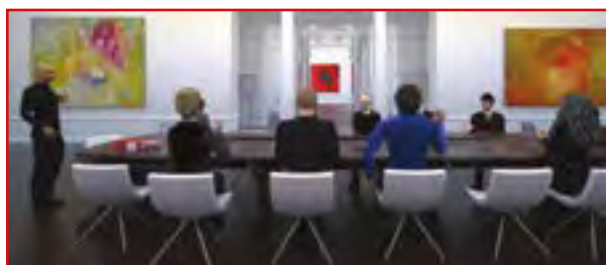
THE DIANE B. WILSEY CENTER FOR OPERA



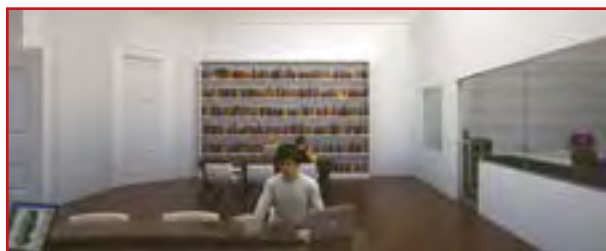
“I am convinced that this is the most elegant and efficient way the needs of the Opera can be met for the next fifty years.”—David Gockley



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 70% 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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“The War Memorial Veterans Building is one of the beaux arts masterpieces in Civic Center and is of singular historic importance as the birthplace of the United Nations. This public/private partnership will rehabilitate, restore and revitalize this important building for all San Franciscans.” —Beth Murray, Managing Director of the War Memorial and Performing Arts Center

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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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Together we'll go far





Un Benvenuto a Napoli!

San Francisco Opera and the Teatro di San Carlo of Naples Perform Verdi's *Messa da Requiem*

On October 25, the orchestras and choruses of San Francisco Opera and the Teatro di San Carlo of Naples will combine forces to perform Giuseppe Verdi's masterwork, the *Messa da Requiem*, in celebration of the bicentennial of the composer's birth. The concert, featuring more than 300 artists on stage, is offered as the flagship event in recognition of 2013 *The Year of Italian Culture in the United States*, an initiative held under the auspices of the president of the Italian Republic. Maestro Nicola Luisotti, who serves as music director of both San Francisco Opera and the Teatro di San Carlo, will conduct this once-in-a-lifetime presentation.

San Francisco Opera traces its earliest roots back to Naples as the Company's founding general director, Gaetano Merola, was born and trained there. Son of a Neapolitan court violinist, the charismatic young conductor first came to San Francisco in 1906 and was quoted as saying, "If destiny wants me not to return to Italy, this is the place to settle down." Merola ultimately made his life in San Francisco and would go on to create, in 1923, one of the oldest and most esteemed opera companies in America. This fall, San Francisco Opera celebrates our relationship with this Italian City by the Bay by joining with the famed musicians of the Teatro di San Carlo to present this monumental concert of Verdi's Requiem Mass, with featured soloists Leah Crocetto, Margaret Mezzacappa, Michael Fabiano, and Vitalij Kowaljow.

The Real Teatro di San Carlo was built in Naples, Italy in 1737, originally commissioned by King Charles VII of Naples. Adjacent to the Palazzo Reale, the Teatro di San Carlo is Italy's largest opera

house and holds the distinction as the oldest opera house in Europe. The San Carlo is prominent in operatic history and has been host to numerous operatic legends: Gioachino Rossini was house composer and artistic director from 1815 to 1822, during which time he composed ten operas. The theater next appointed Gaetano Donizetti, who held the post from 1822 to 1838 and composed sixteen operas for the theater, among them *Maria Stuarda* and *Lucia di Lammermoor*. Giuseppe Verdi presented the debut of two of his operas at the Teatro di San Carlo, *Alzira* and *Luisa Miller*; other important premieres there included Vincenzo Bellini's first opera, *Bianca e Fernando* as well as operas by Giacomo Puccini, Pietro Mascagni, and Ruggero Leoncavallo.

Verdi's *Messa da Requiem* premiered in May 1874 in Milan and was composed to commemorate the first anniversary of the death of Alessandro Manzoni, celebrated Italian writer and a leader of the Italian *Risorgimento*, the Italian unification movement. Verdi himself conducted the world premiere of 120 chorus singers and orchestra of 100 musicians. The work was immediately hailed as a masterpiece and quickly performed in the world's leading music capitals to critical and popular acclaim.

This year San Francisco Opera celebrates the bicentennial of the eminent composer's birth and our Italian roots by joining with our colleagues from Naples. Be sure not to miss this monumental performance on October 25. 🎭

For tickets for the October 25 performance to Verdi's *Messa da Requiem*, visit sfopera.com or call the Box Office at (415) 864-3330

The interior of the Teatro di San Carlo in Naples



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

* Deceased

For more information, please contact Andrew Morgan,
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Young Professionals

AT SAN FRANCISCO OPERA

SAN FRANCISCO OPERA has two fantastic opportunities for young professionals between the ages of 21–40 to become more involved with opera. Whether you're interested in discounted tickets, invitations to Final Dress Rehearsals or exclusive events, there's something for everyone! Find out more about our young patron program, **BRAVO! CLUB**, and our young donor program, **Orpheus at San Francisco Opera**, below.

BRAVO! CLUB



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.

FREE ADMISSION:

BRAVO! hosts a number of social and educational events throughout the year.

EXCLUSIVE INVITATIONS:

Celebrate the new season of Opera at BRAVO! CLUB's annual Opening Night Gala.



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sfopera.com/BRAVO



ORPHEUS



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.

DOUBLE YOUR IMPACT: Members receive a matching gift (generously provided by Ben & Marina Nelson, as well as additional support from Soo & Raj Venkatesan and the Koret Foundation), bringing them up to the \$3,000 Founder level of the Medallion Society. Depending on your age, you could be eligible for up to a 5-to-1 match for your charitable gift.

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

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Viola



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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



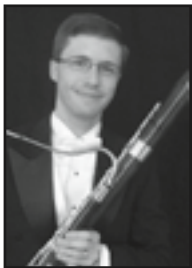
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



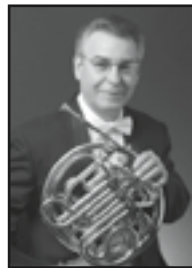
Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



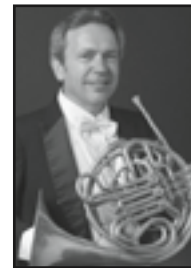
Shawn Jones
Bassoon & Contrabassoon
Regular Substitute



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



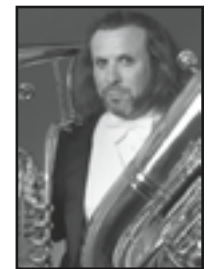
John Pearson
Trumpet



Donald Kennelly
Trombone



David Ridge
Trombone &
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



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Richard Kvistad
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Associate Timpani



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Rakitchenkov
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Tracy Davis
Orchestra Manager



Carrie Weick
Librarian



Timothy Spears
Assistant Orchestra
Manager & Librarian

Most photos by John Martin.

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

REGULAR CHORUS



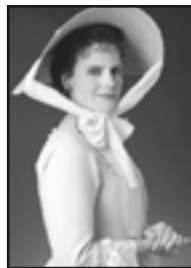
Kathleen Bayler
Soprano



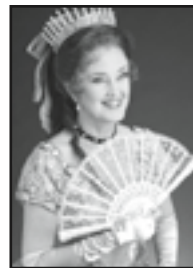
Sara Colburn
Soprano
Leave of Absence



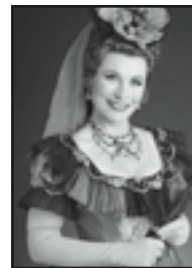
Dvora Djoraev
Soprano



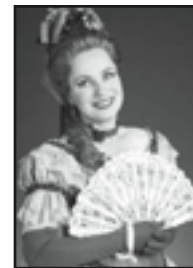
Mary Finch
Soprano



Ann Hughes
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



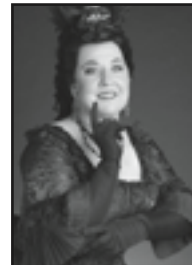
Virginia Pluth
Soprano



Carole Schaffer
Soprano



Mitzie Kay Weiner
Soprano



Roberta Bowman
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Joy Graham
Mezzo-Soprano



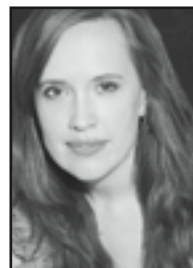
Sally Mouzon
Mezzo-Soprano



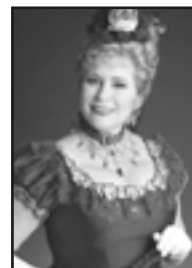
Sally Munro
Mezzo-Soprano



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



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Tenor



Christopher Jackson
Tenor



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Tenor



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Tenor



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Tenor



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Tenor



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Tenor



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Tenor



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Tenor



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Bass



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Baritone



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Baritone



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Bass



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Baritone



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Bass



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Bass



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Bass



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Baritone



Jere Torkelsen
Baritone

SAN FRANCISCO OPERA

CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



Bryan Ketron



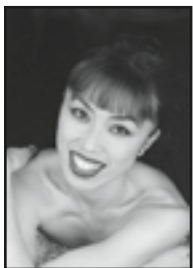
Michael Kruzich



Michael Levine



Debra Rose
Leave of Absence



Chiharu Shibata

Most photos by John Martin.

Carole Schaffer and Claudia Siefer photos by Pamela Dale.

2013-14 ARTISTS

CHORUS

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 Rapiere ‡ ♫
 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 ♫
 Marée Rapiere ♫
 Philippe Sly ♫
 Chuanyue Wang ♫
 Sun Ha Yoon ♫

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 Giuseppe Finzi
 Nicola Luisotti
 George Manahan*
 Patrick Summers ♫

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 Laurie Feldman
 Petrika Ionesco
 Roy Rallo
 James Robinson
 Emilio Sagi
 Leslie Swackhammer*
 Olivier Tambosi
 Francesca Zambello

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 Llorenç Corbella*
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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*
 Roberta Bowman
 Janet Campbell
 Sara Colburn †
 Dvora Djoraev
 Mary Finch
 Joy Graham
 Claudia Haider
 Ann Hughes
 Claire Kelm
 Elisabeth Rom Lucio
 Angela Eden Moser*
 Sally Mouzon
 Sally Porter Munro
 Erin Neff
 Rachelle Perry
 Virginia Pluth
 Laurel Porter*
 Laurel Rice
 Shelley Seitz
 Carole Schaffer
 Donna Turchi
 Mitzie Weiner

C. Michael Belle
 Torlef Borsting
 Alan Cochran
 Chris Corley
 Frank Daniels
 Henryk De Rewenda
 Daniel Harper
 Cameron Henley
 Christopher Jackson
 Ken Johnson
 David Kekuwa
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 Frederick Matthews
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 Phillip Pickens
 William Pickersgill
 Chester Pidduck
 Valery Portnov
 Ken Rafanan
 Colby Roberts
 Sigmund Seigel
 Dan Stanley
 Alexander Taite
 Jere Torkelsen
 Andrew Truett
 Richard Walker

†leave of absence
 *appears in a solo role

EXTRA CHORUS

Radoslava Biancalana
 Jennifer Brody
 Wendy Buzby
 Cheryl Cain
 Katie Carlson
 Sara Colburn
 Greta Feeney-Samuels
 Elspeth Franks
 Carolyne Anne Jordan
 Cari McAskill
 Katherine McKee
 Amy McKenzie
 Eileen Meredith
 Brielle Neilson
 Aimée Puentes
 Mimi Ruiz
 Joanna Taber
 Nicole Takesono
 Jacque Wilson
 Kali Wilson

Donn Bradley
 Micah Epps
 Adam Flowers
 Timothy Foster
 Anders Froehlich
 Peter Girardöt
 Thomas Hart
 José Hernandez
 Mark Hernandez
 David Huff
 Michael Jankosky
 John-Elliott Kirk
 Bradley Kynard
 Matthew Lovell
 Michael Mendelsohn
 Jim Monios
 Jess G. Perry
 Keith Perry
 Tom Reed
 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

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Caroline H. Hume Endowed Chair

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Giuseppe Finzi, *Resident Conductor*

FIRST VIOLIN

Kay Stern, *Concertmaster*
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Heidi Wilcox, *Assistant Concertmaster*
Jennifer Cho
Dawn Harms
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Barbara Riccardi
Robert Galbraith †
Leonid Igudesman
Asuka Annie Yano
Alexandros Sakarellos**
Wenyi Shih**

SECOND VIOLIN

Virginia Price-Kvistad †, *Principal*
Martha Simonds, *Associate Principal*
Beni Shinohara*, *Assistant Principal*
Eva Karasik
Leslie Ludena
Gerard Svazlian †
Linda Deutsch Twohy
Craig Reiss*

VIOLA

Carla Maria Rodrigues, *Principal*
Sergey Rakitchenkov*, *Associate Principal*
Paul Nahhas, *Assistant Principal*
Patricia Heller
Jonna Hervig
Natalia Vershilova
Joy Fellows

CELLO

David Kadarau, *Principal*
Thalia Moore*, *Associate Principal*
David Budd, *Assistant Principal*
Nora Pirquet
Emil Miland
Victoria Ehrlich
Ruth Lane

BASS

Joseph Lescher, *Principal*
Jonathan Lancelle, *Associate Principal*
Steven D'Amico, *Assistant Principal*
Shinji Eshima
Mark Drury

FLUTE

Julie McKenzie, *Principal*
Patricia Farrell*
Stephanie McNab

PICCOLO

Stephanie McNab

OBOE

Mingjia Liu, *Principal*
Deborah Henry, *Assistant Principal*
Janet Popesco Archibald

ENGLISH HORN

Janet Popesco Archibald

CLARINET

Jose Gonzalez Granero, *Principal*
Joanne Burke Eisler*, *Assistant Principal*
Anthony Striplen

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier, *Principal*
Daniel MacNeill*
Shawn Jones**

CONTRABASSOON

Shawn Jones**

HORN

William Klingelhoffer, *Co-Principal*
Kevin Rivard, *Co-Principal*
Keith Green
Brian McCarty
Lawrence Ragent

TRUMPET

Adam Luftman, *Principal*
William Holmes
John Pearson*

TROMBONE

Samuel Schlosser, *Principal*
Donald Kennelly
David Ridge

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Zachariah Spellman

TIMPANI

John Burgardt

PERCUSSION

Richard Kvistad, *Principal/Associate Timpani*
Patricia Niemi*

HARP

Olga Rakitchenkov

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Tracy Davis
Timothy Spears, *Assistant*

* Principal for one or more fall season operas

† Leave of absence

** Season substitute

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YOUR OPERA EXPERIENCE

The **OPERA BOX OFFICE** is located in the Opera House, 301 Van Ness Avenue, and is open Monday 10 AM–5 PM, Tuesday through Saturday 10 AM–6 PM, and through the first intermission on performance days. Tickets may also be charged by phone at (415) 864-3330 or ordered online at sfopera.com. We accept American Express, VISA, MasterCard, and Discover.

If you are unable to use your tickets to a particular performance, you may exchange them for tickets to another performance, subject to availability, or donate them back to the Opera. Ticket exchanges for future performances can be accommodated up to one hour before curtain or during the first intermission. No refunds are associated with ticket exchanges, and a fee (plus any price differential) may apply.

ACCESSIBILITY San Francisco Opera is committed to providing easy access for all of our patrons. Please contact the Opera Box Office prior to your visit so that we can ensure your comfort.

For Patrons in Wheelchairs, San Francisco Opera offers wheelchair-accessible seats at a range of prices. All entrances at the War Memorial Opera House are wheelchair accessible. Wheelchair-accessible stalls in restrooms can be found on all floors (except the Main Lobby and 5th floor Balcony levels). Accessible drinking fountains are located on all floors except the Balcony level.

For Patrons Needing Assistive Listening Devices, Sennheiser infrared sound amplification headsets are available at the South Lobby coat check. A major credit card or driver's license is required for deposit.

Performance Etiquette

- Please turn off and refrain from using all electronic devices before the performance, including digital watches and cell phones.
- No cameras or recording equipment are permitted in the Opera House.
- As a courtesy to those who may have fragrance allergies, please avoid wearing perfume or cologne.
- No food or drink (except water bottles) is permitted in the auditorium.
- Children of any age attending a performance must have a ticket; no babes in arms.

Management reserves the right to remove any patron creating a disturbance.

DINING AND REFRESHMENTS The Patina Group serves an elegant hot buffet in the lower lounge of the Opera House beginning two hours prior to all performances. Lighter fare is also served before performances and during intermissions at Patina's Café Express (Lower level) and Dress Circle Café. Call (415) 861-8150 for reservations or to pre-order. Patrons dining in the Opera House may enter through the North Carriage entrance (adjacent to the War Memorial courtyard) up to two hours prior to curtain.

The **SAN FRANCISCO OPERA SHOP**, located on the South Mezzanine level of the Opera House, sells opera CDs, DVDs, SF Opera merchandise, and gift items. The Shop is open 90 minutes before performances, at intermissions, and afterward. All proceeds benefit San Francisco Opera.

COAT CHECK For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc. must be checked at the Opera House coat check, located at the North and South ends of the Main Lobby.

COURTESY TELEPHONES, for local calls only, are located on the Orchestra level.

DRINKING FOUNTAINS are available on all levels except the Lower level, where there is a courtesy water station on the north side. Water bottles are permitted in the auditorium.

OPERA GLASSES are available for a small fee in the coat check at the north end of the main lobby.

LARGE PRINT CAST SHEETS AND SYNOPSIS are available at the coat check stations in the main lobby.

EMERGENCY MEDICAL ASSISTANCE is available at the Opera House during all performances at the nurse's station, located on the lower level of the Opera House.

LOST AND FOUND items may be claimed at the North coat check during the performance. All unclaimed items are delivered to the War Memorial Performing Arts Center at 25 Van Ness Avenue, Suite 800, Room 110, (415) 621-6600 (8 AM–5 PM, Monday–Friday).

Patrons needing **TAXI SERVICE** at the end of the performance may reserve a cab with the usher at the Grove Street entrance before the end of the final intermission. Reservations do not guarantee service.

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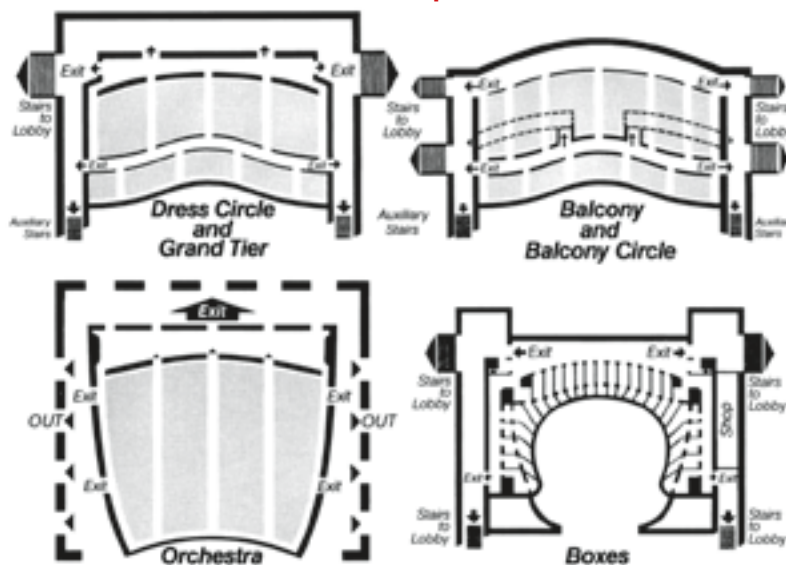
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