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**On the cover:**  
 Johann Heinrich Fussli (1741–1825)  
*Falstaff in the Laundry Basket* (1792),  
 oil on canvas

De Agostini Picture Library / The  
 Bridgeman Art Library  
*Falstaff* title treatment created by  
 Mission Minded, San Francisco

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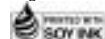
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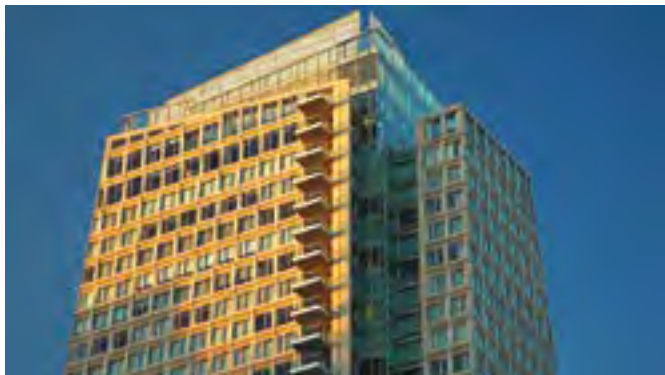


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## A Message from the Leaders of San Francisco Opera

Dear opera-goers,

Giuseppe Verdi and Richard Wagner hold exalted positions in the world of performing arts. Their prolific and varied works have remained evergreen in the operatic canon because they express the essence of the human condition. In October, San Francisco Opera celebrates the bicentennial births of these two titans with three unique offerings.



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

Music Director Nicola Luisotti conducts the definitive Falstaff of our day, Bryn Terfel, in Verdi's masterful comedy as well as his *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. We are pleased to host this unique presentation of the Requiem, given in recognition of 2013 *The Year of Italian Culture in the United States*, an initiative under the auspices of the president of the Italian Republic.

Later this month, Principal Guest Conductor Patrick Summers leads Wagner's first masterwork, *Der Fliegende Holländer*. This inventive new production by Petrika Ionesco, who directed 2010's widely praised *Cyrano de Bergerac*, promises to be a feast for the senses. The works of Verdi and Wagner continue to inspire us all, and this month our programming honors them and their unprecedented artistic contributions.

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.

David Gockley  
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**San Francisco**  
magazine

*The Fairmont*  
SAN FRANCISCO

FOURTWONINE

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

MARIE-NOËLLE ROBERT/THÉÂTRE DU CHÂTELET/TEATRO REAL



## The Barber of Seville for Families

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

**November 24 and 30 at 2 p.m.**

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

KRISTEN LOKEN



Adler Fellow Joo Won Kang leads a singing demonstration at last fall's open house.

## SAN FRANCISCO OPERA OPEN HOUSE

Join San Francisco Opera on **November 9** as we host a free open house to the public from 10:30 a.m. to 2:30 p.m. Experience the musical power of the Adler Fellow singers, Opera Orchestra, and Opera Chorus on stage. Participate in workshops, demonstrations and activities for families and adults. Browse costume displays and have your photo taken in San Francisco Opera costumes. Enter to win a backstage tour. And much more! For more information visit [sfopera.com/openhouse](http://sfopera.com/openhouse).

CORY WEAVER



## San Francisco Opera DVD/Blu-ray Release Event

Meet composer Jake Heggie and conductor Patrick Summers on **Sunday November 3** as they sign copies of *Moby-Dick*, one of the Company's recently released DVD and Blu-ray recordings. The signing event celebrates the release of *Moby-Dick* as well as Donizetti's *Lucrezia Borgia*, starring Renée Fleming. Purchase your copies of these two special recordings at the Opera Shop or online at [sfopera.com](http://sfopera.com). **Moby-Dick Signing: Sunday, November 3, following the matinee performance of The Flying Dutchman, in the War Memorial Opera House main lobby.**



## 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.

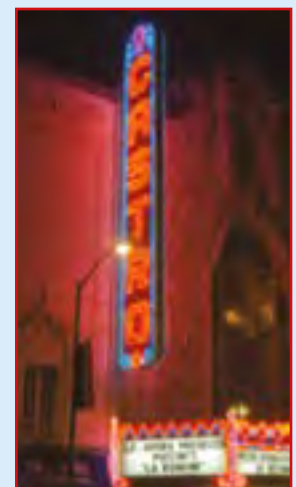
My first opera experiences were not in an opera house, but through media. At an early age I heard Mario Lanza sing in the film *The Great Caruso*, and I vividly remember the power of hearing that unbelievable voice and the feeling that I absolutely had to experience a live opera. I also remember watching *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.



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## Live Titles

This month, San Francisco Opera introduces Live Titles, headsets that provide a spoken version of the projected supertitles, to patrons at all performances. The Live Title headsets are available at the North Coat Check in the main lobby of the War Memorial Opera House; a major credit card or driver's license is required for deposit.



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# OPERA BALL 2013

## *The Garden of Good and Evil*



Paula & Bandel Carano; Lilah, George & Leslie Hume; Barbara Brookins-Schneider, Jan Shrem & Maria Manetti Shrem; Trent Norris & Jack Calhoun

Brenda Zarate

San Francisco Opera celebrated the opening of its 91st season on September 6 with a sold-out performance of Arrigo Boito's *Mefistofele*, led by Music Director Nicola Luisotti. The evening was distinguished by two events that are the highlight of the City's cultural season: San Francisco Opera Guild's *Opera Ball 2013*, co-chaired by Ann Girard and Mai Shiver, and BRAVO! Club's Opening Night Gala, co-chaired by Sia Charonis and Lauren Groff. Opera Ball 2013 was designed by Colin Cowie with dinner by McCall's Catering and benefited San Francisco Opera and Opera Guild's education and outreach programs **that annually reach more than 60,000 young people and families.**

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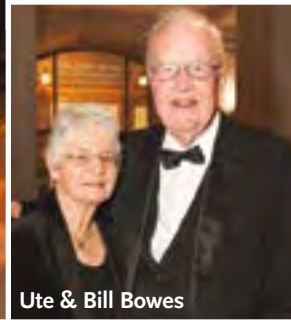




Mai Shiver, Karen Kubin, Colin Cowie, Ann Girard; Anita & Ed Lee; Marissa Mayer, Eleni Kounalakis, Jack Calhoun



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Cynthia Schreuder, Ovadia Kalev



Back row: Ramsey Walker, Stephanie Tuttle, Charles Githler, Mai Shiver, Michael & Holly Cuggino  
Front row: Alan Morrell, Romana Bracco, Mary Poland; Lisa & John Grotts, Joy Bianchi



Patrick King,  
Carolyn Chang



Leonard Eber,  
Diane Rubin



Karen Caldwell



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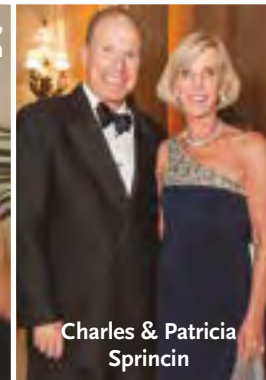
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Maria Ruchka



S.B. Hadley Wilson, Aj Bates, Erwin Lin

## Opera in the Park 2013



Nicola Luisotti



The stars of this year's *Opera in the Park*



San Francisco Opera's season-opening festivities included the 40th annual *San Francisco Chronicle Presents San Francisco Opera in the Park*, featuring Music Director Nicola Luisotti conducting the San Francisco Opera Orchestra and stars from the fall season. *Opera in the Park* drew 12,000 opera lovers to Golden Gate Park's Sharon Meadow this year.



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# SAN FRANCISCO OPERA MEDIA



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



*Moby-Dick* and *Lucrezia Borgia* will be released on DVD and Blu-ray beginning this fall, available online and in the San Francisco Opera Shop.



## 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](http://sfopera.com/broadcasts) for complete information.

## GRAND OPERA CINEMA SERIES

Recorded live in high-definition, our series of popular operas in regional movie theaters will have you feeling like you are watching this performance from your favorite seat in the Opera House. Visit [sfopera.com/cinemaseries](http://sfopera.com/cinemaseries) for information on dates and locations.

## RADIO BROADCASTS

San Francisco Opera radio broadcasts are available locally each month on award-winning classical station KDFC as well as nationally on the WMFT Radio Network. For a schedule, visit [sfopera.com/broadcasts](http://sfopera.com/broadcasts).

## 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.

# GET “IN THE KNOW”

San Francisco Opera and its affiliates are pleased to offer a wealth of educational resources to help you get “in the know” for each opera performance. For information on these and other resources, visit [sfopera.com/learn](http://sfopera.com/learn).

### E-OPERA NEWSLETTER

San Francisco E-Opera subscribers are the first to know about the latest performances, special events, and educational opportunities. Keep up-to-date on featured artists, special ticket offers, advance program notes, and other insider information by signing up at [sfopera.com/eopera](http://sfopera.com/eopera).

### INSIGHT PANELS

Renowned artists and personalities from the world of opera, including cast members and directors from the productions, share behind-the-scenes insights and experiences during informal panel discussions presented by San Francisco Opera Guild. Visit [sfopera.com/insights](http://sfopera.com/insights).

### OPERA GUILD PREVIEW LECTURES

San Francisco Opera Guild chapters present lectures that bring renowned musicologists to communities throughout the greater Bay Area, offering an in-depth look into the season’s upcoming operas. Visit [sfopera.com/previews](http://sfopera.com/previews).

### OVERTURE: OPERA WORKSHOPS FOR ADULTS

San Francisco Opera hosts a series of interactive workshops for adults about the journey of creating opera. Newcomers and seasoned opera-goers learn the process from the ground up and experience San Francisco Opera behind-the-scenes. Visit [sfopera.com/workshops](http://sfopera.com/workshops).

### FAMILY PROGRAMS

San Francisco Opera offers family programs, including movie screenings and interactive workshops, throughout the year. Visit [sfopera.com/family](http://sfopera.com/family).

### CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

### OPERA HOUSE TOURS

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

### OPERA TALKS

Before every performance, charismatic scholars present a 25-minute overview of the opera, with insights on the music, composer, and historical background. Talks begin 55 minutes prior to curtain. Visit [sfopera.com/operatalks](http://sfopera.com/operatalks).

*Falstaff*: Ronald Gallman

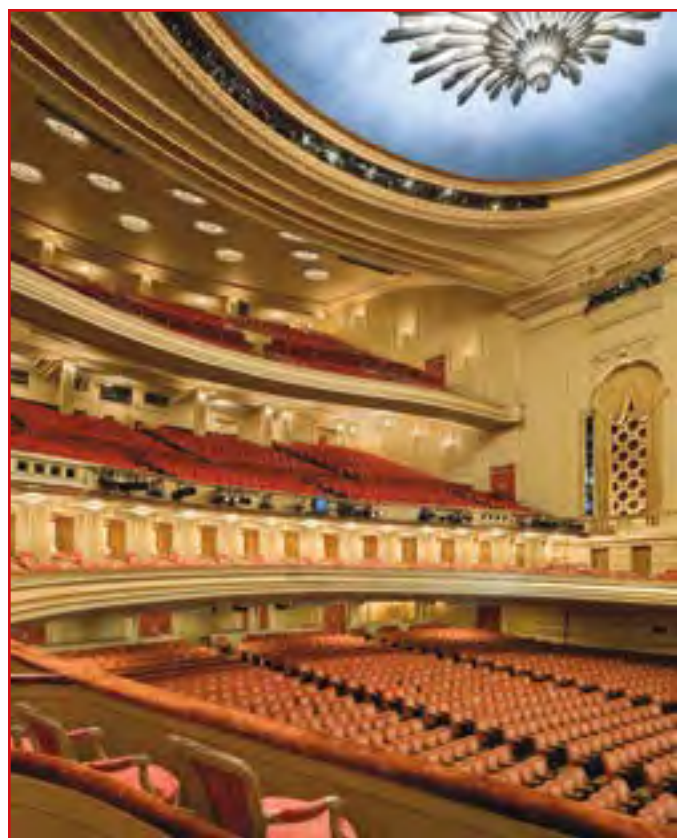
*Der Fliegende Holländer*: Desirée Mays

*Il Barbiere di Siviglia*: Alexandra Amati-Camperi

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DAVID WAKELY



# John A. & Cynthia Fry Gunn

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

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

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

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



John A. & Cynthia Fry Gunn

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

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

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

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

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

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

# Thank You for Supporting

# the Spring Challenge!

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

Thank you for joining us in supporting San Francisco Opera!

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



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RAY "SCOTT" MORRIS



## **The Bernard Osher Endowment Fund (Production Sponsor, *Falstaff*)**

A native of Maine, Bernard Osher began his involvement with San Francisco Opera more than forty years ago as a season subscriber shortly after moving here from New York. He and his wife Barbro have been outstanding supporters of Bay Area cultural programs ever since. In 1977, Bernard created the Bernard Osher Foundation to support principally cultural and educational organizations to maintain and enrich the quality of life locally and nationally. As a reflection of Bernard and Barbro's interest in the arts, the Osher Foundation has funded virtually every major arts organization in the area and many groups offering special programs in the arts for youth. At San Francisco Opera, the Oshers have supported every aspect of the Company's work, from artist appearances to production facilities. Another focus of their foundation support is higher education, including the Osher initiative for

community college students, lifelong learning institutes on 119 campuses nationwide, and Osher Centers for Integrative Medicine at UCSF, Harvard, and Karolinska Institute in Stockholm.

## **Jan Shrem & Maria Manetti Shrem (Chairs, *Amici di Nicola* of Camerata)**

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. Though they grew up half-a-world apart, Jan and Maria both developed a love of opera at a young age. While their lives led them each around the globe, their individual passions eventually led them to San Francisco Opera, and to each other. With a generous three-year commitment, Jan and Maria have assumed the volunteer leadership role of Chairs of the *Amici di Nicola* of Camerata. Camerata is a group of visionary donors who help fund the projects that define the Company's international reputation, and *Amici* focuses on projects involving Music Director Nicola Luisotti. They have also established the Great Interpreters of Italian Opera Fund to help bring today's most compelling artists in Italian repertoire to San Francisco Opera. "I am personally honored by Maria and Jan's support and confidence in me," says Maestro Luisotti. "With their help, we are realizing everything Italian opera can—and should—be."



DREW ALTIZER

DREW ALTIZER



## **Joan and David Traitel/Great Singers Fund (Sponsor, Bryn Terfel in *Falstaff*)**

"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! I am thrilled that the great Welsh baritone Bryn Terfel is returning to our stage after an absence of over 10 years, and in one of his signature roles." Joan and David and the Great Singers Fund are also supporting the appearances of Patricia Racette in *Mephistopheles*, *Show Boat* and *Madame Butterfly*, Ramón Vargas and Ildar Abdrazakov in *Mephistopheles*, Nathan Gunn in *Show Boat*, 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."

## The Phyllis C. Wattis Fund for New Productions (Exclusive Production Sponsor, *The Flying Dutchman*)

San Francisco Opera is grateful to Phyllis C. Wattis for her generous and visionary gift to San Francisco Opera that established the Phyllis C. Wattis Fund for New Productions. Phyllis C. Wattis passed away in June 2002 at the age of 97. During her lifetime she generously supported many organizations in the Bay Area, but she was especially interested in the arts — both fine arts and performing arts. She served prominently on the boards of the San Francisco Museum of Modern Art, The Fine Arts Museums of San Francisco, San Francisco Opera and the San Francisco Symphony and proved to be a committed financial and ideological supporter of these organizations. Her vision was instrumental in shaping the arts community in San Francisco. During her lifetime Phyllis C. Wattis helped underwrite San Francisco Opera's productions of new operas, specifically *A Streetcar Named Desire* and the critically acclaimed *Dead Man Walking*. She provided additional support to many other productions including *Kat'a Kabanova*, *Wozzeck* and *Lulu*. San Francisco Opera is deeply appreciative of the Phyllis C. Wattis Fund for New Productions for the exclusive sponsorships of *The Makropulos Case* and this season's *The Flying Dutchman*.



## Union Bank (Performance Sponsor, October 24)

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



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# BECOMING SIR JOHN:

*Bryn Terfel on the Joys of Playing One of Verdi's Greatest Characters*

World-renowned Welsh bass-baritone Bryn Terfel has triumphed as Falstaff in Sydney (where he made his role debut in 1999); Lyric Opera of Chicago; the Metropolitan Opera; Milan's La Scala; the Royal Opera, Covent Garden; and in Cardiff, Vienna, Munich, Hannover, and Monte Carlo. A few days before San Francisco Opera rehearsals began, Terfel spoke about this signature role...

***How has your Falstaff changed over the past fourteen years?***

I used to go more for the comedy, instead of what Falstaff really is—very melancholic, fallen on hard times. He's a cuckold for the Windsor ladies who make fun of him, but he has the last laugh at the end!

***What qualities in the character attracted you initially?***

His ability to pick himself up and dust himself off is undoubtedly a strength—and one glass of warm wine brings some light into his day! Verdi gave the bass-baritone voice a role we all want to be a part of. It's a role that puts a smile on *my* face and also on the *audience's* face. The scene where Falstaff jumps into the basket—he's always flirting. I can flirt to my heart's content when I'm rehearsing *Falstaff* and these ladies won't do *anything*, but when I drag them into my basket on stage, they're giggling away!

***You stand in the "royal line" of Falstaffs, which includes several legendary Italians and a marvelous Welshman...***

I know my compatriot Sir Geraint Evans [who sang Falstaff at San Francisco Opera three times] was one of the finest Falstaffs, even alongside Tito Gobbi. I knew I had a baton to carry forward.

***Were you advised by Sir Geraint himself regarding this role?***

I was a youngster wanting pearls of wisdom, and he gave them to me gladly. He said, "Take care of that first scene—it's the biggest hurdle you have in the piece." And he'd say, "Be careful of the monologue in the third act."

---

*Roger Pines is dramaturg of Lyric Opera of Chicago, where Terfel sang the title role in the premiere of Olivier Tambosi's production of Falstaff in 1999.*





BRETT COOMER

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## On Falstaff:

*If I put one opera  
on a pedestal,  
it would be this one.*

---

Especially try to keep people's interest when you go to the forest, and do it *vocally*. People have an interest in your dynamics, your coloring of the words. Verdi gave us a vehicle, so don't take it for granted, even if you're singing it for the hundredth time in your career."

***Those two monologues are hugely demanding...***

[Laughs] Thank you for reminding me! *Falstaff* is such a fast-moving score, so transparent, so light, that the monologues melt into the action happening on the stage. A singer should particularly enjoy them, because Verdi wrote magnificent pieces for you to sing, to play around with, to be flexible with. You can't be the same in each performance—you have to give something different, a new color.

***Is there much opportunity for beautiful legato singing?***

Not much! Until the forest scene, when he counts [the hours] up to midnight. That's also one of the most *amazing* sequences of chords that Verdi ever wrote.

***So much of a singer's effectiveness as Falstaff depends on projection of the text.***

In my singing it's always been that I'd rather be heard through my diction rather than my singing prowess. Most probably you'll have remnants of my explosive consonants spitting over the orchestra into the audience!

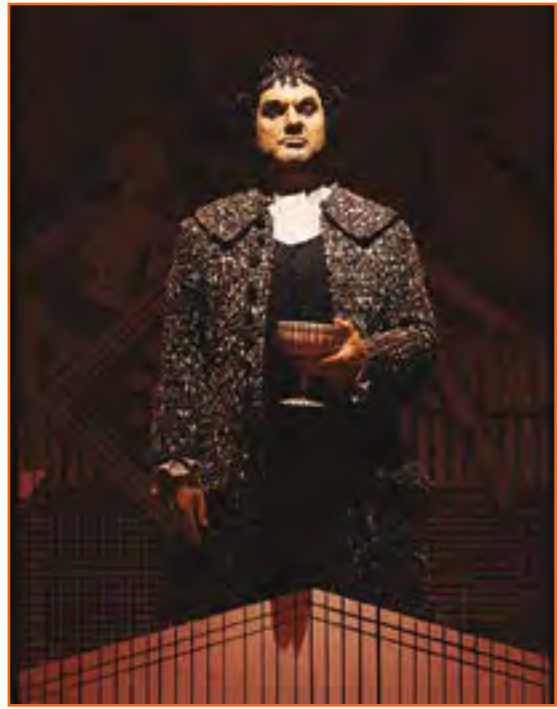
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*Terfel in the title role of Falstaff at Houston Grand Opera*





MARTY SOHL



KEN FRIEDMAN

*Terfel's previous San Francisco Opera engagements include the title role of Le Nozze di Figaro (1997) and Nick Shadow in The Rake's Progress (2000).*

***What gives you the greatest musical joy in Falstaff, whether in your character or any other?***

I think it's in Fenton and Nannetta's music. That's the *pulse* of the piece—the youth, the love, the absolute carefree attitude of two people besotted with each other.

***When onstage in the role, dealing with the fat suit seems so easy for you.***

You're never at ease with it. It's the bane of your life—a ball and chain! One good thing about it is that toward the end of a production, you might have left a stone [14 pounds] and a half in the fat suit, because of the amount you sweat. That's something the San Francisco public may not like to read, but it's hard work! At La Scala, he was a rather slim-looking Falstaff. I'm more for the traditional look, having him as fat as you can. He's been on those burgers, he's eaten quite a few pigs straight off those splints. His look, I think, is of a certain importance to an audience's enjoyment of him.

***Clearly today your devotion to the opera itself is stronger than ever.***

If I put one opera on a pedestal, it would be this one. Of course, gone are the choral tableaux, the monumental arias that bring an audience to their feet. This was a different Verdi with a different

cloak, but when you have that fugue, *everybody's* happy—on top of the fact that we're all counting like mad!

***How do you feel at the end of a Falstaff performance?***

A mixture of exhaustion and exhilaration, with a sense of joy and happiness. You see it in your colleagues' faces. Most of them are *young* colleagues as well—that's coming from a singer who has been around the block a couple of times, thirty years in the profession. I'm certainly enjoying the fact that I can come back to Falstaff, because I honestly want to be in the *Guinness Book of World Records* for the biggest number of performances of this role. And I'm eternally grateful to San Francisco Opera for inviting me back for a role that I particularly enjoy.

***You were most recently at San Francisco Opera during the tenure of Lotfi Mansouri, who passed away in August.***

I would look forward to going to San Francisco because I would always meet Lotfi there. I'm incredibly sad not to be seeing him there this autumn. Lotfi gave me wonderful opportunities to sing *Figaro* [1997] and *The Rake's Progress* [2000]. He was always very supportive not only of young singers cutting their teeth, but also of the stalwarts of our operatic profession—he liked to invite them back—and that's a great combination. Every good young golfer likes to play with an older golfer to watch and learn. It's the same in every profession, isn't it? 🍷

# 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

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## 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 (*Requiem Mass*)

Nathan Gunn (*Show Boat*)

All performances feature English supertitles.

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

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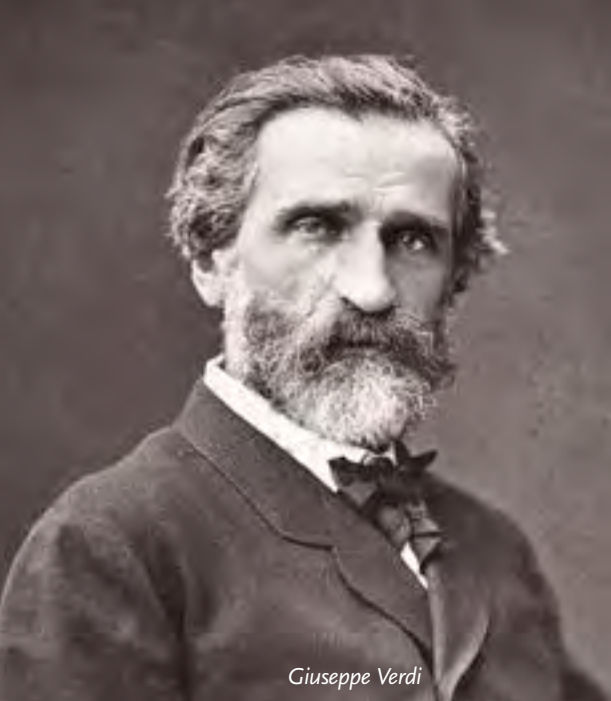
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Giuseppe Verdi

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## SAN FRANCISCO OPERA

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**Giuseppe Verdi**

# FALSTAFF

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.

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

Mr. Terfel's appearance is made possible by a gift to the Great Singers Fund by Joan & David Traitel.

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October 24: Union Bank

Additional support for this production provided by Affiliate Sponsors Mr. & Mrs. Stephen S. Kahng and Ms. Christina Warren & Dr. Elizabeth DeBruin.

## FALSTAFF

## ACT I

Dr. Caius enters the Garter Inn looking for Sir John Falstaff, the portly rascal of Windsor. Caius is enraged and comes to accuse Falstaff and his two companions Bardolfo and Pistola of robbing him. Falstaff dismisses the charges with mock solemnity and upbraids his friends for being unable to pay the bill. Seeking to better his fortunes, Falstaff plans to woo the wealthy—and married—Alice Ford and Meg Page. He produces love letters to both, but his henchmen decide their ethics forbid them to deliver the notes. Falstaff gives them to a page boy instead and lectures his cronies on honor, as he chases them from the inn.

In her garden, Alice and her daughter, Nannetta, talk to Meg and Dame Quickly. Meg and Alice soon discover that Falstaff has sent them identical letters. Outraged, they resolve to punish him and then withdraw as Ford arrives with Caius, Fenton, Bardolfo, and Pistola, all warning him about Falstaff's designs. Briefly alone, Nannetta and Fenton steal kisses until the women return, plotting to send Quickly to Falstaff to arrange a rendezvous with Alice. Nannetta and Fenton are then interrupted by Ford, who also plans to visit Falstaff. As the women reappear, all pledge to take the fat knight down a peg or two.

## ACT II

At the inn, Falstaff accepts Bardolfo and Pistola's feigned penitence for their mutiny. Soon Quickly arrives to assure the knight that both Alice and Meg return his ardor. Arranging a meeting with Alice, Falstaff rewards Quickly with a pittance and then, alone, preens himself. The next visitor is Ford, disguised as "Master Brook" and pretending an unrequited passion for Alice. To Falstaff's surprise, Brook offers him wine and money if he will seduce Alice Ford, explaining that he has long been in love with the lady, but to no avail. If she were to be seduced by the more experienced Falstaff, she might then be more likely to fall a second time and accept Brook. Falstaff agrees to the plan, telling his surprised new friend that he already has a rendezvous with Alice that very afternoon. As Falstaff leaves to prepare himself, Ford gives way to jealous rage but regains his composure when Falstaff returns, dressed to impress.

Back at Ford's house, Quickly tells Alice and Meg about her visit with the knight at the inn. Nannetta does not share in the fun as her father has promised her to Caius. The women reassure her before hiding, except for Alice, who sits strumming a lute as her fat suitor arrives. Recalling his salad days as a slender page, he is cut short when Quickly announces Meg's imminent approach. Falstaff leaps behind a screen, and Meg sails in to report that Ford is on his way over in a fury. Quickly confirms this, and while Ford

and his men search the house, Falstaff takes refuge amid the dirty linen in a laundry basket. Slipping behind the screen, Nannetta and Fenton attract attention with the sound of their kissing. While Meg and Quickly muffle Falstaff's cries for air, Ford orders the screen pulled down, and pauses briefly to berate the lovers as the chase continues upstairs. Alice orders servants to heave the basket into the Thames.

## ACT III

Back at the Garter Inn, Falstaff bemoans his misadventure while downing a mug of warm wine. His reflections are halted by Quickly's entrance, who insists that Alice still loves him and proves it with a note appointing a midnight rendezvous in Windsor Forest. All the conspirators eavesdrop as Quickly tells Falstaff the gory ghost story of Herne the Hunter, often seen in Windsor Forest at midnight. After Falstaff exits, Alice and the others take up the story, plotting to frighten Falstaff by dressing up as wood sprites.

In moonlit Windsor Forest, Fenton sings of love and receives a monk's costume for the masquerade; Nannetta is queen of the fairies, Meg a nymph, and Quickly a witch. Everyone takes off as Falstaff lumbers in, dressed as the huntsman and wearing antlers. He is just getting down to business with Alice when Meg enters and warns of approaching goblins. As the knight cowers, Nannetta calls the forest creatures to their revels and they torment Falstaff until he begs for mercy. When the conspirators unmask, Sir John takes it like a sport. Ford betroths Caius to the queen of the fairies (now Bardolfo in disguise) and unwittingly blesses Nannetta and Fenton. Ford too has been duped, but he can forgive as well, and Falstaff leads the company in declaring the world is but a jest.

First Performance: Milan, La Scala, February 9, 1893.

First performance in the U.S.: New York, Metropolitan Opera, February 4, 1895.

First San Francisco Opera performance: September 27, 1927.

*Falstaff* has been performed in eleven previous San Francisco Opera seasons. For complete information, visit [archive.sfopera.com](http://archive.sfopera.com).

**Personnel:** 10 principals, 48 choristers, 7 supernumeraries; 65 total.

**Orchestra:** 3 flutes (1 doubling piccolo), 3 oboes (1 doubling English horn), 3 clarinets (1 doubling bass clarinet), 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 cimballo, 1 timpani, 2 percussion, guitar, regular (40) strings.

**Offstage:** horn, tube chime.

Conductor  
**Nicola Luisotti**

Director  
**Olivier Tambosi**

Scenery & Costumes designed by  
**Frank Philipp Schlössmann**

Lighting Designer  
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This production of *Falstaff* is owned by the Lyric Opera of Chicago and is made possible by a generous and deeply appreciated gift from Abbott Laboratories.

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TUESDAY, OCTOBER 8, 2013 AT 8 PM

FRIDAY, OCTOBER 11 AT 8 PM

TUESDAY, OCTOBER 15 AT 7:30 PM

SUNDAY, OCTOBER 20 AT 2 PM

THURSDAY, OCTOBER 24 AT 7:30 PM

SUNDAY, OCTOBER 27, AT 2 PM

WEDNESDAY, OCTOBER 30 AT 7:30 PM

SATURDAY, NOVEMBER 2 AT 8 PM

Opera in three acts by **Giuseppe Verdi**  
Libretto by **Arrigo Boito**,  
after *The Merry Wives of Windsor* and parts of *Henry IV* by **William Shakespeare**

# FALSTAFF

(Sung in Italian with English supertitles)

## CAST

(in order of appearance)

<i>Robin, page to Falstaff</i>	<b>Ivan Kiryakin</b>
<i>Dr. Caius</i>	<b>Joel Sorensen</b>
<i>Sir John Falstaff</i>	<b>Bryn Terfel</b>
<i>Bardolfo</i>	<b>Greg Fedderly</b>
<i>Pistola</i>	<b>Andrea Silvestrelli</b>
<i>Host of the Garter Inn</i>	<b>Larry Severino</b>
<i>Nannetta</i>	<b>Heidi Stober</b>
<i>Fenton</i>	<b>Francesco Demuro</b>
<i>Meg Page</i>	<b>Renée Rapier†</b>
<i>Alice Ford</i>	<b>Ainhua Arteta</b>
<i>Dame Quickly</i>	<b>Meredith Arwady</b>
<i>Ford</i>	<b>Fabio Capitanucci*</b>

*Townspeople, servants, masqueraders*

\*San Francisco Opera debut    †Current Adler Fellow

TIME AND PLACE: Windsor, England, on the banks of the Thames,  
during the reign of Henry IV

### ACT I

Scene 1: A taproom of the Garter Inn  
Scene 2: The garden of Ford's house

### ACT II

Scene 1: The taproom of the Garter Inn  
Scene 2: A room in Ford's house

—INTERMISSION—

### ACT III

Scene 1: Outside the Garter Inn  
Scene 2: Herne's Oak in Windsor Forest

*Latecomers will not be seated during the performance after the lights have dimmed.  
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## Giuseppe Verdi and FALSTAFF

Herne's Oak (c.1857), oil on canvas, by George Cruikshank (1792–1878)

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When Verdi's *Macbeth* was first performed in Paris in 1865 in a version specifically revised for performance in the French capital—with an added ballet and many modifications—the reaction of the French public was not enthusiastic. Indeed, it was the original 1847 version that continued to circulate during most of the nineteenth century. Not until German revivals of the opera during the 1920s did it develop an audience. Verdi was not present for the premiere at the Théâtre Lyrique in Paris, and there was clearly much about it that he did not approve: the directors of the theater had manipulated the opera in various ways that did not please the composer. (They assigned one strophe of Lady Macbeth's “Brindisi,” for example, to Macduff, in order to enrich the part of the tenor, a change Verdi had refused to accept.)

As always, Verdi's French editor, Léon Escudier, sent the composer reviews from the first performances so Verdi could see that the enthusiastic telegrams from Paris were less than truthful. But

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American musicologist Philip Gossett is one of the world's foremost experts on Italian opera. He is the first musicologist to be awarded the Mellon Distinguished Achievement Award and holds the Cavaliere di Gran Croce, the Italian government's highest civilian honor.

what stung most were not the criticisms of one piece or another, or the general dislike of the libretto, or those who found the subject “not appropriate for music.” No, what really disturbed Verdi comes out in a letter to Escudier: “Some claim that I didn't know Shakespeare when I wrote *Macbeth*. Oh, in this they are very wrong. It may be that I have not rendered *Macbeth* well, but that I don't know, don't understand, and don't feel Shakespeare—no, by God, no. He is a favorite poet of mine, whom I have had in my hands from earliest youth, and whom I read and reread constantly.”

Certainly, from very early in Verdi's career during the 1840s, there are many indications that he wanted to set numerous texts by Shakespeare. Among his copybooks for letters there is a sheet that probably dates from 1849, after the composition of *Macbeth* in 1847 but before the composition of *Rigoletto* in 1850, in which he sets out several possible subjects for operas. The top three on the list are: *King Lear*, *Hamlet*, and *The Tempest*, followed immediately by a Byron text, *Caino*, and *Le Roi s'amuse* of Victor Hugo (which would become *Rigoletto*).

Of course, in one sense the critics of the period were correct. For a poet as complex as Shakespeare, the musical language of the first half of the nineteenth century was not really adequate. There are wonderful things in Rossini's *Otello* of 1816 (which is



Portraits of Giuseppe Verdi and Arrigo Boito

based on a French eighteenth-century translation, far from the original Shakespearean text), in *I Capuleti e i Montechi* of Bellini (which has very little to do with Shakespeare), and Verdi's *Macbeth* of 1847 and 1865, but the language of the period did not permit the composers and librettists to enter fully into

the thoughts of the English writer. Rather, their aim was to transform the drama into a series of closed numbers, arias, duets, etc., of the kind that Verdi was writing and the public expected in 1847.

In June 1891, after months of inactivity on the opera he called, with affection "*Il Pancione*" [the "*Big Stomach*"], Verdi wrote to his librettist Boito: "*The Big Stomach* is on the road that leads to madness. There are days when he doesn't move, sleeps, and is ill-humored; at other times he shouts, runs, jumps, plays the devil... I let him go his own way, but if he continues like this I'll put him in a muzzle and a straitjacket." To which Boito responded at once, with the subtle understanding of the old maestro that gave Verdi the courage to undertake his last operas: "Evviva! Let him do it, let him run, he'll break all the windows and all the furniture of his room, but it doesn't matter, you'll be able to buy others; he'll knock your piano to pieces, but it doesn't matter, you'll buy another one. Let everything be in a state of absolute confusion! But the *great scene* will be done! Go! Go! Go! Go! What pandemonium!!! But a pandemonium clear as the sun and dizzying as a madhouse."

These words characterize with great intelligence the art of Verdi's last opera. And to this pandemonium and this clarity Boito contributed a libretto that is extraordinary in every way. Verdi himself said that, just reading the text, he laughed aloud. And then he knew how to find a way to render in music Boito's thoughts. There is a beautiful example in the final scene, when Alice, Meg, and Quickly together pray over the poor Falstaff, who has been attacked by the "fairies": "Domine fallo casto! Domine fallo guasto! Fallo punito Domine! Fallo pentito Domine!" ["God, make him chaste! God, make him broken! Punish him, God! Make him repentant, God!"] To each phrase, the fat Falstaff, still stretched out on the ground, responds "Ma salvagli l'addomine" ["But save his belly"], playing in this way with the relationship between the Italian words "Domine" [God] and "addomine" [belly]. In the music, Verdi translates this with a phrase that derives from the "Hostias" melody in the Offertory of his Requiem Mass. In *Falstaff*, Verdi sets the dialogue four times, always with the same melody, but with changing harmonies. The composer plays harmonic games of this kind on almost every page of his score. They *never*, absolutely *never*, interrupt the clarity and meaning of a passage, but they create surprising, original, pleasurable effects *within* that clarity.

Other words and phrases of Boito set off other thought processes,

and sometimes evoked particular memories. When Quickly brings Falstaff the responses to his letters to Alice and Meg, was it Verdi who suggested to Boito or Boito who thought himself to use the phrase "Povera donna" ["Poor lady"] to describe the agony of their love for Falstaff. But Verdi knew those words *very* well,

having set them to music already in 1853 in *La Traviata*. This is after Violetta has sung the first part of her aria that concludes Act I, "Povera donna! Alone and abandoned in this populated desert that they call Paris." The phrase returns, unchanged and in the same key when Quickly speaks of Alice and then Meg. And it sounds like an interruption: it doesn't follow from the harmonic progressions leading up to it—it just sits there, a quotation, a fragment. But it is more than an amusing citation: it becomes part of the fundamental structure of the entire scene, where Verdi uses three important fragments of melody to construct Quickly's discourse. All three fragments are in the same key, C major, to which Verdi returns again and again when he wishes to use these fragments. But in between, the music floats freely, as required by the musical and dramatic context. First there is Quickly's entering bow, "Riverenza." Then the "Povera donna." And finally her indication of the time set for his appointment with Alice when her husband is away, "Dalle due alle tre" ["Between two and three o'clock"]. Verdi creates this tune in triplets from previous melodies. In the first scene of the third act, after Falstaff has been thrown into the Thames River with the laundry, Quickly returns to invite him to meet Alice in Windsor Park, disguised as the Black Huntsman. She insists upon the innocence of Alice, and the music moves to D-flat major: "Alice piange, urla, invoca i santi" ["Alice weeps, screams, invokes the saints"], but then Quickly repeats: "Povera donna." Suddenly the music veers headlong into C major, but now for the very first time, Verdi develops this idea, instead of just quoting it. For the most part *Falstaff* is an opera constructed in just this way, with stupendous fragments of inventive melodies organized to create a true drama through Verdi's music.

The most famous solo passages for the character of Falstaff are extraordinarily brief. In the middle of his conversation with Alice in the second scene of Act Two he sings "I love you, and it's not my fault," which Alice completes by adding "if your ample flesh is so vulnerable." Without a moment of hesitation Falstaff launches his "Quand'ero paggio." This remarkable solo is constructed from a reference not in *The Merry Wives of Windsor*, but from *Henry IV, Part I*. In Act Two, Scene Four, Prince Hal is insulting Falstaff, and says: "Here comes lean Jack; here comes bare-bone. How now, my sweet creature of bombast? How long is't ago, Jack, since thou sawest thine own knee?" To which Falstaff responds: "My own knee? When I was about thy years, Hal, I was





not an eagle's talon in the waist; I could have crept into any alderman's thumb-ring. A plague of sighing and grief, it blows a man up like a bladder." From this idea, Boito developed his poetry:

Quando ero paggio  
Del Duca di Norfolk ero sottile,  
Ero un miraggio  
Vago, leggero, gentile, gentile.  
Quello era il tempo del mio verde Aprile,  
Quello era il tempo del mio lieto Maggio.  
Tanto era milzo, flessibile e snello  
Che avrei guizzato attraverso un anello.

[When I was a page to the Duke of Norfolk I was thin, I was a mirage, vague, light, sweet, sweet. That was the time of my green April, that was the time of my happy May. I was so thin, flexible, and quick that I could have slipped through a ring.]

There, at the end, is Shakespeare's metaphor, of the alderman's ring. Verdi's setting is musically very simple, a kind of A-B-A, but at the end he does not allow a moment to elapse before continuing, in the same tempo, with the entrance of Alice. With all the care the composer lavished on integrating this fragment into the continuity of the opera, however, he permitted, indeed *wanted* it to be repeated in the opera house! And the original Falstaff, Victor Maurel, was known (with Verdi's approval) to sing it multiple times, even in his native French.

Even the most sumptuous melody in the entire opera enters into this play of fragments. First, we hear it in the second scene, when Nanetta and Fenton are caught in their amorous interchange, after two interruptions of their love scene: "Bocca baciata

non perde ventura... Anzi rinnova come fa la luna" ["Lips kissed do not lose their good fortune, which instead renews itself like the moon"], a couplet that the very-well-read Boito borrowed from a fourteenth-century proverb used by Boccaccio in the *Decameron*. This phrase then becomes an integral part of the formal sonnet that Fenton sings at the beginning of the last scene, of which these verses and this music form the final section. But when the piece seems finally to be heading toward a clear cadence, Verdi doesn't allow it to finish. It is interrupted first by Fenton who follows Nannetta's voice and then by Alice who interrupts their tryst.

Instead of a moral finale as in Mozart's *Don Giovanni* ("Questo è il fin di chi fa mal" ["This is the end of he who did evil"]), Falstaff, announces the greatness of comedy and its role in the human drama, citing—in the translation of Boito—Shakespeare's famous phrase. Now, with the style developed on the basis of fragments, Verdi could do what he could not do in earlier in his career with the famous fugue, "Tutto nel mondo é burla" ["Everything in the world is a joke"] Verdi closes the book on the *Ottocento musicale italiano* [the nineteenth-century music of Italy].

*Falstaff* is an opera written with love by a composer who was almost eighty years old, a composer full of love for his characters, in their original Shakespearean guise and in their transformation under the magic of Boito's poetry; a profound love for music and for everything it could say and express; a love for the traditions of Italian opera (even if he was not prepared to follow them in the way he once did); a love for Italian "clarity" in the harmony, but also for surprising sonorities; a love for the orchestra, which becomes practically an instrument of chamber music. It is always a very special experience to encounter this love in a live performance, especially on this occasion of the bicentenary of the composer's birth. ●

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Autograph score for the final fugue "Tutto nel mondo é burla" ["All in the world is a jest"] of Falstaff

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## 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

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SUMMER 2014

## SHOW BOAT KERN AND HAMMERSTEIN II

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## LA TRAVIATA VERDI

June 11–July 13

## MADAME BUTTERFLY PUCCINI

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# FALSTAFF

## Past Casts at San Francisco Opera

Top right:  
Thomas Stewart  
portrayed the role of  
Falstaff (1989)  
and the role of  
Ford (1962, pictured)  
at San Francisco Opera.

Right:  
Geraint Evans (Falstaff)  
and Giulietta Simionato  
(Dame Quickly) in 1962.

Background:  
Leonard Warren (Falstaff),  
Elisabeth Schwarzkopf  
(Alice Ford), and  
Margaret Roggero  
(Meg Page) in 1956.



MARIA JEANETTE

CAROLYN MASON JONES



Ingvar Wixell (Falstaff) and  
Alan Titus (Ford) in 1985.

ROBERT LACKENBACH

Please visit [archive.sfopera.com](http://archive.sfopera.com)  
for the Company's complete performance archive.

RON SCHERL





: PETE PETERS



SKELTON PHOTO



ROBERT CAHEN



RON SCHERL



LARRY MERKLE

Top: Regina Resnik (left, 1948) and Mary Costa (right, 1970) both portrayed Alice Ford.

Center: Ruth Ann Swenson (Nannetta), Pilar Lorengar (Alice Ford), Kathryn Cowdrick (Meg Page), Marilyn Horne (Quickly), with (top) Jonathan Kaplan (Falstaff's page) in 1989.

Bottom: Anna Netrebko (Nannetta) and Paul Groves (Fenton) in 2001.

Far left: Geraint Evans getting into his fat suit with the assistance of Wardrobe Master Alexander Agnini in 1963.

# ARTIST PROFILES



Welsh bass-baritone **BRYN TERFEL** (Falstaff) made his San Francisco Opera debut in the title role of 1997's *Le Nozze di Figaro*; he returned as Nick Shadow (*The*

*Rake's Progress*) in 2000. Recent career highlights include Wotan (*Der Ring des Nibelungen*) at the Metropolitan Opera and the Royal Opera, Covent Garden; Scarpia (*Tosca*) at Covent Garden, Milan's La Scala, the Vienna State Opera, Deutsche Oper Berlin, and in Valencia and Munich; Hans Sachs (*Die Meistersinger von Nürnberg*) at Covent Garden; the title role of *Der Fliegende Holländer* at La Scala and in Zurich; and Falstaff and Leporello (*Don Giovanni*) at La Scala. He is a Grammy, Classical Brit, and Gramophone Award winner with a discography encompassing operas of Mozart, Wagner, and Strauss, and more than ten solo discs including Lieder, American musical theater, Welsh songs, and sacred repertory. In 2003, he was made a CBE for services to Opera in the Queen's New Year Honors list and in 2006 was awarded the Queen's Medal for Music. Known for his versatility as a concert performer, Terfel's other career highlights range from performing at the opening ceremony of the Wales Millennium Centre, BBC Last Night of the Proms, and the Royal Variety Show to a gala concert with Andrea Bocelli in Central Park, New York. He has given recitals in the major cities of the world and for nine years hosted his own festival in Faenol, North Wales.



A native of the Basque region of Spain, soprano **AINHOA ARTETA** (Alice Ford) made her Company debut as Musetta (*La Bohème*) in 1999 and returned

as Roxane (*Cyrano de Bergerac*) in 2010. She has been heard in many roles at the Metropolitan Opera such as Mimì (*La Bohème*), Violetta (*La Traviata*), Micaëla (*Carmen*), and in the title role of Poulenc's *Les Mamelles de Tirésias*. She

has appeared in many of the world's leading theaters such as the Paris Opera, Netherlands Opera, Teatro Colón in Buenos Aires, Washington National Opera, and several others. Recent engagements include Donna Elvira (*Don Giovanni*) at the Teatro Real in Madrid, Liù (*Turandot*) at Barcelona's Gran Teatre del Liceu, Musetta at La Scala and at the Arena di Verona, Marguerite (*Faust*) at Munich's Bavarian State Opera, and Blanche (*Dialogues des Carmélites*) and the title role of *Manon* in Bilbao. Arteta has also appeared as Elisabetta (*Don Carlos*) in Oviedo, the title role of *Manon Lescaut* in Las Palmas, and Tatyana (*Eugene Onegin*) in Valencia. She will sing her first *Tosca* this season at the Teatro Comunale in Bologna. On recordings, the soprano can be heard in the title role of Vives's *Doña Francisquita*, Palomo's cantata *Dulcinea*, Noneto's cantata *Herminie*, and several solo albums. Her performance in the title role of *La Rondine* from Washington D.C. is also available on DVD.



**HEIDI STOBER** (Nannetta) made her San Francisco Opera debut as Sophie in 2010's *Werther* and has since returned as Susanna (*Le Nozze di Figaro*), Atalanta (*Xerxes*), and Pamina (*The Magic Flute*).

The American soprano's recent engagements include Gretel (*Hansel and Gretel*) with the Metropolitan Opera; Zdenka (*Arabella*) and Ada Leverson (*Oscar*) with Santa Fe Opera; Musetta (*La Bohème*) with Houston Grand Opera; also Pamina, Oscar (*Un Ballo in Maschera*), and Micaëla (*Carmen*) with Deutsche Oper Berlin. A principal artist with Deutsche Oper Berlin, her engagements with that company during the current season include Adina (*L'Elisir d'Amore*), Susanna, and Pamina; other engagements there include Gretel, Nannetta, Zerlina (*Don Giovanni*), and Ascagne (*Les Troyens*). Stober is a graduate of the Houston Grand Opera Studio, and her credits there include Atalanta, Norina (*Don Pasquale*), Susanna, Blonde (*Die Entführung aus dem*

*Serail*), Drusilla (*L'incoronazione di Poppea*), and La China in the world premiere of Catán's *Salsipuedes*. Other career highlights include Tigrane (*Radamisto*) and La Folie (*Platée*) with Santa Fe Opera; Poppea (*Agrippina*) with New York City Opera; Morgana (*Alcina*) in Santiago, Chile; Aminta (*Il Re Pastore*) with Opera Theatre of St. Louis; Carolina (*Il Matrimonio Segreto*) with the Brooklyn Academy of Music; and Leila (*Les Pêcheurs de Perles*) at Opera Colorado. Upcoming engagements include Pamina with the Metropolitan Opera and Magnolia (*Show Boat*) with San Francisco Opera.



**MEREDITH ARWADY** (Dame Quickly) made her San Francisco Opera debut in 2009 as the Abbess (*Suor Angelica*) and Zita (*Gianni Schicchi*) in the Company's staging of *Il*

*Trittico*, and she returned later that season as the Marquise de Berkenfeld (*La Fille du Régiment*). The American contralto's recent career highlights include Pasqualita (Adams's *Doctor Atomic*) at the Metropolitan Opera and English National Opera; the Marquise de Berkenfeld at the Met; her European debut with Frankfurt Opera as Ulrica (*Un Ballo in Maschera*) as well as the First Norn and Erda (the *Ring* cycle); the Mother (Menotti's *The Consul*) with Chautauqua Opera; also originating the role of Myrtle Bagot in André Previn's *A Brief Encounter* at Houston Grand Opera. The Merola Opera Program alumna's other credits include Gaea (*Daphne*) with Santa Fe Opera, Dame Quickly (*Falstaff*) with Opera Company of Philadelphia, and Gertrude (*Roméo et Juliette*) with Arizona Opera. A graduate of Lyric Opera of Chicago's Ryan Opera Center, Arwady has appeared in a number of roles with Lyric Opera of Chicago, including Pasqualita, Dame Quickly, Tisbe (*La Cenerentola*), and Third Lady (*Die Zauberflöte*). A winner of the 2004 Metropolitan Opera National Council Auditions, Arwady has also received the George London Foundation's Kirsten Flagstad Award, first prize at the Licia Albanese/Puccini Competition, the inaugural Marian Anderson Prize, and a Richard Tucker Career Grant.



A native of Sardinia, **FRANCESCO DEMURO** (Fenton) made his San Francisco Opera debut last fall as the Duke of Mantua (*Rigoletto*), a role he has performed

in Hong Kong, Parma, Turin, Vienna, Beijing, and Dresden. The tenor returned to the Company this past summer as Ferrando (*Così fan tutte*). He made his professional debut in Parma as Rodolfo (*Luisa Miller*) in 2007. Career highlights include Nemorino (*L'Elisir d'Amore*) at Milan's La Scala and the Vienna State Opera; Gabriele Adorno (*Simon Boccanegra*) and Leicester (*Maria Stuarda*) in Athens; Rodolfo (*La Bohème*) at the Vienna State Opera as well as in Bari and Detroit; the title role of *Roberto Devereux* in Las Palmas; Alfredo Germont (*La Traviata*) with Seattle Opera and in Dresden, Verona, and Santiago, Chile; Ferrando in Tokyo; and Edgardo (*Lucia di Lammermoor*) in Hamburg. Recent and upcoming engagements include Rinuccio (*Gianni Schicchi*) at the Royal Opera, Covent Garden; Rodolfo with Seattle Opera; Ernesto (*Don Pasquale*) at the Paris Théâtre des Champs-Élysées; Alfredo Germont with Berlin State Opera, the Vienna State Opera, and Frankfurt Opera; Fenton at La Scala and the Arena di Verona; Macduff (*Macbeth*) in Munich; Roméo (*Roméo et Juliette*) in Verona; the Duke of Mantua with La Scala in Tokyo and at Seattle Opera; and Alfredo Germont at the Met, Paris Opera, and Covent Garden.



Italian baritone **FABIO CAPITANUCCI** (Ford) makes his San Francisco Opera debut in a role he has performed at the Vienna State Opera, Dresden's Saxon State

Opera, and Munich's Bavarian State Opera. Recent career highlights include Germont (*La Traviata*) in Vienna, Munich, and Turin; Marcello (*La Bohème*), Belcore (*L'Elisir d'Amore*), Sharpless (*Madama Butterfly*), Lescaut (*Manon*), and Guglielmo (*Così fan tutte*) at Milan's La Scala; Belcore, Marcello, Chorebe (*Les Troyens*) at the Royal Opera, Covent Garden; Marcello for his debut at the Metropolitan Opera as well as in Genoa,

Dresden, Madrid, Verona, and Atlanta; Count Almaviva (*Le Nozze di Figaro*) in Turin, Dresden, and Palermo; Sharpless in Dresden; Enrico (*Lucia di Lammermoor*) and Erensto (*Il Pirata*) in Marseille; and Nottingham (*Roberto Devereux*) and Belcore in Munich and Marseille. Future projects include Enrico at the Met and in Munich; Germont in Vienna and Zurich; Belcore in Madrid; Chorebe at La Scala; and Sharpless in Paris. Capitanucci's discography includes recordings of *Madama Butterfly* (EMI), Cilea's *Gina* (Bongiovanni), *La Bohème*

(Opus Arte), *La Cambiale di Matrimonio* (Dynamic), and Leoncavallo's *I Medici* and Giordano's *Fedora* (Deutsche Grammophon).



American mezzo-soprano **RENÉE RAPIÉR** (Meg Page) is a second-year Adler Fellow who made her Company debut as Giovanna in last season's *Rigoletto* and appeared as Pantis (*Mefistofele*)

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and a Maid (*Dolores Claiborne*) 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. Rapier 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 a national semifinalist at the Metropolitan Opera Council Auditions in 2011.



American tenor **GREG FEDDERLY** (Bardolfo) returned to San Francisco Opera most recently to create the role of Detective Thibodeau in the world premiere of

*Dolores Claiborne* last month. Other Company appearances include Brighella (*Ariadne auf Naxos*) in 2002, Don Basilio (*Le Nozze di Figaro*) in 2006 and 2010, Pang (*Turandot*) in 2011, and Monostatos (*The Magic Flute*) in 2007 and 2012. 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 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.



American tenor **JOEL SORENSEN** (Dr. Caius) made his San Francisco Opera debut in 2004 as the Mosquito in Janáček's *The Cunning Little Vixen*, returning as Spoletta in *Tosca* (2009,

2012) and creating the role of Mr. Pease in last month's world premiere of *Dolores Claiborne*. 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, Monostatos, Valzacchi (*Der Rosenkavalier*), and Andrés, Cochenille, Pitichinaccio, and Frantz (*Les Contes d'Hoffmann*) at the Metropolitan Opera; 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.



Italian bass **ANDREA SILVESTRELLI** (Pistola) made his San Francisco Opera debut as Oroveso in *Norma* (1998) and returned as Fasolt (*Das Rheingold*); Il Talpa (*Il Tabarro*) and Simone

(*Gianni Schicchi*) in the Company's production of *Il Trittico*; Osmin (*Die Entführung aus dem Serail*); Sparafucile (*Rigoletto*); as well as Fasolt and Hagen in the 2011 *Ring* cycle. Silvestrelli's career highlights include Simone and Basilio with Los Angeles Opera; Sparafucile with Houston Grand Opera and Washington National Opera; Hunding and Fasolt in Seattle Opera's *Ring* cycle; and Colline (*La Bohème*), Ferrando (*Il Trovatore*), and Timur (*Turandot*) with Lyric Opera of Chicago. Other credits include Sarastro (*Die Zauberflöte*) with the Santa Fe Opera; Caronte (*Orfeo*) and Goffredo (*Il Pirata*) at the Paris Théâtre du Châtelet; Oroveso and Fafner (*Das Rheingold*) in Turin; Lodovico (*Otello*) and the Commendatore (*Don Giovanni*) with the Royal Opera, Covent Garden; Hermann (*Tannhäuser*) in Naples



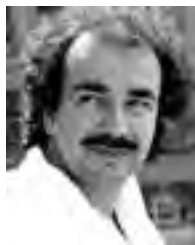
and Japan; and Titirel (*Parsifal*) at Florence's Maggio Musicale Festival. Silvestrelli's other recent engagements include Sarastro and Osmin with Santa Fe Opera; Fafner with Deutsche Oper Berlin; Basilio and Sparafucile in Los Angeles; Bartolo (*Le Nozze di Figaro*) in Chicago; and his Metropolitan Opera debut as Sparafucile.



Italian conductor **NICOLA LUISOTTI** has been music director of San Francisco Opera since September 2009 and holds the Caroline H. Hume Endowed Chair. In the current

season he conducts *Mefistofele*, *Falstaff*, *La Traviata*, *Madama Butterfly*, and a special concert of Verdi's *Messa da Requiem* featuring the combined orchestras and choruses of San Francisco Opera and Italy's Teatro di San Carlo in Naples. In 2012, Luisotti was appointed music director of the Teatro di San Carlo, and in the 2013–14 season he leads *Aida* and *Otello*. Luisotti's other engagements during the current season include *Don Giovanni* and *Turandot* with the Royal Opera, Covent Garden and concerts in Naples and Turin. Called "both an original thinker and a great respecter of tradition" by *Opera News*, Luisotti made his San Francisco Opera debut in 2005 conducting *La Forza del Destino* and has led 19 other productions with the Company. He has garnered enthusiastic praise from both audiences and critics for his work at the Royal Opera, Covent Garden; the Metropolitan Opera; Paris Opera; the Vienna State Opera; La Scala; Genoa's Teatro Carlo Felice; Venice's La Fenice; Munich's Bavarian State Opera; Madrid's Teatro Real; Los Angeles Opera; Toronto's Canadian Opera Company; Seattle Opera; Bologna's Teatro Comunale; and in Tokyo's Suntory Hall. Equally at home on the concert stage, Luisotti served as principal guest conductor of the Tokyo Symphony from 2009 to 2012 and has established growing relationships with the orchestras of London (Philharmonia Orchestra), Genoa, Budapest, Turin, and Munich (Bavarian Radio Orchestra), as well as the Berlin Philharmonic, San Francisco Symphony, and the Atlanta Symphony. Other recent career highlights include a new production of *Nabucco* at Milan's La Scala and the Royal Opera, Covent Garden in addition to

concerts with the Orchestre de Paris, La Scala's Filarmonica della Scala, and Rome's Accademia Nazionale di Santa Cecilia Orchestra.



**OLIVIER TAMBOSI** made his San Francisco Opera debut directing 2006's *Manon Lescaut*, which he also directed for Houston Grand Opera and Lyric Opera of Chicago, and

returned to direct 2010's *The Makropulos Case*. Tambosi formed Austria's first independent opera group, the Neue Oper Wien (NOW) in 1989 and served as the company's artistic director until 1993. He has also served as artistic director of the opera at Klagenfurt State Theater. Tambosi has directed *Jenůfa* at the Metropolitan Opera, the Gran Teatre del Liceu in Barcelona, Hamburg State Opera, Los Angeles Opera, and the Royal Opera, Covent Garden. Other career highlights include *Falstaff* and *Un Ballo in Maschera* at Lyric Opera of Chicago; *Luisa Miller* at



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the Royal Opera, Covent Garden; *Orfeo ed Euridice* and *Pelléas et Mélisande* at the Nürnberg National Theater; *Der Rosenkavalier*, *Lulu*, and *Wozzeck* at the National Theater in Mannheim; *Macbeth* and *La Traviata* in Strasbourg; *Lucia di Lammermoor* and *La Bohème* at Hamburg State Opera; *Tristan und Isolde* in Bern; *Pagliacci* and *Le Pauvre Matelot* in Barcelona; *Don Giovanni* in Zagreb, Croatia; and *Un Ballo in Maschera* with Houston Grand Opera. Recent engagements include *La Traviata*, *Die Meistersinger von Nürnberg*, and *Le Nozze di Figaro* in Linz; *The Dwarf* and *A Florentine Tragedy* at the Bard Summer-scape Festival in New York; *Madama Butterfly* in Guadalajara, Mexico; and *Lucia di Lammermoor* in Bregenz.

Set and costume designer **FRANK PHILIPP SCHLÖSSMANN** made his San Francisco Opera debut in 2006 with *Manon Lescaut* and returned to the Company with 2010's *The Makropulos Case*. His production of *Jenůfa* was mounted at the Metropolitan Opera, and his diverse international operatic credits include *The Love of Three Oranges*, *The Knight of the Roses*, *The Turn of the Screw*

and *The Bartered Bride* for Comic Opera Berlin; *Tannhäuser* at Teatro Bellini in Catania, Sicily; *Falstaff* at Lyric Opera of Chicago; *Macbeth* for Strasbourg Opera; *La Traviata* for Leipzig Opera; *Jenůfa*, *Lucia di Lammermoor* and *La Bohème* at the Hamburg State Opera; *Capriccio* at Opera Amsterdam; *Le Nozze di Figaro* and *La Fanciulla del West* for Tokyo's New National Theatre; *Jenůfa* at the Royal Opera, Covent Garden; and Wagner's *Ring* cycle at the Bayreuth Festival 2006–2010. His work has also been seen at Munich's Bavarian State Opera, Dresden's Saxon State Opera, Teatro La Fenice in Venice, Florence's Teatro Maggio Musicale, Los Angeles Opera, Teatro Colón in Buenos Aires, National Center for the Performing Arts Beijing, English National Opera, State Opera Budapest, and St. Petersburg's Mariinsky Theatre, among many others. A native of Germany, his current engagements include *Jenůfa* in Helsinki, *Guglielmo Tell* in Graz, and *Tristan und Isolde* at the Wagner Festival in Bayreuth.

**CHRISTINE BINDER** (*Lighting Designer*) made her San Francisco Opera debut with 2010's *Madama Butterfly*. Her opera

credits include fourteen productions at Lyric Opera of Chicago, most recently *Faust*, *Tosca*, and *The Merry Widow*; *Eugene Onegin* (Detroit, Miami); *Don Giovanni* (Tulsa, Pittsburgh, Costa Mesa, New York City); *I Capuleti e i Montecchi* (Los Angeles, Minnesota, New York City, Pittsburgh); *Dialogues des Carmélites* (Vienna's Theater an der Wien); *La Clemenza di Tito* and *La Tragédie de Carmen* (both for Chicago Opera Theater); and several operas for DePaul Opera Theatre, where she serves as head of lighting design for the university's Theatre School. The Chicago-based designer has enjoyed an ongoing association with Lookingglass Theatre, where she is an artistic associate who designed lighting for *Fedra: Queen of Haiti* and the premiere of David Schwimmer's *Trust*, among many others. Other credits include productions for Steppenwolf Theatre Company, Blair Thomas and Company, Northlight Theatre, About Face, Redmoon Theater, Oregon Shakespeare Festival, and Milwaukee Shakespeare.

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.

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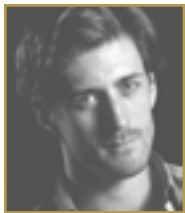
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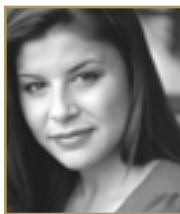


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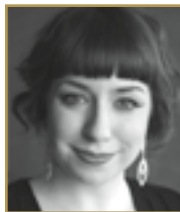


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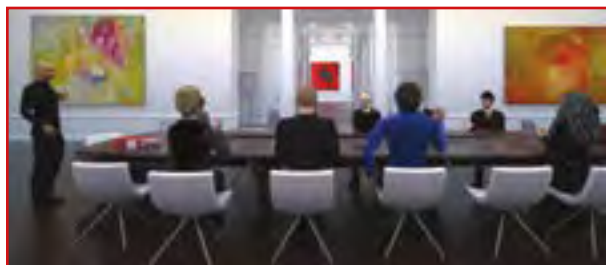
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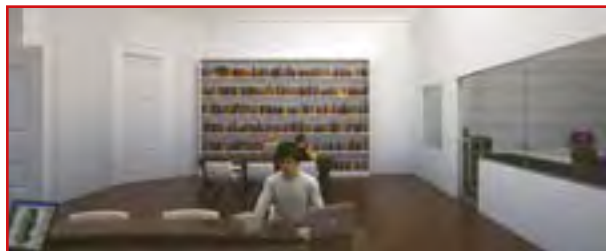


In 2010, General Director David Gockley announced the establishment of **The Diane B. Wilsey Center for Opera** on the fourth floor of the Veterans Building, in the space formerly occupied by the San Francisco Museum of Modern Art. The Center, adding over 55,000 square feet to San Francisco Opera’s facilities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



We are excited to report that *the capital campaign has achieved nearly 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](http://sfopera.com/WilseyCenter) for more information, or contact Andrew Morgan, Director of Leadership Gifts, at (415) 565-3266 or [amorgan@sfopera.com](mailto:amorgan@sfopera.com).



## Available Naming Opportunities

- Atrium Theater
- Costume Shop
- Public Archive
- McAllister Foyer
- The South Gallery
- Two Conference Rooms

“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

# Gifts to the Wilsey Center

Current as of August 15, 2013

## Naming Gifts

**\$1,000,000 and above**

Mr. & Mrs. William K. Bowes, Jr.  
The Hume Family  
Franklin & Catherine Johnson  
Diane B. Wilsey  
Anonymous

**\$500,000–\$999,999**

Barbara Moller Ward,  
*in honor of David Gockley*  
Anonymous

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Donna Dubinsky & Leonard Shustek  
Jennifer Coslett MacCready  
Betty & Jack Schafer  
Ann Classen Treadwell,  
*in memory of Zelda Ann Classen*  
Mr. S. Shariq Yosufzai &  
Mr. Brian James

## Friends of the Center

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Ward & Diane Zumsteg



## 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.



## Godward Canteen Sponsors

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Susan Cooper Philpot | Mark B. Pitchford | Anna & Frank Pope | Marya A. Postner | Patric & Mary Powell | Louise & Paul Renne  
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Christopher & Barbara Westover

# 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

DREW ALTIZER



**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.

#### 2013 BRAVO Board of Directors

Barclay Rogers (President)

Anna Aleksandrova, Adam Arthur Bier, Sia Charonis, Chris Cheng, Ileana Facchini, Kimberly Cowan Grauer, Lauren Groff, James Lee, Benjamin Russell Osgood, Alex Reicher, S.B. Hadley Wilson



DREW ALTIZER

### ORPHEUS

BETSY KERSHNER



**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.

#### ADDITIONAL BENEFITS:

Medallion Society concierge ticket service, invitations to exclusive Medallion Society events, and invitations to three Final Dress Rehearsals per season.



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

[sfopera.com/Orpheus](http://sfopera.com/Orpheus)



[sfopera.com/BRAVO](http://sfopera.com/BRAVO)





SAN FRANCISCO  
OPERA

# CAMERATA

Experience *the renaissance*

**JOIN CAMERATA** and be a part of history as you help San Francisco Opera forge a path to the future while experiencing the creative process like never before.

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Anonymous (2)

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

\* Deceased

For more information, please contact Andrew Morgan,  
Director of Leadership Gifts, at (415) 565-3266.



CORY WEAVER



KRISTEN LOKEN

HEART OF A SOLDIER  
LIBRETTIST DONNA DI NOVELLI  
& BARITONE THOMAS HAMPSON



KEVIN BERNE

PROCESS



TERRENCE MCCARTHY

ACCESS

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\*Senior Production Staff Member

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

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Kay Stern  
Concertmaster



Laura Albers  
Associate Concertmaster



Heidi Wilcox  
Assistant Concertmaster



Jennifer Cho  
First Violin



Dawn Harms  
First Violin



Mariya Borozina  
First Violin



Barbara Riccardi  
First Violin



Robert Galbraith  
First Violin



Leonid Igudesman  
First Violin



Asuka Annie Yano  
First Violin



Alexandros Sakarellos  
First Violin  
Regular Substitute



Wenyi Shih  
First Violin  
Regular Substitute



Virginia Price  
Principal  
Second Violin



Martha Simonds  
Associate Principal  
Second Violin



Beni Shinohara  
Assistant Principal  
Second Violin



Eva Karasik  
Second Violin



Leslie Ludena  
Second Violin



Gerard Svazlian  
Second Violin



Linda Deutsch  
Second Violin



Craig Reiss  
Second Violin



Joseph Edelberg  
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Regular Substitute



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Regular Substitute



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Viola



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Viola



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Viola



Patricia Heller  
Viola



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Viola



Natalia Vershilova  
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Joy Fellows  
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Cello



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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*



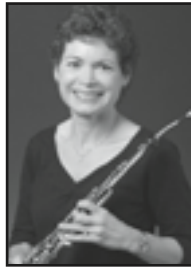
Stephanie McNab  
*Flute & Piccolo*



Mingjia Liu  
*Principal  
Oboe*



Deborah Henry  
*Assistant Principal  
Oboe*



Janet Popesco  
Archibald  
*Oboe & English Horn*



Jose Gonzalez  
Granero  
*Principal Clarinet*



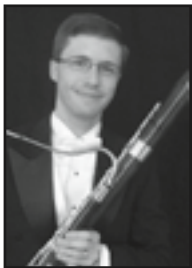
Joanne Burke Eisler  
*Assistant Principal  
Clarinet*



Anthony Striplen  
*Clarinet &  
Bass Clarinet*



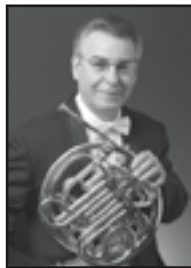
Rufus Olivier  
*Principal  
Bassoon*



Daniel MacNeill  
*Bassoon*



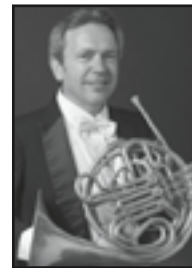
Shawn Jones  
*Bassoon & Contrabassoon  
Regular Substitute*



William Klingelhofer  
*Co-Principal  
Horn*



Kevin Rivard  
*Co-Principal  
Horn*



Keith Green  
*Horn*



Brian McCarty  
*Horn*



Lawrence Ragent  
*Horn*



Adam Luftman  
*Principal  
Trumpet*



William Holmes  
*Trumpet*



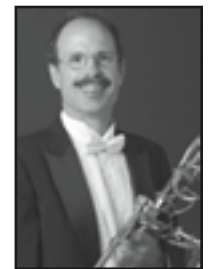
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Bass Trombone*



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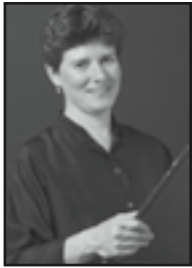


Olga Ortenberg  
Rakitchenkov  
*Harp*

# SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Tracy Davis  
Orchestra Manager



Carrie Weick  
Librarian



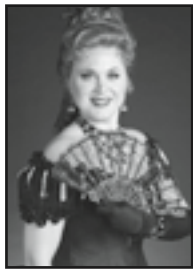
Timothy Spears  
Assistant Orchestra  
Manager & Librarian

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

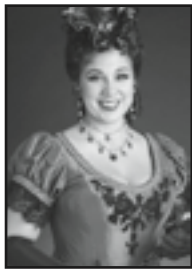
Most photos by John Martin

## SAN FRANCISCO OPERA

# REGULAR CHORUS



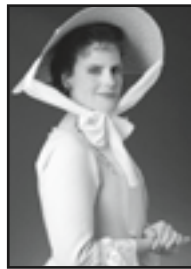
Kathleen Bayler  
Soprano



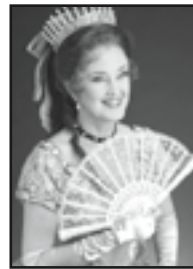
Sara Colburn  
Soprano  
*Leave of Absence*



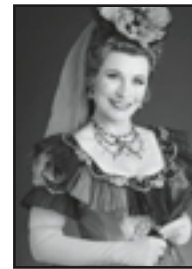
Dvora Djoraev  
Soprano



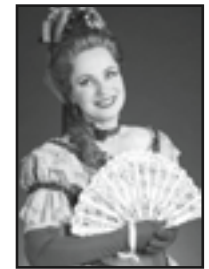
Mary Finch  
Soprano



Ann Hughes  
Soprano



Claire Kelm  
Soprano



Elisabeth Rom Lucio  
Soprano



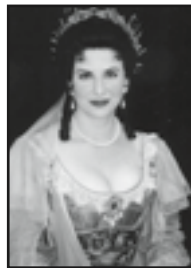
Angela Eden Moser  
Soprano



Rachelle Perry  
Soprano



Virginia Pluth  
Soprano



Carole Schaffer  
Soprano



Mitzie Kay Weiner  
Soprano



Roberta Bowman  
Mezzo-Soprano



Janet Campbell  
Mezzo-Soprano



Joy Graham  
Mezzo-Soprano



Sally Mouzon  
Mezzo-Soprano



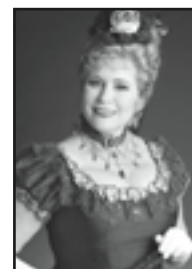
Sally Munro  
Mezzo-Soprano



Erin Neff  
Mezzo-Soprano



Laurel Porter  
Mezzo-Soprano



Laurel Rice  
Mezzo-Soprano



Shelley Seitz  
Mezzo-Soprano



Claudia Siefer  
Mezzo-Soprano



Donna Turchi  
Mezzo-Soprano



C. Michael Belle  
Tenor



Alan Cochran  
Tenor



Chris Corley  
Tenor



Daniel Harper  
Tenor



Christopher Jackson  
Tenor

## SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Phillip Pickens  
*Tenor*



Chester Pidduck  
*Tenor*



Colby Roberts  
*Tenor*



Sigmund Seigel  
*Tenor*



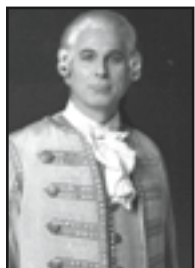
Dan Stanley  
*Tenor*



Alexander Taite  
*Tenor*



Andrew Truett  
*Tenor*



Richard Walker  
*Tenor*



Torlef Borsting  
*Baritone*



Frank Daniels  
*Baritone*



Henryk De Rewenda  
*Bass*



Cameron Henley  
*Baritone*



Ken Johnson  
*Baritone*



David Kekuewa  
*Baritone*



Bojan Knežević  
*Bass*



Frederick Matthews  
*Baritone*



Jim Meyer  
*Bass*



William Pickersgill  
*Bass*



Valery Portnov  
*Bass*



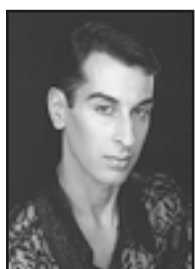
Ken Rafanan  
*Baritone*



Jere Torkelsen  
*Baritone*

## SAN FRANCISCO OPERA

## CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



Bryan Ketron



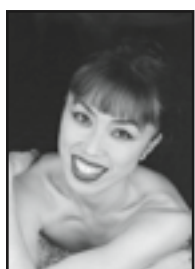
Michael Kruzich



Michael Levine



Debra Rose  
*Leave of Absence*



Chiharu Shibata

*Most photos by John Martin.*

*Carole Schaffer and Claudia Siefer photos by Pamela Dale.*

# 2013-14 ARTISTS

## ARTISTS

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

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

## 2013 ADLER FELLOWS

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

## CONDUCTORS

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

## DIRECTORS

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

## PRODUCTION DESIGNERS

Jun Kaneko  
 Michael Levine  
 Frank Philipp Schlössmann

## SET DESIGNERS

John Conklin  
 Llorenç Corbella\*  
 Peter Davison  
 Petrika Ionesco  
 Allen Moyer

## COSTUME DESIGNERS

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 Pepa Ojanguren  
 James Schuette\*  
 Paul Tazewell  
 David Walker

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Nuria Castejon\*  
 Michele Lynch\*  
 Alphonse Poulin

## PROJECTION DESIGNERS

Greg Emetaz\*  
 S. Katy Tucker

## SOUND DESIGNER

Tod Nixon

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

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

# CHORUS

Ian Robertson, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*

Jim Meyer, *Chorus and Dance Manager*

Mary Finch, *Assistant Chorus Manager/Chorus Librarian*

## REGULAR CHORUS

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

†leave of absence  
 \*appears in a solo role

## EXTRA CHORUS

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

\* appears in a solo role

# CORPS DANCERS

Lawrence Pech, *Dance Master*

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

† Tenured

‡ Stunt Person

\* Leave of Absence

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# ORCHESTRA

Nicola Luisotti, *Music Director*

Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*

Giuseppe Finzi, *Resident Conductor*

## FIRST VIOLIN

Kay Stern, *Concertmaster*  
 Laura Albers, *Associate Concertmaster*  
 Heidi Wilcox, *Assistant Concertmaster*  
 Jennifer Cho  
 Dawn Harms  
 Mariya Borozina  
 Lev Rankov  
 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

## TUBA/CIMBASSO

Zachariah Spellman

## TIMPANI

John Burgardt

## PERCUSSION

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

## HARP

Olga Rakitchenkov

## LIBRARIAN

Carrie Weick  
 Timothy Spears, *Assistant*

## ORCHESTRA MANAGER

Tracy Davis  
 Timothy Spears, *Assistant*

\* Principal for one or more fall season operas

† Leave of absence

\*\* Season substitute

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Jacqueline & Christian P. Erdman  
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Doris Fisher  
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Ms. Virginia A. Coe  
Kurt Tristan Geselbracht &  
Francisco Guevara  
Henry & Dorothy Gietzen  
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In Memory of Rolf Gille  
Ann & Daniel Girard  
Dr. & Mrs. Harvey W. Glasser  
David & Jennifer Gorbet  
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Tobias & Liliana Kunze Briseño  
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Phyllis Moldaw  
Mr. & Mrs. Thomas Morton  
Milton Mosk & Thomas Foutch  
Robert Munday & Evamarie Doering  
Dr. Lois Levine Mundie  
Peggy & Boyce Nute  
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Mr. James Ross  
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Karl Ruppenthal<sup>^</sup> & Josephine Maxon  
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Paul & Barbara Weiss  
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Anonymous (5)

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Jan Thomson & Roy Levin  
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Marcia & Hap Wagner  
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Elizabeth V. White  
Judith B. Workman  
Anonymous (3)

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Solomon Cera & Chandra Sen  
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Mrs. Martha Hurley  
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Mr. Keith Jantzen & Mr. Scott Beth  
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Dr. Irving Zaretsky  
Dr. Sondra Zentner &  
Ms. Sophie Neubert  
Anonymous (8)

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Mr. Christopher McMahon  
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Mr. & Mrs. Ronald Schroeder  
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Mr. & Mrs. John Sebastian  
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Brenda Westcott  
William Wisniewski & Catharine van Ingen  
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Mr. Babak Yousefzadeh  
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in memory of Kevin J. Gilmartin  
Stuart & Helen Bessler  
Adam Arthur Bier  
Margrit Biever & Robert\* Mondavi  
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Rob & Yukari Haitani  
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Hadley Dale Hall & L. Warde La idman  
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Diana Harris  
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Paula Heller & Robert Yohai  
Martha & Michael Helms  
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Lawrence Kim  
Richard & Marianne Kipper  
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Professor & Mrs. Ernest Kuh  
Andrew Lan  
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Mr. Wen-Pen Liu  
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Mr. Joe Losch  
Dr. Pamela Marron  
Ms. Letha Ann Martin  
Constance Marvin,  
in memory of Robert L. Marvin, MD  
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Mrs. Alice T. May  
Mr. Frank T. Maynard  
Judge Lucy Kelly McCabe  
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Ms. Linda McKay  
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Ms. Lori Mirek & Mr. Kenneth Pelowski

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Parker Monroe & Tere Darragh  
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Mr. Jens Rasmussen  
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Dr. & Mrs. Stanley Ross  
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Dr. & Mrs. Stephen Schoen  
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John R. Schwabacher Family  
Ms. Marilyn Sefchovich  
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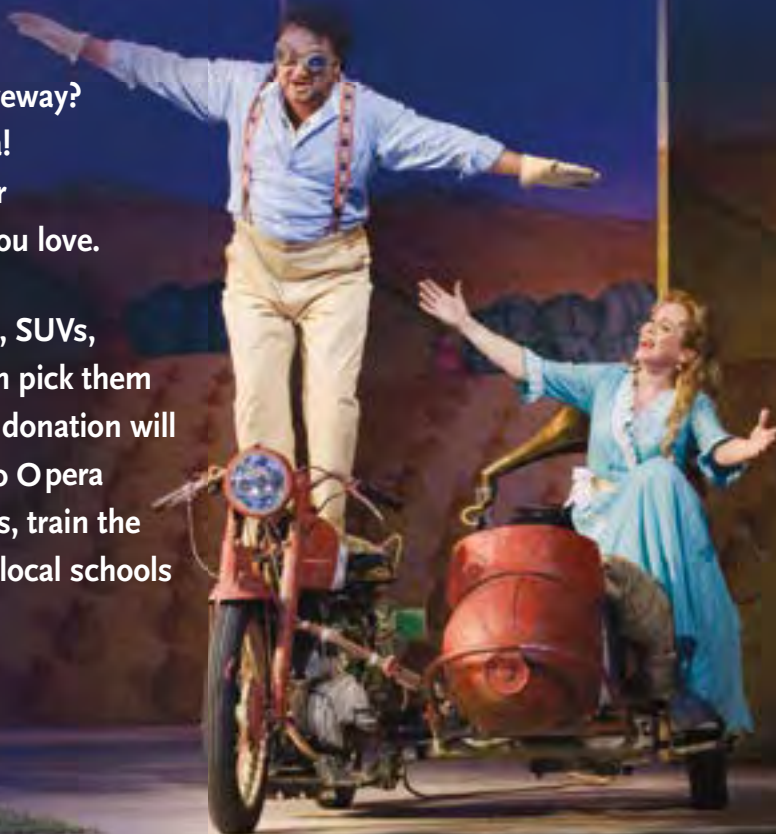
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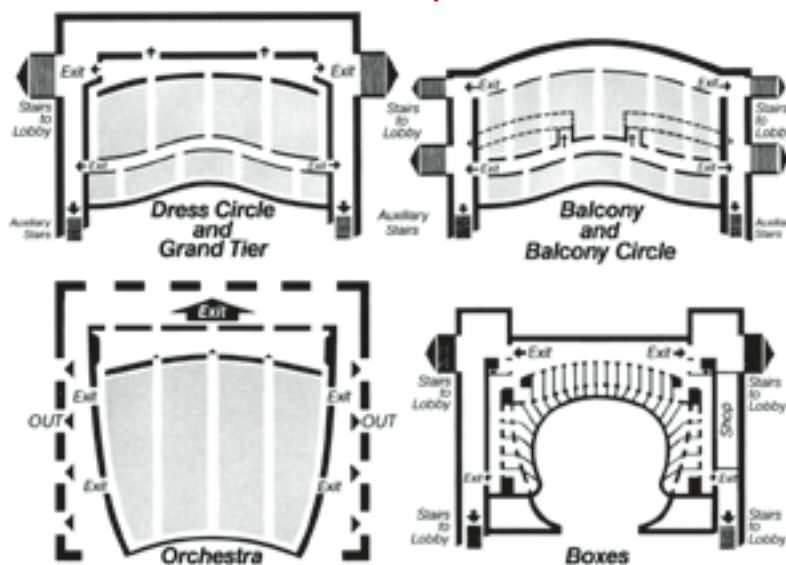
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