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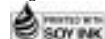
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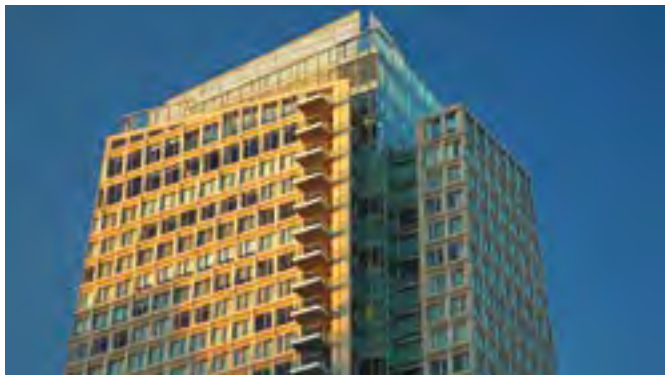


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A Message from the Leaders of San Francisco Opera

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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David Hockney, the best-known British artist of his generation, returns to California in this exhibition assembled exclusively for the de Young. Included are monumental canvases, Photoshop portraits, digital movies that track the changing seasons, vivid landscapes created on the iPad, and the first showing of recent charcoal portraits and landscapes.

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de Young

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Organized by the Fine Arts Museums of San Francisco in collaboration with the artist. Director's Circle: Penny and James George Coulter, David Davies and Jack Weeden, The Michael Taylor Trust, and Diane B. Wilsey. Curator's Circle: The Bequest of Dr. Charles L. Dibble, Ray and Dagmar Dolby, and Marissa Mayer and Zachary Bogue. Additional support: Hope Shuttleworth Herndon.

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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 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.



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. **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.

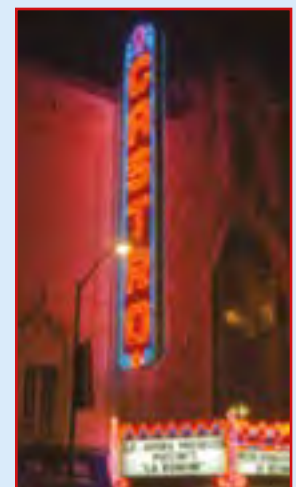
My first opera experiences were not in an opera house, but through media. At an early age I heard Mario Lanza sing in the film *The Great Caruso*, and I vividly remember the power of hearing that unbelievable voice and the feeling that I absolutely had to experience a live opera. I also remember watching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



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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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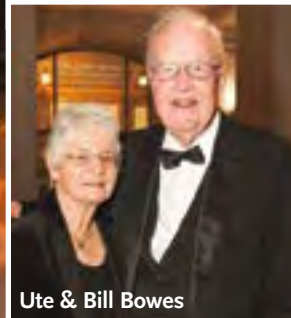




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Cynthia Schreuder, Ovadia Kalev



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



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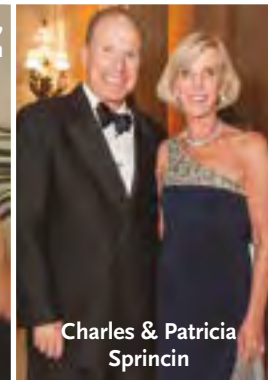
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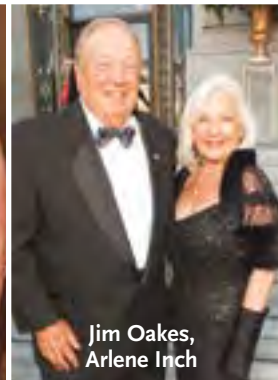
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Alexander Reicher, S.B. Hadley Wilson, Ileana Facchini, Barclay Rogers, Lauren Groff, Adam Arthur Bier, Anna Aleksandrova



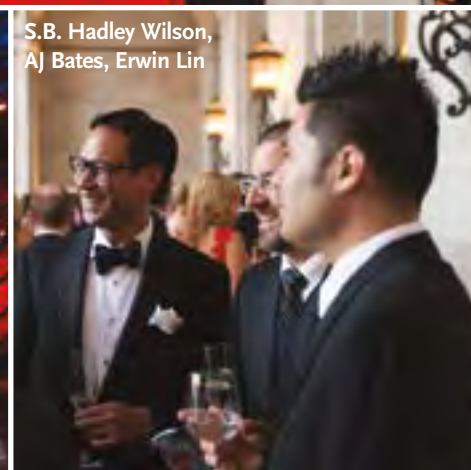
Sia Charonis, Aneree Zharonia



Jonna Constantine, Bailey Haws, Chris Eui, Emily Brown, Megan Graf, Laura Davis



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.

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 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 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 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.

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.

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.

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.

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.

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.

FAMILY PROGRAMS

San Francisco Opera offers family programs, including movie screenings and interactive workshops, throughout the year. Visit 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.

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 or call the San Francisco Opera Guild at (415) 551-6353 to leave a message. For group tours contact Lynn Watson at sf.opera.tours@gmail.com. \$15 for general admission.

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.

Falstaff: Ronald Gallman

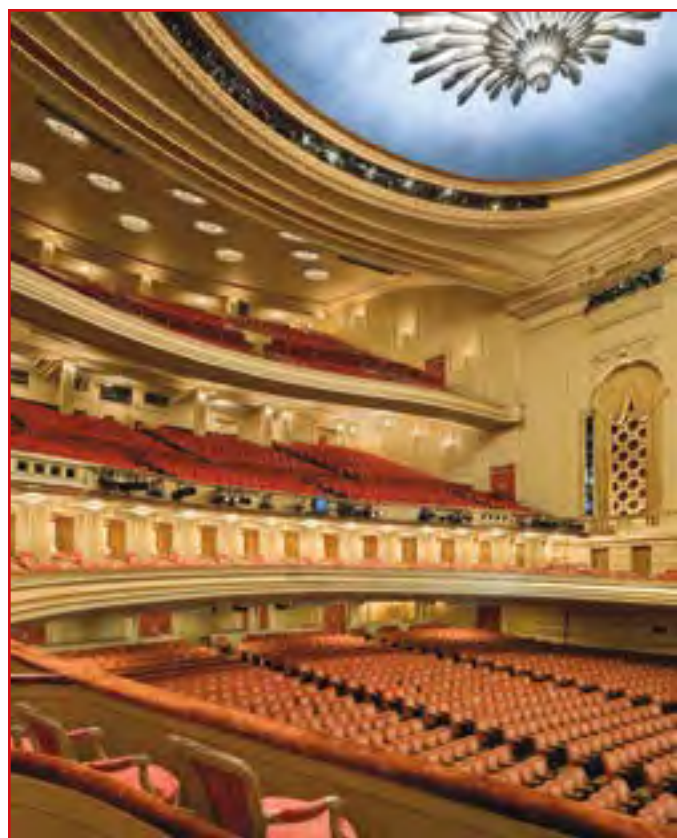
Der Fliegende Holländer: Desirée Mays

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!

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

Thank you for joining us in supporting San Francisco Opera!

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



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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

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.

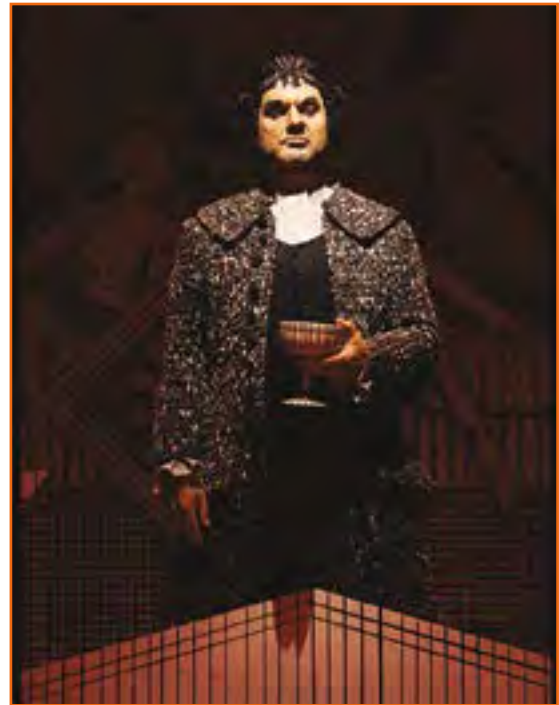
So much of a singer's effectiveness as Falstaff depends on projection of the text.

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!

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

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

SHOW BOAT

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

Company Premiere

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

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

LA TRAVIATA

Giuseppe Verdi

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

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

MADAME BUTTERFLY

Giacomo Puccini

New Production

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

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

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

Ildar Abdrazakov (*Mephistopheles*)

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

Ramón Vargas (*Mephistopheles*)

Bryn Terfel (*Falstaff*)

Vitalij Kowaljow (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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DER FLIEGENDE HOLLÄNDER

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OPERA**

David Gockley, General Director

Nicola Luisotti, Music Director
Caroline H. Hume Endowed Chair

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DER FLIEGENDE HOLLÄNDER

ACT I

Along a craggy coast, a violent storm is raging. Daland's ship has been driven into a bay far beyond his home port, where Senta awaits him. As the storm dies down, the sailors go to rest and Daland orders the Steersman to keep watch.

Left alone, the Steersman grows drowsy and falls asleep. A mysterious vessel appears from the sky. Within the ship, its captain reveals himself to be a cursed being, sentenced to travel the universe endlessly. Only one hope has been given him: he is permitted to land once every seven years, and if during this respite he can find a woman who will be faithful to him until death, the power of the curse will be broken.

On seeing the close proximity of the fantastical ship, Daland reproves the Steersman for sleeping on watch. The ship's captain appears, and Daland invites him aboard. The stranger reveals that he has travelled for many years and begs Daland to grant him shelter for the night. When he learns Daland has a daughter, the stranger offers him priceless treasures if Daland will grant him her hand in marriage. Dazzled by the treasures, Daland enthusiastically agrees.

ACT II

The women of the village, awaiting the return of their men, are working under the supervision of Mary, except for Senta, who is daydreaming of the Flying Dutchman. His legend has always held a bizarre fascination for her. Mary asks Senta why she is not working; the other women remark that she can afford to be idle since she is betrothed to the huntsman Erik. Senta impatiently bids them to stop their foolish chatter and asks Mary to tell the story of the Flying Dutchman again. When she refuses, Senta tells it herself with great emotion.

Suddenly, Senta proclaims it is she who will redeem the Dutchman, and the similarity between the legendary Dutchman and the ship's captain becomes clear. Erik announces the arrival of Daland's ship in port and is angry and jealous to overhear her passionate declaration. Erik reminds Senta about her promise of fidelity to him and asks if she really means to forsake him; Senta asks how anyone could remain unmoved by such anguish as the Dutchman's. Erik then tells her of a vision he has had of a vessel landing on the shore below, of Daland greeting the ship's captain, and of Senta rushing toward the stranger who, embracing her passionately, takes her away with him. Senta's delight with this vision convinces Erik that it will come to pass. He leaves in despair as Daland arrives with the stranger. Senta is transfixed. Daland introduces them and asks both

if they will agree to be united. However, neither Senta nor her suitor take the least notice of her father but stand staring mutely at each other. Daland finally leaves them alone, and Senta finds herself in the Dutchman's world of anguish.

The Dutchman wonders whether the longing he feels for Senta is love or merely a desire for release from his curse, and he asks if she will indeed be true to him. She dispels his doubts with the sincerity of her reply. They assure Daland of their intention to be joined.

ACT III

As the sailors celebrate their safe return from sea, the women appear and welcome them with food and drink. They all try to attract the attention of the nearby, silent Dutchman's crew. When there is no response from within the vessel, the women grow afraid and leave, but the sailors, sufficiently fortified, continue their carousing until unearthly voices are heard from the shadowy vessel. Daland's terrified sailors flee as the strange ship dwellers burst into shrill laughter.

Senta tells Erik she can never be his, but he pleads with her to remember their happy courtship and her promises to him. The Dutchman overhears them and rashly concludes that Senta has broken her vow of fidelity. He bids her farewell, revealing that he is the Dutchman of the legend. Ignoring Erik, her father, and Mary, Senta reaffirms her undying love for the stranger, saying she will follow him and be faithful to him unto death, thus freeing him from his curse. The Dutchman refuses to believe her and leaves with his vessel. In desperation, Senta jumps into the water and drowns.

First Performance: Dresden, January 2, 1843.

First performance in the U.S.: Philadelphia, Academy of Music, November 8, 1876.

First San Francisco Opera performance: October 5, 1954.

Der Fliegende Holländer has been performed in seven previous San Francisco Opera seasons. For complete information, visit archive.sfopera.com.

Personnel: 6 principals, 78 choristers, 21 supernumeraries; 105 total.

Orchestra: 2 flutes, 1 piccolo, 2 oboes (1 doubles on English horn), 2 clarinets, 2 bassoons, 5 horns, 2 trumpets, 3 trombones, 1 tuba, 1 timpanist, 1 percussion, 1 harp; augmented (45) strings

Backstage: 3 piccolos, 4 horns

Opera in three acts by **Richard Wagner**
Text by the composer

DER FLIEGENDE HOLLÄNDER

THE FLYING DUTCHMAN

(Sung in German with English supertitles)

Conductor

Patrick Summers

Director & Set Designer

Petrika Ionesco

Costume Designer

Lili Kendaka

Lighting Designer

Gary Marder

Projection Designer

S. Katy Tucker

Chorus Director

Ian Robertson

Choreographer

Lawrence Pech

Assistant Conductor

Joseph Marcheso

Musical Preparation

Laurie Rogers

Bryndon Hassman

Robert Mollicone†

Fabrizio Corona

Prompter

Dennis Doubin

Joseph Marcheso (11/12, 15)

Assistant Stage Director

Elkhanah Pulitzer

Stage Manager

Lisa Anderson

Costume Supervisor

Kristi Johnson

Wig and Makeup Designer

Gerd Mairandres

TUESDAY, OCTOBER 22, 2013 AT 8 PM

SATURDAY, OCTOBER 26 AT 8 PM

THURSDAY, OCTOBER 31 AT 7:30 PM

SUNDAY, NOVEMBER 3 AT 2 PM

THURSDAY, NOVEMBER 7 AT 7:30 PM

TUESDAY, NOVEMBER 12 AT 7:30 PM

FRIDAY, NOVEMBER 15 AT 8 PM

CAST

(in order of appearance)

Senta **Lise Lindstrom***

Mary **Erin Johnson†**

Erik **Ian Storey**

The Steersman **A.J. Glueckert†**

Daland **Kristinn Sigmundsson**

The Dutchman **Greer Grimsley**

Sailors, villagers

*San Francisco Opera debut

†Current Adler Fellow

ACT I

A craggy coast

—INTERMISSION—

ACT II

A workshop

ACT III

The coast near Daland's house

*Latecomers will not be seated during the performance after the lights have dimmed.
The use of cameras, cellular phones and any kind of recording equipment is strictly forbidden.
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The performance will last approximately two hours, forty-five minutes.*



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The World of Wagner's

DER FLIEGENDE HOLLÄNDER

Sieh, die Maschine:
wie sie sich wälzt and rächt
und uns entstellt und schwächt.
Hat sie aus uns auch Kraft,
sie, ohne Leidenschaft,
treibe und diene.

*Behold the Machine:
how it rolls and wreaks vengeance
and drains and deforms us.
Yet since it receives strength from us,
let it without vehemence
drive and serve.*

The eighteenth of *The Sonnets to Orpheus*,
Rainer Maria Rilke (1875–1926)

Storm at Sea, 1865 (oil on canvas), by Gustave Courbet (1819–77)

Composer Richard Wagner (1813–1883) was twenty-nine at the premiere of his *Der Fliegende Holländer* (*The Flying Dutchman*), an opera generally regarded as the first flowering of a genius who would follow it with works of more profundity. But as usual with Wagner, an alternate view is equally valid: *The Flying Dutchman* can also be seen as a reactive culmination of the great cultural flowering of Romanticism. Though his later creations are indeed among the most profound written for any medium, if Wagner had written nothing after *The Flying Dutchman* he would be still be remembered as a great composer. Enrichment from Wagner's most mature and abstract work, his 1882 *Parsifal*, is significantly aided by some prior study and knowledge, as its diaphanous textual symbolism and ethereal aural beauty combine into an experience without parallel in the opera house. *The Flying Dutchman*, however, is the most accessible of his music dramas (Wagner rarely used the word, "opera" to describe his works), and one in which the depth of his future creations can be most easily approached.

There was a time before him and a time after: Richard Wagner remains, in this 200th anniversary of his birth, the most controversial and visionary figure in Western art. He is emblematic of

the "artist," imbuing the word with ambiguous meanings it never before had. And small wonder: from nearly any perspective: political, philosophic, cultural, musical, theatrical, societal, racial, or religious, one can umpire any principle with some example in the life and works of the man, as testified by the estimated 30,000 books about him—a number that grows precipitously each year. This accounts for the wide array of visual styles associated with Wagnerian productions, because the composer's ambiguous works can support (nearly) any eccentricity foisted upon them.

Wagner is distinctly uncooperative to write about. It is obvious that he left the world a set of creations unparalleled in their intellectual and emotional depth, but he also left us the idea that artists exist at the periphery of a society only they can accurately view, a position that still exacts a cultural toll whenever and wherever public funding for the arts is discussed or whenever art attempts a political statement. Every opera composer since Wagner has either emulated or reacted passionately against him; none could ignore him. Few artists in history were as vilified in their lifetime as Wagner, who fundamentally reordered the foundations of tonal harmony and permanently altered the expectations of what opera could communicate.

His status as this contradictory and pervasive cultural icon was largely posthumous, preceded by a time when he was simply an aspiring composer dreaming of breaking into the dominant poetic

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

expression of his era. Romanticism rejected the emotional symmetry of the Enlightenment, preferring to traffic in the extremes of human emotion. Nothing in a Romantic-era story was more desirable than solitude with nature, either in a forest or in that grandest of human metaphors, adrift on the sea. Romanticism had little to do with current notions of “romance”; rather, the movement was an attempt to release the imagination, not through reality, but through the portrayal of deep melancholy and heightened emotions that bordered on violence. Apocalyptic storms mirrored hearts in turmoil; craggy coastlines were the settings of jagged relationships. Ancient natural beauty only threw into relief the pain of living and the brevity of it all. The musical apogee of Romanticism was Beethoven’s Symphony No. 9 of 1824, music unlike any heard up to that time. The open fifths that begin the work haunted Wagner “as a greeting from the spirit world,” and they can be found in *The Flying Dutchman*’s opening measure, conjuring the spirit of the title character’s torment.

Wagner’s theatrical ideal was Aeschylus, his musical idols Beethoven and—it is easy to forget—Vincenzo Bellini. Following *The Flying Dutchman*, Wagner eventually rejected the established tenets of Romanticism, further steeping himself in what he considered the only eternal art: German and Norse epic literature. From the 1840s onward he set out to revolutionize the opera house from what he considered decorative display and frilly sentimentality. His voracious literary appetite yielded the characters of Lohengrin, Tannhäuser, Hans Sachs, Tristan, Isolde, Parsifal, and Siegfried; characters that would consume the remainder of his complex creative life.

Wagner worked hard to sculpt his personal narrative. In 1839, fleeing creditors in Riga, Russia, where he had been general music

director for two seasons, Wagner sailed on the *Thetis* towards London. Rough seas forced them to shelter in the port of Sandvika, Norway, which became the setting of *The Flying Dutchman*, the name of which we hear in the work’s opening moments. He tried, retroactively, to claim that this harrowing sea voyage inspired him to write *The Flying Dutchman*, which remains part of the lore of the work to this day. In actuality, he had sketched most of the text and some of the music already, though the voyage did contribute artistic inspirations: the antiphonal “Ghost” chorus was inspired by Wagner hearing the echoes of the ship’s crew at port in Sandvika. Wagner’s original libretto set the work in Scotland, a common setting of Romantic-era art, as it was the farthest-flung outpost of Europe and held great mystery and adventure in its highlands and foggy moors. Did Wagner change the opera’s setting to Norway simply to distance his creation from his main source, Heinrich Heine’s 1833 retelling of the ancient Dutchman legend, or was he inspired simply by his unsettling nautical escape from Riga? Wagner acknowledged Heine’s influence, strongly at first, much more grudgingly as his career took flight. There is some logic in simply thinking that Wagner liked the alliteration of the Norwegian names more than the Scottish. As usual, with Wagner, the truth is murky.

The legend of the Dutchman is as old as seafaring, and multiple permutations reemerged during the Industrial Revolution, as the tale of the mariner doomed to wander the seas aligned perfectly with the metaphor of mankind adrift in a soulless world of ever-more sophisticated machinery. The basic story, while not specifically religious, is a parable of belief, for the wheels of the plot turn on rules and consequences: the Dutchman is able to come ashore

ROBERT LACKENBACH



Above San Francisco Opera’s first *Dutchman* was Hans Hotter, pictured here in 1954.

Right: Leonie Rysanek made her U.S. operatic debut here as Senta in 1956.



ROBERT LACKENBACH

only once every seven years, and if he can find a woman who will be faithful to him for life, his sin will be cleansed, his soul redeemed, and his watery curse ended. In most versions of the story, including Wagner's, the title refers not to the man himself, but to his ship. Over time, several themes were superimposed on the tale, each reflecting a cultural shift of its time: in the late eighteenth century the story took on elements of crime and punishment, that the crew of the *Dutchman* was comprised of criminals doomed to never make landfall—shades of the British colonies in America, the loss of which in the 1770s left Britain with no place to send its prisoners, hence the brutal voyages of the “first fleet” from Britain to Australia. The most famous English-language version of the tale is Samuel Taylor Coleridge’s *The Rime of the Ancient Mariner*, from 1798, pocked with allusions that entered the nineteenth-century lexicon: “Water, water everywhere, and all the boards did shrink; water, water, everywhere, nor any drop to drink.”

Beyond the legend itself, several works played important roles that culminated in Wagner’s opera. Goethe’s vast novel, *Faust*, written and revised over decades, can be felt hovering over nearly every Romantic era story that followed it, and allusions to Faustian bargains are subtly found in *The Flying Dutchman*. The youthful Wagner was fascinated with ghost stories and by what might now be termed, “the occult,” and in this he was of his time, for supernatural stories enjoyed wide popularity in the early years of Romanticism. Novels by Mary Shelley (*Frankenstein*, 1818) and her husband Percy Bysshe Shelley (*Prometheus Unbound*, 1820) set off decades of books about the dangers of modern science, and shades of both are cast upon *The Flying Dutchman*.

Elements of two operas Wagner conducted as a young man can also be found in his *Dutchman*. Now known only to connoisseurs, Heinrich Marschner’s 1828 opera, *Der Vampyr* (*The Vampire*), was thought one of the great works of its day, and Marschner was one of the few of Wagner’s fellow composers he didn’t publicly trounce. More well-documented is the influence on Wagner of Weber’s *Der Freischütz* (1821), an opera aligned with Wagner’s infatuation with the supernatural and that remains in the active repertoire of many German-speaking opera houses.

Paris was the most active operatic center for new works during Wagner’s formative years, and one forgotten opera he heard there played a unique role in *The Flying Dutchman*. *La Dame Blanche* (*The White Lady*), provided the opening musical phrase of *Dutchman*’s famous “Spinning” chorus, which Wagner stole with precision but made better, and also an aria of *La Dame Blanche*’s leading lady bears close resemblance to what Wagner would make more memorable in his ballade aria for Senta.

For all of the influence of French opera comique and the German Romantic movement, *The Flying Dutchman* owes its first performances, as do so many works we now know and love, to the advocacy of an important singer, one of the most renowned of her era, Wilhelmine Schröder-Devrient (1804–1860) who premiered the role of Senta. Wagner wrote in his autobiography that witnessing her early performances as Leonore in *Fidelio* inspired him to pursue a life in composition. Scholars closely examining the peregrinations of both have determined he could not have seen her as Leonore when he was sixteen, as he claimed throughout his life. But he certainly saw her later as Romeo in Bellini’s *I Capuletti e i*

LARRY MERKLE



Left: Nina Stemme made her Company debut as Senta in 2004.

MARTY SOHL



Above: James Morris as the Dutchman in 1997.

Montecchi, and he conducted her in many roles in the early 1830s. Her greatness as a singer was eclipsed for a time following the posthumous publication of her prurient memoirs. They were, Wagnerian-style, almost entirely fabricated, but their sexual frankness ensured their popularity. For a brief time it was the book no one admitted buying, but that everyone privately read.

Conceived as a character of the utmost nobility, Senta can seem simply a pawn for the men in the drama: her father, Daland, feels a bit too eager to sell her, and the Dutchman wants her for his own redemption before he knows her. But *The Flying Dutchman* transcends the plot norms of its era with the only operatic quality that is ever transcendent: its dazzling score. Wagner wrote extraordinarily pictorial music several generations before the cinematic era, prompting various commentators to opine that Wagner, had he lived in the twentieth century, would have been a renowned film composer—a profession difficult to align with a man who dominated everything and everyone in his orbit. Rarely has a composer summoned more musical energy in a shorter time than Wagner did in this opera: listen to the inexorable drive to the end of the work with the arrival of the “Ghost” chorus. Or the rousing “Sailors” chorus that opens the final scene, or the huge choral conversation between the men and women, something never before

seen to such an extent on the opera stage. The opera alternates between rousing nautical tunes and Bellini-inspired arching melodies that limn the work with fragility. Angels permeate the libretto of *The Flying Dutchman*, and they find metaphysical musical expression throughout it, most poignantly in the opera’s final sung text, by Senta, “Preis’ deinen Engel und sein Gebot! Hier steh’ ich treu dir bis zum Tod!” (Praise your angel and his vows. Here I am, true to you until death.)

Though it is counterintuitive to a man about whom there is so much opinion and documentation, there is ultimately no way to “know” Wagner nor is there a definitive way to perform him because his art provokes inquisition and a continuation of life’s artistic search; it has nothing in it that approaches the static. For as long as we value in our culture the qualities of introspection, curiosity, and our unique ability to think about thinking, Wagner’s works will find their way, as they always have, into our definition of ourselves. That a person of such questionable integrity could invent works of such depth and value is perhaps a sign of cautious hope, and should give us pause. Many artists would be surprised at the longevity of their creations. Wagner, though, would likely feel about himself much as we do here in 2013: that it is difficult to recover from the unsettling wonder he set forth. ■

FROM THE DIRECTOR

Petrika Ionesco

The Flying Dutchman is really Senta’s story of obsession, so our production takes place in her mind. The aesthetic is rooted in modern cinema—which is bridging the gap between reality and fantasy more and more—but the larger issues that have always been the core of this very human drama are ever present. One of my inspirations was Steven Spielberg’s *Close Encounters of the Third Kind*, when Richard Dreyfuss’s character becomes obsessed with subliminal images of a mountain-like shape and begins to sculpt it. In our production, Senta, who is desperately searching for an escape from her provincial microcosm, becomes fixated on the legend of the Dutchman as a release from her suffering.

Senta is suffocating in a very small world: an absent mother and a father who sees her as merchandise, subject to the jealousy of her fiancé, and a slave to women bound to a tedious, dreary existence. How many Sentas are there today who hang posters on their walls of their mythical idols—celebrities, rock stars—and fantasize about being whisked away to a fabulous life? She has become morbidly consumed with fantasies of death and wishes to sacrifice herself to the “star” of her day in order to make him real, and thus partake in the larger human adventure of love and passion.

Senta’s compulsive imagination makes it possible for the supernatural to permeate reality. As a director, my objective was not to depict neurosis or confirm the existence of the supernatural, but to make these phenomena seem possible. Her faith in the existence of the Dutchman strengthens the authenticity of her character. She adheres to the myth, and Wagner allows the audience to succumb to those same fantasies.



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HELL, PARADISE, AND PARODY

Behind Wagner's
Tale of The Flying Dutchman

The Flying Dutchman, published in *Collier's Weekly*, December 8, 1900 (oil on canvas), by Howard Pyle (1853–1911)

Heine here applies his celebrated genius for irony to the tale of the wretched mariner whose defiant pride has doomed him to sail forever on a phantom ship. (In both Heine and Wagner, “the Flying Dutchman” refers not to the protagonist, who is unnamed, but to his doomed ship.) Heine’s bathetic parody of Romantic pathos was so effective precisely on account of the popularity of this relatively modern variant of an ageless legend (a principle that can still be seen operating in the success of films like the *Pirates of the*

The faithful woman hurls herself into the sea and the curse on the Flying Dutchman is lifted, he is redeemed, and we see the ghostly ship sinking to the bottom of the sea. The moral of this piece, for women, is that they should beware of marrying a Flying Dutchman; and we men should draw from it the lesson that women, at best, will be our undoing.”

It might not be unreasonable to assume this quotation comes from a critic hostile to Wagner. Or perhaps it represents a merry ribbing of the unintended absurdities that never seem far from the surface in his operas, à la Anna Russell? (“The scene opens in the River Rhine. *IN* it.”) Yet this sardonic wink at the climactic scene of *The Flying Dutchman* is actually taken from the chief source Wagner used for the opera in which, as consensus has it, he began to realize his authentic voice for the first time.

That source is “The Fable of the Flying Dutchman,” an episode contained within the longer unfinished novel *Aus den Memoiren des Herren von Schabelewopski* (*From the Memoirs of Herr von Schnabelewopski*), which was published in late 1833— eight years before Wagner composed the bulk of his opera. Its author is the great German–Jewish writer Heinrich Heine (1797–1856), and his narrator recounts this story as the plot of a play he has witnessed; his retelling of what he sees onstage moreover embeds an erotically titillating episode involving a seductive fellow audience member (her sexually loose behavior making her a kind of anti-Senta).

Caribbean franchise). The meme of the Cursed Sailor and his crew likely took shape as European empires expanded their maritime trade activities. While it had made the leap from oral folk tale to literature only recently, the culture was already saturated with this meme when Heine added his cynical depiction of “Mrs. Flying Dutchman”—already by 1826 the London playwright Edward Fitzball could score a hit with a partially farcical, over-the-top melodramatic treatment of this material.

Everyone loves a good ghost story, of course, and Shakespeare and Stephen King alike know how to captivate their audiences with a chilling yarn that can simultaneously provide entrée into something more profound. But the Dutchman motif proved especially alluring in the emerging era of Romanticism. From poets such as Samuel Taylor Coleridge (*The Rime of the Ancient Mariner*) and Thomas Moore to popular German storytellers of the early nineteenth century, it quickly made a trans-Atlantic crossing and became a theme frequently encountered in American letters. Examples include the writings of Washington Irving, James Fenimore Cooper, and Edgar Allan Poe (both “MS Found in a Bottle” and *The Narrative of Arthur Gordon Pym* introduce Poe’s own fascinating twists on this material).

The Dutchman’s eerie fate gratified a craving for tales of supernatural crime and punishment that also found expression in the work of several of Wagner’s predecessors: most notably, the German Romantic operas of Carl Maria von Weber and Heinrich Marschner (who composed one on a faddish vampire story) and Giacomo Meyerbeer’s early French grand opera *Robert le Diable*.

Nor was Wagner without precedent in recognizing in his cursed protagonist a resonant metaphor for deeper existential questions. The Gothic sense of alienation from ordinary society that is key to Wagner’s portrayal of the Dutchman taps into related currents of darker Romantic angst about modernity—as seen, for example, in Lord Byron’s world-weary anti-hero Manfred and Mary Wollstonecraft Shelley’s precocious novel *Frankenstein, or, The Modern Prometheus*. In addition, as Dieter Borchmeyer remarks in *Drama and the World of Richard Wagner*, the Dutchman of lore can be viewed as “a symbol of the hubristic spirit of discovery that transgressed the boundaries of knowledge and experience” dictated by religion” and “is thus the maritime equivalent of Faust.”

It’s not by coincidence that during his exile in Paris, Wagner abandoned work on a Goethe-inspired *Faust Symphony* not long before embarking on *The Flying Dutchman*. (He later published what he had completed as an independent concert overture.) The composer himself analyzed this move toward “the specificity of the drama” as a liberation “from the mists of instrumental music.”

Wagner’s intense attraction to the Dutchman legend can hardly be explained as an attempt to exploit a topic made fashionable by popular culture. In fact, hot on the heels of his first commercial success with *Rienzi*, the more artistically adventurous *Flying Dutchman* initially earned a lukewarm reception (there were only four performances of the original Dresden production).

Another angle from which to consider the tale’s grip on the composer’s imagination, according to Joachim Köhler’s controversial biography *Richard Wagner: The Last of the Titans*, is arguably an inner need to exorcise “the traumatic experiences of horror and the

fear of ghosts that kept him awake at night”—terrors that in Köhler’s portrayal had been imprinted on him as a sensitive child. And in a fascinating essay on *The Flying Dutchman* in the context of the operatic genres of its time, Wagner expert Thomas Grey writes that the composer turned the “melodramatic” claptrap associated with the story—“with its mysterious portraits, invisible voices, *ersatz* folk ballads, and sentimental ‘romances’”—into “an allegory of Romantic alienation, love, and redemption.” In doing so, “Wagner was aiming to rehabilitate this ailing branch [the “homely genre” of German Romantic opera] of his artistic patrimony.”

Yet what drew Wagner so compulsively to the satirical version of the legend set forth by the notoriously anti-Romantic Heine, whose ironic posture he simply stripped away? Heine, in fact, exercised a far-ranging influence on Wagner’s future career. The aspiring young artist had been befriended by the poet, a fellow exile in Paris who welcomed him into his circle (and quite possibly even helped Wagner polish his French prose in the scenario he pre-

The Dutchman’s eerie fate gratified a craving for tales of supernatural crime and punishment

pared for submission to the Paris Opera). Köhler points out that “virtually all the mythological themes that were to be associated with Wagner’s name were already touched on” in Heine’s writings (such as the Grail legends, the tale of Tristan and Isolde, the riding Valkyries, and Tannhäuser’s excursion into the forbidden Venusberg). And in his earlier autobiographical accounts, Wagner credited Heine for giving him “all I needed to adapt the [Dutchman] legend and use it as an operatic subject”—though Wagner’s metastasizing anti-Semitism likely underlay his later suppression of any reference to his debt to Heine.

“One must be able to joke about the most sublime of things,” declared Wagner (as reported by his wife Cosima in her diaries). Borchmeyer adds that “as early as 1840 [before he had even completed his *Dutchman* libretto] he had written French parodies of Senta’s Ballad and the Sailors’ Chorus, showing how tragic themes immediately evoked parodic associations in his imagination.” (When you get down to it, “The Ride of the Valkyries” is not such a great distance from vaudeville.) By way of making sense of Wagner’s transformation of the satirical source he discovered in Heine into a primal existential drama, Borchmeyer suggests that “the subject has reacquired its former tragic seriousness, having lived through the experience of its own comic negation...which explains why, in turn, Wagner’s music dramas have repeatedly invited writers to parody them.” 🍌

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

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SAN FRANCISCO OPERA

ARTIST PROFILES



GREER GRIMSLEY (Dutchman) made his San Francisco Opera debut as Scarpia in the 2001 production of *Tosca* and returned in 2006 as Count Monterone (*Rigoletto*) and in 2009 as

Jokanaan (*Salome*). The New Orleans native garnered critical acclaim in 2005, 2009, and 2013 as Wotan/the Wanderer in Seattle Opera's *Ring* cycle, which he also performed in Cologne (2010) and at the Metropolitan Opera (2013). Grimsley made his Metropolitan Opera debut as Captain Balstrode (*Peter Grimes*) and has subsequently performed there as Escamillo (*Carmen*) Jokanaan, Scarpia, Telramund (*Lohengrin*), and Amfortas (*Parsifal*). The bass-baritone's other career highlights include Don Pizarro (*Fidelio*) with Opera Company of Philadelphia, Portland Opera, Seattle Opera, and Portuguese National Opera; Scarpia with the San Diego Opera and Seattle Opera; Jokanaan at Opera Pacific and Vancouver Opera; Amonasro (*Aida*) with Portland Opera; the title role of *Der Fliegende Holländer* with Deutsche Oper Berlin, Bologna's Teatro Comunale, France's Lorraine Opera, Seattle Opera, and Pittsburgh Opera; Méphistophélès (*Faust*) with New Orleans Opera; the title role of *Macbeth* with Vancouver Opera and Opera Lyra Ottawa; Claggart (*Billy Budd*) with Pittsburgh Opera; and Wotan (*Siegfried*) in Venice; Jokanaan with Arizona Opera; Scarpia with Montreal Opera and Opera Colorado; and the Four Villains (*Les Contes d'Hoffmann*) in Barcelona. Upcoming engagements include Wotan (*Die Walküre*) in Barcelona and Tokyo, *Macbeth* with Minnesota Opera, Don Pizarro with the Santa Fe Opera, and Claggart (*Billy Budd*) with Los Angeles Opera.



American soprano **LISE LINDSTROM** (Senta) makes her San Francisco Opera debut in a role she has performed with New Orleans Opera, Utah Opera, and Polish National Opera. She

has been widely praised for her performances in the title role of *Turandot* at Milan's La Scala; the Metropolitan Opera; the Royal Opera, Covent Garden; the Arena di Verona; les Chorégies d'Orange; Deutsche Oper Berlin; and in Amsterdam, Hong Kong,

Miami, and Dallas. The Bay Area native's career highlights include the title role of *Salome* at the Vienna State Opera, Turin's Teatro Regio, and San Diego Opera; Brünnhilde (*Die Walküre*) at Palermo's Teatro Massimo; the title role of *Tosca* with Glimmerglass Opera; Elisabeth and Venus (*Tannhäuser*) with Greek National Opera; Magda (*The Consul*) with Arizona Opera; Ricke (Franchetti's *Germania*) with Deutsche Oper Berlin; and the title role of *Ariadne auf Naxos* with Des Moines Metro

Opera. On the concert stage, Lindstrom has been a soloist with the San Francisco Symphony and at New York's Bard College and the National Cathedral in Washington, D.C. Future seasons include leading roles with the Metropolitan Opera, Washington National Opera, Montreal Opera, San Diego Opera, the Vienna State Opera, and Hamburg State Opera. Lindstrom holds degrees from San Francisco State University and the San Francisco Conservatory of Music.


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IAN STOREY (Erik) made his San Francisco Opera debut in the Company's 2011 *Ring* cycle as Siegfried (*Götterdämmerung*). The British tenor's career highlights include Cavaradossi (*Tosca*), Rodolfo (*La Bohème*),

Marrico (*Il Trovatore*), Pinkerton (*Madama Butterfly*), Boris (*Kát'a Kabanová*), and Florestan (*Fidelio*) with Scottish Opera; Erik for Milan's La Scala and Washington National Opera; Tristan (*Tristan und Isolde*) at La Scala, Deutsche Oper Berlin, Berlin State Opera, and in Dusseldorf, Genoa, Zurich, Bilbao and Oslo; the title role of *Otello* with Los Angeles Opera and in Naples, St. Gallen, and Wrocław, Poland; Samson (*Samson et Dalila*) in Genoa and Trieste; Don José (*Carmen*) at Munich's Bavarian State Opera, Royal Swedish Opera, the Glyndebourne Festival, and in Cagliari; the title role of *Tannhäuser* with Frankfurt Opera and in Bologna; Bacchus (*Ariadne auf Naxos*) in Venice, Vienna, and Lisbon; Siegfried (*Götterdämmerung*) in Berlin and Bari; and Énée (*Les Troyens*) in Karlsruhe and Deutsche Oper Berlin. He has performed Calaf (*Turandot*), at the Royal Opera, Covent Garden; Berlin State Opera; the Arena di Verona; and in Genoa, Bari, Trieste, and Mexico City. Recent and upcoming engagements include Tristan in Venice, Washington National Opera, and in Strasbourg.



Bass **KRISTINN SIGMUNDSSON** (Daland) made his San Francisco Opera debut as Méphistophélès in the 2002 production of *La Damnation de Faust*. The Iceland native has returned to the Company as King Marke (*Tristan und Isolde*), Sparafucile (*Rigoletto*), the Commendatore (*Don Giovanni*), Baron Ochs (*Der Rosenkavalier*), Sarastro (*The Magic Flute*), and King Heinrich der Vogler (*Lohengrin*). He has sung leading roles in the world's leading opera houses, including the Metropolitan Opera, Vienna State Opera, Munich's Bavarian State Opera, Los Angeles Opera, and Dresden's Semperoper, among others. Recent engagements include King Heinrich, King Marke, and Pogner (*Die Meistersinger von Nürnberg*) in Berlin; Gurnemanz (*Parsifal*) and Hunding (*Die Walküre*) in Naples, Zaccaria (*Nabucco*) in Copenhagen and Beijing; King Heinrich with Los Angeles Opera and in Berlin; Hermann (*Tannhäuser*) in Tokyo and Strasbourg; The Grand Inquisitor (*Don Carlos*) at Toulouse's Théâtre du Capitole; and Osmin (*Die Entführung aus dem Serail*) at the Metropolitan Opera and in Naples and Nice. Sigmundsson's other engagements in the

13–14 season include Daland in Strasbourg and Fasolt (*Das Rheingold*) at Houston Grand Opera.



Tenor **A.J. GLUECKERT** (Steersman) is a first-year Adler Fellow hailing from Portland, Oregon who made his Company debut in *The Gospel of Mary Magdalene* this summer and appeared as Mr. Knox in this fall's world

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



Mezzo-soprano **ERIN JOHNSON** (Mary) is a first-year Adler Fellow who made her Company debut this past March as Mrs. Medlock in the world premiere of *The Secret Garden* at UC Berkeley's Zellerbach Hall and

appeared in various roles in the world premiere of this summer's *The Gospel of Mary Magdalene* and as Marta (*Mefistofele*). She was a participant in the 2012 Merola Opera Program, where she performed as Giovanna Seymour (*Anna Bolena*) and Mab (*La Jolie Fille de Perth*). A native of Washington, New Jersey, she holds a master's degree from Rice University. While at Rice, Johnson was also awarded a grant to study in Florence through the Margaret Pack Italian Language Study Program in 2012. In 2009, the mezzo was accepted into the Santa Fe Opera Apprentice Program, where she appeared in scenes from *Roméo et Juliette*, *Les Dialogues des Carmélites*, and *Die Meistersinger von Nürnberg*. She also holds bachelor's degrees from Cairn University.



Houston Grand Opera Artistic and Music Director and Principal Guest Conductor for San Francisco Opera, **PATRICK SUMMERS** has led a vast repertory for the Company, including *Ariadante*; *Samson et*

Dalila; *Iphigénie en Tauride*; *Il Trittico*, *Xerxes*; the world premieres of André Previn's *A Streetcar Named Desire* (1998), Jake Heggie's *Dead Man Walking* (2000), and Christopher Theofanidis and Donna Di Novelli's *Heart of a Soldier* (2011); the West Coast premiere of Heggie's *Three Decembers* (2008); and Heggie's *Moby-Dick* (2012). Summers has twice received Merola Opera Program's Otto Guth Award and was named its "Distinguished Alumnus" in 2001. The maestro has led an array of productions at the Metropolitan Opera, including *La Traviata*, *Lucia di Lammermoor*, *Così fan tutte*, *I Puritani*, *Rodelinda*, *Iphigénie en Tauride*, as well as *Madama Butterfly*, *Salome*, and *I Puritani*, which were broadcast live in HD to movie theaters globally. Summers has also conducted at the world's preeminent opera companies, including Barcelona's Gran Teatre del Liceu, Lisbon Opera, Bordeaux Opera, Deutsche Oper Berlin, the Bregenz Festival, Welsh National Opera, Opera Australia, Seattle Opera, Los Angeles Opera, and the Dallas Opera. Other world premieres include Previn's *Brief Encounter* at Houston Grand Opera and Paul Moravec's *The Letter* at the Santa Fe Opera. Summers has overseen many of Houston Grand Opera's important artistic advances, including the formation of the Houston Grand Opera Orchestra. During his tenure, he has supervised and conducted seven world premieres as well as many seminal opera works not previously mounted by the company.



Franco-Romanian director **PETRIKA IONESCO** (Director, Set Designer) made his San Francisco Opera debut with his production of *Cyrano de Bergerac* in 2010, which received its premiere in Paris in

2009. He directs and designs operas, musicals, ballets, and plays at the most prestigious international venues, including the Paris Opera (*Boris Godunov*, Meyerbeer's *Robert le Diable*), Bordeaux Opera, the Metropolitan Opera, Milan's La Scala, Vienna State Opera, Stuttgart State Opera, Barcelona's Gran Teatre del Liceu, as well as in Geneva, Monte-Carlo, Amsterdam, Tokyo, and Helsinki. Some of Ionesco's career highlights include *Aida* in Paris, Munich, Rotterdam, and Düsseldorf; *Roméo et Juliette* and *Otello* in Paris; *Manon Lescaut* at the Spoleto Festival, U.S.A.; *Macbeth* in Bucharest; *Simon Boccanegra* in Liege; *The Queen of Spades* with Lyon Opera; *Boris Godunov* at the Santander Festival in Spain; *Cyrano de Bergerac* in Madrid; and *La Cenerentola* in Beijing, among others.



A native of Athens, **LILI KENDAKA** (Costume Designer) made her San Francisco Opera debut with her designs for 2010's *Cyrano de Bergerac*. Career operatic highlights include *Un Ballo in Maschera* at the

Theater Bellini in Sicily; *Simon Boccanegra* in Nancy; *Macbeth* in Maastricht, the Netherlands; *La Traviata* in St. Gallen, Switzerland; *Boris Godounov* in Liege, Belgium; and *La Cenerentola* (sets) and *Il Signor Bruschino* (sets) in Bordeaux. She had designed costumes for the productions of the French director Pierre Constant's *Jenůfa*, *Peter Grimes*, and *Così fan tutte* at the Spoleto Festival U.S.A., *Tancredi* and the *Petite Missa Solemnis* by Rossini. She has designed costumes and sets for several productions at the National Theater of Greece and the Epidaurus Festival, including Kleist's *Penthesilea*, *Hamlet*, *Elektra*, Sheppard's *A Lie of the Mind*, Albee's *Three Tall Women*, Sternheim's *Die Kassetten*, and the *Trilogy of Oresteia* and *The Persians* by Aeschylus.

Resident lighting designer for San Francisco Opera, **GARY MARDER** makes his Company debut this fall with his designs for *Mefistofele*,

Der Fliegende Holländer, and *Il Barbiere di Siviglia*. His work has been seen at venues across the globe, including *The Magic Flute* in Sydney; *La Traviata* at Turin's Teatro Regio as well as in Tokyo; *The Makropulos Case* and *Samson et Dalila* at Houston Grand Opera; *Samson et Dalila*, *Il Barbiere di Siviglia*, *Carmin*, *Peter Grimes*, and *Norma* at San Diego Opera; *Dialogues des Carmélites* with Palm Beach Opera; *La Clemenza di Tito* in Toronto; *Tosca* with Opera New Jersey; *Aida* at the Dallas Opera; and in Boston, Connecticut, Barcelona, and Baden Baden. Marder served as assistant resident lighting designer for the Metropolitan Opera for twelve seasons and associate resident lighting designer at New York City Opera for five years. His work in theater includes *Big River*, *The Tempest*, *Pinocchio*, and *Death of a Salesman*; Broadway and off-Broadway productions include *A Terrible Beauty*, *Tru*, *Grand Hotel*, *Gypsy*, and *Annie II*.

S. KATY TUCKER (Projection Designer) made her San Francisco Opera debut with the Company's presentations of *Das Rheingold* (2008) and *Die Walküre* (2010); she returned for the entire *Ring* cycle in 2011, serving as projection designer for *Götterdämmerung*, and for the world premiere of *Heart of a Soldier*. Tucker began her career as a painter and installation artist, exhibiting her work at a variety of

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galleries, such as the Corcoran Museum in Washington, D.C.; The Dillon Gallery; and Artist's Space in New York City. Her diverse body of work has spanned many disciplines and venues, working in opera, theater, and dance, at such venues as the Metropolitan Opera, Sydney Opera House, Brooklyn Academy of Music, Carnegie Hall, the Kitchen, as well as collaborating with musicians like John Zorn, David T. Little, Paola Prestini, and Felipe Perez Santiago. She recently collaborated on a new ballet, *Ocean's Kingdom*, with Sir Paul McCartney and Peter Martins, which received its premiere at the New York City Ballet.

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.

LAWRENCE PECH is in his seventeenth season as dance master and resident choreographer for San Francisco Opera. He has created period and interpretive dances on more than forty productions with the Company for operas ranging from the baroque to the contemporary. Pech received his formal training from American Ballet Theatre (ABT) and was invited by Mikhail Baryshnikov to join that company in 1980. In 1986, he joined San Francisco Ballet, where he became a principal dancer in 1989. His successful struggle with cancer was featured in the ballet *Blue Lair* that aired on KQED in 1991. Pech founded his own dance company in 1995 and has choreographed more than fifty ballets, thirty musicals, and numerous self-produced evenings of music and dance around the world.



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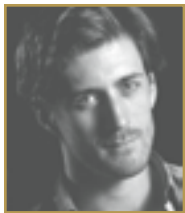
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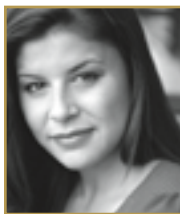


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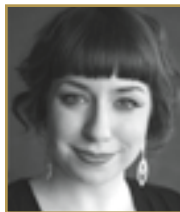


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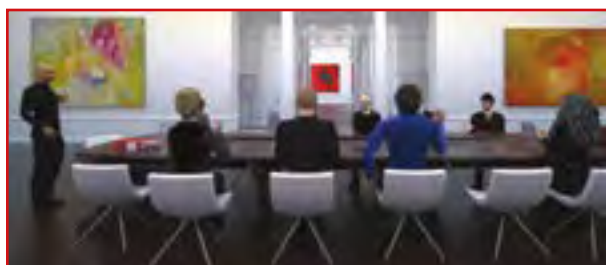
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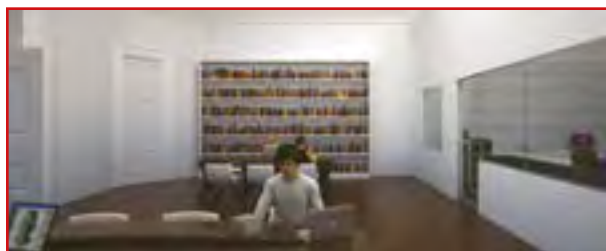


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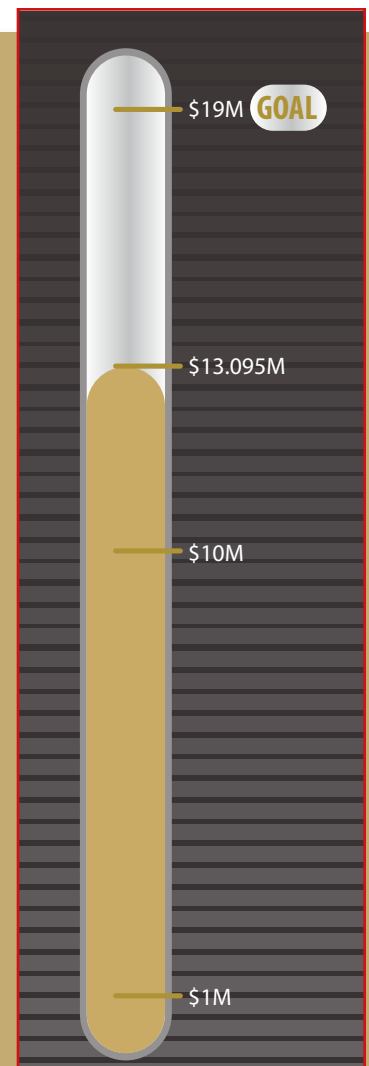
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One boon of The Center will be the creation of the Company's first employee canteen, a place where staff and artists alike can gather in a relaxed, welcoming atmosphere. William W. Godward served on the San Francisco Opera Board of Directors for 37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



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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.

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

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Barbara M. Ward &
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Sharon & Clark Winslow
Thomas F. & Barbara A. Wolfe
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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Nicola Luisotti, *Music Director*

Caroline H. Hume Endowed Chair

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Giuseppe Finzi, *Resident Conductor*

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*Director of Finance
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and Public Affairs*

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*Opera Center
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*Director of
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*Director of
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Daniele McCartan*
Costume Director

Ruth Nott
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Education*

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Manuela Galindo, *Contracts and Accommodations Assistant*

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Sean Waugh, *Assistant to the Director of Artistic Administration*

Lydia Zodda, *Intern*

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Micah Standley, *Editor*

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Gelane Pearson, *Communications Associate*

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

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David Odenkirchen, *Director of Development Operations*

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Leela Krishnan, *Development Services Coordinator*

Chivly Krouch, *Gift Processing Coordinator*

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Donna Batson, *Director of Foundation and Government Relations*

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Chris Wybenga, *Institutional and Legacy Giving Associate*

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Sue Ramsay, *Individual Giving Officer*

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Sandra Chien, *Leadership Gifts Associate*

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Katie Gagampan, *Special Events Manager*

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McClintock, Virginia Nichols, Steven Sven Olbash,

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Julia Petraglia, *Project Assistant*

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Linda Rodriguez, *Senior Accountant*

Christopher Tom, *Senior Accountant*

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Gordon S. Taylor, *Web Programmer*

Sara Lee, *Programmer/ Analyst*

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Chi-Hsuan Yang, *Marketing Analyst*

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Ami Fox, *Senior Marketing Manager, Single Tickets*

Genevieve Neumuth, *Marketing Associate, Group*

Sales, Special Events & Tourism

Sheeda Jamsheed, *Marketing Associate, Web*

Content & Social Media

Pamela Sevilla, *Marketing Associate*

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Emily Tilles, *Subscriptions Manager, Assistant Treasurer*

Jennifer Hughes, *Rebecca Page, Assistant Treasurers*

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Roberto Bonilla, Avery Dakin, Beverlee G. Hassid,

Kyle Minor, John Mumaw, Jennifer Pollack, Kristin

Reyda, *Telephone Sales Assistants*

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Hui Ming Wu, *Show Maid*

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Jeremy Patfield, *Media Administrator*
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Brett Wesner, *Artistic Assistant*

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Lawrence Pech, *Dance Master*
Mary Finch, *Assistant Chorus Manager/ Chorus Librarian*

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

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

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*Senior Production Staff Member

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David Steiner, *Production Administration and Facility Director**
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Arsène Longuelé, *Senior Production Accountant*
Joshua D. O'Malley, *Production Administrative Assistant*

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Ziggy Tomcich, *Assistant Master Audio/Video Engineer*

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Mark Baumann, *Assistant Master Carpenter*

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

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

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Justin A. Partier, Eric Watkins, *Assistant Lighting Designers*
Kate Bashore, *Gilbert V. Hemsley, Jr. Lighting Intern*
Paul Arnold, *Lighting Intern*

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John Del Bono, *Assistant Master of Properties*

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Dale Haugo, *Scenic Artist in Charge*

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Shawna Lucey, Matthew Ozawa, Elkhanah Pulitzer, Roy Rallo, Morgan Robinson, *Assistant Stage Directors*
Lisa Anderson, Darin Burnett, Danielle Callaghan, Gina Hays, Rachel Henneberry, Shawna Lucey, Jimmy Marcheso, Thea Railey, Lisa-Marie Shuster, *Assistant Stage Managers*

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

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

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

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

REHEARSAL DEPARTMENT

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

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

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

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

ORCHESTRA



Kay Stern
Concertmaster



Laura Albers
Associate Concertmaster



Heidi Wilcox
Assistant Concertmaster



Jennifer Cho
First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Barbara Riccardi
First Violin



Robert Galbraith
First Violin



Leonid Igudesman
First Violin



Asuka Annie Yano
First Violin



Alexandros Sakarellos
First Violin
Regular Substitute



Wenyi Shih
First Violin
Regular Substitute



Virginia Price
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Gerard Svazlian
Second Violin



Linda Deutsch
Second Violin



Craig Reiss
Second Violin



Joseph Edelberg
Second Violin
Regular Substitute



Marianne Wagner
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Sergey Rakitchenkov
Associate Principal
Viola



Paul Nahhas
Assistant Principal
Viola



Patricia Heller
Viola



Jonna Hervig
Viola



Natalia Vershilova
Viola



Joy Fellows
Viola



David Kadarau
Principal
Cello



Thalia Moore
Associate Principal
Cello



Nora Pirquet
Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Joseph Lescher
Principal
Bass



Jonathan Lancelle
Associate Principal
Bass



Steven D'Amico
Assistant Principal
Bass



Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
Principal
Flute



Patricia Farrell
Flute



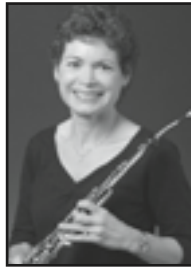
Stephanie McNab
Flute & Piccolo



Mingjia Liu
Principal
Oboe



Deborah Henry
Assistant Principal
Oboe



Janet Popesco
Archibald
Oboe & English Horn



Jose Gonzalez
Granero
Principal Clarinet



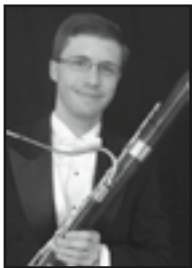
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



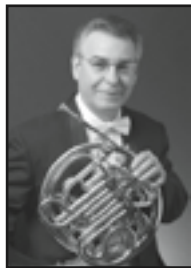
Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



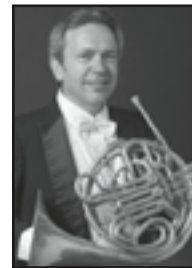
Shawn Jones
Bassoon & Contrabassoon
Regular Substitute



William Klingelhoffer
Co-Principal
Horn



Kevin Rivard
Co-Principal
Horn



Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
Principal
Trumpet



William Holmes
Trumpet



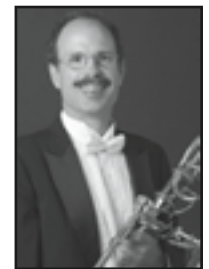
John Pearson
Trumpet



Samuel Schlosser
Principal Trombone



Donald Kennelly
Trombone



David Ridge
Trombone &
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



Richard Kvistad
Principal Percussion &
Associate Timpani



Patricia Niemi
Percussion



Olga Ortenberg
Rakitchenkov
Harp

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian



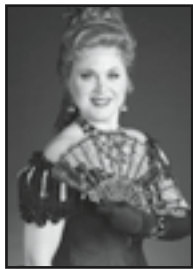
Timothy Spears
Assistant Orchestra
Manager & Librarian

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

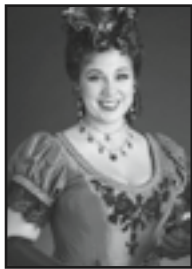
Most photos by John Martin

SAN FRANCISCO OPERA

REGULAR CHORUS



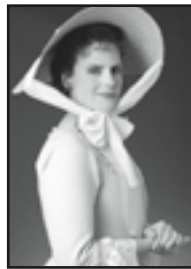
Kathleen Bayler
Soprano



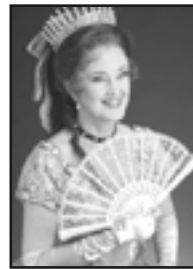
Sara Colburn
Soprano
Leave of Absence



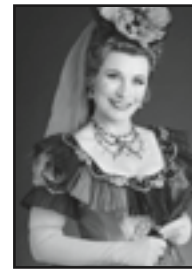
Dvora Djoraev
Soprano



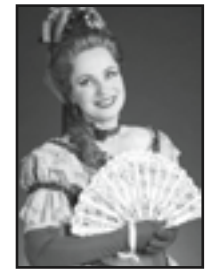
Mary Finch
Soprano



Ann Hughes
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



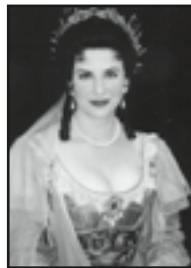
Angela Eden Moser
Soprano



Rachelle Perry
Soprano



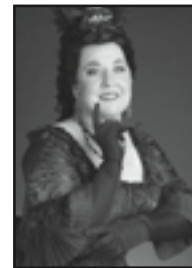
Virginia Pluth
Soprano



Carole Schaffer
Soprano



Mitzie Kay Weiner
Soprano



Roberta Bowman
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Joy Graham
Mezzo-Soprano



Sally Mouzon
Mezzo-Soprano



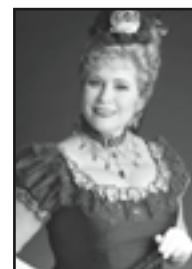
Sally Munro
Mezzo-Soprano



Erin Neff
Mezzo-Soprano



Laurel Porter
Mezzo-Soprano



Laurel Rice
Mezzo-Soprano



Shelley Seitz
Mezzo-Soprano



Claudia Siefer
Mezzo-Soprano



Donna Turchi
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Chris Corley
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Colby Roberts
Tenor



Sigmund Seigel
Tenor



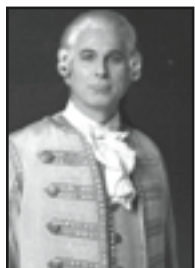
Dan Stanley
Tenor



Alexander Taite
Tenor



Andrew Truett
Tenor



Richard Walker
Tenor



Torlef Borsting
Baritone



Frank Daniels
Baritone



Henryk De Rewenda
Bass



Cameron Henley
Baritone



Ken Johnson
Baritone



David Kekuewa
Baritone



Bojan Knežević
Bass



Frederick Matthews
Baritone



Jim Meyer
Bass



William Pickersgill
Bass



Valery Portnov
Bass



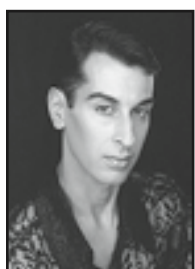
Ken Rafanan
Baritone



Jere Torkelsen
Baritone

SAN FRANCISCO OPERA

CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



Bryan Ketron



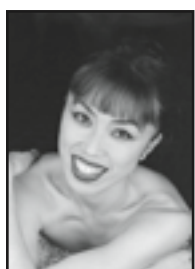
Michael Kruzich



Michael Levine



Debra Rose
Leave of Absence



Chiharu Shibata

Most photos by John Martin.

Carole Schaffer and Claudia Siefer photos by Pamela Dale.

ARTISTS

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

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

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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 ♪

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 Giuseppe Finzi
 Nicola Luisotti
 George Manahan*
 Patrick Summers ♪

DIRECTORS

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

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Jun Kaneko
 Michael Levine
 Frank Philipp Schlössmann

SET DESIGNERS

John Conklin
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†leave of absence
 *appears in a solo role

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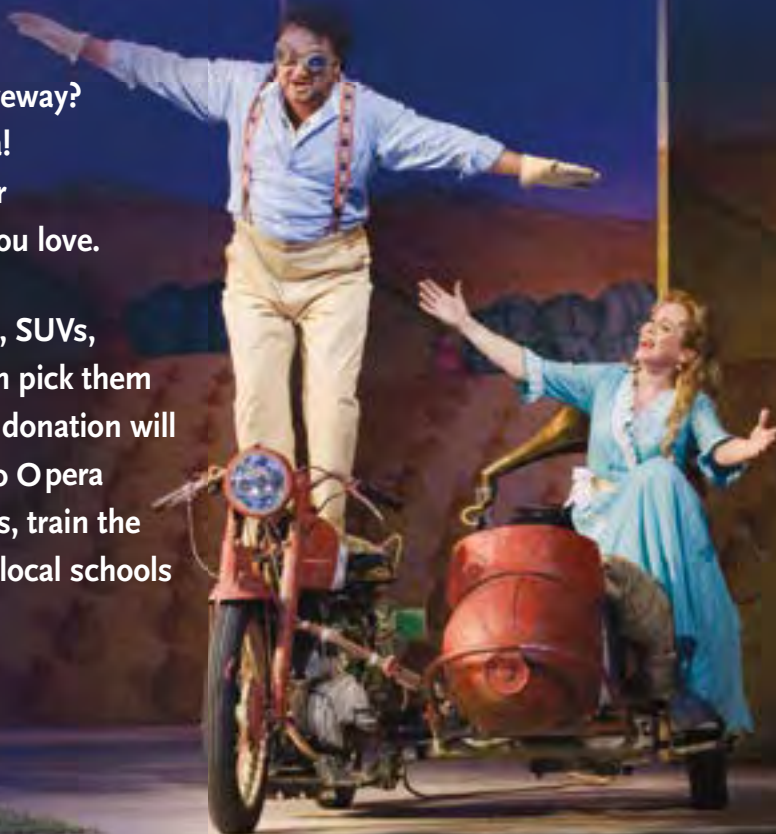
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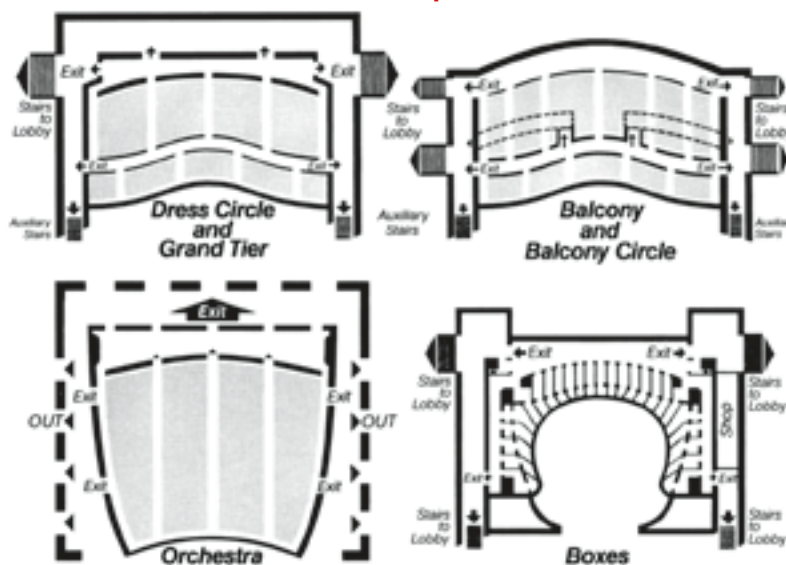
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