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John Chan, M.D., the Denise and Prentis Cobb Hale Endowed Chair in Gynecologic Oncology at CPMC; pictured in the Women's Health Resource Center, home to CPMC's Ovarian and Reproductive Cancer Recovery Program.

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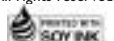
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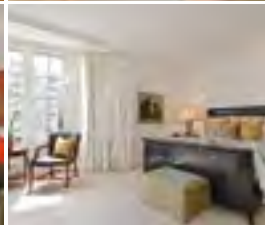
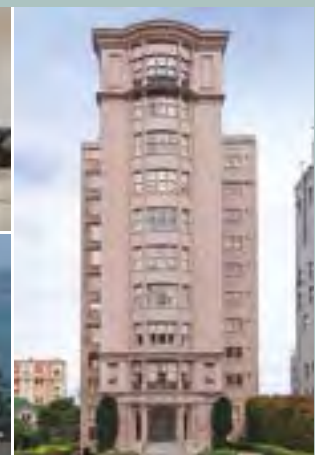
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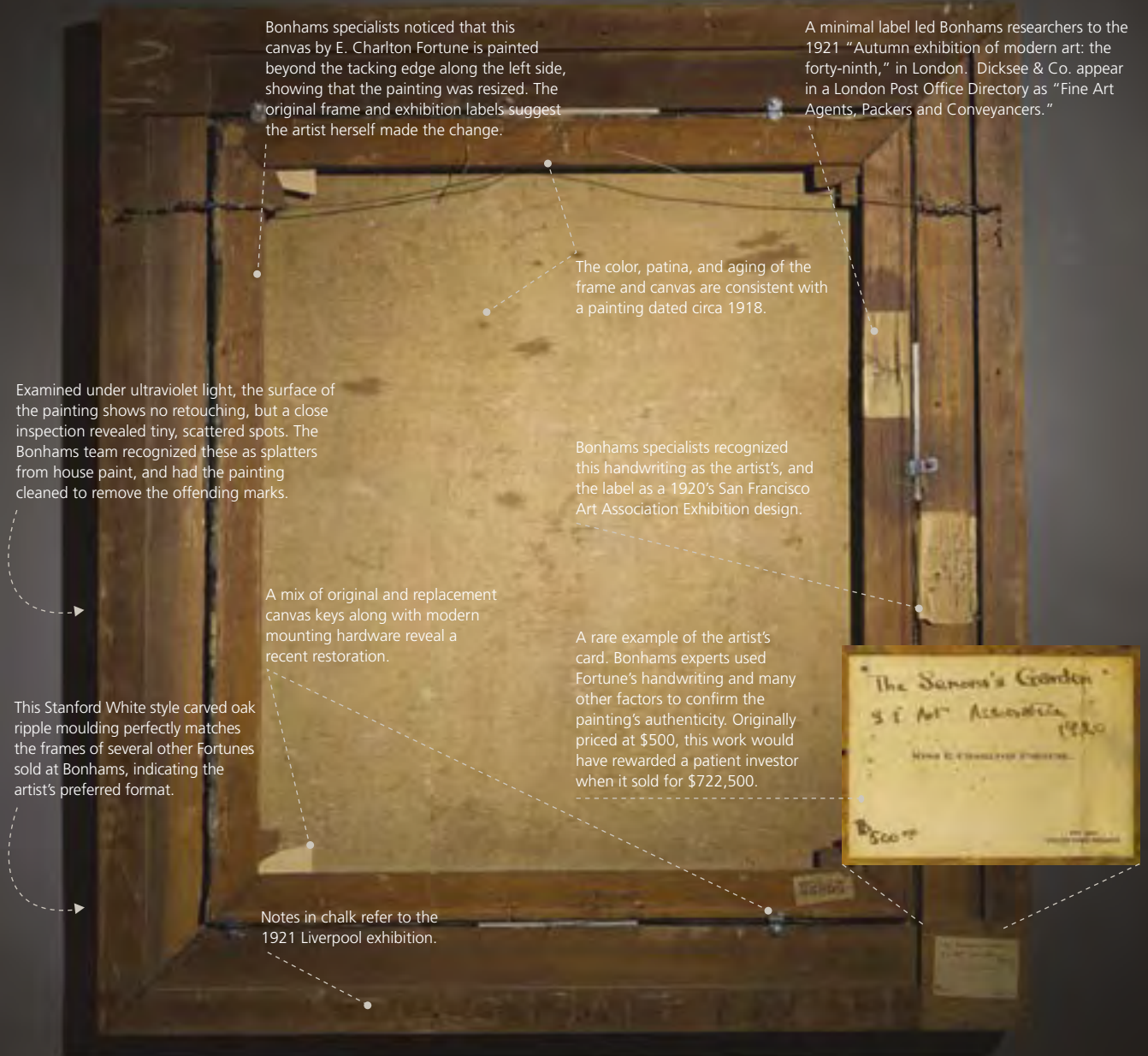
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A Message from the Leaders of San Francisco Opera

Dear opera-goers,

We welcome you to the War Memorial Opera House for the continuation of our 2013–14 season.

Twentieth-century musicals are a natural evolution of the operatic art form—telling a story through music and words—and a uniquely American genre. This summer we are proud to present *Show Boat*, a work that many consider the first great American musical, alongside two of the most beloved works of the nineteenth century: *La Traviata* and *Madama Butterfly*.

In June, we also welcome our colleagues from across the country as OPERA America, the national service organization for opera, holds its annual conference in San Francisco. Please read the article in your program to learn more about this group and its vital importance to continuing our art form in this country.

This year marks the 75th anniversary of San Francisco Opera Guild, which has supported San Francisco Opera since 1939 through its fundraising efforts and by creating award-winning education programs. We look forward to celebrating this milestone with the Guild throughout 2014 as it extends the experience of opera to tens of thousands of children across the Bay Area.

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

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



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

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La Traviata at the Ballpark July 5

Celebrating another year of *Opera at the Ballpark*, San Francisco Opera partners with the San Francisco Giants to present our eighth FREE live simulcast at AT&T Park on **Saturday, July 5 at 8:00 p.m.** with the Company's opulent production of Verdi's *La Traviata*. Led by Resident Conductor Giuseppe Finzi, the simulcast stars husband-and-wife team Ailyn Pérez and Stephen Costello as the ill-fated lovers Violetta Valéry and Alfredo Germont. These live broadcasts were instituted as one of the first innovations of David Gockley's tenure to bring opera into the community and have drawn nearly 200,000 people of all ages. Online registration for the simulcast of *La Traviata*, which assures early entrance into the ballpark for preferred seating and entry into a special prize drawing, is available at sfopera.com/simulcast.



SCOTT WALL

Giants shortstop Brandon Crawford shares the field with Adler Fellow Zanda Švėde, who sings Flora in *La Traviata*.

Kip Cranna

KRISTEN LOKEN



At the close of this year's Summer Season, Dr. Clifford "Kip" Cranna steps down as the Company's director of music administration after 35 years with San Francisco Opera. Working closely with five of the Company's six general directors, Cranna joined San Francisco Opera in 1979 and has served as the Company's chief musical administrator since 1982. In the summer of 2008, Cranna received the San Francisco Opera Medal, the highest honor awarded by the Company to an artistic professional. Former General Director Lotfi Mansouri reflected, "Without Kip as my partner, there is no way we could have presented innovative new works at the level of artistic excellence that we achieved." Cranna will remain with San Francisco Opera in a reduced capacity moving forward, assisting on midwifing the Company's world premieres and providing musicological support to all departments of San Francisco Opera.

San Francisco Opera Guild Celebrates 75 Years



DREW ALTZER

Opera Ball 2013

Founded in 1939, San Francisco Opera Guild has provided arts education and support to San Francisco Opera for 75 years. With its award winning K-12 education programs and engaging community outreach initiatives, San Francisco Opera Guild's mission is to give voice to potential by extending the impact of opera and bringing it center stage into the life of the community. This year's 75th anniversary has included a number of events and fundraisers, including *POPer!*, an evening of cabaret and other exciting performances hosted by Deborah Voigt and featuring HBO's *Looking* star Jonathan Groff, among others.

The celebration continues on Opening Night Friday, September 5 with *Opera Ball 2014: Passione*. The highlight of the San Francisco's cultural and philanthropic season, *Opera Ball* is an extraordinary event that brings together local and national corporate, political, civic, and philanthropic leaders. Proceeds from this event support San Francisco Opera's and San Francisco Opera Guild's education and community programs that have annually reached more 50,000 students across 200 Bay Area schools. *Opera Ball 2014* is co-chaired by Teresa Medearis and Cynthia Schreuder; Karen Kubin is president of San Francisco Opera Guild. For tickets, visit sfopera.com/guild.



Notes from the General Director

Why *Show Boat*?

I have been asked by many of you why San Francisco Opera is performing a musical. There is the sense of “What’s a nice guy like you doing in a place like this?” or “Have you taken to slumming?” Despite an amazing half-century run as one of America’s greatest native art forms, there is still the sense among many that musicals are to some extent inferior when compared to European opera. And this may indeed be true if *Show Boat* is being compared with crème-de-la-crème operas like *The Marriage of Figaro* or *Otello*. But what about a comparison with *Die Fledermaus*, *The Merry Widow*, *La Périchole*, or *The Mikado*—works accepted in opera houses that are strangely similar to musicals. They have spoken dialogue, romantic plots, accessible music, dancing and comic diversion. **One could proclaim *Show Boat* to be an American operetta, and as such it deserves a place in an American opera house at least as much as *The Merry Widow* does.** Maybe even more, as *Show Boat* is steeped in the musical language and plot issues of our native culture.

Why shouldn’t *Show Boat* just stay on Broadway? **Because Broadway can no longer afford to present these works on the scale their creators had in mind.** Nowadays casts of twenty-four and orchestras of sixteen signal a big show on Broadway. In 1927, the producer Florenz Ziegfeld reportedly had ninety in the chorus alone for *Show Boat*!

Why not leave musicals to the civic light opera companies (not-for-profit entities formed in the last century to produce musicals on a subsidized basis)? **The reality is these companies, including Edwin Lester’s Los Angeles Civic Light Opera, have mostly closed because they too could not afford the scale of their chosen repertoire.**

Today’s Broadway shows use microphones within an inch of their lives. In contrast, most great musicals were performed by so-called “legit” voices in a natural acoustic, artists like Gordon MacRae, Howard Keel, Alfred Drake, John Raitt, Kathryn Grayson, Shirley

Jones, and Julie Andrews. Broadway even poached opera singers for starring roles, Ezio Pinza for *South Pacific* and Robert Weede for *The Most Happy Fella*. **Today, full-throated, legit-type singers like *Show Boat*’s Heidi Stober and Michael Todd Simpson are mostly working for opera houses.**

Concurrent with these realities, the number of opera company subscribers has eroded over the years, being replaced by broader, less committed attendees looking for attractive experiences. How often can *Carmen* be repeated? How many non-subscribers will flock to *Wozzeck*? If there were all of a sudden ten more popular pieces for the opera house, would opera companies be better off because of it? The jury is still out, and you can be assured we will be monitoring audiences—both veterans and newbies—to see and hear their reactions to *Show Boat*. **It could be a door opening to such “operatic musicals” as *Carousel*; *Kiss Me, Kate*; *The Most Happy Fella*; and *Sweeney Todd* being performed in all their full-throated glory.**

Please let me know your reactions to *Show Boat*. My e-mail address is dgockley@sfopea.com.



David Gockley (far right) meeting Egyptian President Hosni Mubarak (far left) in 1989, when Houston Grand Opera performed *Show Boat* at the newly built Cairo National Culture Centre.

HOUSTON GRAND OPERA



CORY WEAVER

Porgy and Bess is the latest DVD release from San Francisco Opera

San Francisco Opera on DVD and Blu-Ray

In 2013, San Francisco Opera forged a partnership with EuroArts Music International, one of the world's leading distributors of classical programming, for international television and home video distribution of San Francisco Opera productions. Initial plans include the release of six San Francisco Opera productions—recorded live in high definition at the War Memorial Opera house—over two years on DVD and Blu-ray. These began in fall 2013 with *Lucrezia Borgia*, starring Renée Fleming, and *Moby-Dick*, by Jake Heggie and Gene Scheer—the latter was “very highly recommended” by *Opera News* and nominated for an award from *Gramophone* magazine.

In March 2014 the Company released *Porgy and Bess*, which was recently nominated for a Northern California Emmy for Best Direction for director Frank Zamaccona. *I Capuleti and e i Montecchi* starring Joyce DiDonato and Nicole Cabell will be released this fall.

DVD and Blu-ray recordings are available for sale from major retailers, online at shop.sfopera.com, and in the San Francisco Opera Shop.



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SAN FRANCISCO OPERA Profile *Opera at the Ballpark*

EDGAR LEE

A great many things must come together just right for San Francisco Opera to present *Opera at the Ballpark*; it all starts with picking the date. That can be quite a challenge to figure out when the Major League Baseball schedule lines up with the Company's performance calendar—established years in advance—so that AT&T Park can be available for as many as 32,000 opera lovers to experience an opera performance, broadcast live from the War Memorial Opera House to the ballpark's 103-foot wide Mitsubishi Electric Diamond Vision scoreboard.

This year's simulcast of Verdi's *La Traviata*, on Saturday July 5 at 8 p.m., comes with a triple bonus challenge for the Company's Production Operations Manager Lee Helms, who handles all things simulcast. Because of the Fourth of July holiday, preparation time at AT&T Park is more limited than usual, and the fact that the Giants play a home game on July 3, (fortunately during the day) doesn't allow for much leeway. And it is also Helms's first time to organize a simulcast.

But that seems to rattle him the least of all.

"San Francisco Opera has done quite a number of simulcasts already [11 precisely, with seven at AT&T Park], so by now the various departments have a pretty good sense of what they need to contribute," he says. "In terms of planning the event at AT&T Park, I am the conduit for communication with the Giants, but also between departments here at the Opera. We cut down on a lot of superfluous work and communication if everything is funneled through one coordinator."

"The Giants are excellent partners; we work closely with them," says Helms, who started at San Francisco Opera as an assistant stage manager. "The simulcast at AT&T Park is not nearly as complicated as presenting Opera in the Park, where we start with an empty field in Golden Gate Park, bring in every piece of infrastructure, and deal with everything ourselves—from getting the right permits to trash removal."

San Francisco Opera brings its own signage, banners, tables,

merchandise, and much more to the ballpark. "Because of the limited preparation time, we must start setting up right after the home game on the July 3 and hopefully we can finish everything on the day of the simulcast."

One thing that the Company brings in for the simulcast is a special sound system to supplement the existing equipment at AT&T Park, so that *Opera at the Ballpark* is as immersive as possible. But the biggest attraction of the simulcast is the live image broadcast from the stage of the Opera House, beamed straight to the ballpark by Director Frank Zamacona and his crew. He has directed more than fifty titles for San Francisco Opera and *La Traviata* will be his tenth simulcast.

"Nothing can replace the experience of being in the opera house," says Zamacona, "but we want to make sure that the audience at the ballpark really feels what's going on. That's why we use more close-up shots than we normally would."

"The screen technology is impressive," says Zamacona, who started his career as a director of live television. "Everything shows up beautifully in the twilight and the close-ups look wonderful. But we have to frame every shot completely differently than usual; the scoreboard at the ballpark has a very wide, Cinemascope-like viewing area, so you see more of the set and the design. We work closely with the incredible production designers; with the lighting designer to brighten the stage a bit; with the prop department if an object doesn't look good on camera; and even with wigs and make-up, if necessary."

"Since this is a live, one-time-only event that will only be seen by the people at the ballpark, I take a few more risks," says Zamacona. "Our strategy is to really go all out and capture everything to tell the whole story. There will always be the wide and grand shots, but we add more close-ups and reaction shots. In an opera like *La Traviata*, we may have 1,500 different of them. It gets very intense."

BY NIELS SWINKELS

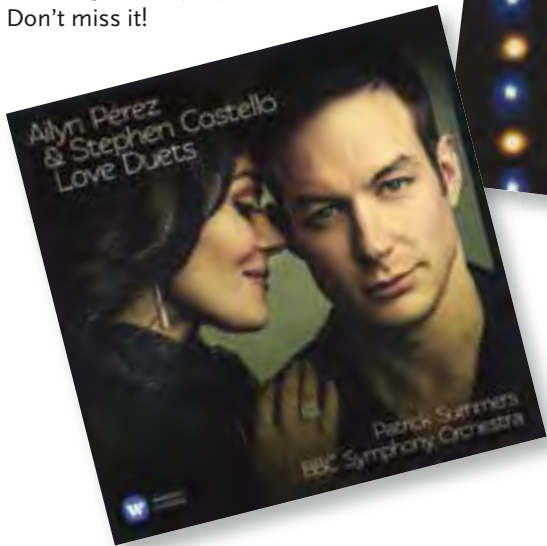
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Join celebrated artists **Patricia Racette** (*Madama Butterfly*) as well as husband and wife **Ailyn Pérez** and **Stephen Costello** (*La Traviata*) as they autograph CDs from their respective catalogs this summer!

Sunday, July 6: **Patricia Racette**

Sunday, July 13: **Ailyn Pérez**
and **Stephen Costello**

Events take place in the Opera Shop on the South Mezzanine level, immediately following that day's performance. Don't miss it!



Merola Opera Program Summer 2014 Events

Widely regarded as the foremost opera training program for aspiring singers, coaches, accompanists, and stage directors, the Merola Opera Program is the cornerstone of San Francisco Opera's training and performance programs for promising artists. Named for San Francisco Opera's first general director, Gaetano Merola, the summer intensive program has served as a proving ground for hundreds of artists. Mark your calendar for the Merola Opera Program's special presentations:

A Streetcar Named Desire

Music by André Previn

Libretto by Philip Littell

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Schwabacher Summer Concerts

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Everett Auditorium

July 19 at 2 p.m.

Yerba Buena Gardens Festival

Don Giovanni

Wolfgang Amadeus Mozart

July 31 at 7:30 p.m.

August 2 at 2 p.m.

Everett Auditorium

Merola Grand Finale

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War Memorial Opera House

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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 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/adult.

FAMILY PROGRAMS

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

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

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.

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Show Boat: Peter Susskind

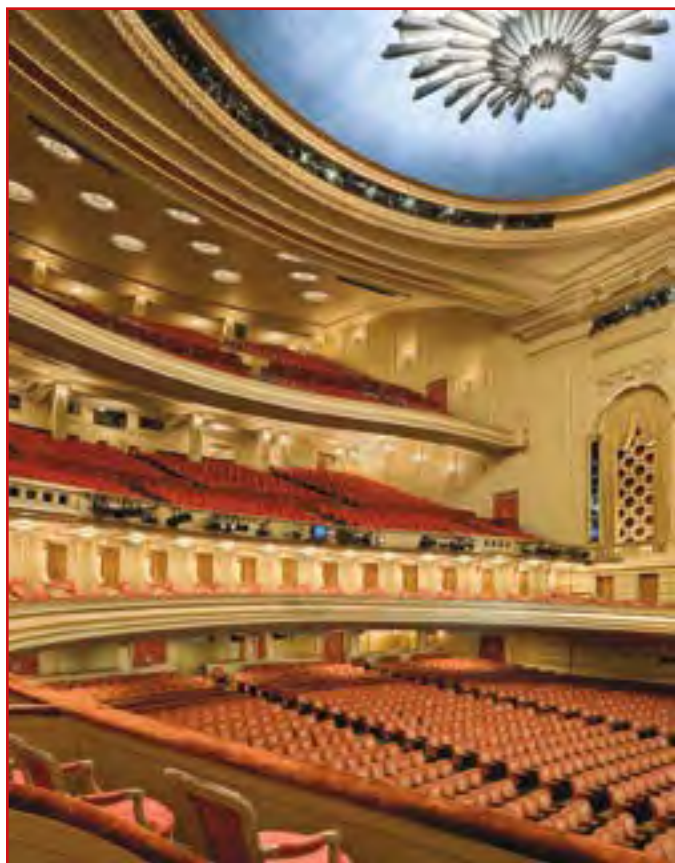
La Traviata: Clifford Cranna

Madama Butterfly: Laura Prichard

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UCSF Medical Center

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 and Ramón Vargas."

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 were 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.

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SPONSOR SPOTLIGHT

DREW ALTZER



Jeannik Méquet Littlefield (Production Sponsor, *La Traviata*)

San Francisco Opera lost a beloved champion in May 2013, with the passing of Jeannik Méquet Littlefield. As Board member, donor and subscriber, Mrs. Littlefield provided distinguished support and leadership for decades. The Littlefield name has become especially familiar to opera fans since she made her historic commitment to San Francisco Opera in October 2006. The announcement from the stage about her gift of \$35 million is a vivid memory for those in the audience, not to mention the standing ovation led by the opera orchestra. The creation of the Edmund W. and Jeannik Méquet Littlefield Endowment Fund provided a permanent source of income for the Company and a legacy of support for generations to come. Mrs. Littlefield once related a story of how her life-long passion for opera began. "Opera was very popular in France when I was growing up, and my father often hummed the melodies. I liked opera even before I saw a production - I was just crazy about it!" Verdi's *La Traviata* is firmly rooted in the 19th-century French culture so dear to her, in its glorious music and tragic subject based on the classic novel by Alexandre

Dumas *filis*. The Littlefield Family is delighted to support *La Traviata* - their 18th production since 2002 - as part of their Company Sponsorship.

Bernard Osher (Production Sponsor, *Show Boat*)

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.



RAY "SCOTTY" MORRIS

JASON MINICK



Maurice Kanbar (Production Sponsor, *Show Boat*)

A renowned inventor and entrepreneur, Maurice Kanbar is also recognized as a leading philanthropist to a myriad of areas within the arts, healthcare and education. With an eye for beauty and the fine arts, he has created venues for theater, film festivals, public television and performing arts such as the Kanbar Performing Arts Center which houses the San Francisco Girls Chorus. Maurice has led numerous capital campaigns ensuring the longevity of college and university programs. Maurice was inspired to help San Francisco Opera by creating a challenge grant in support of the company's premiere of *Show Boat*. His thoughtful gift successfully inspired others to donate to the production. "It was gratifying to learn that Maurice shared my fondness for the great 'operatic' works of American musical theater," said David Gockley. "His generosity helped make possible my vision to bring this thrilling production to the San Francisco Opera stage." Maurice is a graduate of Philadelphia University and a member of Mensa.

Joan and David Traitel/Great Singers Fund (Sponsor, Patricia Racette in *Show Boat* and *Madame Butterfly*)

"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 select just one. "There are so many wonderful singers performing in our 91st Season! I am proud to support one of our brightest alumnae from the Adler Fellowship Program, Patricia Racette, as she appears in three productions this season, including in the title role in *Madame Butterfly*. There is simply no better Cio-Cio-San singing today." Joan and David and the Great Singers Fund are also supporting the appearances of Ramón Vargas and Ildar Abdrazakov in *Mephistopheles*, Bryn Terfel in *Falstaff*, 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."



DREW ALTZER



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."

Burgess and Elizabeth Jamieson Fund (Production Sponsors, *La Traviata*)

Libby and Burgess Jamieson have made an extraordinary commitment to San Francisco Opera through the years by supporting traditional, classic productions. Their special enthusiasm for classic works of opera has assured a regular place on the War Memorial Opera House stage for recent memorable productions of *Il Trittico*, *La Bohème*, *Madama Butterfly*, *Turandot* and *Tosca*. About this summer's revival of the Company's classic production of *La Traviata*, Burgess says "the grandeur and opulence of the sets are perfectly suited to the tragic story." He adds that this summer, "audiences will also have the pleasure of seeing two rising-star divas perform the heartbreaking role of Violetta, Nicole Cabell and Ailyn Perez." The Jamiesons are pleased to know that their favorite operas continue to draw thousands of newcomers to San Francisco Opera every year. With 40 years of experience in private and public investment management, Burgess is active on San Francisco Opera's board of directors and its investment committee. In addition to their outstanding underwriting of the Company, the Jamiesons are active philanthropists, supporting other cultural and educational organizations and foundations.



Tad and Dianne Taube (Production Sponsors, *La Traviata*)

"We look forward to savoring the music of one of our favor composers—Giuseppe Verdi—in this season's classic production of *La Traviata*," says Dianne Taube, a San Francisco Opera Board member since 2003. San Francisco Opera is grateful to Dianne and Tad for their generous financial support of over 12 mainstage productions, including *La Traviata*. In partnership with Koret Foundation, Tad and Dianne provided lead funding for the Opera's Koret-Taube Media Suite, the first permanent high-definition, broadcast-standard facility installed in an American opera house. The Taubes are active philanthropists, providing significant cultural support to the Museum of the History of Polish Jews (Warsaw), opening October 2014; the Exploratorium; San Francisco Symphony; the San Francisco Zoo; and numerous academic institutions including Stanford University, the University of California, and the University of San Francisco.

Koret Foundation (Production Sponsor, *La Traviata*)

San Francisco Opera is grateful to the Koret Foundation for its generous financial support of over 12 mainstage productions, including this season's *La Traviata*. Koret has enjoyed its longstanding partnership with the Opera which has included helping to create the company's Koret-Taube Media Suite, bringing OperaVision and simulcast programs to broader audiences, as well as being the first private foundation funder of Orpheus, San Francisco Opera's next generation initiative. Koret is particularly interested in innovative projects that strengthen the Bay Area and enrich our cultural landscape. "Koret is proud to work with the Opera to expand the organization's outreach and leverage the company's ability to enhance Bay Area cultural life, especially during these difficult economic times," said Jeffrey A. Farber, Koret CEO.



United (Sponsor, *La Traviata*)

United continues its tradition of being a community leader in its hub cities by supporting organizations and programs that enrich the cultural life of those communities. The partnership takes many forms but has a single goal: to make the world a better place for customers and employees to live, work, travel, and do business. As the Official Airline of San Francisco Opera, United flies artists from around the world to the front of the stage. San Francisco Opera is grateful for the continued partnership of United Airlines and thanks United for its generous support of *La Traviata* and the 2013–14 Season.



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Anonymous (2)

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

* Deceased

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A United Voice for Opera: OPERA America's Starring Role

How is the face of opera in America changing? Like any other art—like any industry for that matter—opera must adapt to evolving realities if it is not to become an obsolete relic of vanished traditions. But what forms will those changes take? More specifically, how can today's audiences most effectively be engaged? Against a landscape of daunting financial hurdles as well as exciting technological possibilities, opera companies have an obvious incentive to pool experience and ideas to ensure a vital future for this art form.

From June 20–23, San Francisco Opera (SFO) is playing host to OPERA America's annual conference. Leading figures from all the areas involved in creating and performing opera are making the pilgrimage here to collectively think about these issues. The 2014 Opera Conference, titled *Audiences Reimagined*, provides a forum in which to share their findings and suggestions about how to engage with today's public—and how to offer the most enriching experience possible. It brings into focus the mission of OPERA America (OA), the national nonprofit service organization for the industry comprising nearly 150 professional company members across North America and 2,000 individual members.

"OA walks a fine line between serving members with programs that respond to their specific and immediate needs and being a

Thomas May writes frequently for San Francisco Opera and blogs at memeteria.com.

thought leader in the field," says President and CEO Marc A. Scorca, who has helmed the organization since 1990. "It strives to aggregate good ideas from within and outside the field, to understand societal and technological trends and to envision how opera companies can adapt to an ever-changing environment that is more competitive than ever before."

Rather than become an "echo chamber," the key to OA's effectiveness is to bring into focus topics and strategies that can benefit the evolution of opera. While its company members are preoccupied with the day-to-day "nuts and bolts challenges" of producing opera, Scorca adds, OA has the opportunity to look "a bit farther down the road" and view the art from a global perspective.

David Gockley, General Director of San Francisco Opera, remarks on the significance of the 2014 Opera Conference for individual companies: "All of us are beset with the challenge of how to attract the post-subscriber audience. I'm looking forward to deliberations on that and on the related subject of how social media and other ways of communication can reach the new public and create a relationship with them."

Gockley himself served as OA Board President from 1985–1990 (the official leadership title has varied over the years); he was part of the search committee that brought Scorca to the organization. The last time the annual conference was held in San Francisco was near the end of Gockley's OA tenure, in the late 1980s. "That was still in the era when we had tremendous hope that the National Endow-

Left: OPERA America's 2012 conference, held in Philadelphia.

ment for the Arts would be able to play a big role in this country," he recalls. "We were very involved as a political force, along with organizations like the League of American Orchestras. During my time we solidified OA as an entity that could make grants to its members, and we also commissioned and promoted a textbook series called *Music! Words! Opera!* [a wide-ranging curriculum series for educators to introduce children to the world of opera] that is still in use."

Indeed, the original impetus to found OA in 1970 came from the historical convergence of the NEA (then just a few years old) and the "critical mass" of new opera companies that had begun to form "an infrastructure of opera" across North America in the 1950s and 1960s, according to Scorca. The largest players in the field at the time—the Metropolitan Opera, Lyric Opera of Chicago, and SFO—were accustomed to functioning independently, needing to collude only on occasion to share singers or help each other with a particular production problem. But there was no central resource to collect information and foster co-productions for the wide range of smaller companies operating on significantly smaller budgets. The latter began to realize they could pool resources and production costs while at the same time bringing a unified voice to the corridors of power in Washington.

The mastermind behind all this was Glynn Ross, a larger-than-life impresario who had spent an earlier stint as a stage director at SFO. Ross led Seattle Opera from its founding and established the company's association with the *Ring* cycle. Incidentally, he tuned in to the importance of attracting younger audiences decades before this became a mantra in the classical music world. In conjunction with Seattle Opera's world premiere production of Carlisle Floyd's *Of Mice and Men* in Seattle in 1970, Ross convened a meeting that resulted in the launch of OA as a national service organization consisting of 20 charter member companies.

SFO became the instigator among the big three companies, the first to recognize the value of this endeavor, thanks to then-General Director Kurt Herbert Adler. According to Nancy Adler Montgomery, who was part of the SFO staff (she married Adler in 1965), "Kurt was the bridge who understood the advantages of sharing in this way and

joining together in a forum. Up until then the big companies showed a cordial acknowledgment of each other but didn't feel they related to the smaller guys. But then it became obvious that we do share a lot."

Ann Farris, who served as OA's second executive director from 1974–1979, was actually present at the creation: she had just begun a job as Adler's administrative assistant when Ross paid a special trip to his office to discuss his preliminary plan for launching OA. "Mr. Adler explained that Glynn knew this concept would not fly in the long term if the large opera companies did not become a cornerstone in the early days." Ross asked Adler to call a powwow with the Met, New York City Opera, and Chicago, while Ross brought along Baltimore Opera's Robert Collinge, a pivotal figure in building up OA's membership. Farris took notes during the discussions.

"The concept behind OA was twofold," Farris says. "Glynn felt it was very important that opera have a presence in Washington, D.C., so that companies could work with the NEA to increase funding for opera. And just as important was the idea of OA as a way for opera companies to talk to and learn from one another."

Scorca also points out that under David DiChiera's tenure as Board President (1979–1983), OA pursued a "revolutionary" model that merged member services and advocacy with granting programs. The grant program DiChiera engineered, "Opera for the Eighties and Beyond," became a highly regarded initiative to nurture the creation of new opera. And while the promise of the NEA diminished over time, other funding programs have been vital to OA's mission. Susan Feder, Program Officer for the Performing Arts at the Andrew W. Mellon Foundation, explains that OA "works hard to integrate artists into all aspects of its activity and has taken a particular interest in the creation and development of new work," referring to a special fund established for commissions and a new work forum that brings together artistic directors, composers, librettists, and performers in a salon setting. Feder emphasizes the value of the National Opera Center—the recently opened state-of-the-art rental facilities occupying two floors of OA's headquarters in midtown Manhattan. Spearheaded by Scorca as a meeting and rehearsal space for creative teams, the National Opera Center exemplifies "how thoroughly OA understands that the revitalization of the art form is crucial."

OPERA America collaborated with city and non-profit partners to create *Stories and Song*, an opera learning experience for older adults culminating with a performance at the National Opera Center.



AUDREY SACCONI



OPERA AMERICA



OPERA AMERICA

Left: Audition Recital Hall at OPERA America's headquarters, the National Center for Opera; Right: Composer Paola Prestini (far right) leading an evening of her works at Audition Recital Hall.

Revitalization applies not just to creating new operas but to the practitioners behind the scenes who help make it run smoothly. Matthew Shilvock, SFO's Associate General Director, took part in a professional development program OA offered in 2001, which landed him with Pittsburgh Opera and then Houston Grand Opera for an immersive 12-month focus on general administration. "The aim was to give us as broad an experience of the field as possible," observes Shilvock, who had arrived in the U.S. after obtaining a music degree at Oxford. "I would credit my entire career to this program and what it offered. Not only did it provide entrée but it gave an opportunity to understand the field as whole and get a rich experience of its variety."

The same holds for the lifeblood of the art, the singers. Frayda B. Lindemann, OA's current Chairman of the Board of Directors and Vice President of the Metropolitan Opera, is especially passionate about nurturing the next generation of artists. "I never imagined how far reaching and satisfying an involvement this would become," she says with regard to the Met's Lindemann Young Artist Development Program, with which she has been involved since 1980. This experience is part of what Dr. Lindemann, who holds a doctorate in musicology, brings to her guidance of OA. "I accepted the job at OA because of what I could bring personally to this situation. Previously the Board was composed of general directors, but it has really changed and expanded. OA has become a broader institution with a unique overview of the field so that we can provide a context for companies of every size."

As director of learning and engagement for OA, Leah D. Wilson is in charge of overseeing another key area of OA's activity—education and outreach, an area which is at the forefront of the 2014 Opera Conference. Wilson's chief areas are twofold: advancing learning goals for administrators and leaders in the field, and providing resources for education directors at opera companies. Overall, the conference sessions provide "an open forum for learning" that encourages member companies to "pick up on the ideas of others and try them out in their own communities. There's something for everyone, including volunteers and allies in the field who may not fit into another track." Wilson adds that the conference allows members to explore "collective strategies on how to collaborate across sectors in a community to show aggregate value." Hot

topics for the 2014 Opera Conference include looking at the next generation of opera educators and how they can most effectively reach emerging audiences. "We'll consider how opera fits into the spectrum of a music fan's life today. How can we understand the audience from their perspective? They may be downloading music from iTunes, watching YouTube videos, seeing opera in the cinemas. Today there are so many points of entrée into the art."

And as an epicenter for innovation in technology and media, the Bay Area is the place to be to contemplate and plan for opera's future. "San Francisco has such a vibrant opera scene," says Scorca when asked what drew him to choose OA's meeting place this year. "We really look forward to coming to a city that has such a great historic company and a city that has been at the center of an ever-richer and more diversified opera ecology that is a testimony to how many different ways you can produce opera. So much talent in San Francisco underscores how many people want to express themselves through opera and how a community can be infused with opera. We want to look at that entire ecosystem to figure out how opera can thrive to such a degree in other places, how different audiences engage with opera in different ways, and how we as a field can thrive through this diversity." 🍷

How Can I Participate in the 2014 OPERA America Conference?

Along with OPERA America members who are attending this year's conference, anyone interested in the topics being addressed in *Audiences Reimagined* can take advantage of OPERA America's offer to attend five sessions at a special rate of \$95 (visit operaamerica.org for details). All sessions take place at the Union Square Grand Hyatt (345 Stockton Street) unless otherwise noted. The 2014 Conference kicks off on Friday, June 20, at 2 p.m. with an opening session discussion between composer Jake Heggie and mezzo-soprano Frederica von Stade.



MODERNISM

FROM THE NATIONAL GALLERY OF ART

THE ROBERT & JANE MEYERHOFF COLLECTION

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Ellsworth Kelly, Roy Lichtenstein, Robert Rauschenberg, Jasper Johns, Frank Stella, and more. See this captivating selection from the greatest masters of the postwar era, including a rare display of Barnett Newman's 15-painting masterpiece *The Stations of the Cross: Lema Sabachthani*.

This exhibition is organized by the National Gallery of Art, Washington, and the Fine Arts Museums of San Francisco. Presenting Sponsors: Penny and James George Coulter. Director's Circle: Estate of Dr. Charles L. Dibble. President's Circle: Bernard Osher Foundation. Curator's Circle: Lisa and Douglas Goldman Fund. Conservator's Circle: National Endowment for the Arts. Benefactor's Circle: Nion T. McEvoy. Patron's Circle: Richard and Peggy Greenfield, the Ednah Root Foundation, and Dorothy Saxe. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.



LISA & DOUGLAS GOLDMAN FUND



Roy Lichtenstein, *Painting with Statue of Liberty*, 1983. Oil and Magna on canvas. National Gallery of Art, Washington, Collection of Robert and Jane Meyerhoff. © Estate of Roy Lichtenstein

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Revitalizing the Past:



A Look at the

San Francisco Opera Archive

Deep inside the bowels of the War Memorial Opera House, tucked tightly in a room lined with filing cabinets and boxes, its walls covered floor to ceiling with shelves, heavy with LPs, recordings, and tapes in every imaginable format, a group of dedicated volunteers is sorting through the undocumented history of San Francisco Opera. Their goal: to create a working, public archive for the Company, to be housed at what will become the Wilsey Center for Opera, on the fourth floor of the Veterans Building next to the Opera House, in 2016.

“Excited and passionate volunteers—they drive this project,” says Archive Volunteer Coordinator Ann Farris. “We warned them ahead of time: this isn’t glamorous and it can get tedious. But they love it—and they also know that they are making an enormous difference in preserving the history of the organization.”

The crux of the matter is determining what exactly is included in that history. Much has been saved, but not necessarily in an organized way.

Jumble

The material was all over the War Memorial building: filing cabinets full of production photos; a room behind the top balcony, nicknamed “Valhalla,” with (in Farris’s words) “a jumble of boxes” of largely unknown content; and then there was the so-called “Lobster Room” (so named because its key was originally on a lobster key-chain), which is actually the shaft for a theater organ that was never installed. The room also contains photos, slides, documents, reel-to-reel tapes, LP recordings, VHS videos, and more, all from the many live performances at the War Memorial Opera House.

Left: Archive volunteers working in what is affectionately known as the “Lobster Room.”

Master List

It is here in the Lobster Room that Farris and her volunteers work their way through the Company’s historic materials, in staggered shifts to make optimal use of the three computers and two scanners that are available to them. “Slowly but surely we are creating a master list of the materials we have, so decisions can be made about what gets digitized,” says Farris, who worked at San Francisco Opera as General Director Kurt Herbert Adler’s assistant between 1969 and 1972. “I absolutely loved it,” she says, “this Company gets to your heart.” Farris made a career in opera, eventually becoming executive director of OPERA America, the national service organization for American opera companies. “That’s when David Gockley, an OPERA America board member, and I became good friends.”

Fascinating

After she retired, Canadian-born Farris moved to San Francisco. “When the downturn happened, three years after David’s arrival at SFO, I told him ‘If you ever have a project that you can’t do because you are out of money, let me know.’ About a month later he said, ‘We need someone to come in and help with the archives.’ I thought that would be fascinating.”

Farris’s mission was straightforward: basically, nothing had ever been significantly done to coalesce San Francisco Opera’s wealth of historical material into a working archive, and with the 100th season approaching in 2022, the Company needs to access these materials for a number of purposes. She soon realized that she needed people in order to get the correct information. Her first find was Herbert Scholder, former director of public relations, and via the Opera Guild she found three members who had been around

since the 1960s. “There was nothing they loved more than to get together, look at old pictures, and identify people. We had a blast.”

Life Saver

Then, one day, she was walking down the street, and ran into someone she recognized. It turned out to be Stan Dufford. He started in 1956 as head of the wig department, taking charge in 1962 of make-up as well. Then, in 1972 he moved to Chicago where he held the same job for three decades. Upon his retirement he returned to San Francisco. They lived within a few blocks from each other, and Ann recruited Stan immediately.

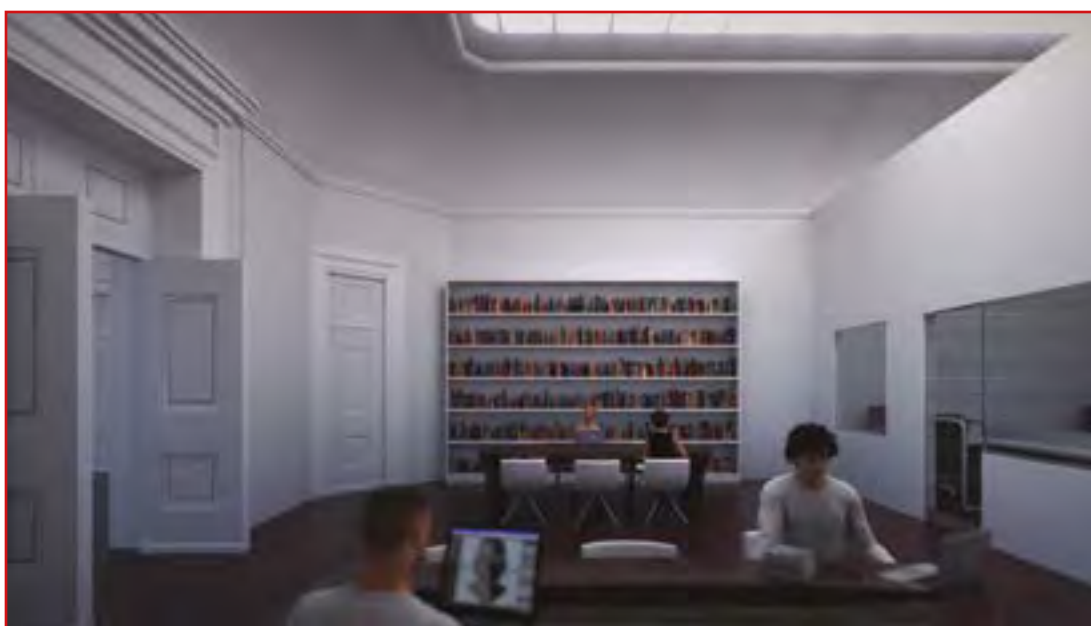
“After my retirement I was really lost,” says Dufford. “I had worked most of my adult life in opera. Suddenly, I wasn’t working on something big and important anymore. When the opportunity came up to do this volunteer work, it was really a life saver.”

Dufford remembers the first picture he picked from a box full of miscellaneous photos and slides. “I nearly died. It was Lotte Lehmann in the dressing room, before, I think, *Tristan and Isolde*. She was not wearing a costume and held a cup of tea to her face. All I could see were her eyes and her wig—but I could identify her from that. I thought, ‘Boy, I am going to enjoy this.’ It’s like being a detective.”

“I have been working on the Morton files,” says Dufford. “Lawrence B. Morton was the official photographer for the Company in the early years, and we acquired many of his photographs and negatives. The artists needed to be identified and the negatives placed in glassine envelopes in order to preserve them.”

Database

One of the most important steps towards creating a working archive is the establishment of a database. Enter volunteer Jim



MARK CAVIGNERO ASSOCIATES

An early rendering of the public archive to be housed in the Wilsey Center for Opera.

Nance: he left a music career a long time ago and continued professionally, in his words, “to do all kinds of office and administrative stuff with computers, databases and spreadsheets.”

“Ann needed skills that were right up my alley,” he says. “At this moment I am cataloging a stack of Stern Grove performances, dating from 1932 to the present day. I pull out all the SFO and Merola related performances and take down the credits as they appear on the actual program page. Someone is going to need that information, eventually.”

An invaluable tool for Nance, the volunteers, and the entire Company is the online performance archive built by Kori Lockhart, San Francisco Opera’s formidable former publications editor. It catalogs every performance that the Company has ever done since its inception in 1923, and it is publically accessible through the San Francisco Opera website (archive.sfopera.com). “What Kori has done with that database is monumental,” says Farris. “Without it, we would be lost. She has given us the foundation upon which everyone operates.”

Resources

There are of course other *human* sources from which Farris draws information. One of them is Nancy Adler Montgomery, Kurt Herbert Adler’s widow. “She has a terrific memory of everything from 1965 to 1981. Every so often I meet with her, Kori, and a few others—including the Company’s late General Director Lotfi Mansouri, before his passing—and I bring a box of files to go through.”

Farris started working on the San Francisco Opera Archive in 2009 and in that first year, her initial handful of people volunteered a total of about 250 hours. That number ballooned to nearly 2,000 hours in 2013; in total the volunteers—who number 13 now and work weekly—have dedicated 4,600 hours to the project, with the end nowhere near in sight.

What has already become clear is that there are significant and

inexplicable gaps in the archive. There are almost no photos from the earliest days of San Francisco Opera at the Civic Center Auditorium, before 1931. “And there are no production photos at all from 1955 and 1956, and only one from 1957,” says Dufford. “They must have existed—hopefully they are still out there.”

Research at places like the Bancroft Library in Berkeley and at the California Historical Society has yielded some results, but nothing significant. The Stanford University Music Library Archive has also filled in some important blanks. Farris is working with artists and former employees and photographers who may have saved materials. She recently found Richard Sparks, who was on staff for more than twenty years and saved every press announcement for the Opera Guild and the Western Opera Theater, the Company’s touring program (1967–2003), which brought opera to audiences from Alaska to Florida. “We have discovered that some artists are not ready to part with their memorabilia, so we borrow, scan, and return them” says Farris. “And we can often convince them to donate it to us in their wills.”

“Archivists for San Francisco Symphony, the Conservatory, and staffers from the Museum of Performance and Design (formerly the San Francisco Performing Arts Library & Museum) have been tremendously helpful in showing us best practices for moving forward. The next step is for the Company to hire a full-time professional archivist—and that’s in the works for next year. I’m really looking forward to the next phase.” 🍷

To donate materials to the San Francisco Opera Archive or volunteer, contact archive@sfopera.com. And see page 32 of your program or visit sfopera.com/WilseyCenter for more information on contributing to the public archive in the Wilsey Center for Opera.



CORY WEAVER

This past fall, volunteers and other team members assisting on the San Francisco Opera Archive project gathered to celebrate their hard work and discuss future plans.



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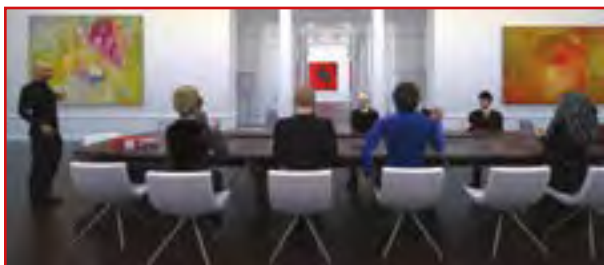
THE DIANE B. WILSEY CENTER FOR OPERA



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



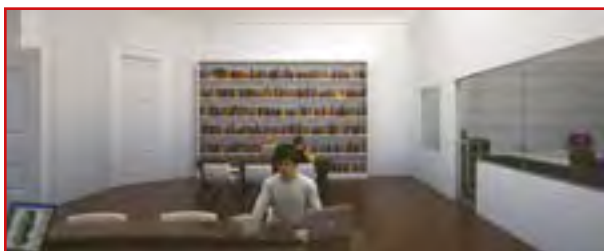
In 2010, General Director David Gockley announced the establishment of **The Diane B. Wilsey Center for Opera** on the fourth floor of the Veterans Building, in the space formerly occupied by the San Francisco Museum of Modern Art. The Center, adding over 55,000 square feet to San Francisco Opera’s facilities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



We are excited to report that **the capital campaign has achieved over 87% of our fundraising goal of \$19 million**, including a \$5 million lead naming gift by Diane B. Wilsey.



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



Available Naming Opportunities

- Atrium Theater
- Public Archive
- McAllister Foyer
- South Gallery
- Conference Rooms (2)



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

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Current as of April 30, 2014

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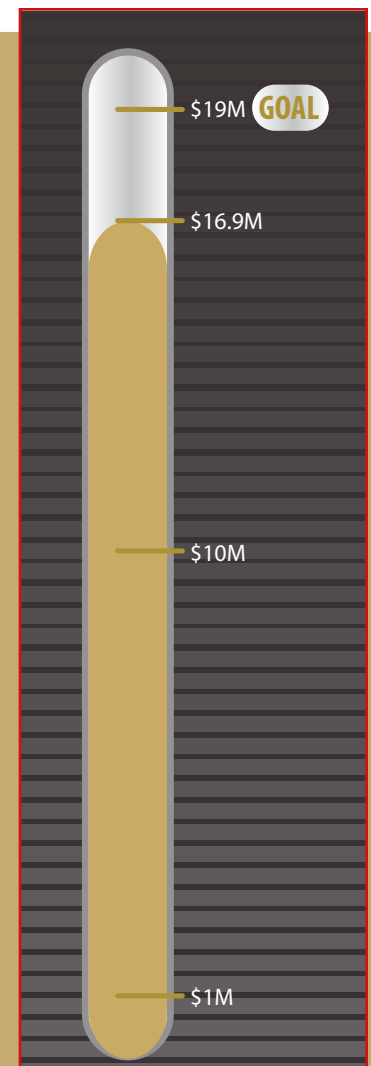
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The William W. Godward Canteen

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



Godward Canteen Sponsors

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2014 REPERTOIRE

SHOW BOAT

Music by Jerome Kern
Book & 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 Roberta & David Elliott and 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, Koret Foundation, Tad & Dianne Taube, and United Airlines.

MADAMA BUTTERFLY

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

NORMA

Vincenzo Bellini
New Production
September 5, 10, 14, 19, 23, 27, 30
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, Thomas & Barbara Wolfe, Koret Foundation, and Tad & Dianne Taube. Major support for this production also provided by the Great Interpreters of Italian Opera Fund established by Jan Shrem & Maria Manetti Shrem.

SUSANNAH

Carlisle Floyd
Company Premiere
September 6, 9, 12, 16, 21
This production is made possible, in part, by Leslie & George Hume and The Andrew W. Mellon Foundation.

A MASKED BALL

Giuseppe Verdi
October 4, 7, 10, 13, 16, 19, 22
This production is made possible, in part, by The Bernard Osher Endowment Fund and The Thomas Tilton Production Fund.

PARTENOPE

George Frideric Handel
Company Premiere
October 15, 18, 21, 24, 30; November 2
This production is made possible, in part, by The Bernard Osher Endowment Fund.

TOSCA

Giacomo Puccini
October 23, 26; November 1, 4, 8
This production is made possible, in part, by the Burgess & Elizabeth Jamieson Fund.

CINDERELLA

Gioachino Rossini
November 9, 13, 16, 18, 21, 26
This production is made possible, in part, by Chevron.

LA BOHÈME

Giacomo Puccini
November 14, 15, 19, 20, 22, 23, 25, 29, 30; December 2, 3, 5, 7
Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by the Burgess & Elizabeth Jamieson Fund and San Francisco Opera Guild.

LA BOHÈME FOR FAMILIES

November 22, 29
The following conductor appearances are made possible by Jan Shrem & Maria Manetti Shrem, Chairs, Amici di Nicola of Camerata:
Nicola Luisotti (*La Traviata*, *Madama Butterfly*, *Norma*, *A Masked Ball*)
Giuseppe Finzi (*La Bohème*)
Riccardo Frizza (*Tosca*)

The following artist appearances are made possible by a gift to the Great Singers Fund by Joan & David Traitel:
Patricia Racette (*Show Boat*, *Madama Butterfly*, *Susannah*)
Sondra Radvanovsky and Marco Berti (*Norma*)
Krassimira Stoyanova, Dolora Zajick, Ramón Vargas, and Thomas Hampson (*A Masked Ball*)
Danielle de Niese and David Daniels (*Partenope*)

All performances feature English supertitles.
Repertoire, casts, dates, and ticket pricing are subject to change.

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Giacomo Puccini

BRIDGEMAN ART LIBRARY

SAN FRANCISCO OPERA

David Gockley, General Director

Nicola Luisotti, Music Director
Caroline H. Hume Endowed Chair

Giacomo Puccini

MADAMA BUTTERFLY

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

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

Additional support for this production provided by
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Betty & Jack Schafer, and Sharon & Clark Winslow.



MADAMA BUTTERFLY

ACT I

The marriage broker Goro shows Lieutenant Benjamin Franklin Pinkerton, U.S. Navy, the house that Pinkerton has rented to occupy with his bride-to-be, the geisha Cio-Cio-San (Butterfly). Soon they are joined by the U.S. Consul at Nagasaki, Sharpless, who is surprised by the marriage contract Pinkerton is about to sign: It is valid for 999 years but can be annulled at the end of each month. Sharpless tries to make the carefree lieutenant seriously consider the step he is about to take. Pinkerton asks Sharpless to join him in a series of toasts, among them one to the real wedding and the real American wife he will surely have one day. Just then, the voice of Butterfly is heard as she and her geisha friends ascend the hill. She is the happiest girl in Japan and comes to answer the summons of love. Butterfly talks of her unhappy family and tells Sharpless that at fifteen, a geisha is already an old woman. She shows Pinkerton some of her possessions, among them the dagger with which her father had committed hara-kiri at the Mikado's orders. Butterfly tells Pinkerton that she has renounced her own gods and adopted his Christian religion. The Imperial Commissioner and Official Registrar then perform the civil wedding ceremony. Sharpless leaves with a word of caution that he believes Butterfly is seriously in love, but Pinkerton has already turned to his new relatives, urging them to celebrate his happiness. Butterfly's uncle, the Bonze, a shinto priest, arrives. He has heard that Butterfly has renounced her religion, and he calls all her relatives to renounce her. Pinkerton orders them away and then tries to comfort the weeping Butterfly. Smiling through her tears, she tells him that although everyone else has rejected her, she is happy only with Pinkerton. As night falls, Pinkerton realizes how much he loves Butterfly.

ACT II

Pinkerton has sailed away and three years have passed. Butterfly and her maid Suzuki are living in utter poverty in the house on the hill. Butterfly still believes that Pinkerton will return to her, as he promised, but Suzuki doubts it. Goro brings Sharpless to Butterfly to read her a letter from Pinkerton, but she insists on receiving him as an honored guest. Her hospitality interferes with his efforts to read the letter. They are joined by Goro's client, Prince

Yamadori, who hopes to marry Butterfly. She brushes aside his offer, insisting that she is already married. Yamadori leaves and Sharpless at last produces his letter, but Butterfly is so carried away by the thought that Pinkerton has written she fails to grasp the meaning of his words. Sharpless asks her what she would do if Pinkerton never came back. Become a geisha again, she answers—or better, die. Sharpless suggests she reconsider Yamadori's proposal, at which Butterfly goes out and returns with Pinkerton's child, whose name is "Sorrow." She assures Sharpless that Pinkerton would never abandon such a beautiful child. Moved, Sharpless promises to inform Pinkerton of his son and leaves. A cannon shot is heard and Butterfly takes up the telescope and recognizes Pinkerton's ship. Sure that her faith will be rewarded, Butterfly prepares for Pinkerton's arrival and she and Suzuki decorate the house with flowers. Butterfly, Suzuki and the child wait and watch overnight for Pinkerton's return.

Morning comes and Butterfly carries the sleeping child off. Sharpless, Pinkerton, and an unknown American woman arrive in the garden, and Sharpless tells Suzuki that the woman is Pinkerton's new wife. Remorseful, Pinkerton flees, leaving Sharpless and Kate to confront Butterfly. She quickly realizes the reason for Pinkerton's visit: the couple has come to take the child away. Butterfly instructs them to return for the child in half an hour. She takes her father's dagger and is determined to end her life when Suzuki, in an attempt to stop Butterfly, pushes the child into the room. Butterfly hugs him close and then sends him out to play. Left alone, Butterfly performs ritual suicide.

First Performance: Milan, February 17, 1904

First performance in the U.S.: Washington, D.C., October 15, 1906

First San Francisco Opera performance: September 26, 1924

Madama Butterfly has been performed in 37 previous seasons at San Francisco Opera. For complete information, visit archive.sfopera.com.

Personnel: 14 principals, 35 choristers, 4 kurogo*, 7 supernumeraries; Total: 60

Orchestra: 3 flutes (1 doubling piccolo), 2 oboes plus 1 English horn, 2 clarinets plus 1 bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba, 1 timpanist, 3 percussionists, 1 harp; regular (40) strings.

*term for black-clad stage personnel in traditional Japanese theater.

Conductor
Nicola Luisotti
Giuseppe Finzi (7/6, 9)

Director
Leslie Swackhamer*
Production Designer
Jun Kaneko

Lighting Designer
Gary Marder

Chorus Director
Ian Robertson

Choreographer
Melissa Noble*

Dance Master
Lawrence Pech

Fight Director
Dave Maier

Musical Preparation
Bryndon Hassman
Marie-France Lefebvre
Noah Lindquist†
Jonathan Khuner
Fabrizio Corona

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Tamara Sanikidze

Supertitles
Jerry Sherk
Francesca Zambello

Assistant Stage Director
Morgan Robinson

Stage Manager
Yasmine Kiss*

Costume Supervisor
Kristi Johnson

Wig and Makeup Designer
Gerd Mairandres

Co-production with Opera Omaha
Production commissioned by
Opera Omaha, where it premiered in 2006.
Scenery construction and painting by
CYCO Scenic and the
San Francisco Opera Scenic Studios.
Costumes fabricated by Utah Opera and
the San Francisco Opera Costume Shop.
Digital animation by
Clark Creative Group, Omaha, Nebraska.

SUNDAY, JUNE 15, 2014 AT 2 PM
WEDNESDAY, JUNE 18 AT 7:30 PM
SATURDAY, JUNE 21 AT 8 PM
TUESDAY, JUNE 24 AT 8 PM
FRIDAY, JUNE 27 AT 8 PM
THURSDAY, JULY 3 AT 7:30 PM
SUNDAY, JULY 6 AT 2 PM
WEDNESDAY, JULY 9 AT 7:30 PM

Opera in two acts by **Giacomo Puccini**
Libretto by **Giuseppe Giacosa** and **Luigi Illica**
Based on the works of **John Luther Long** and **David Belasco**

MADAMA BUTTERFLY

(Sung in Italian with English supertitles)

CAST

(in order of appearance)

<i>Lieutenant B.F. Pinkerton</i>	Brian Jagde
<i>Goro</i>	Julius Ahn*
<i>Suzuki</i>	Elizabeth DeShong
<i>Sharpless</i>	Brian Mulligan
<i>Cio-Cio-San, Madama Butterfly</i>	Patricia Racette
<i>The Imperial Commissioner</i>	Hadleigh Adams†
<i>The Official Registrar</i>	Jere Torkelsen
<i>Uncle Yakuside</i>	Christopher Jackson
<i>Cousin</i>	Virginia Pluth
<i>Mother</i>	Laurel Cameron Porter
<i>Aunt</i>	Janet Campbell
<i>The Bonze</i>	Morris Robinson
<i>Prince Yamadori</i>	Efraín Solís*†
<i>“Sorrow,” Cio-Cio-San’s child</i>	Miles Sperske*
<i>Kate Pinkerton</i>	Jacqueline Piccolino†
<i>Cio-Cio-San’s relatives and friends</i>	

*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: Early 20th century, Nagasaki

ACT I: A house and garden overlooking the Bay of Nagasaki

—INTERMISSION—

ACT II: The same, three years later

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

Directing *Madama Butterfly*

When I first met Jun Kaneko, he was on a ladder with clay up to his elbows, working on a gigantic head. He joked that the piece might take two years to dry, and then he wouldn't be able to say whether it would crack when it encountered the incredible heat of the kiln. I knew then that we would have a rich collaboration! As with one of Jun's large clay pieces, we worked for over two years to create the world that was to be our *Madama Butterfly*. It was an incredibly rich creative and collaborative process born out of deep respect for Puccini's masterpiece and its resonance within Jun Kaneko's beautiful and profound aesthetic vision.

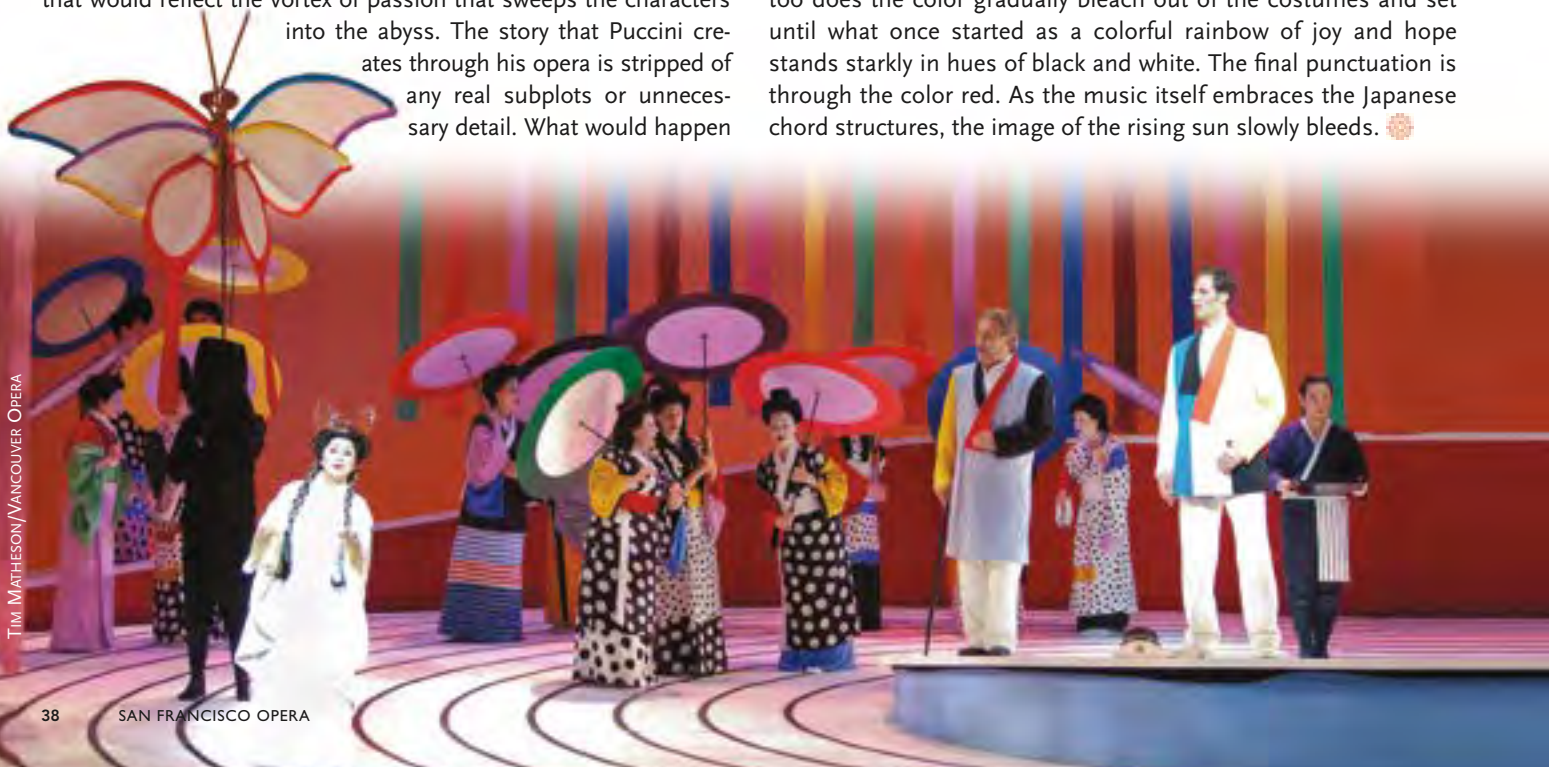
My background is heavily weighted toward the development of new work and I approach any play or opera I am working on as if it is a new piece. I start with the story. Yes, I of course research how it's been done before, what traditions exist, and such. But, I really strive to find a way to strip away traditions and find what speaks at the core of the piece to today's audience. I am not seeking to be new for the sake of new. I am seeking to find the inner essence of the piece—what leapt out of its creator's pen, fueled by an original intent and passion—and connect that impulse and essence to a contemporary audience. When Puccini originally presented *Madama Butterfly*, the West was in the thrall of a fascination with all things "oriental," and most audiences had few preconceived images of things or places Japanese. They would be able to see Japan through Pinkerton's eyes as something new, exciting, and highly seductive. For today's audience, images such as fans, hanging lanterns, and parasols, lovely as they are, have become clichés. How could we help the audience brush away the veil of these clichés and once again enter the exotic world of this opera with fresh eyes? And so, as Jun and I began to work together, we focused on that very basic thing that is at the center of all theatre and opera: the story and the impetus to tell it.

In our approach to *Madama Butterfly*, Jun and I focused on the story as more closely related to Greek Tragedy than to a civilized ornate opera. We sought to create a setting with an elemental power that would reflect the vortex of passion that sweeps the characters into the abyss. The story that Puccini creates through his opera is stripped of any real subplots or unnecessary detail. What would happen

if we, too, stripped the design down to what was simply and absolutely necessary to tell the story?

Jun's set creates a powerful metaphor for the emotional journey of the opera. A curving, downwardly spiraling ramp pulls the characters into the space. Behind them, a sweeping cyclorama, also curved, saturated with color. The playing space continues a feeling of spiraling inward to an off-center raised disc, which represents the epicenter of emotion, as well as Butterfly's house. As in a Zen garden or the rippling sea, circles radiate from that disc. The imagination of the audience is a powerful thing, and we trust that a simple sliding *shoji* screen instigates a world of creative imaginings of Butterfly's house. As the story progresses, other less literal screens dissect the space, and projections upon these screens mirror and provoke the emotional landscape. Jun's art is the unifying element. When Butterfly and Pinkerton sing of the stars and the moon, traditionally most productions actually have a stardrop and some sort of moonbox. Instead, we approach this through the projection of painterly images. Hence, for example, Jun's trademark polka dots embellish a dark blue screen, becoming the stars and the night sky.

The costumes must also be within the world of Jun Kaneko's aesthetic, while reflecting the story and its characters. The cultural differences between East and West are central to the story, and they are reflected in the contrast in silhouette between the Pinkerton–Sharpless–Kate triad and all other characters. Goro, who mediates between East and West, represents a synthesis of these styles, with his fedora-ish hat, western trousers, and hybrid jacket. The Japanese characters have elements of traditional dress reflected in the *tabi* on the feet, cut of sleeve and drape of clothing. All are rooted in traditional dress extrapolated into Jun's aesthetic. The choice for Yamadori, a cutaway coat with top hat, derives from research into Japan at the turn of the last century, where we found many Japanese people of wealth adopting this style. As the opera progresses into the final act and Butterfly's hope washes away, so too does the color gradually bleach out of the costumes and set until what once started as a colorful rainbow of joy and hope stands starkly in hues of black and white. The final punctuation is through the color red. As the music itself embraces the Japanese chord structures, the image of the rising sun slowly bleeds. 🌸



Culture Clash:

Puccini's

MADAMA BUTTERFLY

By the time he was composing *Madama Butterfly* in 1901, the Tuscan-born Giacomo Puccini had already made a considerable name for himself. Though his first opera *Le Villi* (1884) was rejected by the Sonzogno Competition—run by the revered Milan publishing house—and his second, *Edgar*, failed to make much of an impact at its premiere at Milan's La Scala in 1889, Puccini was steadily moving towards his first masterpiece, *Manon Lescaut*. Combining a near-Wagnerian system of recurrent motifs within a sweepingly melodic score, Puccini fashioned the type of music drama with which he would continue to triumph internationally over the next few decades. Moving out of the limelight of La Scala, *Manon Lescaut* opened in Turin in February 1893, followed three years later by the premiere of *La Bohème* (though the critics were initially blind to its qualities).

Fittingly *Tosca*, Puccini's next opera, received its premiere in Rome (where the piece is set) in January of 1900. The *verismo* parallels between art and life have led people to think of these early operas as Puccini's response to the urgent "slice of life" drama that had become all the rage, thanks to contemporaries such as Mascagni, Leoncavallo (who also wrote a version of *La Bohème*), and Giordano. Puccini was, however, different. Although *La Bohème* and *Tosca* show marked signs of theatrical verisimilitude—take the hustle and bustle of Christmas Eve in Paris in the former or the specific bells that announce dawn across the Eternal City in the latter—there is a parallel seam of deliberately heightened drama within these works.

While no one would doubt the power of either *La Bohème* or *Tosca*, both flaunt a "staged" quality. In Act Two of *La Bohème*, for instance, the musician Schaunard repeatedly says "la commedia è stupenda" ("the comedy is marvelous"), viewing his friends' fractious relationships much as we, the audience, do. Having watched

the drama unfold, Schaunard signposts the finale with "siamo all'ultima scena!" ("we are at the last scene"). Puccini and his librettists Luigi Illica and Giuseppe Giacosa (who went on to write the texts for *Tosca* and *Madama Butterfly*) seem to be commenting on the nature of opera performance here. And with *Tosca*, of course, they had a diva on their hands, continuing that theme of art reflecting life (reflecting art).

The heroine of the trio's next opera, *Madama Butterfly*, is a much more fragile creature, though one whose tale mounts to no less tragic a conclusion. But while this is clearly not an opera concerning an artist, it is one in which the protagonist's role, that of a geisha, is similarly founded on a fiction; she is, exoticism aside, a prostitute. Even what she is called in the opera underlines that essential fabrication. As a Japanese girl, our heroine is named Cio-Cio-San, repeated furiously by her relatives when they burst in on her arranged marriage to Pinkerton. Her new husband, on the other hand, calls her Butterfly, in English, as if she were a delicate commodity that he can buy, keep in a box, and then discard.



NATIONAL GEOGRAPHIC CREATIVE / BRIDGEMAN IMAGES

Gavin Plumley is a British writer, broadcaster, and musicologist. He has written extensively about musical culture around the turn of the last century. Gavin appears regularly on the BBC and he commissions and edits the English-language program notes for the Salzburg Festival.

...the kernel of the tragedy is ethnic misconception,
which operates both on the surface
and within the structure of Puccini's opera.

This shocking story came to Puccini's attention while he was in London for the British premiere of *Tosca* in the summer of 1900 (just six months after that opera had first been produced in Rome). Puccini was largely tied up with rehearsals and swanky dinners, but he managed to find a free evening to attend a double bill of Jerome K. Jerome's *Miss Hobbs* and David Belasco's *Madam Butterfly* at the Duke of York's Theatre. It was the second of these plays that caught his attention. The San Francisco-born Belasco wrote, directed, and produced more than one hundred dramas on Broadway during his lifetime and was revered on both sides of the Atlantic for the intense naturalism of his productions. So famous was he that F. Scott Fitzgerald included a tongue-in-cheek reference to Belasco's theatrical trickery in *The Great Gatsby*. Hiding in Gatsby's library during a party, Nick discovers a drunken "middle-aged man with enormous owl-eyed spectacles" looking through thousands of books, having doubted their substance.

"Absolutely real—have pages and everything. I thought they'd be a nice durable cardboard. Matter of fact, they're absolutely real. Pages and—Here! Lemme show you."

Taking our scepticism for granted, he rushed to the bookcases and returned with Volume One of the "Stoddard Lectures."

"See!" he cried triumphantly. "It's a bona fide piece of printed matter. It fooled me. This fella's a regular Belasco. It's a triumph. What thoroughness! What realism! Knew when to stop too—didn't cut the pages. But what do you want? What do you expect?"

He snatched the book from me and replaced it hastily on its shelf muttering that if one brick was removed the whole library was liable to collapse.

This suspension of disbelief, the brilliant artificiality of it all, these are the tenets of Belasco's art, made manifest in the fourteen-minute transition from dusk to dawn that herald Pinkerton's arrival in *Butterfly*. Puccini, like the visitors to Gatsby's library, like the thousands of audience members who packed theaters in New York and London, was duly impressed. Indeed, the theatrical effects in the London production of *Madam Butterfly* must have been particularly powerful, as Puccini spoke very little English. Belasco later maintained that the composer rushed to his dressing room in order to acquire the rights immediately. It is a charming anecdote that certainly later proved true when Puccini returned to Milan and put his publisher Ricordi onto the business of contacting Belasco's repre-

sentatives. Finally, by March 1901, Puccini had ensnared Belasco's *Butterfly* and his colleague Illica began work on the scenario for a new opera, with Giacosa again writing the sung text.

But just as Puccini had struggled to understand Belasco's English, there were to be further cultural misapprehensions during the creation of *Madama Butterfly*. The title's conflation of the Italian and American nicknames for a Japanese geisha deftly demonstrates the national plurality within the piece. Writing to Ricordi in April 1902, Puccini said that "I am laying stone upon stone and doing my best to make F.B. Pinkerton [as Cio-Cio-San incorrectly calls B.F. Pinkerton] sing as much like an American as possible." The following month he said that "I have composed the passage for the entry of Butterfly and am pleased with it. Apart from the fact that they are slightly Italian in character, both the music and the scene of this entry are very effective." Perhaps the most insurmountable difficulty with this opera was that neither Puccini nor his librettists had ever been to Japan, whereas they had visited Paris and Rome (the locations of their previous collaborations). Indeed, after the comparatively straightforward work on *La Bohème* and *Tosca*, *Madama Butterfly* would endure a constant process of revision. Composed between 1901 and 1903, it was revised in 1904. Further modifications were made in 1905, before a definitive version was created for Paris, in three acts (rather than the original two), in 1906.

But regardless of the edition performed, Puccini, Illica, and Giacosa continued to view Cio-Cio-San and her culture from afar. Perhaps equally ersatz is Puccini's interpretation of America, with its all-too-blaring insistence on the national anthem. When writing *Butterfly*, Puccini had likewise yet to make his first journey across the Atlantic, which eventually bore valuable commissions from the Metropolitan Opera and an enthusiastic new audience for his work. Viewed instead from the comforts of his home in Torre del Lago, neither Nagasaki nor the *S.S. Abraham Lincoln* was remotely familiar to Puccini and, tellingly, Illica's early scenario featured a decidedly two-dimensional account of the Japanese. And though Puccini searched for more information about indigenous folk music, examples were few and far between. Gilbert and Sullivan's *The Mikado* (1885)—a copy of which is in Puccini's library—had offered a decidedly supercilious glance at the East yet, like most of the great Savoy Comedies, it was intended as an allegorical slight at English rather than Japanese manners.

Ultimately Puccini made a virtue of his Western view on matters Oriental and the heightened tone of *Madama Butterfly* became its most ingenious meta-theatrical trait. After all, the kernel of the tragedy is ethnic misconception, which operates both on the surface and within the structure of Puccini's opera. When Pinkerton quotes

The Star-Spangled Banner his text changes from Italian (the opera's *lingua franca*) to American English, just as do his cries of "Butterfly" that cap the tragedy. His music and language are meant to sound out of place. Decidedly more "native" is the music that precedes Cio-Cio-San's entrance, in which Puccini employs those Japanese folk-tunes for which he had searched, with their distinct modalities and pentatonicism. But when Cio-Cio-San finally appears, she is accompanied by a cloud of Western chromaticism. She is already cocooned in Pinkerton's (and our) view of her and she duly signs the marriage contract Madama F.B. Pinkerton. But the unknowing reversal of her husband's initials is revealing; as noted scholar Julian Budden has suggested, she is "never more Japanese than when she imagines herself American."

Cio-Cio-San's uncle bursts in, reminding her of her real name and her origins (accompanied by an Oriental gong), but, sadly, the illusion is more attractive to "Butterfly" than the reality and the lovers' duet, closing Act One, seals Cio-Cio-San's fate. Another pentatonic melody emerges, though again it is significantly "Westernised" by underlying chromaticism. East and West meet through their equally tenuous views of each other. Cio-Cio-San repeats her new name, again cuing another orchestral statement of her family's motif. The warnings are all there, but the lovers are entranced and are quickly swept up in one of Puccini's most remarkable duets. In the original version, the composer included another glowering statement of *The Star-Spangled Banner*, jarring with Cio-Cio-San's family's music, though later revisions suppressed that clash, instead building to a dreamy climax, with the two lovers singing in unison.

The finale to Act One is but a brief moment of happiness in the drama. As the curtain rises on Act Two, Cio-Cio-San finds herself alone, stranded between "here" and "there." In her famous aria, "Un bel di," she continues to fabricate dreams out of desire, though the illusion, suspended in time by the "Humming" chorus, finally comes crashing down when she is confronted by Pinkerton's new wife. "Tutto è morto per me" ("All is over for me") she says to Sharpless, the man who doubted Pinkerton's intentions in the first place. Her admission provides the

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SAN FRANCISCO
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springboard to the horrific final scene, where artificiality falls by the wayside and a new urgent realism takes over. As Cio-Cio-San prepares to draw a knife across her throat, her and Pinkerton's child, fittingly named Sorrow, runs in. She bids him farewell and Sorrow goes off to play, blindfolded, holding the American flag. Butterfly's first picturesque theme sounds again, played slowly and unnervingly by the violas and English horn. The façade, so perfectly fashioned in the first act, has dissolved before us, as Puccini unravels its constituent motifs. Pinkerton, ignorant to the last, screams Cio-Cio-San's name, again in English, while one of their yearning wedding-night themes crashes through the texture. But it is a Japanese folk tune, called "Pathetic Melody," that accompanies Butterfly's demise, sealed by a garish final chord, capturing the tragedy like a camera flash or a pin finally fastening Butterfly to the board.

Though it took Puccini and his librettist five years to establish

the final form in which *Madama Butterfly* has been performed around the world, they eventually arrived at a structure that brilliantly underlines the culture clash at the heart of its tragedy. That misunderstanding is present throughout the motifs and melodies that constitute Puccini's vivid score and though Cio-Cio-San and Pinkerton briefly find a common language in their duet, it is just pretense—a specious "Un bel dì" view of the world that eventually turns to dust. 🌸

For further articles, photos of past San Francisco Opera Madama Butterfly casts, and more, visit sfopera.com/butterfly.

San Francisco Opera Music Director Nicola Luisotti on *Madama Butterfly*

Nicola Luisotti estimates he has conducted *Madama Butterfly* over seventy times, including two productions in Japan. What brings this familiar opera to life for the maestro each time he approaches it?

"First, it is the story, which is so intriguing. There is the clash of these two cultures at the beginning of the 20th century: Japanese, which is bound by ancient traditions, and American, which is modern and, you could say, about breaking with tradition. But, of course, it is a tragic story about two people, a young geisha and a U.S. Navy lieutenant.

"The society Butterfly comes from is corrupt. Prostitution was illegal, but the law permitted a marriage contract to be voided easily. As Pinkerton jokes in the first act, he has bought the house *and* his bride for 999 years, but he is free to cancel both contracts any month he chooses. This was not a unique story in Japan at that time.

"Butterfly is not very bright; she's delusional and really a little crazy. She might be fifteen, but she is more like a five-year-old—simple, naïve in an abnormal way. She makes herself believe that Pinkerton will take her to America, and she turns away from her family. She wants to transform herself into a different person. I don't know if she is really in love with Pinkerton; rather, she is in love with American culture and the idea of being an American wife. She dreams of the freedom America will offer her, compared to the closed and controlled life available to women in her country. Then when she becomes pregnant, she knows her dream has come true. Pinkerton surely will take her to the United States.

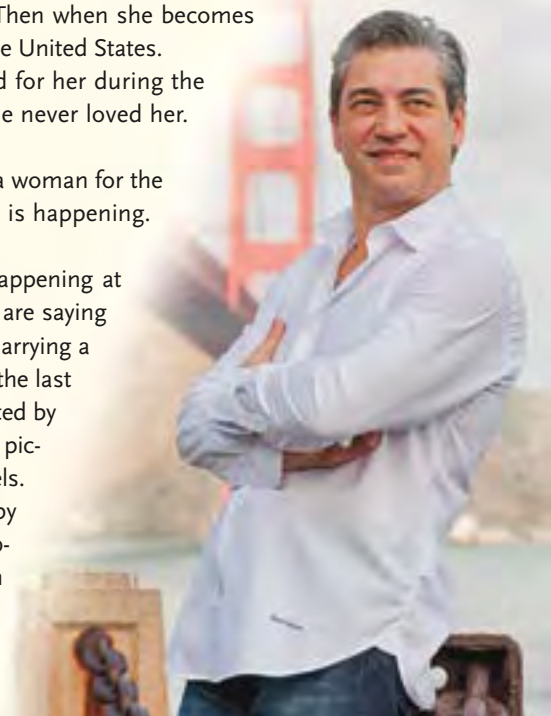
"Certainly, Pinkerton behaved badly. I'm sure he grew fond of her and cared for her during the two months they were together before he returned to the United States. But, he never loved her. How could he?

"The most interesting aspect of the story to me is that Butterfly is really only a woman for the last ten minutes of the opera, after she sees Pinkerton's wife and realizes what is happening. Then, she makes the only choice she can in order to avoid disgrace.

"The music of *Madama Butterfly* is so beautiful—too beautiful for what is happening at times. If you listen to the duet in the first act with Pinkerton and Sharpless, they are saying some terrible things, joking about this fake marriage and toasting to Pinkerton marrying a 'real' wife when he returns to the United States. And the music Puccini wrote for the last ten minutes is heart-breaking, starting with the beautiful cello line that is interrupted by the beating of the timpani, which is Butterfly's heart pounding, and leads to 'Tu, tu piccolo iddio,' in which Butterfly pours out the profound shame and sadness she feels.

"When Puccini saw David Belasco's play in London, he was deeply moved by the story. When the play had finished, Puccini presented himself to Belasco, weeping, and begged Belasco to give him the rights to it. Belasco responded, 'how can I say no to a great Italian opera composer who is crying and hugging me?'"

BY ROBERT WILDER BLUE



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ARTIST PROFILES



PATRICIA RACETTE
(Manchester, New Hampshire)
Cio-Cio-San

American soprano Patricia Racette celebrates her twenty-fourth anniversary

with San Francisco Opera in the 2013–14 season, having already appeared in the title role of *Dolores Claiborne* and as Margherita and Elena in *Mefistofele*; she continues this summer in her role debut as Julie La Verne in *Show Boat* and in the title role of *Madama Butterfly*. A participant in the Adler Fellowship and Merola Opera Program, she has sung nearly 30 roles with the Company, including the title role of *Tosca*, the three heroines of Puccini's *Il Trittico*, and Marguerite (*Faust*). Other recent engagements include Cio-Cio-San in Barcelona; *Tosca*, Cio-Cio-San, Leonora (*Il Trovatore*), and Madame Lidoine (*Dialogues des Carmélites*) with the Metropolitan Opera; *Tosca* and the title role of *Manon Lescaut* at Washington National Opera; the Governess (*The Turn of the Screw*) with Los Angeles Opera; and the title role of *Kát'a Kabanová* for English National Opera. She has also appeared in several world premieres: as Leslie Crosbie in Moravec's *The Letter* for the Santa Fe Opera; Love Simpson in Floyd's *Cold Sassy Tree* for Houston Grand Opera; the title role of Tobias Picker's *Emmeline* at the Santa Fe Opera; and Roberta Alden in Picker's *American Tragedy* at the Met. Racette has performed leading roles abroad at Milan's La Scala; the Royal Opera, Covent Garden; Paris Opera; the Vienna State Opera; Genoa's Teatro Carlo Felice; Bavarian State Opera; and the Maggio Musicale Festival. Her Met portrayals of Cio-Cio-San and Ellen Orford (*Peter Grimes*) were captured for that company's HD series and are available on DVD. Her latest recording, *Diva on Detour*, is a cabaret album produced by GPR Records and Naxos—a program she has performed live at the celebrated 54 Below (formerly Studio 54), the Ravinia Festival, and New York's Century Club. Recent career highlights include *Diva on Detour* at the Jewish Community Center of San Francisco,

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



BRIAN JAGDE
(Piermont, New York)
Lt. B.F. Pinkerton

Tenor Brian Jagde made his San Francisco Opera debut in 2010 as Joe (*La Fanciulla del West*) and

returned as the Messenger (*Aida*), Janek (*The Makropulos Case*), Don José (*Carmen for Families*), Vitellozzo (*Lucrezia Borgia*), and, most recently, Cavaradossi (*Tosca*). An alumnus of the 2009 Merola Opera Program and former San Francisco Opera Adler Fellow, he has appeared as Count Elemer (*Arabella*) with the Metropolitan Opera; Don José (*Carmen*) in Limoges and with Fresno Grand Opera; Cavaradossi with Deutsche Oper Berlin and Santa Fe Opera; Pinkerton with Minnesota Opera and Virginia Opera; Rodolfo (*La Bohème*) at Castleton Festival Opera, Syracuse Opera, and in concert performances with the Munich Philharmonic; Alfredo (*La Traviata*) with Opera Grand Rapids and in concert with the Orlando Philharmonic; and Macduff (*Macbeth*) and the title role of *Werther* for the Teatr Wielki in Poland. This year Jagde won first place in the Loren L. Zachary Competition and was the second-prize winner at the 2012 Operalia Competition; he received accolades for his interpretations of Wagner and Strauss repertoires, also winning the Birgit Nilsson Prize. In addition to reprising Cavaradossi with San Francisco Opera debut this fall, Jagde will sing Pinkerton at the Royal Opera, Covent Garden; Don José with Portland Opera; and a recital at the Mondavi Center in Davis, California.



ELIZABETH DeSHONG
(Selingsgrove, Pennsylvania)
Suzuki

Mezzo-soprano Elizabeth DeShong returns to San

Francisco Opera in a role she recently sang at the Metropolitan Opera; she made her San Francisco Opera debut in the 2009

Salome as the Page and returned in 2011 as Maffio Orsini (*Lucrezia Borgia*, available on DVD). Recent engagements include Hermia (*The Enchanted Island*) and Hermia (*A Midsummer Night's Dream*) at the Met, Suzuki in Japan with Seiji Ozawa, Rosina (*Il Barbiere di Siviglia*) in Detroit, Hansel (*Hänsel und Gretel*) with Lyric Opera of Chicago, and the title role of *La Cenerentola* at the Glyndebourne Festival. DeShong's career highlights include Hänsel at the Glyndebourne Festival; the title role of *La Cenerentola* with Toronto's Canadian Opera Company; Hermia (*A Midsummer Night's Dream*) with Lyric Opera of Chicago and Canadian Opera Company; Maffio Orsini with English National Opera; Suzuki with the Santa Fe Opera; High Priestess (*Aida*) and Suzy (*La Rondine*) at the Metropolitan Opera; Rosina (*Il Barbiere di Siviglia*) with Arizona Opera; and Ruggiero (*Alcina*) and the Composer (*Ariadne auf Naxos*) at Wolf Trap Opera. A graduate of Lyric Opera of Chicago's Ryan Opera Center, DeShong made her debut there as one of the Noble Orphans in *Der Rosenkavalier*; other performances with that company include Meg Page (*Falstaff*) and Mercédès (*Carmen*).



BRIAN MULLIGAN
(Endicott, New York)
Sharpless

American baritone Brian Mulligan made his San Francisco Opera debut as Marcello (*La*

Bohème) in 2008 and has since returned as Valentin (*Faust*), Albert (*Werther*), Sharpless (*Madama Butterfly*), the King's Herald (*Lohengrin*), and the title role of *Nixon in China*. Recent engagements include Prospero (Adès's *The Tempest*) with Frankfurt Opera; Yeletsky (*The Queen of Spades*) with Zurich Opera; André Thorel (Massenet's *Thérèse*) at Wexford Festival Opera; the Father (*Hänsel und Gretel*) with Lyric Opera of Chicago; Enrico (*Lucia di Lammermoor*) with the Canadian Opera Company, Lyric Opera of Chicago and Washington National Opera; the title role of *Hamlet* with Minnesota Opera; and Balstrode (*Peter Grimes*) at the Aspen Music Festival.

Career highlights include Valentin at the Metropolitan Opera; the title role of Adams's *The Death of Klinghoffer* with Opera Theater of St. Louis; Enrico and Sharpless with English National Opera; Prometheus (*Die Vögel*) at Los Angeles Opera; Marcello at Houston Grand Opera and New York City Opera; Ford (*Falstaff*) at Japan's Saito Kinen Festival; and the title role of *Der Kaiser von Atlantis* with the Los Angeles Philharmonic, Houston Grand Opera, and at the Ravinia Festival. Solo concert appearances include engagements with the Los Angeles Philharmonic and Los Angeles Master Chorale, Chicago Symphony Orchestra, and the Cleveland Orchestra. A graduate of the Juilliard School, Mulligan is a recent first place winner of Vienna's International Belvedere Vocal Competition.



JULIUS AHN
(Seoul, South Korea)
Goro

Tenor Julius Ahn makes his San Francisco Opera debut in a role he has performed at

Palm Beach Opera, Opera Carolina, and Nashville Opera. Recent engagements include the Second Priest (*Die Zauberflöte*) and appearing in *The Nose* at the Metropolitan Opera; Pang (*Turandot*) with Michigan Opera Theatre, Utah Opera, and Seattle Opera; Monostatos (*Die Zauberflöte*) with Opera Carolina and Opera Omaha; and Mark (*The Midsummer Marriage*) with Boston Modern Orchestra Project. Other career highlights include Basilio and Curzio (*Le Nozze di Figaro*) with Lyric Opera Baltimore; Demo (Cavalli's *Giasone*) with Chicago Opera Theater; and several roles with Boston Lyric Opera, including Ruffiano (Musto's *The Inspector*), the Dance Master and Brighella (*Ariadne auf Naxos*), and the Soldier (*Der Kaiser von Atlantis*). Upcoming engagements include roles with the Canadian Opera Company, Cincinnati Opera, and at London's Royal Albert Hall. Ahn was recently awarded the San Francisco Bay Area Theatre Critics Circle Award for Outstanding Achievement in Theatre for his performances of *Stuck Elevator* with American Conservatory Theater.



JACQUELINE PICCOLINO
(Palatine, Illinois)
Kate Pinkerton

Jacqueline Piccolino is a second-year Adler Fellow who made her San Francisco Opera

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



EFRAÍN SOLÍS
(Santa Ana, California)
Prince Yamadori

Mexican-American baritone Efraín Solís is a first-year Adler Fellow who makes his San Francisco

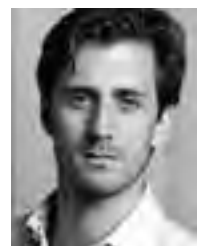
Opera debut this summer. In the spring of 2013, he joined Opera Santa Barbara as a member of their Studio Artist Program, where he sang the role of Il Notaio and covered Dr. Malatesta in *Don Pasquale*. As a participant of the 2013 Merola Opera Program, he sang Junius in *The Rape of Lucretia* and covered the Count in *The Marriage of Figaro*. Chosen as a finalist for the Metropolitan Opera National Council Auditions and the 2013 Houston Grand Opera's Eleanor McCollum Competition, Solís holds degrees from Chapman University and the San Francisco Conservatory of Music, where he performed the title role of *Don Giovanni*, Guglielmo in *Così fan tutte*, and the title role of *Gianni Schicchi*.



MORRIS ROBINSON
(Atlanta, Georgia)
The Bonze

Bass Morris Robinson made his San Francisco Opera debut in 2011 as the Commendatore (*Don Giovanni*), a

role he has previously performed with Washington National Opera, Florida Grand Opera and the Dallas Opera; he also appears as Joe in this summer's *Show Boat*. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Robinson made his debut with that company in *Fidelio*. He has since appeared at the Met as Ferrando (*Il Trovatore*), Sarastro (*Die Zauberflöte*), the King (*Aida*), High Priest of Baal (*Nabucco*) and roles in *Tannhäuser*, *Les Troyens*, and *Salome*. Other career highlights include Ramfis (*Aida*) in Atlanta, Pittsburgh, Cincinnati and Miami; Fasolt (*Das Rheingold*) and Sarastro (*Die Zauberflöte*) with Los Angeles Opera; the Grand Inquisitor (*Don Carlos*) with Cincinnati Opera; Timur (*Turandot*) with Washington National Opera; and Sparafucile (*Rigoletto*) in Pittsburgh and Miami. On the concert stage, Robinson has been heard with the Chicago Symphony Orchestra, National Symphony Orchestra, Los Angeles Philharmonic, Boston Symphony, Montreal Symphony, Atlanta Symphony, Houston Symphony, Baltimore Symphony, and São Paulo Symphony, among others. His engagements this season include Sarastro at Opera Australia, Sparafucile in Boston, and Zaccaria (*Nabucco*) in Philadelphia. Robinson's first album, *Going Home*, is available on the Decca label.



HADLEIGH ADAMS
(Palmerston North, New Zealand)
Imperial Commissioner

Baritone Hadleigh Adams is a second-year Adler Fellow and graduate of the

2012 Merola Opera Program. He made his Company debut last summer in *Les Contes d'Hoffmann* and *The Gospel of Mary Magdalene* and appeared in *Dolores Claiborne* and *Il Barbiere di Siviglia* this fall and in this summer's *La Traviata*. The New Zealand native was a member of New Zealand Opera from 2004 to 2008 and performed frequently as an oratorio

soloist. He made his debut with London's Royal National Theatre in 2011 as Christ in Bach's *St. Matthew Passion*. Awards include a 2010 Joan Sutherland & Richard Bonyngue Scholarship and second prize in the Australian Singing Competition. Recent engagements include Pollux (Rameau's *Castor et Pollux*) with Pinchgut Opera.



JERE TORKELSEN

(San Francisco, California)

Official Registrar

Jere Torkelsen joined the San Francisco Opera Chorus in 1987. In addition to ongoing

work in the Chorus, he has performed an array of roles at San Francisco Opera in *Tristan und Isolde*, *La Forza del Destino*, *Alcina*, *Appomattox*, *Madama Butterfly*, *Tosca*, and, most recently, *Heart of a Soldier* and *Lucrezia Borgia*. He has appeared with regional opera companies as Don Alfonso (*Così fan tutte*), Silvio (*Pagliacci*), Sharpless (*Madama Butterfly*), Germont (*La Traviata*), Count Almaviva (*Le Nozze di Figaro*), and the four villains in *The Tales of Hoffmann*.

Pluth created the role of a Civil Rights Marcher in *Appomattox* in 2007 and has performed numerous solo roles with the Company. Her repertoire includes Fiordiligi and Dorabella (*Così fan tutte*), Anne Page (*The Merry Wives of Windsor*), Lauretta (*Gianni Schicchi*), Micaëla (*Carmen*), Cherubino (*Le Nozze di Figaro*), and the title role of *La Cenerentola*.



JANET CAMPBELL

(Dix Hills, New York)

Aunt

Mezzo-soprano Janet Campbell is a member of the San Francisco Opera Chorus; she also appears as Dolly

in this summer's *Show Boat*. Recent solo engagements include performing in the Verdi Requiem with the choruses of San Francisco Opera and San Francisco Symphony and several works with the Bay Area Choral Guild. Roles performed include Arsamene (*Xerxes*), Sesto (*Giulio Cesare*), Cherubino (*Le Nozze di Figaro*), Dorabella (*Così fan tutte*), and the Composer (*Ariadne auf Naxos*).



CHRISTOPHER JACKSON

(Buffalo, New York)

Yakuside

A member of the San Francisco Opera Chorus, Christopher Jackson made his

Company debut in 2009 as the Pony Express Rider (*La Fanciulla del West*) and has appeared in solo roles in seven other Company productions, including Jeppo Liverotto (*Lucrezia Borgia*). Career highlights include several roles at New York City Opera, including Pinkerton (*Madama Butterfly*), Calaf (*Turandot*) with New York Grand Opera, Don José (*Carmen*) with Anchorage Opera, and concert performances at Carnegie Hall.



NICOLA LUISOTTI

(Viareggio, Italy)

Conductor

Nicola Luisotti has been music director of San Francisco Opera since September 2009 and he holds the Caroline H. Hume Endowed Chair.



LAUREL CAMERON PORTER

(Minnetonka, Minnesota)

Mother

Mezzo soprano Laurel Porter, a member of the San Francisco

Opera Chorus, made her solo debut with the Company in Adamo's *The Gospel of Mary Magdalene*. She has performed with the Metropolitan Opera, Lyric Opera of Chicago, Glimmerglass Opera, Opera Theatre of Saint Louis, Chicago Opera Theater, Sarasota Opera, Utah Festival Opera, and Virginia Opera. Roles in her repertoire include Cherubino (*Le Nozze di Figaro*), Dorabella (*Così fan tutte*), and the title roles in of *La Cenerentola* and *Ariodante*.



VIRGINIA PLUTH

(San Leandro, California)

Cousin

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In the current season he has already conducted *Mefistofele* and *Falstaff*; he leads *La Traviata* and *Madama Butterfly* this summer. In 2012, Luisotti was appointed music director of the Teatro di San Carlo in Naples, and in the 2013–14 season he led *Aida* and *Otello* there. Luisotti's other engagements during the current season include *Don Giovanni* and *Turandot* with the Royal Opera, Covent Garden and concerts in Naples and Turin. Called "both an original thinker and a great respecter of tradition" by *Opera News*, Luisotti made his San Francisco

Opera debut in 2005 conducting *La Forza del Destino* and has by now led nineteen other productions with the Company. He has garnered enthusiastic praise from both audiences and critics for his work at the Royal Opera, Covent Garden; the Metropolitan Opera; Paris Opera; the Vienna State Opera; Milan's La Scala; Genoa's Teatro Carlo Felice; Venice's La Fenice; Munich's Bavarian State Opera; Madrid's Teatro Real; Los Angeles Opera; Toronto's Canadian Opera Company; Seattle Opera; Bologna's Teatro Comunale; and in Tokyo's Suntory Hall.

Maestro Luisotti was awarded the 39th Premio Puccini Award in conjunction with the historic 100th anniversary of Puccini's *La Fanciulla del West* at the Metropolitan Opera, which he conducted in 2010. Equally at home on the concert stage, Luisotti served as principal guest conductor of the Tokyo Symphony from 2009 to 2012 and has established growing relationships with the orchestras of London (Philharmonia Orchestra), Genoa, Budapest, Turin, and Munich (Bavarian Radio Orchestra), as well as the Berlin Philharmonic, San Francisco Symphony, and the Atlanta Symphony. Other recent career highlights include a new production of *Nabucco* at Milan's La Scala and the Royal Opera, Covent Garden in addition to concerts with the Orchestre de Paris, La Scala's Filarmonica della Scala, and Rome's Accademia Nazionale di Santa Cecilia Orchestra.



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GIUSEPPE FINZI

(Bari, Italy)

Conductor

San Francisco Opera
Resident Conductor
Giuseppe Finzi made
his Company debut in
2008 conducting *The*

Elixir of Love for Families, and he returned to lead performances of *La Bohème*, *The Abduction from the Seraglio*, *Faust*, *La Fanciulla del West*, *Aida*, *Turandot*, *Carmen*, *Rigoletto*, *Tosca*, and *Il Barbiere di Siviglia*, as well as the Company's performances at the 2009 and 2011 Stern Grove Festivals. He has also conducted *Carmen for Families*, *The Barber of Seville for Families*, and the 2011 and 2012 Adler Fellows gala concerts. Finzi previously served as assistant conductor, coach, and pianist at Milan's Teatro alla Scala. He made his conducting debut in 2003 with *Tosca* at the Teatro Rendano in Cosenza and returned in 2004 for *La Traviata*. Finzi has since led productions of *L'Elisir d'Amore*, *Madama Butterfly*, *Rigoletto*, *La Traviata*, *L'Elisir d'Amore*, and *Così fan tutte* as well as concerts in Italy, elsewhere in Europe, and Asia. Most recently he made his debut in Germany conducting *Carmen* at Deutsche Oper Berlin. Actively involved in the community, Finzi led a master class with the San Francisco Conservatory of Music and conducted their spring production of *Così fan tutte* in 2012. Recent engagements include *Nutcracker*



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at the Teatro di San Carlo in Naples, new productions of *Rigoletto* at Palermo's Teatro Massimo and *Idomeneo* at the Theater Lübeck in Germany, and a return to Berlin for *Carmen*.



LESLIE SWACKHAMER
(Bradenton, Florida)
Director

Leslie Swackhamer makes her San Francisco Opera debut with this production that she originated at Opera Omaha and has directed for Opera Carolina, Dayton Opera, Madison Opera, and Vancouver Opera; she also served as creative consultant to Jun Kaneko on *Madama Butterfly*. She has staged and developed works for Seattle Repertory Theatre, Stages Repertory Theatre, Southcoast Repertory Theatre, Madison Repertory Theatre, the Empty Space, Florida Studio Theatre, Seattle Shakespeare, The Cherry Lane, A Contemporary Theatre, the Cleveland Play House, American Stage, Cleveland Public, Intiman Theatre, Tacoma Actors Guild, Brave New Works (Atlanta), Musiq and The Playwrights Center. On the opera stage, she has also directed for Houston Grand Opera, Seattle Opera, the Wildwood Festival, Opera Carolina, and Opera in the Heights. Swackhamer is a professor of directing and stage movement at Sam Houston State University and has been a guest artist at Rice University, University of Houston, University of Texas at Austin, University of Washington, Cornish College for the Arts, and University of Southern California. She is the executive director of the Susan Smith Blackburn Prize, a founder of the Women Playwright's Festival in Seattle, and past president of Theatre Puget Sound.



JUN KANEKO
(Nagoya, Japan)
Production Designer

Jun Kaneko made his San Francisco Opera debut with his designs for *The Magic Flute* in 2012. He studied painting in his native Japan with Satoshi Ogawa during his adolescence and came to the United States in 1963 to continue his studies at the Chouinard Institute of Art where his introduction

to Fred Marer drew him to sculptural ceramics. Kaneko has taught at some of the nation's leading art schools, including Scripps College, Rhode Island School of Design, and Cranbrook Academy of Art. His ceramic, bronze, and glass sculptural work and two-dimensional works appear in numerous international solo and group exhibitions annually and are included in approximately fifty museum collections. He has realized almost thirty public art commissions in the United States and Japan, and he has been honored with national, state, and organization fellowships and an honorary doctorate from the Royal College of Art in London. Kaneko established his current studio in Omaha, Nebraska in 1990. The artist's first opera production, *Madama Butterfly*, was created in 2007 for Opera Omaha. Upon its premiere it garnered rave reviews, and the production has toured the country. Kaneko was commissioned by Opera Philadelphia to design a production of *Fidelio*, which received its premiere in 2008.

GARY MARDER
(San Diego, California)
Lighting Designer

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

IAN ROBERTSON
(Dundee, Scotland)
Chorus Director

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.

MELISSA NOBLE
(Houston, TX)
Choreographer

Melissa Noble makes her San Francisco Opera debut with this production, which she choreographed at Opera Omaha, Opera Carolina, and Madison Opera. She has danced and collaborated with a number of dance and theater companies, including the Robert Davidson Dance Company, Aero-Betty, ARC Dance, Crispin Spaeth Dance, and the Pacific Performance Project, among many others. Noble is co-director of the Dynamic Presence Project and a member of the faculty at the University of Houston; she has served as a faculty member at University of Washington, Jacobs School of Music at Indiana University, and Juniata College.

ASSISTANT STAGE MANAGERS

Gina Hays
Jimmy Marcheso
Sarah Bingel
Lisa-Marie Shuster

SUPERNUMERARIES

Philippe Arbeit
Dieter Bluhm
Jenny Jirousek
Bruce Powell
Seamus Reid
Doug Spradlin
Rob Wonder

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

COSTUME SHOP

COSTUME TECHNICIANS

Miriam Acosta
Catharine Bray
Gladys Campbell
Adela Cantor
Alicia Castaneda
Guillermina Flores
Ting Hsueh
Thuy Le
Aries Limon
Hoa Lam Fong
Xing-Fong Luo
Romana Majovsky
Sonia Olivares
David Wilkes

ASSISTANT DYER

Ashley Brock

BUILDING MAINTENANCE

Leo Borja

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

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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
Monica Maka, Second Assistant

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Marcelo Donari
William Stewart Jones
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Kerry Rider-Kuhn
Patricia Polen

Susan E. Stone
Toby Mayer
Denise Gutierrez
Linda Magarian
Connie Strayer
Melanie Birch
Vanessa Taub-Flores

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Jeanna Parham
Melanie Birch

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Monica Maka
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Ryan Accurso
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Neil Biagio
Derek Bosia
Michael Cartwright
Dominic Casazza, Assistant Flyman
Gabriel Castellani
Sharif Cavit
Christopher Davis, Key Man
Paul Delatorre, Key Man
Gabriel Eby
Tony Garcia
Greg Harsha, Assistant Key Man
Geoff R. Heron, Key Man
Geoffrey W. Heron, Key Man
Matt Heron
Phil Heron, Automation & Rigging Key Man
Ed Joe, Warehouse Foreman
Daniel Larson
Angelo Montague
Harry Niedzwetzki
John O'Donnell, Flyman
John Quitugua
Matthew Ramos
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Sean Walden
Randy Walsh, Assistant Key Man

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Dennis Criswell
Ashley Dawn
Charles R. Del Valle, Key
Jane Henderson
Patricia Hewett
Jim Holden, Key
Myron Seth Isaacs
Jeff Johnson
David Kinney, Key
Mark Kotschnig
Harri Olavi Kouvonen
Dylan Maxson
Beth Ozarow, Assistant Key
Ryan Parham
Tara Pellack, Out-of-House Key
Dawn Roth Golden
Sarah Shores
Turk Vasilieff
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Jay Chew, Electric Shop Foreman
Peter Dahl
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Jim Eldredge
Marie Farestveit
Norris Fong, Light Board Operator
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David Hartenstein, Assistant Key Right
Bernie Honigman, Assistant Light Board Operator
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Greg Johnson
Evan Jones
Roger Lambert
Paul P. Puppo, Electric Shop Mechanic
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Lloyd Murphy, Key Projection

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Scott Houghton

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Nat Koren, Key
Tod Nixon
Alva Thompson, Key

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Douglas Hunt
Gerry Jarocki
Josh Lubensky
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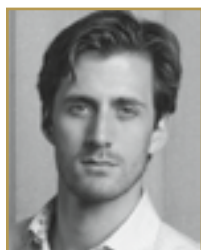
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Ralph R. Valdivia, Lead Attendant

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

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The Honorable Roy L. Wonder

Bass-baritone
PHILIPPE SLY
Ottawa, Ontario, Canada
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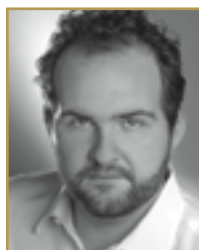
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Deborah & Paul Sagues
San Francisco Opera Guild/
East Bay Chapter
Mr. Felipe R. Santiago &
Mr. Barry T. Joseph
Sondra & Milton Schlesinger
Anita N. Weissberg
Anonymous (4)

* deceased

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AJ GLUECKERT
Portland, Oregon
Second-year Fellow
Sponsored by
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Baritone
EFRAÍN SOLÍS
Santa Ana, California
First-year Fellow
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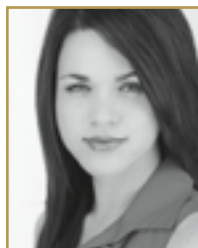
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Second-year Fellow
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ZANDA SVĒDE
Valmiera, Latvia
First-year Fellow
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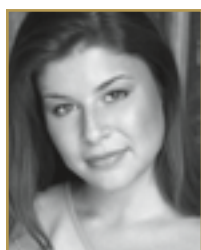


Coach & Accompanist
NOAH LINDQUIST
Brooklyn, New York
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Soprano
MARIA VALDES
Atlanta, Georgia
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Sponsored by
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James A. Heagy,
in memory of Jayne Heagy

Soprano
JACQUELINE PICCOLINO
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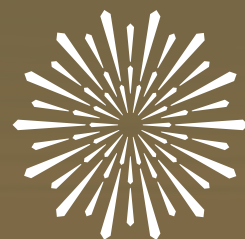
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SAN FRANCISCO
OPERA

Young Professionals

AT SAN FRANCISCO OPERA

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

BRAVO! CLUB

DREW ALTIZER



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

DISCOUNTED TICKETS:

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

FREE ADMISSION:

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

EXCLUSIVE INVITATIONS:

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

2013 BRAVO Board of Directors

Lauren Groff, President

Anna Aleksandrova, Adam Arthur Bier, Kyle Brisby, Shannon Eliot, Sacha Feinman, James Lee, Benjamin Russell Osgood, S. B. Hadley Wilson



DREW ALTIZER

ORPHEUS

BETSY KERSHNER



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

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

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

ADDITIONAL BENEFITS:

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



For more information or to join, please contact Kristen Jones at (415) 551-6392 or kjones@sfopera.com.

sfopera.com/Orpheus



sfopera.com/BRAVO



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David Gockley, *General Director*

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Giuseppe Finzi, *Resident Conductor*

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Mollicone, Matthew Piatt, Ian Robertson, Tamara
Sanikidze
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Tracy Davis, *Orchestra Manager*
Timothy Spears, *Assistant Orchestra Librarian/
Assistant Orchestra Manager*

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*Senior Production Staff Member

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Engineer*

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Carol Wood, Gillian Haratani, Lisa Angback,
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Manuel Gutierrez, *Production Coordinator*
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Amy Van Every, *Senior Dyer*
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Erik Docktor, *Projection Programmer*

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John Del Bono, *Assistant Master of Properties*

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Jimmy Marcheso, Lisa-Marie Shuster, Dan
Sokalski, *Assistant Stage Managers*

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Marcelo Donari, *First Assistant*
Vicky Martinez, *First Assistant*
Monica Maka, *Second Assistant*
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William Stewart Jones, Gerd Mairandres, Kerry
Rider-Kuhn, Patricia Polen, Tim Santry, Susan E.
Stone, *Principal Make-up Artists*
Judith Disbrow, William Stewart Jones, Richard
Battle, *Foremen*
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Monica Maka, Vicky Martinez, Toby Mayer,
Connie Strayer, Robert Mrazik, Jeanna Parham,
Karalynne Fiebig, *Journeyman*
Sarah Coy, Jakey Hicks, Christina Martin,
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Dr. Myron Marx, *Company Medical Adviser*
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Armanino LLP, *Independent Public Accountants*
Y.A. Tittle and Associates, *Insurance Brokers*
Cory Weaver, *Official Photographer*
Telsey+Company, Bethany Knox, *Show Boat
Casting Consultant*

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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



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 Kadarauach
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*



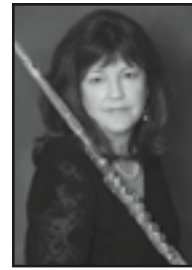
Shinji Eshima
Bass



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



Deborah Shidler
*Oboe
Regular Substitute*



Jose Gonzalez
Granero
Principal Clarinet



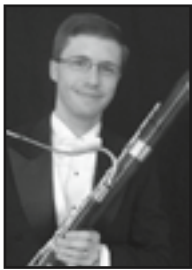
Joanne Burke Eisler
*Assistant Principal
Clarinet*



Anthony Striplen
*Clarinet &
Bass Clarinet*



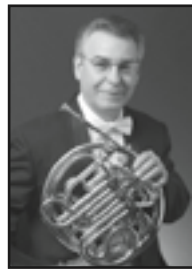
Rufus Olivier
*Principal
Bassoon*



Daniel MacNeill
Bassoon



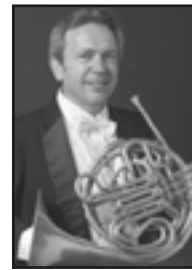
Shawn Jones
*Bassoon & Contrabassoon
Regular Substitute*



William Klingelhofer
*Co-Principal
Horn*



Kevin Rivard
*Co-Principal
Horn*



Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
*Principal
Trumpet*



William Holmes
Trumpet



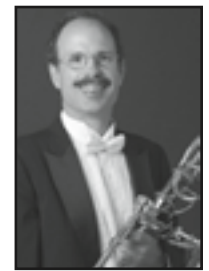
John Pearson
Trumpet



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*; Eric Sung, *Cello, Regular Substitute*

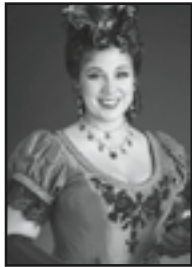
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SAN FRANCISCO OPERA

REGULAR CHORUS



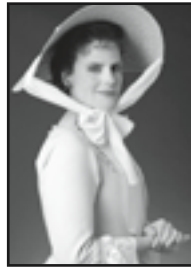
Kathleen Bayler
Soprano



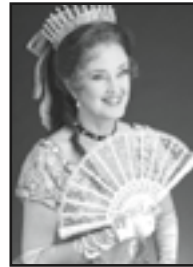
Sara Colburn
Soprano



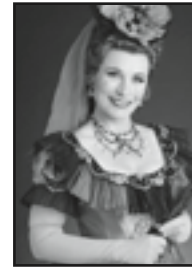
Dvora Djoraev
Soprano



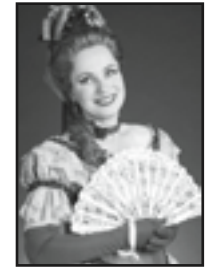
Mary Finch
Soprano



Ann Hughes
Soprano



Claire Kelm
Soprano



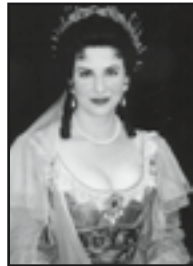
Elisabeth Rom Lucio
Soprano



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



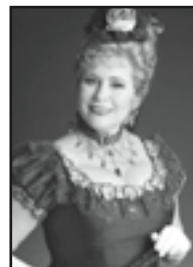
Sally Munro
Mezzo-Soprano



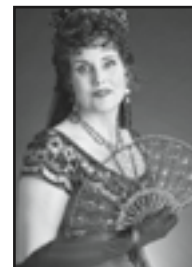
Erin Neff
Mezzo-Soprano



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



Phillip Pickens
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Chester Pidduck
Tenor



Colby Roberts
Tenor



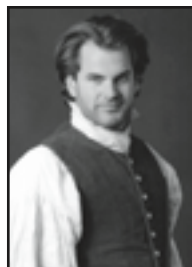
Sigmund Seigel
Tenor



Dan Stanley
Tenor



Alexander Taite
Tenor



Andrew Truett
Tenor



Richard Walker
Tenor



Torlef Borsting
Baritone



Frank Daniels
Baritone
Leave of Absence



Henryk De Rewenda
Bass
Leave of Absence



Cameron Henley
Baritone



Ken Johnson
Baritone



David Kekuewa
Baritone



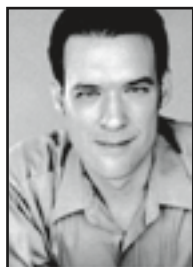
Bojan Knežević
Bass



Frederick Matthews
Baritone



Jim Meyer
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass



Ken Rafanan
Baritone

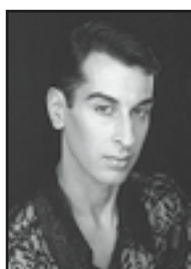


Michael Rogers
Baritone



Jere Torkelsen
Baritone

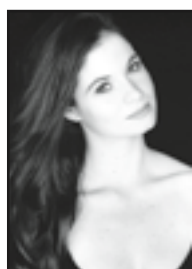
SAN FRANCISCO OPERA CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



Bryan Ketron
Leave of Absence



Michael Kruzich
Leave of Absence



Michael Levine



Debra Rose
Leave of Absence



Chiharu Shibata

Most photos by John Martin.
Carole Schaffer and Claudia Siefer photos by Pamela Dale.

2013-14 ARTISTS

ARTISTS

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 Hadleigh Adams ‡ ♪
 Julius Ahn*
 Ainhoa Arteta
 Fanny Ara*
 Meredith Arwady ♪
 James Asher*
 Susannah Biller † ♪
 Kevin Blackton*
 John Bolton*
 Andrew Craig Brown*
 Nicole Cabell
 Javier Camarena*
 Fabio Capitanucci*
 Melissa Citro ♪
 Craig Colclough*
 Catherine Cook † ♪
 Alessandro Corbelli
 Stephen Costello
 Melissa Cruz*
 Patrick Cummings*
 Nikki Einfeld † ♪
 Francesco Demuro
 Elizabeth DeShong
 Greg Fedderly
 Elizabeth Futral
 A.J. Glueckert ‡ ♪
 Matthew Grills
 Greer Grimsley
 Harriet Harris*
 Marina Harris † ♪
 Bill Irwin*
 Audun Iversen*
 Brian Jagde † ♪
 Erin Johnson ‡ ♪
 Joo Won Kang † ♪
 Quinn Kelsey ♪
 Laura Krumm † ♪
 Isabel Leonard*
 Ao Li † ♪
 Lise Lindstrom*
 Daniela Mack † ♪
 Sharon McNight*
 Lucas Meachem † ♪
 Daniel Montenegro † ♪
 Melody Moore † ♪
 Brian Mulligan
 Maurizio Muraro*
 Antonio Nagore
 Timo Nuñez*
 Brigid O'Brien*
 Ailyn Pérez
 Matthew Piatt* † ♪
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Colin Cowie Celebrations	Glodow Nead Communications	Neiman Marcus	San Francisco Opera	William Hill Estate Winery
Da Vinci Fusion Inc.	Grand Hyatt San Francisco	Nob Hill Spa	Satoko Furuta	
Dick Bright Orchestra	ItalFoods	Nordstrom	Soirée Valet	

SAN FRANCISCO OPERA GUILD LEGACY SOCIETY

The San Francisco Opera Guild Legacy Society honors those who have included San Francisco Opera Guild in their will, trust or other estate plans. For more information on how you can support San Francisco Opera Guild through your estate planning please call (415) 565-3291.

Ben D. & Dorothy Coppersmith	Jane & David Hartley	Mr. Maurice Kanbar	Mrs. W. Carroll Tornroth
Rod & PJ Handeland	Bruce M. Jewett	James J. Ludwig	

SAN FRANCISCO OPERA GUILD EDUCATION FUND

The Opera Guild acknowledges with thanks those groups and individuals who have contributed \$2,500 or more in support of San Francisco Opera Guild's Education Endowment Fund by April 30, 2014. For information on supporting the Guild's Endowment, please call (415) 565-3291.

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More than 75,000 Bay Area families, students and teachers experience the excitement of opera with a variety of community outreach programs presented through the collaborative efforts of San Francisco Opera, the Opera Guild, and the Merola Opera Program.

YOUR OPERA EXPERIENCE

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

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

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

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

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

Text-to-Voice Supertitles: Live Titles, headsets that provide a spoken version of the projected supertitles, are available at the North Coat Check. A major credit card or driver's license is required for deposit.

San Francisco War Memorial and Performing Arts Center War Memorial Opera House

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Performance Etiquette

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

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

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

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

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

COURTESY TELEPHONE, for local calls only, is located in the main lobby across from the South passenger elevator

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

OPERA GLASSES may be rented for \$5 at the North Lobby coat check. ID deposit is requested.

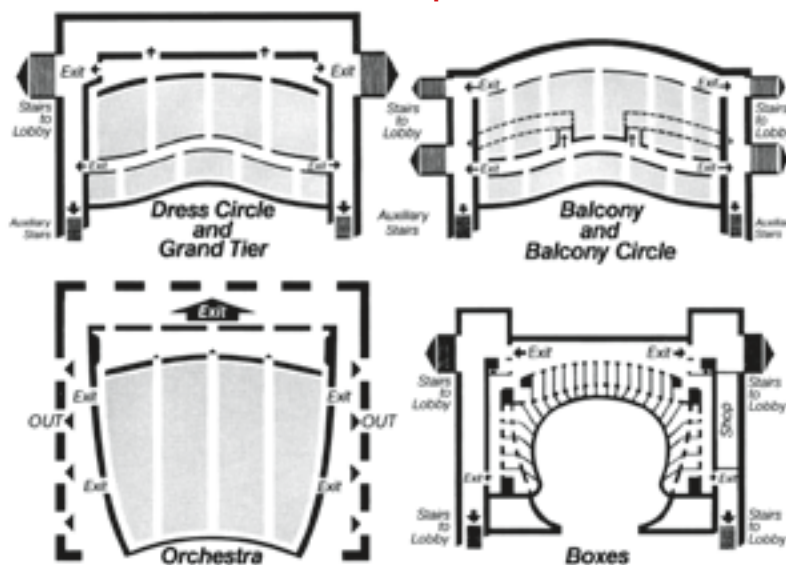
LARGE PRINT CAST SHEETS AND SYNOPSIS are available at the coat check stations in the main lobby.

FIRST AID STATION is located on the South Lower level. In case of emergency, please ask the nearest usher to assist you.

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

Patrons wishing to **REQUEST TAXI SERVICE** may do so with the usher at the Grove Street entrance before the end of the final intermission. Requests are not a guarantee of service. Taxi service is based on availability of licensed taxis.

San Francisco War Memorial and Performing Arts Center War Memorial Opera House



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



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