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On the cover:

Luis Riccardo Falero (1851–1896)
Faust's Vision (1878), oil on canvas

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 Art Library
Mefistofele title treatment created by
 Mission Minded, San Francisco

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 by William Berger
 A 21st-century look at Giuseppe Verdi and Richard Wagner on the occasion of the bicentennial year of their births.
- 40 **Notes on *Mefistofele***
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 An introduction to Boito's only completed opera.
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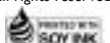
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A Message from the Leaders of San Francisco Opera

Dear opera-goers,

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

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

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

We extend our heartfelt thanks to our Company sponsors: the Ann and Gordon Getty Foundation, John A. and Cynthia Fry Gunn, Franklin and Catherine Johnson, the late Jeannik Méquet Littlefield, Bernard and Barbro Osher, Jan Shrem and Maria Manetti Shrem, and Diane B. Wilsey. We thank Wells Fargo Bank for its continuing leadership as our corporate season sponsor and to express our appreciation to our corporate partners: Chevron and United. And we are pleased to acknowledge Yamaha as the official piano of San Francisco Opera.



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

David Gockley
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FROM THE PAGE TO THE STAGE:

Opera Workshop Featuring Dolores Claiborne Composer Tobias Picker



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

Saturday, September 28, 2–4 p.m.

Chorus Room, War Memorial Opera House

\$25, class capacity is limited;

visit sfopera.com/workshops or

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

Diva on Detour October 4 at 8 p.m.

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



FALSTAFF SIMULCAST AT STANFORD

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



SCOTT WALL



Notes from the General Director

San Francisco Opera Media

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

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

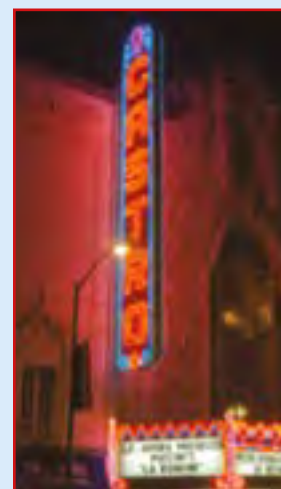
My first opera experiences were not in an opera house, but through media. At an early age I heard Mario Lanza sing in the film *The Great Caruso*, and I vividly remember the power of hearing that unbelievable voice and the feeling that I absolutely had to experience a live opera. I also remember watching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

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

As you see from page 18 of your program, we're continuing to expand our media horizons to create new opportunities for people to encounter the operatic art form. We've partnered with EuroArts Music International, a leading worldwide distributor of classical programming, to release six San Francisco Opera productions, recorded live in high definition at the War Memorial Opera House, over two years on DVD and Blu-ray beginning in fall 2013. Our first two offerings—*Lucrezia Borgia*, starring Renée Fleming, and *Moby-Dick* by Jake Heggie and Gene Scheer—will be commercially available next month. This fall KQED-TV pre-

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

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



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

Veterans Building Update

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



Opera Shop

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



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SAN FRANCISCO OPERA *Profile*

Keith Geeslin, President, San Francisco Opera Association



SCOTT WALL

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

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

How did you become involved with San Francisco Opera?

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

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

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

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

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

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

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

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

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

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

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

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

Any favorite San Francisco Opera memories?

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

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



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



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

SAN FRANCISCO OPERA ON DVD AND BLU-RAY

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

FALSTAFF SIMULCAST AT STANFORD

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

KQED-TV

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

September 12: *Porgy and Bess*

September 19: *Aida*

September 26: *Boris Godunov*

October 3: *Lucrezia Borgia*

For more information visit sfopera.com/broadcasts.

MOBY-DICK ON PBS GREAT PERFORMANCES

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

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

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Mefistofele: Marcia Green

Dolores Claiborne: John Churchwell with Tobias Picker (9/18–10/4) and J.D. McClatchy (9/18)

Falstaff: Ronald Gallman

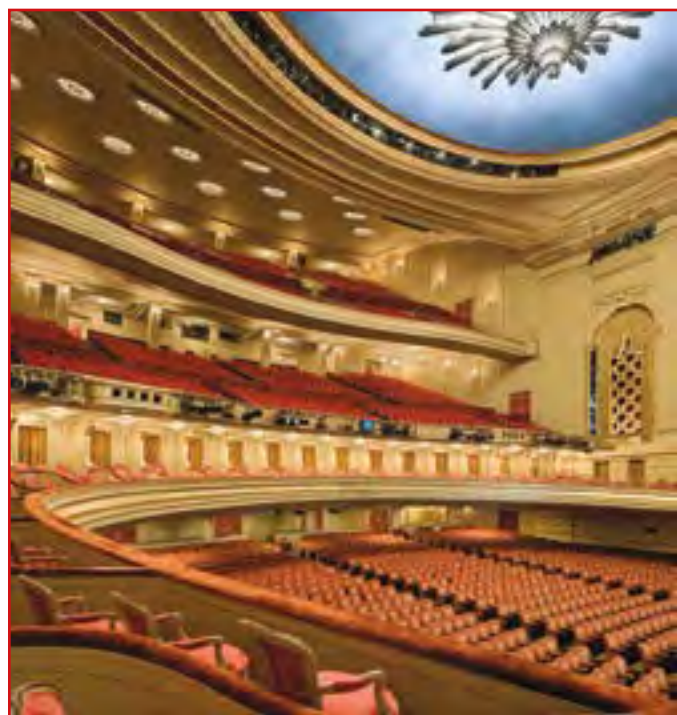
Der Fliegende Holländer: Desirée Mays

Il Barbiere di Siviglia: Alexandra Amati-Camperi

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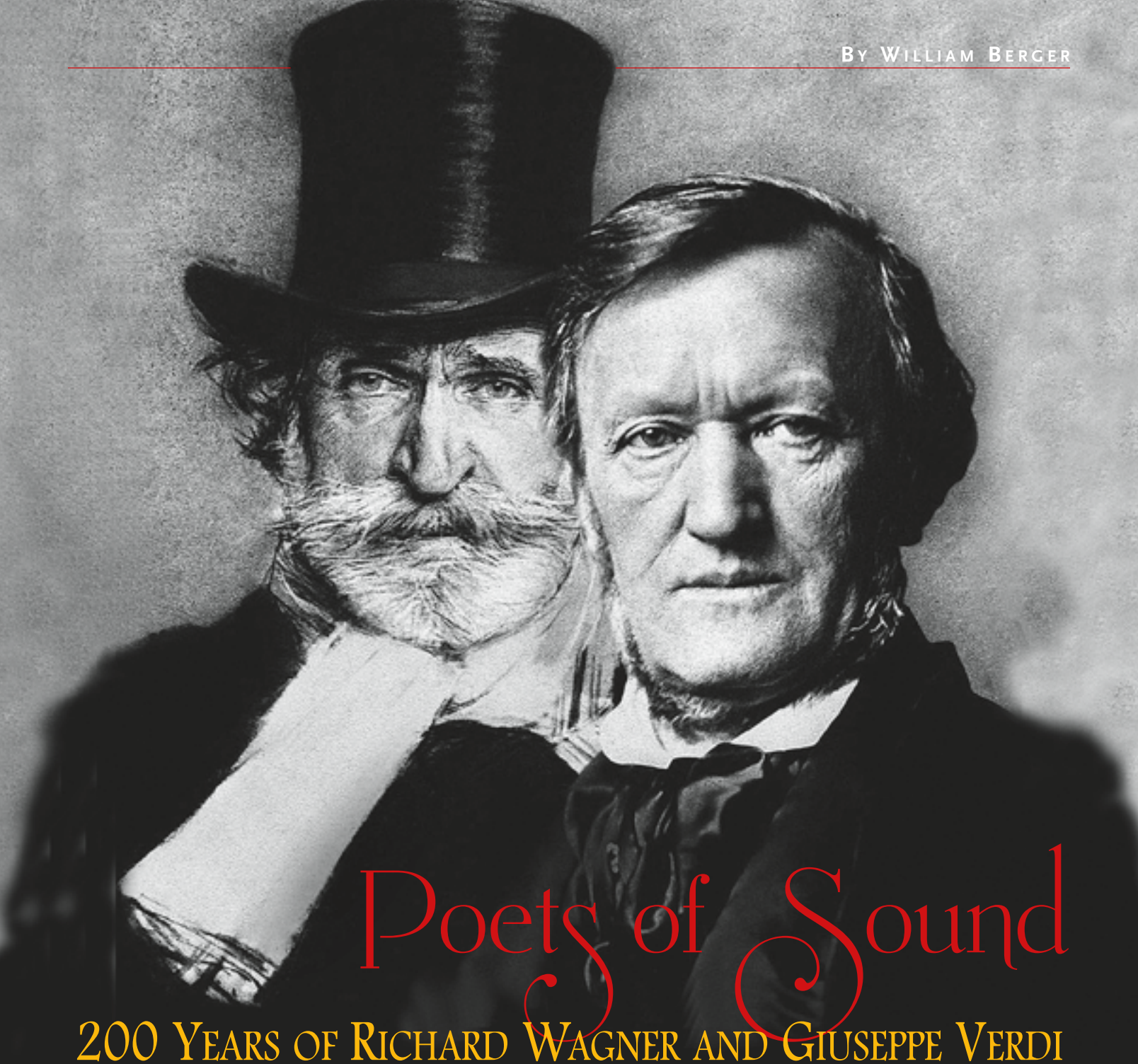


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Poets of Sound

200 YEARS OF RICHARD WAGNER AND GIUSEPPE VERDI

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

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

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

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

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

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

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

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

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

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



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MARTY SOHL



GREG PETERSON

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

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

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

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

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

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

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

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

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



CORY WEAVER

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

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

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

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

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

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

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

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

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

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

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

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



DREW ALITZER



Joan and David Traitel/Great Singers Fund

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

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

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

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

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



DREW ALITZER



Koret Foundation (Production Sponsor, *Dolores Claiborne*)

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

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

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

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

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



Wells Fargo (Season Sponsor)

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

John A. & Cynthia Fry Gunn

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

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

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

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



John A. & Cynthia Fry Gunn

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

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

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

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

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

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



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ANITA SHREVE

Author, The Pilot's Wife



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Jan Shrem & Maria Manetti Shrem

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

“Everything I Had Dreamed”

A Tribute to Jeannik Méquet Littlefield



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

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

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

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

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

SPONSORED PRODUCTIONS

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2013–14 REPERTOIRE

MEPHISTOPHELES

Arrigo Boito

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

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

DOLORES CLAIBORNE

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

By arrangement with Andrew Welch
Commissioned by San Francisco Opera

World Premiere

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

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

FALSTAFF

Giuseppe Verdi

New Production

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

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

THE FLYING DUTCHMAN

Richard Wagner

New Production

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

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

REQUIEM MASS

Giuseppe Verdi • Conducted by Nicola Luisotti

October 25

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

THE BARBER OF SEVILLE

Gioachino Rossini

New Production

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

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

THE BARBER OF SEVILLE FOR FAMILIES

November 24, 30

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

SHOW BOAT

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

Company Premiere

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

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

LA TRAVIATA

Giuseppe Verdi

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

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

MADAME BUTTERFLY

Giacomo Puccini

New Production

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

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

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

Ildar Abdrazakov (*Mephistopheles*)

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

Ramón Vargas (*Mephistopheles*)

Bryn Terfel (*Falstaff*)

Vitalij Kowaljow (*The Verdi Requiem*)

Nathan Gunn (*Show Boat*)

All performances feature English supertitles.

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Arrigo Boito

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David Gockley, General Director

Nicola Luisotti, Music Director
Caroline H. Hume Endowed Chair

Arrigo Boito

MEFISTOFELE

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

This production is made possible, in part, by Opening Weekend Grand Sponsor Diane B. Wilsey, The Thomas Tilton Production Fund, and Thomas F. & Barbara A. Wolfe.

Major support for this production is also provided by the Great Interpreters of Italian Opera Fund established by Jan Shrem & Maria Manetti Shrem.

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

Mr. Abdrazakov's, Ms. Racette's, and Mr. Vargas's appearances are made possible by a gift to the Great Singers Fund by Joan & David Traitel.

Additional support for this production is provided by Affiliate Sponsors Robert & Laura Cory.

The opening night performance is lovingly dedicated to the memory of Jeannik Méquet Littlefield.



MEFISTOFELE

PROLOGUE

In Heaven. A heavenly choir praises the Lord; Mefistofele appears and mockingly addresses God, apologizing for his lack of a halo. He complains that God's worldly creation, Man, has become so degenerate that he is not worth tempting any more. A mystical choir asks him if he knows Faust. Mefistofele does indeed and wagers to trap the aging, fanatical scholar. Mefistofele boasts to the Creator that by ensnaring Faust he will finally triumph over God. The scene ends with a hymn of praise to the Master of the Heavens.

ACT I

Scene 1: Easter Sunday. Faust and his student Wagner join the holiday crowd. The old scholar notices the first signs of spring; a group of townspeople begins a country dance. After the crowds leave, Wagner and Faust notice a monk, the sight of whom greatly disturbs the old man.

Scene 2: The Pact. In his study, Faust prepares to meditate on the Bible when a piercing cry is heard and the mysterious monk appears. Faust invokes the powerful sign of Solomon, which forces Mefistofele to abandon his monk's disguise. He introduces himself as the spirit that negates and destroys everything. Mefistofele offers his services to Faust on Earth, with the condition that their positions be reversed after Faust's death. Faust accepts, provided that he find just one moment of true happiness that he could greet with the words, "Stay, for you are beautiful!" The contract is signed and Mefistofele transports Faust away.

ACT II

Scene 1: The Garden. The rejuvenated Faust (now calling himself Enrico) courts Margherita, while Mefistofele distracts her neighbor Marta. Margherita asks Faust about his religious beliefs, but he says he seeks an even deeper truth: the mystery of love. He persuades Margherita to let him visit her at home and gives her a sleeping potion (provided by Mefistofele) for her mother. Faust reassures Margherita that her mother will come to no harm as both couples declare their love.

Scene 2: Walpurgis Night. Mefistofele urges Faust up the mountains to witness the Witches' Sabbath. Witches and warlocks appear; Mefistofele demands obeisance as their king. They present him with the attributes of his power and a symbol of the world, which he derides and destroys. Faust suddenly sees a vision of a young girl in chains who resembles Margherita. Mefistofele tries to dismiss it as a trick of imagination, but Faust realizes that the woman with a ring of blood around her neck is indeed the girl he abandoned. The revels continue.

ACT III

The Death of Margherita. The imprisoned Margherita, condemned to death for poisoning her mother and drowning the child she bore Faust, has lost her reason. Faust begs Mefistofele to save her; the devil denies responsibility, but promises to do what he can. He produces a key and Faust enters the prison. At first, Margherita thinks she is being led to execution but then recognizes Faust and starts to relive their past. Faust wants her to escape with him, but

she cannot face a life of remorse. When Mefistofele orders Faust to leave with him, Margherita prays for forgiveness and renounces Faust. A celestial choir proclaims Margherita's salvation.

ACT IV

Classical Walpurgis Night. In his quest for the perfection of art and beauty, Faust has been transported by Mefistofele to ancient Greece. Elena (Helen of Troy) and her companion Pantis sere-nade the full moon. In the distance, Faust is heard calling for Elena. As the two women leave, Faust enters, enchanted with his surroundings. Mefistofele, however, feels uncomfortably out of place. Elena reappears, obsessed by a nightmare vision of the destruction of Troy. She receives Faust, who declares his love for her—the embodiment of pure and ideal beauty. They pledge their love and contemplate life together.

EPILOGUE

The Death of Faust. In his study, Faust reflects on his past: the love of the real woman brought only suffering, while that of the goddess was an illusion. Mefistofele despairs that Faust has still not experienced the supreme moment. Realizing that death is near, Faust invokes another dream, one in which he would rule wisely over prosperous people in a peaceful world. Mefistofele, fearing that his victim will escape him, urges Faust to accompany him once again. But Faust, now enraptured in his heavenly vision, speaks the fatal words, "Stay, for you are beautiful!" and dies redeemed. Mefistofele, although defeated, whistles in defiance.

First performance: Milan, La Scala, March 5, 1868.

Revised version: Bologna, October 4, 1875.

First U.S. performance: Boston, November 16, 1880 (in English).

First San Francisco Opera performance: October 1, 1923.

Mefistofele has been performed in six previous San Francisco Opera seasons. For complete information, visit archive.sfopera.com.

Personnel: 6 principals, 90 choristers, 30 children choristers, 12 dancers, 45 supernumeraries; 183 total.

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

Backstage: 3 trumpets, 3 horns, 3 trombones, percussion, organ.

A complete list of the members from the San Francisco Girls Chorus (SFGC) and the San Francisco Boys Chorus (SFBC) appearing in this production can be found at the end of the artist profiles. They are led by Lisa Bielawa, Artistic Director, and Elizabeth Avakian, Chorus School Director, SFGC; and Ian Robertson, Artistic Director, and Margaret Nomura Clark, Associate Artistic Director, SFBC.

Conductor
Nicola Luisotti

Production
Robert Carsen

Revival Director
Laurie Feldman

Designer
Michael Levine

Lighting Designer
Gary Marder*
based on lighting design by
Duane Schuler

Chorus Director
Ian Robertson

Choreographer
Alphonse Poulin

Dance Master
Lawrence Pech

Assistant Conductor
Giuseppe Finzi

Musical Preparation
John Churchwell
Bryndon Hassman
Jonathan Kelly
Joseph Marcheso
Fabrizio Corona
Raymond Fabrizio

Prompter
Dennis Doubin

Supertitles
Philip Kuttner

Assistant Stage Directors
Roy Rallo
Shawna Lucey

Stage Manager
Darin Burnett

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TUESDAY, SEPTEMBER 24 AT 8 PM
SUNDAY, SEPTEMBER 29 AT 2 PM
WEDNESDAY, OCTOBER 2 AT 7:30 PM

Opera in four acts by **Arrigo Boito**
Libretto by the composer, after the epic drama *Faust* by **Johann Wolfgang von Goethe**

MEFISTOFELE

MEPHISTOPHELES

(Sung in Italian with English supertitles)

CAST

(in order of appearance)

<i>Mefistofele</i>	Ildar Abdrazakov
<i>Faust</i>	Ramón Vargas
<i>Wagner</i>	Chuan Yue Wang*†
<i>Adam</i>	Luke Lazzaro*
<i>Eve</i>	Brook Broughton
<i>Margherita</i>	Patricia Racette
<i>Marta</i>	Erin Johnson†
<i>Elena</i>	Patricia Racette
	Marina Harris† (9/14, 17, 29)
<i>Pantalis</i>	Renée Rapier†
<i>Nereo</i>	Chuan Yue Wang*†

Celestial choir, cherubim; townspeople; witches, warlocks; people of Greece

Corps de ballet

*San Francisco Opera debut †Current Adler Fellow

PROLOGUE

In Heaven

ACT I

Scene 1: Easter Sunday
Scene 2: The Pact

—INTERMISSION—

ACT II

Scene 1: The Garden
Scene 2: Walpurgis Night

ACT III

The Death of Margherita

—INTERMISSION—

ACT IV

Classical Walpurgis Night

EPILOGUE

The Death of Faust

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

*“Mefistofele is the
embodiment of the
eternal **No** addressed to
the True, the Beautiful
and the Good.”*
—Arrigo Boito

Notes on

MEFISTOFELE

Samuel Ramey sang one of his signature roles, the title role of Mefistofele, in this production both in 1989 (pictured) and 1994.

“Mefistofeleles is as old as the Bible and Aeschylus. Mefistofele is the serpent in the Garden of Eden; he is the vulture of Prometheus. Mefistofele is the doubt that generates learning, the evil that generates good. Wherever the spirit of negation is to be found, there is Mefistofele. Job has a Mefistofele called Satan; Homer has one called Thersites; Shakespeare has another called Falstaff. Goethe’s original inspiration lies in forming a single type from these three: one who is as hellish as Satan, as grotesque as Thersites, as epicurean as Falstaff. Mefistofele is the embodiment of the eternal *No* addressed to the True, the Beautiful and the Good.”

These words from the printed preface to the first edition of *Mefistofele* tell us more about their author, Arrigo Boito, than about Goethe’s super-devil. Born in Padua in 1842, the son of a Polish countess and a ne’er-do-well miniaturist from the Veneto, Boito was something of an outsider on the Italian scene. His father decamped after two years of marriage, leaving Arrigo’s mother to bring up her two children. Of his family Boito knew only his mother’s relations, but he considered himself wholly Italian with a mission to enlarge his country’s intellectual and artistic horizons and into the vanguard of European culture.

The time was certainly ripe for such an ambition. Under the powers of the Holy Alliance, Italy’s art and literature had tended toward stagnation, and never more palpably than in the decade that followed the collapse of the 1848 uprising. Even opera, the one musical sphere in which Italy had retained a certain hegemony, was languishing. The post-Rossinian tradition that sustained the invention of Donizetti and Bellini had lost its vitality. Only Verdi remained capable of perpetual self-renewal. Beneath the surface, however, powerful forces were stirring; powers that would break out into the open the moment Italy attained freedom and independence.

The movement known as *Scapigliatura* (literally, “dishevelment”) took its name from a novel by Carlo Righetti, but its true founder and guide was the writer Giuseppe Rovani, an imposing figure who mentored a host of young artists and litterateurs on aesthetic and moral principles. Their aims were above all iconoclastic. They defied the accepted canons of art and religion and detested the cautious reformers. Thus, the liberal Catholicism of Alessandro Manzoni, the one surviving literary giant of the age, was anathema to them. “Now is the hour of the Antichrist,” the poet Emilio Praga proclaimed. “Christ has died again.”

Returning to Milan in 1863 after two years abroad, Boito threw himself heart and soul into the movement, becoming one of its leading propagandists both in music and literature. As a theatrical critic he attacked the entire apparatus of the established church: “Our generation... cries aloud that every day Catholicism crumbles, that fetishism is in ruins, that a restless search for truth... is rearing its head. It cries continually that God has putrefied, that man has made himself divine, that the Man-God no longer exists, that Genius alone is the Son of God... that the Holy Spirit is no longer amongst us, that there is no Easter, no Virgin, and no Resurrection...” and so on. His most characteristic product of those years was a bizarre poem, *Il Re Orso* (King Bear) about a monarch

haunted by a mysterious voice that bids him beware of the “worm’s bite”; and of course it is the worm who wins in the end, devouring the king’s dead body. The general layout, with its recurrent motifs and wealth of verbal assonance, gives the sense of a symphonic poem in words, and not by chance.

For Boito, music remained the supreme art—“the queen of all the arts; more than a queen: a goddess.” He preached the regeneration of the long-lost Italian instrumental tradition chiefly through the study of the great German classics, whose authors he discoursed upon in bursts of high-flown imagery, not always comprehensible. “Haydn proceeds from Bach like the flowering cytisus from the terrible rock.” In Schumann’s music it is not Schumann who sings, “it is a Sybil, a grace, a *zvang*o [a word for which you will search in vain in an Italian dictionary], a god. Every time the critic’s pen encounters the name of Beethoven it should pause before it, like a pilgrim before a cross.” The comparison of a Mozart slow movement with one by Mendelssohn prompted him to a notorious blaze of rhetoric:

The Sublime is simpler than the beautiful. The Beautiful can become incarnate in every kind of form from the bizarre to the multiple and disparate: for the Sublime only one form will suffice: the grand form, the form that is divine, universal, eternal—the spherical form. The horizon is sublime, the sea is sublime, the sun is sublime. Shakespeare is spherical, Dante is spherical, Beethoven is spherical; the sun is simpler than a carnation, the sea simpler than the brook, Mendelssohn’s *Adagio* is spherical and simpler than Mozart’s *Andante*.”

For Boito, however, the ultimate goal always had to be opera. “Let us practice the symphony and the quartet,” he declared, “so as to be able to tackle the lyric drama.” Not the kind of opera to which Italians had long been accustomed. To the post-Rossinian tradition with its abundance of fixed patterns such as the aria, the duet, the *pezzo concertato*, he opposed a firm Mephistophelian “No!” These were mere formulae—a term that by its etymological derivation revealed its essentially trivializing nature. What was wanted was *form* in the grandest sense. But how was it to be achieved? Evidently not with the help of Wagnerian methods.

“Wagner,” Boito admitted, “destroyed the operatic formula, Wagner promised to enlarge the bounds of rhythm and melody, Wagner in his triple role as poet, composer, and aesthetic philosopher seemed to be the man born and predestined to accomplish the mission of renewal... It would be unkind of us not to recognize in his music a powerful instinct, a vigorous muscular frame, but his dramas are inept and ridiculous in the face of the task they were called upon to undertake.”

Clearly it was up to Boito himself to set an example for others to

The late Julian Budden, an internationally renowned musicologist, was the author of the landmark three-volume series The Operas of Verdi. This article was previously published by San Francisco Opera Magazine.



PETE PETERS

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The Company's 1963 cast included Mary Costa as Margherita (above) and Giorgio Tozzi as Mefistofele (above right). Stage director Lotfi Mansouri (right), who also served as San Francisco Opera's fourth general director, is pictured here rehearsing the chorus.



PETE PETERS

follow; in due course the opportunity presented itself. Among the themes that occupied Boito throughout his life was the polarity of good and evil, and nowhere did he see this problem more comprehensively worked out than in the monumental poetic drama of Goethe. The notion of *Faust* as an operatic subject seems to have occurred to him during his conservatory days in the 1850s; by 1867 its realization seemed a possibility. The venue was to be Milan's La Scala, where the musical director was Boito's old teacher Alberto Mazzucato. He could also count on the support of Filippo Filippi, the leading critic of the time and himself a member of the Scapigliatura, and that of Giulio Ricordi, a close personal friend and the effective head of his ailing father's publishing firm.

It was not Boito's first venture into the operatic world. In 1865 he had already written a libretto for his friend Franco Faccio's *Amleto*. But *Mefistofele*, as it would be called, was to be very differ-

ent: a large-scale music drama exploring the German poet's thought in all its ramifications without any concessions to current practice. Its only conventional feature was to be Mefistofele's aria "Son lo spirito che nega," cast in the form of French couplets in the manner of Meyerbeer (a composer, incidentally, much admired by Boito). Even this would contain its own condemnation: a refrain consisting of loud whistles, the traditional [European] sign of audience disapproval. At the premiere, alas, this turned out to be more than a metaphor.

The first performance took place on March 5, 1868, and Boito himself unwisely assumed the direction. Not everything was disliked. There was some applause for the Prologue in Heaven and for the quartet in the garden scene, while the Classical Sabbath was heard in respectful silence. For the rest of the score, whistles and boos were the order of the day. In view of the opera's

immense length (the show ended at half-past one in the morning) it was decided to revive it in two parts, to be given on successive evenings. But in this form, the opera fared no better. The singers were hopelessly demoralized, and amid shouts of “Basta!” the curtain fell on March 8 on the original *Mefistofele*, never to rise again.

The critics were no less hostile. Some accused Boito fatuously of having imitated Wagner, whose name was then on everyone’s lips, though few had heard a note of his music. Typical of the general consensus was a notice that appeared in *L’Emporia Pittoresco*: “The music of *Mefistofele* could not please.... There is no passion, and the monotony of the recitative ends by boring. Boito should realize that he has given a far more convincing proof of his talent for literature, and his failure may turn out to be a blessing if it induces him to cultivate that field and no other.” Nor was the verdict of Boito’s friend Giulio Ricordi very different, though expressed in more diplomatic terms. “Boito has written an opera with many virtues and not a few defects. The question is: are these defects due to inexperience as regards the stage and matters theatrical? In that case, so much the better; we shall note a steady progress from one opera to the next, and in due course I shall hope to number Boito among the great composers. If, however, these faults are the result of a preconceived theory, of an unshakable artistic conviction, then I must say with all the frankness which informs my warm and deeply felt friendship for Boito: you may be a poet and a distinguished man of letters, but you will never be a composer for the musical stage.”

Unfortunately, we cannot judge the matter for ourselves since no holograph of the 1868 version of *Mefistofele* exists, nor was it ever published in vocal score. When he came to revise it seven years later, Boito tore out and destroyed the pages that he wished to replace. No trace remains of a dialogue between Faust and his disciple Wagner on the real and the ideal, an encounter with Lilith on the Brocken followed by a “black” Miserere, and an extended scene set in the throne room of an emperor to whom Mefistofele presents himself as a new jester. Two pieces were added: the duettino “Lontano, lon-

tano, lontano,” lifted from Boito’s unfinished *Era e Leandro* and Margherita’s prison aria, “Spunta l’aurora pallida.” The effect of the revision was to reduce the opera to manageable proportions and a somewhat more traditional layout. The five acts became four; and Faust was transformed from a baritone into a tenor.

The premiere of the new *Mefistofele* took place on August 5th, 1875, at the Teatro Comunale, Bologna, which prided itself on its forward-looking policy (in 1871 it had witnessed the first Italian performance of a Wagner opera, namely *Lohengrin*). The result, if not an uncontested triumph, was enough of a success to permit a circulation among the major theaters of the peninsula. For a revival in Venice the following year, Boito made a further modification, after which the opera entered the international repertoire. Nowhere was it better received than in England, where it would feature in several Covent Garden seasons towards the end of the century. Reviewing the revival of 1889, George Bernard Shaw wrote: “Boito’s version of the Faust story seems almost as popular as Gounod’s”—surely an overstatement, considering that the French work was given at Covent Garden every year from 1863 until 1911—“though Gounod’s is a true musical creation whereas Boito has only adapted the existing resources of orchestration and harmony very ably to his libretto. The whole work is a curious example of what can be done in opera by an accomplished literary man without original musical gifts, but with ten times the taste and culture of a musician of only ordinary extraordinariness.”

A shrewd judgment, this, like so many of Shaw’s on Italian opera. It is true that Boito never developed a musical style that is instantly recognizable as his own. That of *Mefistofele* is distinctly eclectic. More than one critic noted the debt of Faust’s solo “Dai campi, dai prati” to the slow movement of Beethoven’s *Kreutzer* Sonata; anyone familiar with the love duet in Franco Faccio’s *I Profughi Fiamminghi* would have found a clear precedent for Margherita’s “Cavalliero illustre a saggio”; and the main theme of the duet between Faust and Elena belongs to the family of Verdi’s “Dunque l’onta di tutti sol una” in *Un Ballo in Maschera*.



Portrait of Arrigo Boito (oil on canvas)
by Leopoldo Metlicovich (1868–1944)

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The years that followed the fiasco of 1868 had taught the composer some valuable lessons. He had descended from the clouds of Scapigliatura theorizing to become a practical man of the theater. He wrote several libretti for other composers to use, among them *La Gioconda*, Ponchielli's most successful stage work and arguably the only Italian "grand opera" that can stand comparison with Verdi's *Aida*. He even came to terms with Wagner, making translations of *Rienzi*, *Das Liebesmahl der Apostolen*, and eventually *Tristan und Isolde*. But his attitude to the Master of Bayreuth remained ambivalent. He was stirred by the music, but repelled by the dramaturgy. He compared *Die Walküre* to a stopping train that takes ages to reach its destination.

By 1870 the Scapigliatura had begun to disintegrate. Many of Boito's former associates had espoused realism in art and the left wing in politics; he himself held proudly aloof from both. As a writer he inclined towards the subtly allusive metaphor, the pregnant phrase, drawing upon a vocabulary that ranged from medieval times to his own day but always supremely adaptable to musical thought. The chief fruits of his literary labors were garnered by the aged Verdi in *Otello* and, more especially, *Falstaff*. And indeed Boito was later to claim as his chief glory the fact that he had "made the bronze colossus resound twice." Meanwhile, as

a musician, he found himself increasingly isolated among his own countrymen. He had no sympathy with the "young school" headed by Puccini and Mascagni. He wrestled continually with his most ambitious project, a huge opera on the subject of Nero and his persecution of the Christians. Like Gustav Holst, he suffered bouts of nervous agaphia, during which he was unable to hold a pen. By the time Boito died in 1918, only four of the five acts had been set and not even they were fully scored; six years were to pass before Toscanini with the aid of the composer Vincenzo Tommasini was able to perform a presentable version of the torso. In Boito, the intellectual had for a long time stifled the creator.

Mefistofele remains his sole musical monument. It is, as Shaw observed, essentially the work of a literary man. But, if not a masterpiece of musical organization, several of its ideas are striking and imaginative. There are no lapses of taste; there is never a note or an instrument too many. The chorus "Ave Signor degli angeli," with its suggestion of perpetual ascent, is unique in opera; nor will you find a more perfect miniature than the duet "Lontano, lontano, lontano." Nowhere is the attention allowed to wander. Lacking both forebears and descendants, *Mefistofele* is a work that we should be the poorer without. 🌸

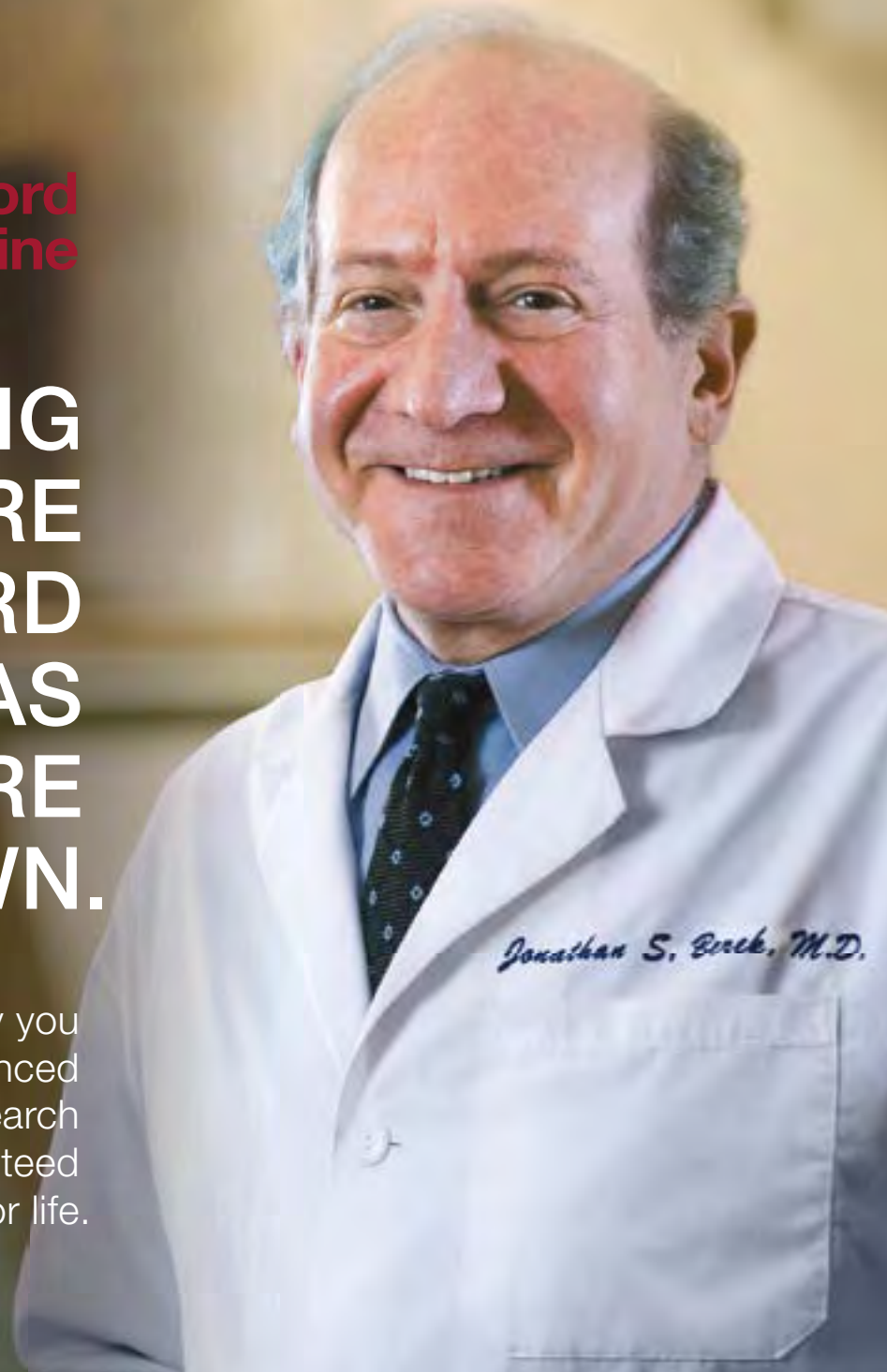


San Francisco Opera presented Mefistofele in its 1923 inaugural season. The cast included Adamo Didur (left) in the title role, Bianca Saroya (center) as Margherita, and Beniamino Gigli (right) as Faust.



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Renowned director Robert Carsen made his San Francisco Opera debut with this production of *Mefistofele* in 1989. *San Francisco Opera Magazine* spoke with Carsen from Strasbourg, where he is preparing a new staging of Janáček's *From the House of the Dead*, about his beloved production seen around the world and the lasting influence it has had.

What were your inspirations for this production?

We started working on this in 1986 as a co-production between Geneva and San Francisco. It was a huge thing to prepare, and I never thought we would be still living with the show at this point; it's so gratifying.

The thing about *Mefistofele* for me is that it's arguably the best operatic treatment of Goethe's *Faust*, and it's the only one to attempt to deal with all the parts of Goethe's story. So I went to the original play, to get a sense of its scope. The whole magnificent, very intense prologue in heaven that frames the piece—because the epilogue happens in heaven as well—seemed to call for a production grounded in a theatrical equivalent visually. In

quite a bit like *Turandot*. One day we'll come to a better understanding of Boito. I think we're due for a really good biography on him, because he was such a brilliant man and not fully appreciated.

This is arguably one of your most famous productions. What are your thoughts looking back on it nearly twenty-five years later?

I think I established my language as a director and what one could do with a production, while still remaining very respectful of the music and libretto. I never would have thought that the first big, professional production I did would still be with us after all these years, and hopefully it still comes up quite fresh. I'm actually quite touched by that. We worked on this production for a very long time, and I have a great affection for it and Boito's opera.

The production also was the first time that I worked with [production designer] Michael Levine. We discovered how we could collaborate together, and we've now done approximately twenty-five productions. All in all, it was a truly wonderful experience. 🌟

Robert Carsen on

MEFISTOFELE

Goethe's play, the prologue sets the tone for the whole piece, very much as it does for the opera—although in a slightly more ironic way. To balance it with how to theatricalize the notion of God, who speaks through one voice in the play and through the choir in the opera, came the notion of heaven as a theater.

I love Boito's music and I think it's extremely effective dramatically. The aim of the piece is so broad, so it was wonderful to see how we could serve the theatricality of the piece but also respond to Boito's desire to respect Goethe as much as he could.

How did Boito's music affect your staging?

I would hope that any production is heavily influenced by the music, and I think that's certainly the case with ours. Boito shows a real pleasure in the use of the operatic medium—particularly the way in which he extends scenes. I think that Boito as a young artist searching for a new, revolutionary form in his composition seems to have created an unusual combination of Italian and Germanic styles in his composition. By Germanic, I mean the way he manages to develop a melody longer and longer, like in the prologue and some other scenes, so of course we were very influenced by that.

Goethe's *Faust* works on so many levels—there are tragic scenes, grotesque scenes, lyric scenes—and I think the Boito score manages all of that beautifully. The music is not all *versimo*; it's not all of one piece. I think the writing for Helen of Troy is very modern and sounds





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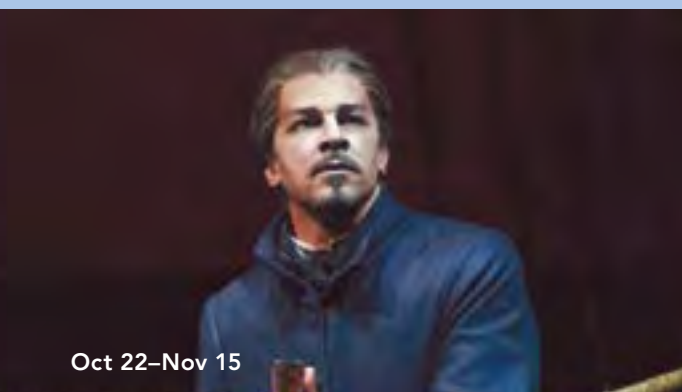
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Photos (clockwise from left): Cory Weaver; Kan Howard/Houston Grand Opera production of *Falstaff*; Marie-Noëlle Robert/Théâtre du Châtelet/Teatro Real production of *The Barber of Seville*; Niccolò Luisotti/Terrence McCarthy and Rozarii Lynch/Seattle Opera production of *The Flying Dutchman*.

ARTIST PROFILES



Russian bass **ILDAR ABDRAZAKOV** (Mefistofele) made his San Francisco Opera debut as Mustafà in *L'Italiana in Algeri* (2005). Since making his

debut at Milan's La Scala in 2001, he has become a mainstay at leading opera houses worldwide in roles including the title parts of *Attila*, *Don Giovanni*, and *Le Nozze di Figaro*; Henry VIII (*Anna Bolena*); and Dosifei (*Khovanshchina*) at the Metropolitan Opera; *Don Giovanni*, Mustafà, and Escamillo (*Carmen*) at the Vienna State Opera; *Don Basilio* (*Il Barbiere di Siviglia*) with the Royal Opera, Covent Garden; the Four Villains (*Les Contes d'Hoffmann*), Banquo (*Macbeth*), Raimondo (*Lucia di Lammermoor*), Moïse (*Moïse et Pharaon*), Don Fernando (*Fidelio*), Escamillo at La Scala; and Walter (*Luisa Miller*) at Paris Opera, among many others. He is a previous winner of the Moscow Grand Prix, the Glinka International Vocal Competition, the Rimsky-Korsakov International Competition, the International Obraztsova Competition, and the Maria Callas International Television Competition. Abdrazakov can be seen on the DVD recordings of *Attila* from the Mariinsky Theater, *Moïse et Pharaon* from La Scala, *Oberto* from Bilbao, *Norma* from Parma, and *Lucia di Lammermoor* from the Metropolitan Opera. Engagements in the current season include the title role of Borodin's *Prince Igor* at the Met; the Four Villains at the Vienna State Opera; Banquo at the Munich Opera Festival; concert engagements with the London Symphony, Vienna Philharmonic, and Chicago Symphony; and a recital at the Paris Théâtre des Champs-Élysées. His 2010 recording of Verdi's *Messa da Requiem* with Riccardo Muti and the Chicago Symphony Orchestra won two Grammy Awards.



American soprano **PATRICIA RACETTE** (Margherita, Elena) celebrates her twenty-fourth anniversary with San Francisco Opera this season by appearing

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

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



Tenor **RAMÓN VARGAS** (Faust) last appeared at San Francisco Opera in the title role of *Werther*, a role he has sung at the Vienna State Opera,

in Madrid, and in Monte Carlo. He made his Company debut in 1999 as Riccardo (*Un Ballo in Maschera*) and Edgardo (*Lucia di Lammermoor*); he also appeared as Nemorino (*L'Elisir d'Amore*) in 2008. Vargas regularly appears in leading roles in the world's major opera houses: La Scala (Alfredo in *La Traviata*, Edgardo, and the Duke of Mantua in *Rigoletto*); the Vienna State Opera (title role of *Don Carlos*, Nemorino, Edgardo, Roméo in *Roméo et Juliette*, Rodolfo in *La Bohème*); the Royal Opera, Covent Garden (Duke of Mantua, Rodolfo, Riccardo); Paris Opera (Duke of Mantua, Alfredo, the title role of *Idomeneo*); and the Metropolitan Opera (the title roles of *La Clemenza di Tito*, *Faust*, *Roméo et Juliette*; Lensky (*Eugene Onegin*); the Duke of Mantua; Nemorino; Rodolfo), among many others. Recent engagements also include Des Grieux (*Manon*) and Werther in Vienna; *Don Carlos*, Rodolfo (*Luisa Miller*) in Munich; Riccardo in Paris, Covent Garden, and the Met; Rodolfo (*Luisa Miller*) at Paris Opera; and Idomeneo at the Salzburg Festival. The Grammy Award-nominee's broad discography includes several solo albums. He can be seen on DVD in the Met's *La Bohème* and *Eugene Onegin*, La Scala's *La Traviata*, and *Don Carlos* from Vienna. Engagements in the current season include Riccardo (*Un Ballo in Maschera*) with Turin's Teatro Regio in Tokyo; Nemorino at the Met; and *Don Carlos*, Riccardo, des Grieux, and Rodolfo in Vienna.



Soprano **MARINA HARRIS** (Elena), a second-year Adler Fellow, is an alumna of the 2011 Merola Opera Program, where she performed the role of Berta in *Il*

Barbiere di Siviglia as well as Tatiana in scenes from *Eugene Onegin*. She made her Company debut as Susan Sowerby in the world premiere of *The Secret Garden* this past March and sang multiple roles

in the world premiere of *The Gospel of Mary Magdalene* this summer. In 2010, Harris was chosen as a Western regional finalist for the Metropolitan Opera National Council auditions and was the second place winner in the finals. She was also a Metropolitan Opera National Council Auditions regional finalist in 2009 and took home the Special Encouragement Award. Next year she presents a solo recital as part of Carnegie Hall's Neighborhood Concert Series. Harris will appear in the Company's fall

productions of *Dolores Claiborne* and *The Barber of Seville for Families*.



Mezzo-soprano **ERIN JOHNSON** (Marta) is a first-year Adler Fellow who made her Company debut this past March as Mrs. Medlock in the world premiere of *The Secret*

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



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

has performed with the San Francisco Opera Orchestra, the Northern Iowa Symphony Orchestra, the Grinnell Orchestra, the Chautauqua Symphony Orchestra, and with the Tafelmusik Baroque Summer Institute Orchestra. Rapiér holds a master's degree from the University of Northern Iowa, was a studio artist at Chautauqua Opera in 2009, and a participant in the Merola Opera Program of 2010. She returned to Merola Opera Program in 2011 when she sang Rosina in *Il Barbiere di Siviglia*. The mezzo has been the recipient of the Chautauqua Studio Artist Award, a winner in the Schubert Club Scholarship Competition, a national finalist of the Bel Canto Vocal Scholarship Foundation Competition, and was a



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national semifinalist at the Metropolitan Opera Council Auditions in 2011.



A native of Kiamusze, China, **CHUANYUE WANG** (Wagner, Nereo) is a first-year Adler Fellow and graduate of the 2012 Merola Opera Program.

The tenor's awards include first prize in the Chinese Culture Ministry's WenHua Competition, the Mandova Competition, the China International Vocal Competition, and the Chinese National Young TV Singers Competition. Wang is a graduate of China's Central Music Conservatory; and roles in his repertory include Alfredo Germont (*La Traviata*), the Steersman (*Der Fliegende Holländer*), and Ernesto (*Don Pasquale*).



BROOK BROUGHTON (Eve) has been a member San Francisco Opera's Dance Corps since 2005 and has performed as a soloist in the world premiere

of John Adams's *Doctor Atomic*, *Iphigénie en Tauride*, and *Die Fledermaus*. Broughton has been a member of several ballet companies, including San Francisco Ballet (1997–2003), Pittsburgh Ballet Theatre, State Ballet of Missouri, and Hartford Ballet. She received her dance training at Walnut Hill School for the Performing Arts and School of American Ballet in New York City.



A native of Brazil, **LUKE LAZZARO** (Adam) is a member of the San Francisco Opera Dance Corps and makes solo debut with the Company in this production. Recent

engagements include *Oklahoma!* with Lyric Opera of Chicago. Lazzaro's other notable engagements include being an original cast member of *The Phantom of the Opera* production designed exclusively for the Venetian Hotel in Las Vegas and directed by Hal Prince, *Gigi* in Los Angeles, *Dirty Rotten Scoundrels* with Sacramento Music Circus, and Levi in a national tour of *Joseph and the*

Amazing Technicolor Dreamcoat. He returns to Lyric Opera of Chicago this fall in *Parsifal*.



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

Endowed Chair. In the current season he

conducts *Mefistofele*, *Falstaff*, *La Traviata*, *Madama Butterfly*, and a special concert of Verdi's *Messa da Requiem* featuring the combined orchestras and choruses of San Francisco Opera and Italy's Teatro di San Carlo in Naples. In 2012, Luisotti was appointed music director of the Teatro di San Carlo, and in the 2013–14 season he leads *Aida* and *Otello*. Luisotti's other engagements during the current season include *Don Giovanni* and *Turandot* with the Royal Opera, Covent Garden and concerts in Naples and Turin. Called



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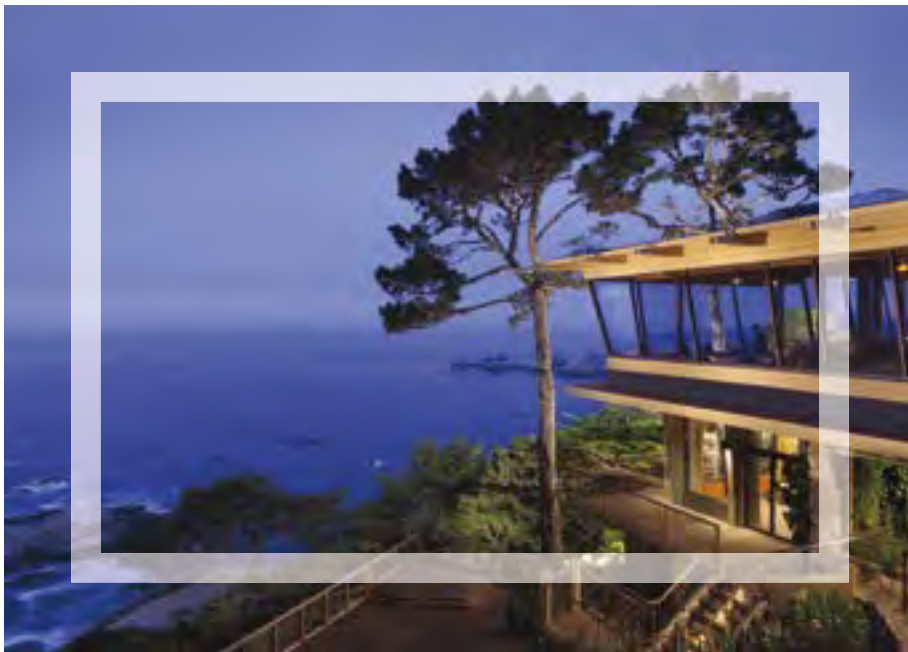
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“both an original thinker and a great respecter of tradition” by *Opera News*, Luisotti made his San Francisco Opera debut in 2005 conducting *La Forza del Destino* and has led 19 other productions with the Company. He has garnered enthusiastic praise from both audiences and critics for his work at the Royal Opera, Covent Garden; the Metropolitan Opera; Paris Opera; the Vienna State Opera; La Scala; Genoa’s Teatro Carlo Felice; Venice’s La Fenice; Munich’s Bavarian State Opera; Madrid’s Teatro

Real; Los Angeles Opera; Toronto’s Canadian Opera Company; Seattle Opera; Bologna’s Teatro Comunale; and in Tokyo’s Suntory Hall. 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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Canadian director **ROBERT CARSEN** (Production) made his San Francisco Opera debut in 1989 with this production, which was also seen in 1994; he returned

in 2007 for *Iphigénie en Tauride*. Carlsen’s work has been seen at Milan’s La Scala (*Falstaff*, *Lucia di Lammermoor*, *A Midsummer Night’s Dream*, *Candide*, *Dialogues des Carmélites*, *Kát’a Kabanová*); the Royal Opera, Covent Garden (*Falstaff*, *Iphigénie en Tauride*); the Metropolitan Opera (*Mefistofele*); the Vienna State Opera (*Dialogues des Carmélites*); and Paris Opera (*Tannhäuser*, *Capriccio*, *Les Boréades*, *Rusalka*, *Alcina*, *Les Contes d’Hoffmann*, *Lohengrin*, *Nabucco*, *I Capuleti e i Montecchi*, *Manon Lescaut*), among many others. He has served as artistic director and stage designer for exhibitions about Marie Antoinette and Bohemia (Grand Palais, Paris), Charles Garnier (École Nationale Supérieure des Beaux Arts), and fashion and Impressionism (Musée D’Orsay). Future projects include productions at the Met, Barcelona’s Gran Teatre del Liceu, La Scala, Paris Opera, and in Strasbourg.



San Francisco native **LAURIE FELDMAN** (Revival Director) served on the directorial staff at San Francisco Opera for twenty-two years and was the stage

director for *Das Rheingold* (1990), *Götterdämmerung* (1990), *Die Walküre* (1995), *Rusalka* (1995), *La Bohème*

(1999, 2000), and *Carmen* (2006). A guest director for the Metropolitan Opera, her work there includes directing *La Traviata*, *Rusalka*, *Ariadne auf Naxos*, *Elektra*, *The Rake's Progress*, *La Forza del Destino*, *La Clemenza di Tito*, *Norma*, and *Un Ballo in Maschera*. She recently directed Robert Carsen's acclaimed production of *The Makropulos Case* at Teatro La Fenice in Venice. In 2009 she directed Laurent Pelly's *La Traviata* at Turin's Teatro Regio, where in 2002 she also directed Carsen's *Mefistofele*. She has worked at many international opera houses including Venice's Teatro alla Fenice; Strasbourg's Rhin National Opera; Teatro Real, Madrid; Florence's Maggio Musicale; Lyon National Opera; Teatro Massimo, Palermo; Nuremberg State Theater; Nice Opera; Cologne Opera; Munich's Bavarian State Opera; the Canadian Opera Company; NCPA Beijing; and the Icelandic Opera.



Canadian set and costume designer **MICHAEL LEVINE's** work was first seen at San Francisco Opera in 1989's *Mefistofele* (also in 1994) and he

returned for *Wozzeck* (1990, 1999). Other notable opera designs include *Der Fliegende Holländer* and *Tannhäuser* for the Royal Opera, Covent Garden; *Candide* for the Paris Théâtre du Châtelet, English National Opera, and Milan's La Scala; *L'Incoronazione di Poppea* at the Glyndebourne Festival and Theater an der Wien; *Elektra* in Florence and Japan; *Capriccio*, Rameau's *Les Boréades*, *I Capuleti e i Montecchi*, *Rusalka*, *Les Contes d'Hoffmann*, and *Nabucco* for Paris Opera; *Madama Butterfly*, *Eugene Onegin*, and *Mefistofele* for the Metropolitan Opera; *Die Frau ohne Schatten* and *Jérusalem* for the Vienna State Opera; *A Midsummer Night's Dream* for the Aix-en-Provence Festival, English National Opera, and La Scala; *Dialogues des Carmélites* at De Nederlandse Opera, La Scala, and in Madrid, Oviedo, Vienna, Antwerp, Chicago); and *Carmen* and *Rigoletto* for De Nederlandse Opera. For Canadian Opera Company, Levine designed the

productions of *Oedipus Rex*, *Bluebeard's Castle*, Schönberg's *Erwartung*, *Wozzeck*, *Idomeneo*, and *Der Ring des Nibelungen*. In 1991 Levine was named *Chevalier des Arts et Lettres* in France.



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

Mefistofele, *Der Fliegende Holländer*, and *Il Barbiere di Siviglia*. His work has been seen at venues across the globe, including *The Magic Flute* in Sydney; *La Traviata* at Turin's Teatro Regio as well as in Tokyo; *The Makropulos Case* and *Samson et Dalila* at Houston Grand Opera; *Samson et Dalila*, *Il Barbiere di Siviglia*, *Carmen*, *Peter Grimes*, and *Norma* at San Diego Opera; *Dialogues des Carmélites* with Palm Beach Opera; *La Clemenza di Tito* in Toronto; *Tosca* with Opera New Jersey; *Aida* at the

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Dallas Opera; and in Boston, Connecticut, Barcelona, and Baden Baden. Marder served as assistant resident lighting designer for the Metropolitan Opera for twelve seasons and associate resident lighting designer at New York City Opera for five years. His work in theater includes *Big River*, *The Tempest*, *Pinocchio*, and *Death of a Salesman*; Broadway and off-Broadway productions include *A Terrible Beauty*, *Tru*, *Grand Hotel*, *Gypsy*, and *Annie II*.



Recipient of the 2012 San Francisco Opera Medal, **IAN ROBERTSON** has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 300 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François*

d'Assise. Robertson has also conducted nine main-stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera. He is also the artistic director of the San Francisco Festival Chorale and the San Francisco Boys Chorus.



American choreographer **ALPHONSE POULIN** made his San Francisco Opera debut in 1989 with *Mefistofele* and returned for the 1996 *Prince Igor*. As a dancer, he has been featured at the Boston Ballet; Municipal Theater of São Paulo; Lisbon's National Ballet; the State Theater, Munich; and Theater des Westens, Berlin. He served as ballet master at Le Grand Theater in Geneva in

1981, where he also directed the dance department at the Conservatory of Music until 1994. Poulin has choreographed opera productions throughout Europe and the U.S, and he has been a faculty member in the dance division of the Juilliard School since 2000.

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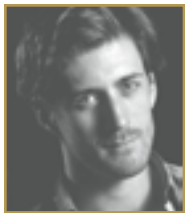
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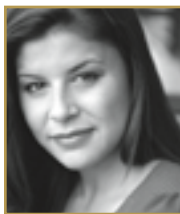


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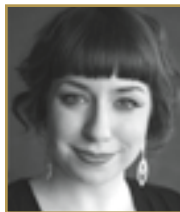


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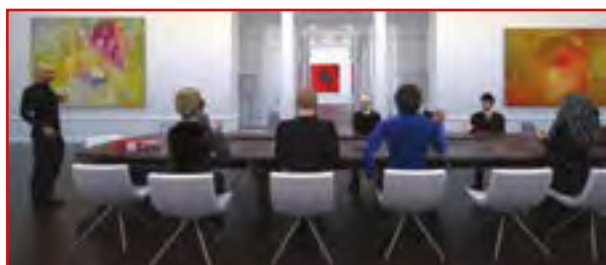
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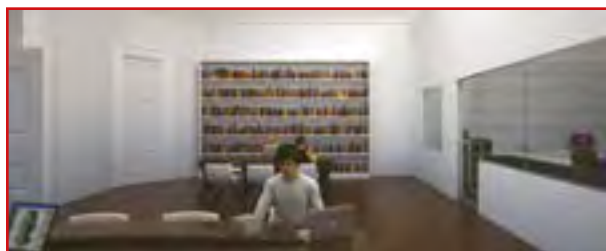


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The William W. Godward Canteen

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



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Un Benvenuto a Napoli!

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

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

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

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

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

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

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

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

The interior of the Teatro di San Carlo in Naples



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Anonymous (2)

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

* Deceased

For more information, please contact Andrew Morgan,
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Young Professionals

AT SAN FRANCISCO OPERA

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

BRAVO! CLUB



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

DISCOUNTED TICKETS:

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

FREE ADMISSION:

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

EXCLUSIVE INVITATIONS:

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



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sfopera.com/BRAVO



ORPHEUS



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

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

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

ADDITIONAL BENEFITS:

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



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

sfopera.com/Orpheus

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Vicky Martinez, *First Assistant*
Vanessa Taub-Flores, *Second Assistant*

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Concertmaster



Laura Albers
Associate Concertmaster



Heidi Wilcox
Assistant Concertmaster



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First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Barbara Riccardi
First Violin



Robert Galbraith
First Violin



Leonid Igudesman
First Violin



Asuka Annie Yano
First Violin



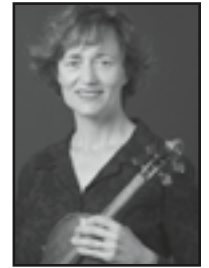
Alexandros Sakarellos
First Violin
Regular Substitute



Wenyi Shih
First Violin
Regular Substitute



Virginia Price
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Gerard Svazlian
Second Violin



Linda Deutsch
Second Violin



Craig Reiss
Second Violin



Joseph Edelberg
Second Violin
Regular Substitute



Marianne Wagner
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Sergey Rakitchenkov
Associate Principal
Viola



Paul Nahhas
Assistant Principal
Viola



Patricia Heller
Viola



Jonna Hervig
Viola



Natalia Vershilova
Viola



Joy Fellows
Viola



David Kadarau
Principal
Cello



Thalia Moore
Associate Principal
Cello



Nora Pirquet
Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Joseph Lescher
Principal
Bass



Jonathan Lancelle
Associate Principal
Bass



Steven D'Amico
Assistant Principal
Bass



Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
Principal
Flute



Patricia Farrell
Flute



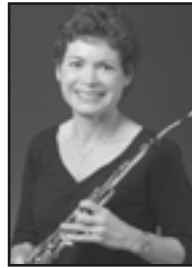
Stephanie McNab
Flute & Piccolo



Mingjia Liu
Principal
Oboe



Deborah Henry
Assistant Principal
Oboe



Janet Popesco
Archibald
Oboe & English Horn



Jose Gonzalez
Granero
Principal Clarinet



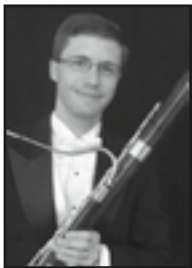
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



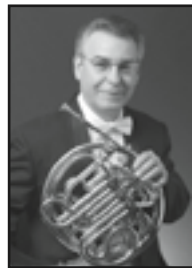
Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



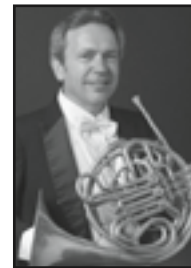
Shawn Jones
Bassoon & Contrabassoon
Regular Substitute



William Klingelhoffer
Co-Principal
Horn



Kevin Rivard
Co-Principal
Horn



Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
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Trumpet



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Trumpet



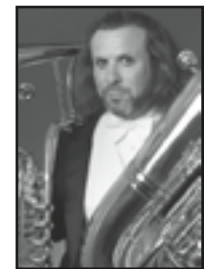
John Pearson
Trumpet



Donald Kennelly
Trombone



David Ridge
Trombone &
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



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Associate Timpani



Patricia Niemi
Percussion



Olga Ortenberg
Rakitchenkov
Harp



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian

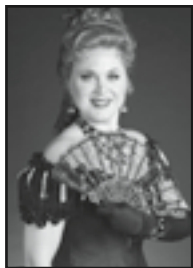


Timothy Spears
Assistant Orchestra
Manager & Librarian

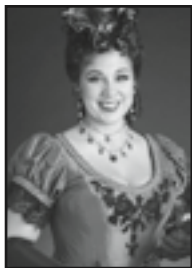
Most photos by John Martin.

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

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Sara Colburn
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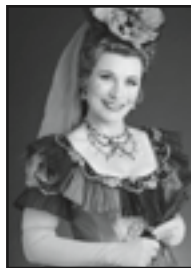
Dvora Djoraev
Soprano



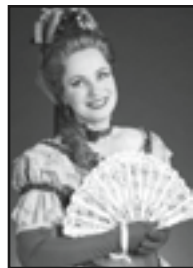
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Soprano



Ann Hughes
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



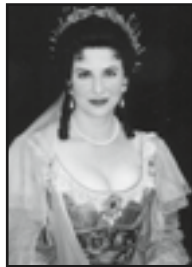
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Soprano



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



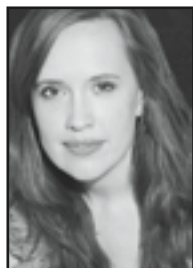
Sally Mouzon
Mezzo-Soprano



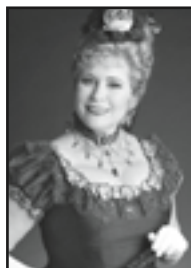
Sally Munro
Mezzo-Soprano



Erin Neff
Mezzo-Soprano



Laurel Porter
Mezzo-Soprano



Laurel Rice
Mezzo-Soprano



Shelley Seitz
Mezzo-Soprano



Claudia Siefer
Mezzo-Soprano



Donna Turchi
Mezzo-Soprano



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Tenor



Alan Cochran
Tenor



Chris Corley
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Colby Roberts
Tenor



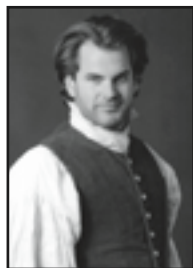
Sigmund Seigel
Tenor



Dan Stanley
Tenor



Alexander Taite
Tenor



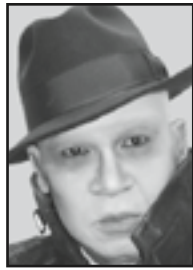
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Tenor



Richard Walker
Tenor



Torlef Borsting
Baritone



Frank Daniels
Baritone



Henryk De Rewenda
Bass



Cameron Henley
Baritone



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Brook Broughton



Blanche Hampton



Bryan Ketron



Michael Kruzich



Michael Levine



Debra Rose
Leave of Absence



Chiharu Shibata

Most photos by John Martin.

Carole Schaffer and Claudia Siefer photos by Pamela Dale.

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 Ainhoa Arteta
 Meredith Arwady ♪
 Susannah Biller † ♪
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 Marina Harris ‡ ♪
 Audun Iversen*
 Brian Jagde † ♪
 Erin Johnson ‡ ♪
 Joo Won Kang ‡ ♪
 Quinn Kelsey ♪
 Laura Krumm ‡ ♪
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 Ao Li ‡ ♪
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 *appears in a solo role

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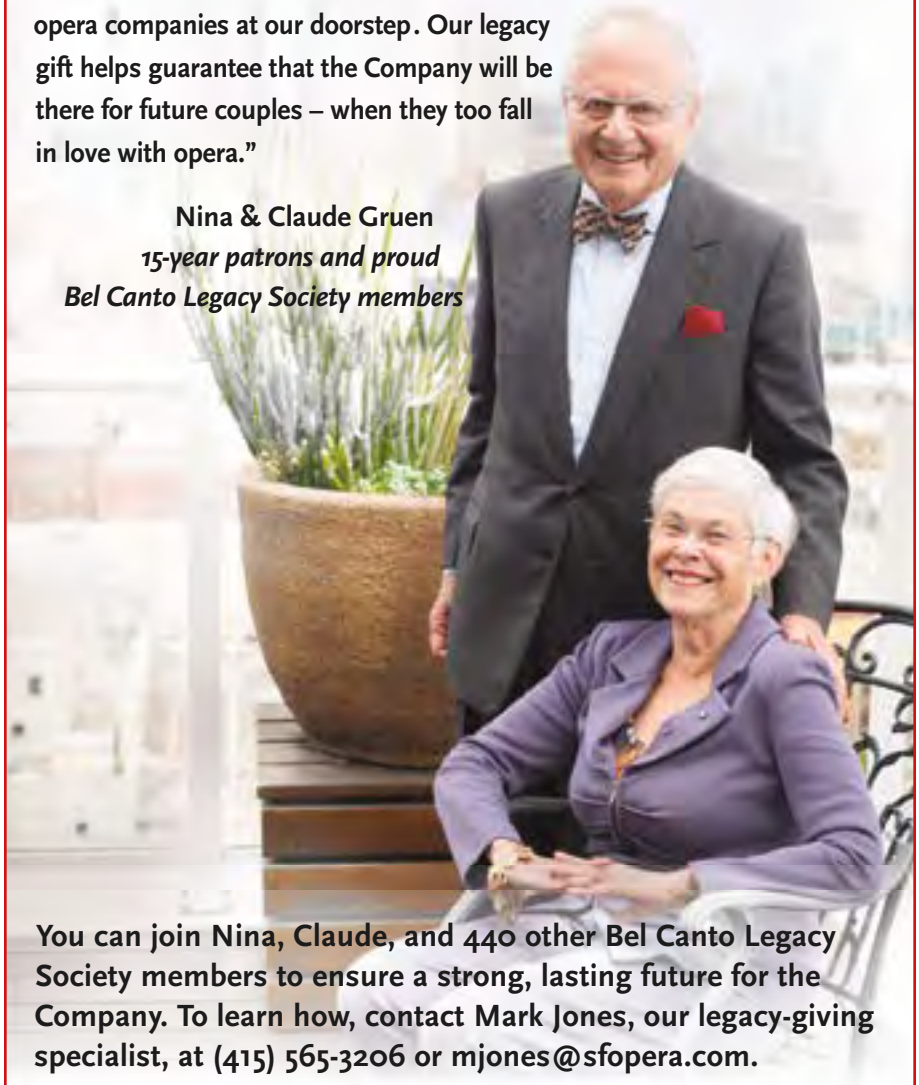
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“Watching ample women sing too long!” That’s how opera struck Nina Gruen as a child. But she changed her mind years later when she and her husband, Claude, saw *Eugene Onegin* in Vienna. This time “it was love at first sight,” and that love has only grown during their years of attending San Francisco Opera. “How lucky we are to have one of the world’s great opera companies at our doorstep. Our legacy gift helps guarantee that the Company will be there for future couples – when they too fall in love with opera.”

Nina & Claude Gruen
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You can join Nina, Claude, and 440 other Bel Canto Legacy Society members to ensure a strong, lasting future for the Company. To learn how, contact Mark Jones, our legacy-giving specialist, at (415) 565-3206 or mjones@sfopera.com.

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SAN FRANCISCO OPERA ASSOCIATION honors the memory of the following patrons whose vision and generosity have provided significant support through bequests and other legacy gifts received between August 1, 2012 to August 10, 2013.

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Young artists participating in Merola's intensive training program benefit from its association with San Francisco Opera, often returning to appear on the main stage. In any given season, over 30% of all San Francisco Opera roles, including cover roles, are performed by former Merola artists. Graduates of the Merola Opera Program include Joyce DiDonato, Susan Graham, Thomas Hampson, Anna Netrebko, Patricia Racette, John Relyea, Patrick Summers, Ruth Ann Swenson, Carol Vaness, Rolando Villazon, Deborah Voigt and Dolora Zajick.

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YOUR OPERA EXPERIENCE

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

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

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

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

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

Performance Etiquette

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

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

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

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

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

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

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

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

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

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

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

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

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

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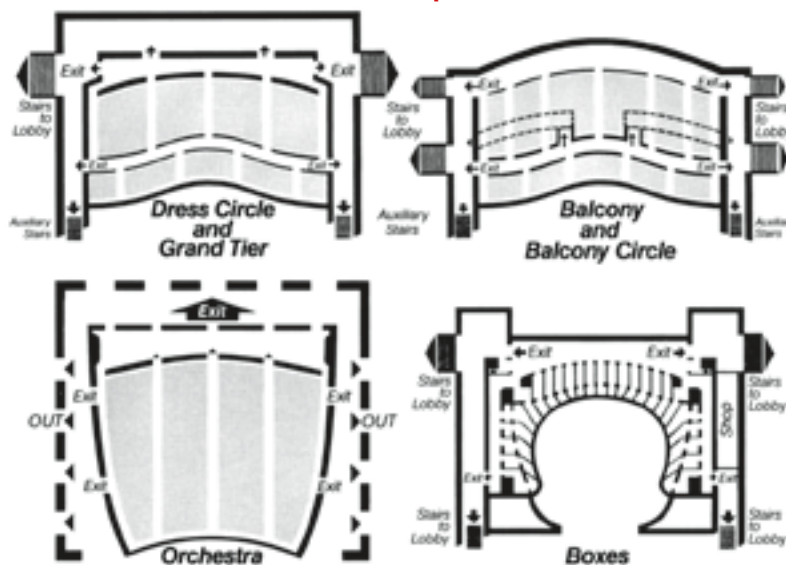
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PATRONS, ATTENTION PLEASE! FIRE NOTICE: Please note the nearest exit. In an emergency, **WALK**, do not run, to the nearest exit. Disabled patrons, proceed to nearest elevator lobby and await assistance.

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