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**On the cover:**  
 Artist Unknown  
*African-Americans picking cotton on plantation beside the Mississippi, c. 1883.*  
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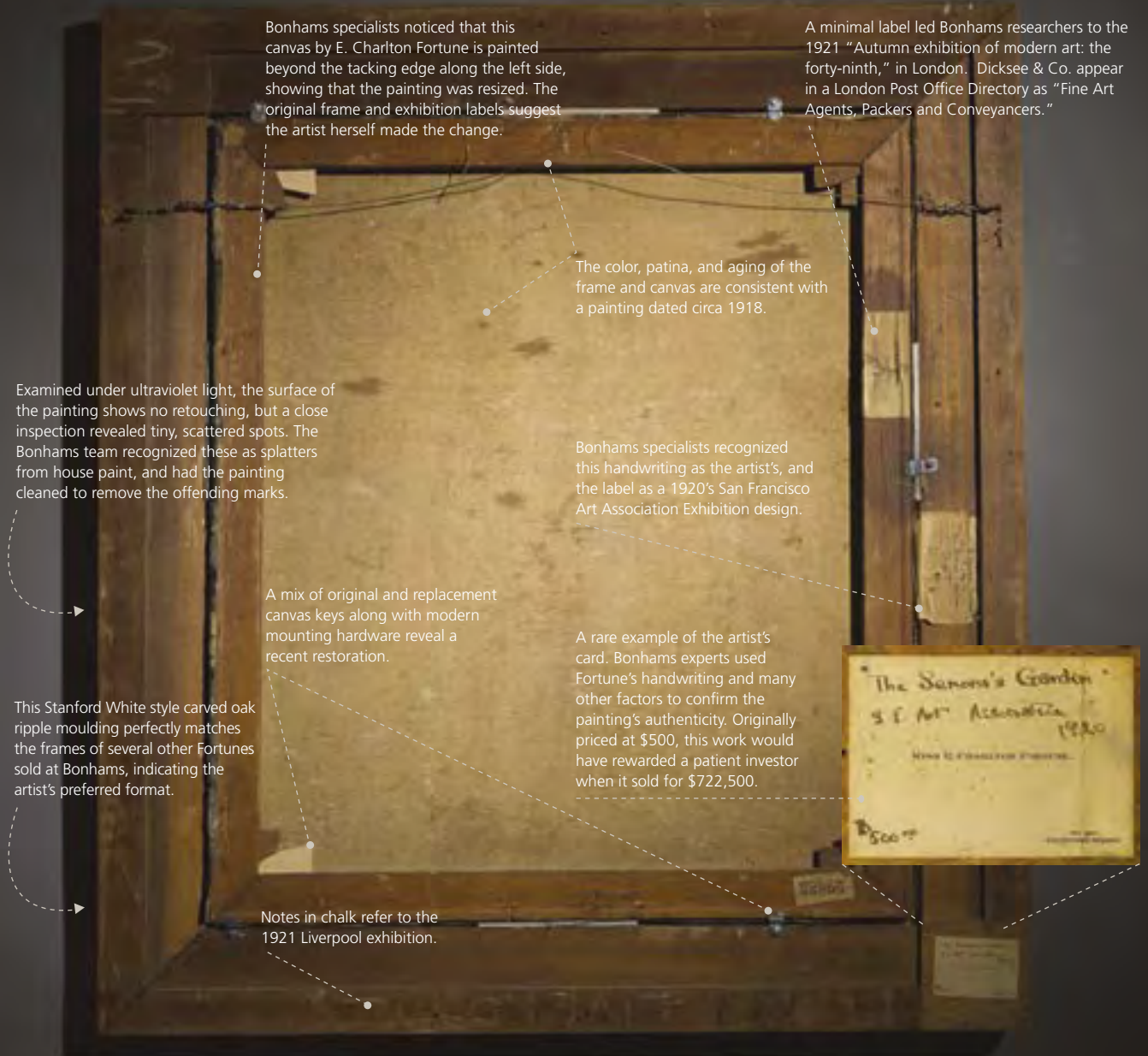
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Kurt Herbert Adler	Artistic Director, 1953-57; General Director, 1957-81
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David Gockley	2006-

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The Senora's Garden, circa 1918  
oil on canvas

## ...back to front.



Bonhams specialists noticed that this canvas by E. Charlton Fortune is painted beyond the tacking edge along the left side, showing that the painting was resized. The original frame and exhibition labels suggest the artist herself made the change.

A minimal label led Bonhams researchers to the 1921 "Autumn exhibition of modern art: the forty-ninth," in London. Dicksee & Co. appear in a London Post Office Directory as "Fine Art Agents, Packers and Conveyancers."

The color, patina, and aging of the frame and canvas are consistent with a painting dated circa 1918.

Examined under ultraviolet light, the surface of the painting shows no retouching, but a close inspection revealed tiny, scattered spots. The Bonhams team recognized these as splatters from house paint, and had the painting cleaned to remove the offending marks.

Bonhams specialists recognized this handwriting as the artist's, and the label as a 1920's San Francisco Art Association Exhibition design.

A mix of original and replacement canvas keys along with modern mounting hardware reveal a recent restoration.

A rare example of the artist's card. Bonhams experts used Fortune's handwriting and many other factors to confirm the painting's authenticity. Originally priced at \$500, this work would have rewarded a patient investor when it sold for \$722,500.

This Stanford White style carved oak ripple moulding perfectly matches the frames of several other Fortunes sold at Bonhams, indicating the artist's preferred format.

Notes in chalk refer to the 1921 Liverpool exhibition.

We never judge a book by its cover, or a painting by its front side alone. By the time this E. Charlton Fortune reached the auction block, our experts knew it inside and out.

Then they used Bonhams' global reach to put the painting in front of the right audience. Found in London, *The Senora's Garden* returned home to California to sell for \$722,500.

Having already set the world record for a Fortune at auction, they built on their experience by studying the painting's scribbled notes, exhibition labels and materials.

At Bonhams, starting at the back of each painting keeps our results out in front.



## A Message from the Leaders of San Francisco Opera

Dear opera-goers,

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

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

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

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

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

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



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

David Gockley  
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## La Traviata at the Ballpark July 5

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



SCOTT WALL

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

## Kip Cranna

KRISTEN LOKEN



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

## San Francisco Opera Guild Celebrates 75 Years



DREW ALITZER

Opera Ball 2013

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

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



## Notes from the General Director

### Why *Show Boat*?

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

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

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

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

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

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

Please let me know your reactions to *Show Boat*. My e-mail address is [dgockley@sfoopera.com](mailto:dgockley@sfoopera.com). 🌐



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

HOUSTON GRAND OPERA



CORY WEAVER

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

## San Francisco Opera on DVD and Blu-Ray

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

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

DVD and Blu-ray recordings are available for sale from major retailers, online at [shop.sfopera.com](http://shop.sfopera.com), and in the San Francisco Opera Shop.

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## SAN FRANCISCO OPERA *Profile* *Opera at the Ballpark*

EDGAR LEE

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

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

But that seems to rattle him the least of all.

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

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

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

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

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

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

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

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

**BY NIELS SWINKELS**

## CD Signings

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

Sunday, July 6: **Patricia Racette**

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

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



## Merola Opera Program Summer 2014 Events

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

### **A Streetcar Named Desire**

Music by André Previn

Libretto by Philip Littell

July 10 at 7:30 p.m.

July 12 at 2 p.m.

Everett Auditorium

Everett Middle School

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### **Schwabacher Summer Concerts**

July 17 at 7:30 p.m.

Everett Auditorium

July 19 at 2 p.m.

Yerba Buena Gardens Festival

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Everett Auditorium

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*Show Boat*: Peter Susskind

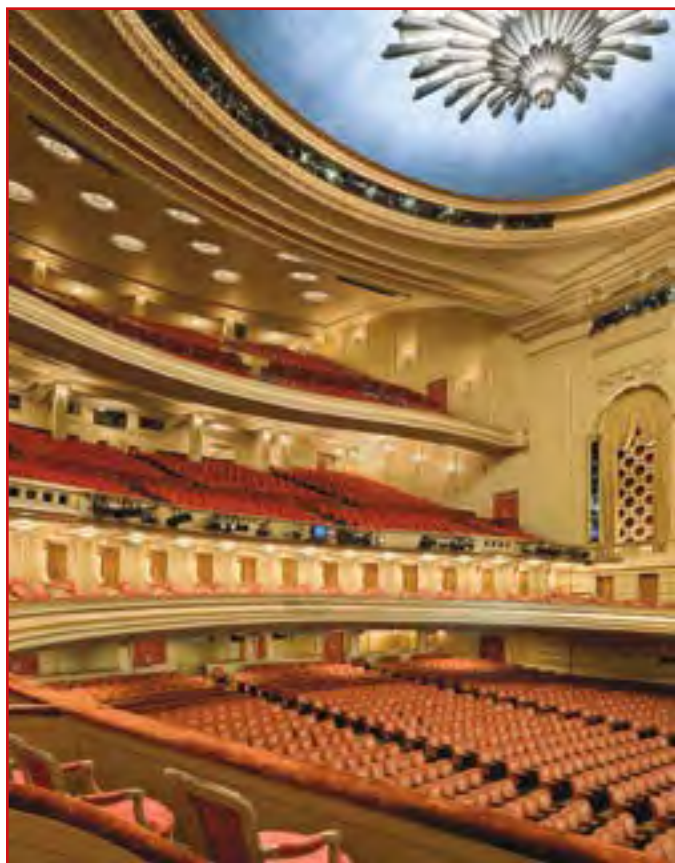
*La Traviata*: Clifford Cranna

*Madama Butterfly*: Laura Prichard

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# John A. & Cynthia Fry Gunn

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

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

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

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



John A. & Cynthia Fry Gunn

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

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

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

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

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

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

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# SPONSOR SPOTLIGHT

DREW ALTZER



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

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

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

## **Bernard Osher (Production Sponsor, *Show Boat*)**

A native of Maine, Bernard Osher began his involvement with San Francisco Opera more than forty years ago as a season subscriber shortly after moving here from New York. He and his wife Barbro have been outstanding supporters of Bay Area cultural programs ever since. In 1977, Bernard created the Bernard Osher Foundation to support principally cultural and educational organizations to maintain and enrich the quality of life locally and nationally. As a reflection of Bernard and Barbro’s interest in the arts, the Osher Foundation has funded virtually every major arts organization in the area and many groups offering special programs in the arts for youth. At San Francisco Opera, the Oshers have supported every aspect of the Company’s work, from artist appearances to production facilities. Another focus of their foundation support is higher education, including the Osher initiative for community college students, lifelong learning institutes on 119 campuses nationwide, and Osher Centers for Integrative Medicine at UCSF, Harvard, and Karolinska Institute in Stockholm.



RAY “SCOTTY” MORRIS

JASON MINICK



## **Maurice Kanbar (Production Sponsor, *Show Boat*)**

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

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

“Without great singers, opera is not all it could be,” says San Francisco Opera board member Joan Traitel. “That’s why my husband and I approached David Gockley with the idea of creating a special way of supporting singers exclusively.” The result was the Great Singers Fund, inaugurated by the Traitels in 2008 to provide San Francisco Opera with enhanced support in attracting the world’s best-known singers. Joan, a member of the Opera’s board of directors since 1998, and her husband David were production sponsors for several years before founding the Great Singers Fund. “The Fund makes a difference in the quality of opera in San Francisco,” Joan explains. When asked to name a favorite artist in the 2013–14 Season, Joan simply can’t select just one. “There are so many wonderful singers performing in our 91st Season! I am proud to support one of our brightest alumnae from the Adler Fellowship Program, Patricia Racette, as she appears in three productions this season, including in the title role in *Madame Butterfly*. There is simply no better Cio-Cio-San singing today.” Joan and David and the Great Singers Fund are also supporting the appearances of Ramón Vargas and Ildar Abdrazakov in *Mephistopheles*, Bryn Terfel in *Falstaff*, and Vitalij Kowaljow in *The Verdi Requiem*. Joan concludes, “I hope people see the relationship between the Great Singers Fund and this season’s fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy.”



DREW ALTZER



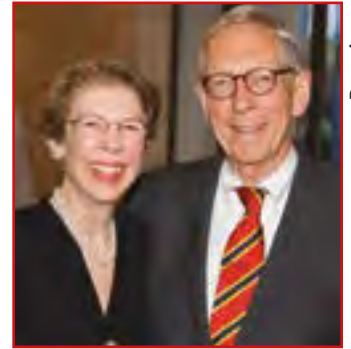
### Jan Shrem & Maria Manetti Shrem (Chairs, *Amici di Nicola of Camerata*)

After a career devoted to his publishing businesses in Japan and Europe, the creation of Clos Pegase Winery and his art collection, Jan Shrem, in joyous partnership with his wife Maria Manetti Shrem, is bringing his focus and affection to philanthropic causes that advance education and the performing and visual arts. Though they grew up half-a-world apart, Jan and Maria both developed a love of opera at a young age. While their lives led them each around the globe, their individual passions eventually led them to San Francisco Opera, and to each other. With a generous three-year commitment, Jan and Maria have assumed the volunteer leadership role of Chairs of the *Amici di Nicola of Camerata*. Camerata is a group of visionary donors who help fund the projects that define the Company's international reputation, and Amici focuses on projects involving Music Director Nicola Luisotti. They have also established the Great Interpreters of Italian Opera Fund to help bring today's most compelling artists in Italian repertoire to San

Francisco Opera. "I am personally honored by Maria and Jan's support and confidence in me," says Maestro Luisotti. "With their help, we are realizing everything Italian opera can—and should—be."

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

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

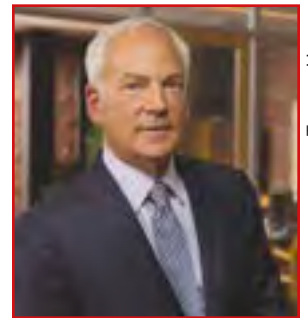


### Tad and Dianne Taube (Production Sponsors, *La Traviata*)

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

### Koret Foundation (Production Sponsor, *La Traviata*)

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



**UNITED**



### United (Sponsor, *La Traviata*)

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



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Camerata list current as of August 21, 2013.  
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# A United Voice for Opera: OPERA America's Starring Role

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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



AUDREY SACCONI



OPERA AMERICA



OPERA AMERICA

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

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

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

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

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

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

## How Can I Participate in the 2014 OPERA America Conference?

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



# MODERNISM

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

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# Revitalizing the Past:



## *A Look at the*

# San Francisco Opera Archive

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

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

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

### **Jumble**

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

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

## Master List

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

## Fascinating

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

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

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

## Life Saver

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

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

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

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

## Database

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



MARK CAVAGNERO ASSOCIATES

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

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

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

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

## Resources

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

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

What has already become clear is that there are significant and

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

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

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

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



CORY WEAVER

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



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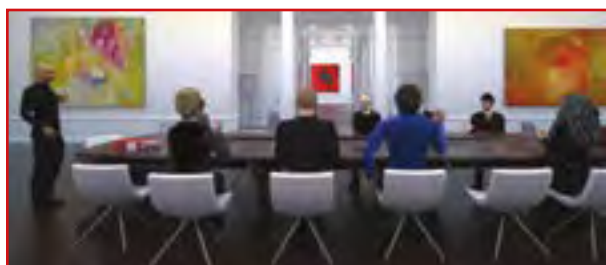
# THE DIANE B. WILSEY CENTER FOR OPERA



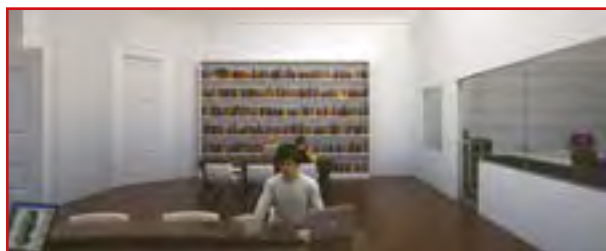
“I am convinced that this is the most elegant and efficient way the needs of the Opera can be met for the next fifty years.”—David Gockley



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



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



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## Available Naming Opportunities

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

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



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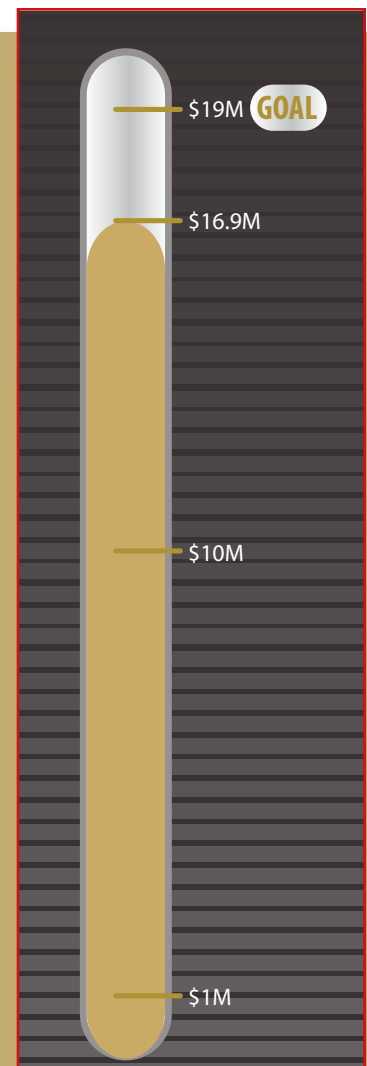
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## The William W. Godward Canteen

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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## 2014 REPERTOIRE

**SHOW BOAT**

Music by Jerome Kern

Book &amp; Lyrics by Oscar Hammerstein II

Based on the novel *Show Boat* by Edna Ferber

Company Premiere

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

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

**LA TRAVIATA**

Giuseppe Verdi

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

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

**MADAMA BUTTERFLY**

Giacomo Puccini

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

**NORMA**

Vincenzo Bellini

New Production

September 5, 10, 14, 19, 23, 27, 30

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

**SUSANNAH**

Carlisle Floyd

Company Premiere

September 6, 9, 12, 16, 21

This production is made possible, in part, by Leslie & George Hume and The Andrew W. Mellon Foundation.

**A MASKED BALL**

Giuseppe Verdi

October 4, 7, 10, 13, 16, 19, 22

This production is made possible, in part, by The Bernard Osher Endowment Fund and The Thomas Tilton Production Fund.

**PARTENOPE**

George Frideric Handel

Company Premiere

October 15, 18, 21, 24, 30; November 2

This production is made possible, in part, by The Bernard Osher Endowment Fund.

**TOSCA**

Giacomo Puccini

October 23, 26; November 1, 4, 8

This production is made possible, in part, by the Burgess & Elizabeth Jamieson Fund.

**CINDERELLA**

Gioachino Rossini

November 9, 13, 16, 18, 21, 26

This production is made possible, in part, by Chevron.

**LA BOHÈME**

Giacomo Puccini

November 14, 15, 19, 20, 22, 23, 25, 29, 30; December 2, 3, 5, 7

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by the Burgess & Elizabeth Jamieson Fund and San Francisco Opera Guild.

**LA BOHÈME FOR FAMILIES**

November 22, 29

The following conductor appearances are made possible by Jan Shrem & Maria Manetti Shrem, Chairs, Amici di Nicola of Camerata:

Nicola Luisotti (*La Traviata*, *Madama Butterfly*, *Norma*, *A Masked Ball*)Giuseppe Finzi (*La Bohème*)Riccardo Frizza (*Tosca*)

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

Patricia Racette (*Show Boat*, *Madama Butterfly*, *Susannah*)Sondra Radvanovsky and Marco Berti (*Norma*)

Krassimira Stoyanova, Dolora Zajick, Ramón Vargas, and

Thomas Hampson (*A Masked Ball*)Danielle de Niese and David Daniels (*Partenope*)

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Jerome Kern and Oscar Hammerstein II

CORBIS

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

# SHOW BOAT

## SAN FRANCISCO OPERA

**David Gockley**, General Director

**Nicola Luisotti**, Music Director  
*Caroline H. Hume Endowed Chair*

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

This production is made possible, in part, by Roberta & David Elliott and by a generous challenge grant from Maurice Kanbar and Bernard Osher.

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

Additional support for this production provided by Affiliate Sponsors Dr. Susan Kroll & Mr. Mark R. Kroll, Jennifer Coslett MacCready, The Oshman Family Foundation, and Chandra & Michael Rudd.



## SHOW BOAT

## ACT I

**Scene 1: The levee at Natchez on the Mississippi during the late 1880s**

A show boat, the *Cotton Blossom*, is in town. People gather as Cap'n Andy describes the evening's show. A fight breaks out between the leading man, Steve, and the boat's engineer, Pete, over Pete's advances toward Julie, the leading lady and Steve's wife. Cap'n Andy fires Pete, who threatens to get even. A dashing gambler, Gaylord Ravenal, appears and is warned by the Sheriff to be gone in twenty-four hours. Ravenal sings about his carefree nature ("Who Cares if My Boat Goes Upstream"), but he is captivated when he sees Magnolia, Cap'n Andy and Parthy's daughter ("Make Believe"). Magnolia finds herself falling in love and asks Joe, a worker, for advice ("Ol' Man River").

**Scene 2: The show boat's kitchen** Magnolia tells Julie that she's in love, but Julie worries he is a "no-account river feller." If he were, answers Magnolia, she'd stop loving him, but Julie knows otherwise and sings a song ("Can't Help Lovin' Dat Man") that Queenie, the cook, is surprised Julie knows.

**Scene 3: Outside a waterfront saloon** Ravenal declares that if he loses at gambling today, things will go better later ("Till Good Luck Comes My Way"). Pete stops Frank outside of the saloon to inform him that there's a case of miscegenation on board the *Cotton Blossom*.

**Scene 4: The show boat's stage** Queenie and the workers sing about keeping unhappiness away ("Mis'ry's Comin' Aroun'"), but the song disturbs Julie. Julie rehearses with Andy, Steve, and the company's villain, Frank Schultz, when the comedienne, Ellie May Chipley, arrives and whispers something to Steve. Steve immediately pulls out a knife, cuts Julie's finger, and sucks blood from it. Sheriff Vallon arrives—Pete having told him that Julie's mother is black—and informs Andy that mixed marriages are against the law. Steve defiantly responds that he has Negro blood in him. Vallon tells Andy to cancel the performance. Steve and Julie prepare to leave the company. Andy decides not to cancel and assigns Julie's role to Magnolia, who knows all the lines. Ravenal is hired to replace Steve.

**Scene 5: In front of the show boat's box office** Ellie sings to the Natchez girls about the sacrifices actresses must make ("Life Upon the Wicked Stage"), and Queenie makes a spirited pitch for the show ("Queenie's Ballyhoo").

**Scene 6: Stage of the show boat** Ravenal and Magnolia are a huge success in the melodrama. The audience is so absorbed that when Frank, as the villain, grabs Magnolia, a patron shoots his gun in outrage.

**Scene 7: The show boat's upper deck** Knowing Parthy will be preoccupied, Ravenal convinces Magnolia to marry him the next day ("You Are Love").

**Scene 8: The levee** Magnolia and Ravenal are headed for a Natchez church when Parthy rushes in with Vallon and Pete to accuse Ravenal of a murder the year before. Vallon admits that Ravenal got off on self-defense, and Andy admits he himself killed a man when he was nineteen. Cap'n Andy gives the couple his blessing.

## ACT II

**Scene 1: Chicago World's Fair, 1893** Ravenal and Magnolia enjoy the Chicago exposition ("When the Sports of Gay Chicago").

**Scene 2: A suite at the Palmer House, Chicago** Life feels blissful for Magnolia, Ravenal, and their daughter Kim ("Why Do I Love You?"). Feeling lucky, Ravenal goes off to gamble.

**Scene 3: The show boat** Cap'n Andy reads Parthy a letter from Magnolia and proposes a trip to Chicago to see the Ravenals. Meanwhile, the Ravenal family has been thrown out of the Palmer House Hotel after Ravenal has gambled away all of their money.

**Scene 4: A room on Ontario Street, Chicago, 1904** Frank and Ellie, now married and working together, are looking for living quarters. Mrs. O'Brien, a landlady, is planning on evicting a couple who haven't paid their rent in weeks. Magnolia arrives, surprising Frank and Ellie. She explains that she and Ravenal are there only temporarily. Sensing that Magnolia needs money, Frank offers to get her a job. A letter from Ravenal arrives that includes money for Kim's expenses. Ravenal is leaving Magnolia, hoping she and Kim will return to Andy and Parthy, but Magnolia vows not to accept charity.

**Scene 5: St. Agatha's convent, Chicago** Ravenal tells Kim that he must leave for a "business trip." Kim tells her father that when she misses him, she pretends they are together (reprise: "Make Believe").

**Scene 6: The Trocadero Club** Jake, the pianist, tells Max, the owner, that their star, Julie, is in trouble: Steve has left her because of her drinking. A gaunt Julie appears and Max threatens to fire her if she misses another show. She rehearses a new song ("Bill") and returns unsteadily to her dressing room. Frank and Ellie are the Trocadero's new comedy act. Frank asks Max to audition Magnolia. She sings a song Julie taught her years before (reprise: "Can't Help Lovin' Dat Man"). Hearing Magnolia's voice, Julie quietly packs up her things and leaves the club. The maître d' appears with a message from Julie—she's "going on a tear" and suggests Max hire the girl who just auditioned.

**Scene 7: Lobby of the Palmer House, Chicago** On New Year's Eve, Parthy and Andy can't find the Ravenals. Parthy looks for Magnolia and Ravenal, while Andy flirts with the ladies.

**Scene 8: The Trocadero Club, New Year's Eve** The orchestra and dancers perform ("Washington Post March"), followed by Ellie and Frank ("Good-Bye, My Lady Love"). Astonished to see Andy in the audience, Frank tells him that Ravenal has left Magnolia. When Magnolia's song is announced, she quietly begins a waltz ("After the Ball"). She sees Andy and becomes more confident. Soon everyone is singing with her. She embraces her father as everyone shouts, "Happy New Year!"

**Scene 9: In front of the Natchez Evening Democrat** Joe reflects on the never-changing Mississippi River (reprise: "Ol' Man River").

**Scene 10: A Broadway theater** An emcee at the Ziegfeld Follies introduces Magnolia, now a great star ("Dance Away the Night").

**Scene 11: The levee at Greenville, 1927** Ravenal meets Andy, who informs him of Magnolia's European successes and tells him that she is on the show boat this very evening. Ravenal sadly recalls his love for Magnolia (reprise: "You Are Love").

**Scene 12: The levee at Greenville, after the show** A woman compliments Queenie on her dress, and she reveals that it was a present from "Miss Magnolia," who is now a Broadway star. Queenie delights the Greenville crowd with a song from Magnolia's latest show ("Hey, Fellah!"), and Magnolia sees Ravenal. He is about to beg forgiveness when a lady on the levee interrupts. She remembers Magnolia's debut performance and the handsome man who looked at her with such feeling. Ravenal again begins to beg Magnolia's forgiveness when Kim, now a beautiful young woman, recognizes her father (finale: "Ol' Man River").

Conductor  
**John DeMain**

Director  
**Francesca Zambello**

Choreographer  
**Michele Lynch\***

Set Designer  
**Peter J. Davison**

Costume Designer  
**Paul Tazewell**

Lighting Designer  
**Mark McCullough**

Chorus Director  
**Ian Robertson**

Associate Director  
**E. Loren Meeker**

Sound Designer  
**Tod Nixon**

Dance Master  
**Lawrence Pech**

Fight Director  
**Dave Maier**

Assistant Conductor  
**Joseph Marcheso**

Musical Preparation  
**Matthew Piatt**

**Robert Mollicone**  
**Noah Lindquist†**  
**Fabrizio Corona**

Assistant Stage Directors  
**Jodi Gage**  
**Shawna Lucey**

Stage Manager  
**Darin Burnett**

Costume Supervisor  
**Jai Alltizer**

Wig and Makeup Designer  
**Gerd Mairandres**

Casting Consultant  
**Telsey+Company; Bethany Knox, CSA**

Co-production with Lyric Opera of Chicago,  
Washington National Opera,  
and Houston Grand Opera

SUNDAY, JUNE 1, 2014 AT 2 PM  
TUESDAY, JUNE 3 AT 8 PM  
TUESDAY, JUNE 10 AT 7:30 PM  
FRIDAY, JUNE 13 AT 8 PM  
THURSDAY, JUNE 19 AT 7:30 PM  
SUNDAY, JUNE 22 AT 2 PM  
THURSDAY, JUNE 26 AT 7:30 PM  
SATURDAY, JUNE 28 AT 8 PM  
TUESDAY, JULY 1 AT 8 PM  
WEDNESDAY, JULY 2 AT 7:30 PM

## COMPANY PREMIERE

Musical in two acts  
Music by **Jerome Kern** • Book and lyrics by **Oscar Hammerstein II**  
Based on the novel *Show Boat* by **Edna Ferber**

*Show Boat* is presented through special arrangement with R & H Theatricals. [www.rnh.com](http://www.rnh.com)

# SHOW BOAT

(Sung in English with English supertitles)

## CAST

(in order of appearance)

<i>Pete</i>	<b>James Asher*</b>
<i>Foreman</i>	<b>Joe Giammarco*</b>
<i>Queenie</i>	<b>Angela Renée Simpson</b>
<i>Steve Baker</i>	<b>Patrick Cummings*</b>
<i>Cap'n Andy Hawks</i>	<b>Bill Irwin*</b>
<i>Parthy Ann Hawks</i>	<b>Harriet Harris*</b>
<i>Joe</i>	<b>Morris Robinson</b>
<i>Ellie Mae Chipley</i>	<b>Kirsten Wyatt*</b>
<i>Frank Schultz</i>	<b>John Bolton*</b>
<i>Julie La Verne</i>	<b>Patricia Racette</b>
<i>Natchez Girl</i>	<b>Carmen Steele*</b>
<i>Magnolia Hawks</i>	<b>Heidi Stober</b>
<i>Gaylord Ravenal</i>	<b>Michael Todd Simpson*</b>
<i>Sheriff Vallon</i>	<b>Kevin Blackton*</b>
<i>Dealer</i>	<b>Phillip Pickens</b>
<i>Queenie's Friends</i>	<b>Simone Paulwell*, Tracy Camp*, Samantha McElhane, Rachelle Perry Kathleen Bayler, Sally Mouzon Christopher Jackson</b>
<i>Girls</i>	<b>James Asher</b>
<i>Backwoodsman</i>	<b>Carmen Steele*</b>
<i>Manager</i>	<b>Sharon McNight*</b>
<i>Young Kim</i>	<b>Mary Finch</b>
<i>Mrs. O'Brien</i>	<b>Patrick Cummings*</b>
<i>Mother Superior</i>	<b>Matthew Piatt*</b>
<i>Max Greene</i>	<b>Kevin Blackton*</b>
<i>Jake</i>	<b>Erin Neff</b>
<i>Maître d'</i>	<b>Janet Campbell</b>
<i>Lottie</i>	<b>Phillip Pickens, William O'Neill*</b>
<i>Dolly</i>	<b>James Asher</b>
<i>Drunks</i>	<b>Melissa Heinrich*</b>
<i>Emcee</i>	<b>Simone Paulwell*</b>
<i>Teenage Kim</i>	<b>Anthony McGlaun*</b>
<i>Woman</i>	<b>Tracy Camp*</b>
<i>Young Man</i>	
<i>Lady on the Levee</i>	
<i>Stevedores, Gals, Beaux, Misses, Townspeople</i>	

\*San Francisco Opera debut

†Current Adler Fellow

TIME AND PLACE: 1880s through 1927–Natchez, Mississippi; Chicago; New York City

**ACT I** (SCENES 1–8)

—INTERMISSION—

**ACT II** (SCENES 1–12)

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

# SHOW BOAT NOTES

**B**ack in the 1980s, a young man by the name of John McGlinn called me at Houston Grand Opera, where David Gockley and I were preparing a new production of *Show Boat* to tour America, play on Broadway, and even perform at the newly built opera house in Cairo, Egypt. He introduced himself as a sort of music theater musicologist, asking for an opportunity to research and resurrect all the musical materials related to *Show Boat* from its inception through its various reincarnations. Until that time, the Rodgers and Hammerstein library was licensing a version that was a hodgepodge of the 1927 original and the 1946 revival. McGlinn did magnificent sleuthing and created a priceless treasure of music theater history as embodied in his complete recording of all the original *Show Boat* materials, featuring Frederica von Stade and Teresa Stratas.

We now have access to all the original orchestrations of the 1927 performance, as well as songs such as “Hey Feller,” that were inserted in subsequent productions. For these performances, we are restoring the complete “Mis’ry” number for the African-American chorus, “Dance Away the Night” for Magnolia, and “Hey Feller” for Queenie. “Hey Feller” is a Charleston and is the only musical number that suggests the passing of time, which I feel is very important to the show. We are doing the 1947 overture, however, as the original overture plays the “Mis’ry” song in its entirety, and we prefer to integrate it as more of a surprise inside the show itself.

I hope you will enjoy the vintage sound of our performances, paying particular attention to the banjo and guitar that are present throughout the show. In many ways Jerome Kern is like an American Schubert, giving us unforgettable melodies embodied in great songs and duets. It is a pleasure to perform this work with members of the great San Francisco Opera Orchestra, who so beautifully traverse the varied terrain that makes up this seminal American work. Our amazing cast and chorus deftly sing and dance, and also soar to great lyric heights in this score that bridges the ocean of European operetta and American vaudeville, opening the door for the great American musicals that follow in the path created by *Show Boat*.

—CONDUCTOR JOHN DEMAIN

**S**how *Boat* by Jerome Kern and Oscar Hammerstein II is the beginning of our American musical-theater history, a work that set a benchmark for everything to come. We could not have had Gershwin, Rodgers and Hammerstein, or even Sondheim without this work. Nor could we have found a bridge from opera to our own evolving American art form.

It is the musical-theater work that starts us on our journey. I have long held to the notion that musical theater is ‘our’ version of opera. With it we have forged something as popular as opera was in the 19th century for our culture. We now need to find a way to allow opera and musical theater to live harmoniously in our American theater and opera-house landscape.

*Show Boat* has it all. It gives us a rich musical study in opera, operetta, vaudeville, and musical comedy, but—equally important—a compelling American story of social and political importance. Through Magnolia Hawks, a young girl coming into womanhood, the story confronts the powerful issues of miscegenation and racial injustice along with the tenderness of youthful love and the tragedy of abandonment with a child. Ferber’s story took a clear-eyed, revolutionary look at the sprawling, messy society of the post-Emancipation years, the Industrial Revolution, and the conflicts between the North and South—issues still with us today. The work is compellingly historic and contemporary all at once.

With this production we have married the worlds of opera singers, musical-theater performers, and dramatic actors. We have cast opera singers in the roles of Ravenal, Magnolia, Joe, Julie, and Queenie, and musical-theater performers as Ellie and Frank, while using actors for the spoken roles. The work also has two chorus groups (one Caucasian and the other African-American), as well as dancers. Only in an opera house could we get this mix of performers, as well the orchestral forces envisaged originally.

*Show Boat* has many versions. We have worked with the Kern Estate and Ted Chapin of the Rodgers & Hammerstein organization to secure their approval of our version. I am proud to bring this work to the stage of the War Memorial. The San Francisco Opera staff, artists, chorus and orchestra are some of the finest in this country so I am excited to bring our boat to their berth.

—DIRECTOR FRANCESCA ZAMBELLO

Show Boat Director  
Francesca Zambello,  
Conductor John DeMain,  
and San Francisco Opera  
General Director  
David Gockley.





# The All-American MUSICAL COMEDY

SCOTT SUCHMAN/WASHINGTON NATIONAL OPERA

**J**erome Kern started the whole thing. Reading Edna Ferber's latest novel, 1926's *Show Boat*, the composer began to visualize it as a musical, and he called Oscar Hammerstein to see if he'd write the book and lyrics.

"How'd you like to do a show for Ziegfeld?" Kern asked. This was a great kickoff, for Florenz Ziegfeld was Broadway's top showman, shockingly spendthrift in his zeal to perfect every production. For some time, he had been known only for his more-or-less personally handmade revue, the *Ziegfeld Follies*, stuffed with star talent and even star support, sexy yet artistic, zany yet glamorous: Fanny Brice, Eddie Cantor, Will Rogers, W. C. Fields, and of course the Ziegfeld showgirls, sometimes garbed in splendor and sometimes wearing little more than lighting.

Lately, however, Ziegfeld had been producing narrative shows, and *Show Boat*, Kern assured Hammerstein, told a wonderful

story. It was a backstager; it was history; it was moving; it was thrilling. There was music on every page! It would be Broadway's biggest musical—and everyone knew that Ziegfeld loved big. No one but Kern and Hammerstein could write it, and no one but Ziegfeld could produce it.

Hammerstein was intrigued, and Kern told him to get a copy of the novel and read it; they should get to work while Ferber and her show boat with that standing-room-only title were still a meme of the season.

"Is Ziegfeld enthusiastic?" Hammerstein asked.

Kern chuckled. "He doesn't know anything about it yet."

There's something strange about this story. Kern had been developing as a composer throughout the 1920s, with imaginative and original melodies and harmony, and Hammerstein was a pioneer in matching lyrics to the characters singing them. These two were, arguably, the best of their kind—but how on earth did Kern see Ferber's novel as the basis for a musical?

Let this be said: Ferber was a romantic who invoked sweeping panoramas of American history, in which a strong, practical woman is paired with a beautiful but weak man. One could almost sum up her fiction as *How the West Was Won* by Eleanor Roosevelt married to Benedict Cumberbatch. However, the twenties musical was never that roomy. It was *Sally* (dancing orphan makes a hit on

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*Called the "preeminent historian of the American musical" by The New York Times, Ethan Mordden is the author of several stories, novels, essays, and non-fiction books. He has written for numerous publications, including The New Yorker and The Wall Street Journal; his latest work, Anything Goes: A History of American Musical Theatre, was published in 2013.*

Broadway), *Blossom Time* (Franz Schubert loses the girl but gets the *Unfinished Symphony*), *Good News!* (a college show: the boys major in football and the girls take Applied Romance). These are zany or sentimental pieces, not serious ones, because there weren't any serious twenties musicals.

Actually, there was one: Franke Harling and Laurence Stallings' very little known *Deep River* (1926), which opened not long after Ferber's novel appeared and which shared its Southern setting and racial discussion. Uncompromisingly grim and lacking a melodious score, *Deep River* closed in four weeks, but it did at least give a Broadway debut to Jules Bledsoe, who was to introduce "Ol' Man River" in *Show Boat* the following year.

Interestingly, Kern and Hammerstein didn't go to Ziegfeld directly. They negotiated first with Ferber, entering into a three-way partnership in perpetuity of copyright. Wasn't she leery of the notion of musicalizing her book? She did love the theatre, true. She wrote plays herself, and, when not feuding with that acerbic wit and theatre critic Alexander Woollcott, first-nighted with him on his complimentary pair. Further, Kern and Hammerstein assured her that Ziegfeld was their next stop—and that name, again, was magic in those days.

However. Here were Kern and Hammerstein and their silent partner Ferber gearing up for what was sure to be the first realistic musical, while the intended producer saw his shows as fanciful celebrations of the sweetheart and the clown: of youthful beauty and cockeyed fun. *She* would thrill the heart and *he* would lift the spirit. *Sally* was like that: part Marilyn Miller, the greatest musical-comedy diva of the age; and part Leon Errol, a leading shtick comic; and no one cared about the other parts. *Show Boat* did have a sweetheart, Magnolia Hawks, raised on the show boat. And her father, Captain Andy Hawks, would be the designated comic. But the story of *Show Boat* has other parts, important ones. It wasn't what anyone would have thought of as a Ziegfeld show.

But Ziegfeld took *Show Boat*, and Kern and Hammerstein set to work, taking over a year to figure out how to adapt Ferber's saga. At first, they sometimes hit false notes, especially the clichés of operetta.

For the lovers, Magnolia and her gambler suitor, Gaylord Ravenal, they created "The Creole Love Song," completely out of character for both of them, something Sigmund Romberg might compose for, say, *Louisiana Moon* or some such title, a bolero on ethnic flirtation. ("Artful way of winning," Magnolia observes, "her whose heart is spinning.") Is this how these two confide in each other, with these posturing cartoons? And what does the sheltered Magnolia know of Creole courtship etiquette? Why not cut to the simple truth of the matter, in a waltz with good old-fashioned sweep to it?: "You Are Love."

Now you're talking. Getting ever more intimate with their subject, Kern and Hammerstein looked on Julie, the show boat's leading woman and Magnolia's best friend, as their secondary heroine and a major link with the serious nature of Ferber's novel. Julie has her doom built in, as she is half-black and "passing" for white (as the old phrase puts it), a dangerous game in the South of the 1880s, when *Show Boat* begins. The authors cleverly deposited a clue to Julie's secret, letting her sing "Can't Help Lovin' Dat Man," a black song that, in a segregated society, no white person would have heard. Later, during a six-minute spiritual, "Mis'ry's Comin' Aroun'," Julie takes over the number from the black chorus, helplessly joining in on the music of her genetic inheritance and then, suddenly, turning against it. "Stop that rotten song!" she cries, as if she senses that this is the day when she will be unmasked. Without question, Julie is the first tragic figure to appear in a classic American musical.

By now, Kern and Hammerstein were in command. For Julie's reappearance in Act Two, as a cabaret singer—a sequence that isn't in Ferber's novel—they wrote "Out There in an Orchard," an antiqued story ballad about a young man who leaves his beloved to make his fortune, returning only to find that she died but moments before. "Moonbeams saw me kiss you," he laments—for the number needed to show us a Julie torn apart, by alcoholism and despair. And of course Hammerstein's lyrics relate this doleful tale to *Show Boat*'s story itself, for Julie herself departs in Act One.

So the number struck the right chord. But it lacked a great melody, and the moment really called for a big number, to rouse



Left to right: Jerome Kern (left) and Ira Gershwin working on the film musical, *Cover Girl*; Oscar Hammerstein II (right) and long-time collaborator Richard Rodgers at work; Legendary impresario Florenz Ziegfeld.

ALL IMAGES: CORBIS



## Morris Robinson on *Show Boat*

audience sympathy. All of *Show Boat*'s famous songs, at this point, would be heard in the work's first half, making the score top-heavy. "Make Believe," "Ol' Man River," "Can't Help Lovin' Dat Man," "Life On the Wicked Stage" (the song's actual title, quoting a phrase very common at the time, though the first line, adhering to Kern's repeated quarter notes, is sung as "Life upon the wicked stage..."), and "You Are Love" are all in Act One, and the last of the hit tunes, "Why Do I Love You?," occurs in the first scene of Act Two.

Clearly, "Out There in an Orchard" wasn't strong enough to anchor the middle of Act Two. Then Kern thought of substituting for it a number he had written with P. G. Wodehouse for *Oh, Lady! Lady!* (1918). Cut during the tryout, the song is a happy ditty, a young bride's lighthearted goof on her intended on the day of the wedding, citing all his faults yet concluding that he's wonderful: "Because he's just my Bill!" Suddenly, Kern realized that the song not only could go into *Show Boat* but had to. Giving Julie a playful rather than mournful number was brilliant dramatic thinking, because she could sing it mournfully, projecting her sorrow through irony. So "Bill" finally found a home, and Julie got her big number in Act Two.

Yes! Now all the *Show Boat* pieces were falling into place. Still, the central number—really, the foundation on which the whole score rests—was neither a love song nor a plot number nor even a character piece, but something so monumental that no musical had ever hosted anything like it. This was "Ol' Man River," and Edna Ferber may have been the first of all to realize how special *Show Boat* was going to be. Kern played it for her directly after it was written, and, as she later recalled, "The music mounted, mounted, and...my hair stood on end, the tears came to my eyes, I breathed like a heroine in a melodrama."

Meanwhile, Hammerstein was writing the libretto as well, using much of the novel but straying from it where necessary. Most of what happens in the second act is Hammerstein's invention, especially the Chicago scenes, an homage to Ziegfeld, a Chicago boy himself; his career began in a cabaret very like the one in which Julie rehearses "Bill." Hammerstein also developed Ferber's notion that theatre not only delights but enlightens and redeems us. Indeed, life itself, in *Show Boat*, takes on a theatrical flair, as when Julie's husband, Steve, to save her from the law, effects a stunt straight out of an ancient melodrama of the kind the show boat presents, the sort that climaxes as some long-suffering character rises up to cry, "*Troskeena Wellington, you can't square what you have done!*" And when Ravenal first meets Magnolia, she refers to the reunion of aunt and nephew after seventy-five years in *The Village Drunkard*, a show boat favorite. Ravenal rejects the concept—yet, after marrying Magnolia, he abandons her and their daughter...for twenty-three years.

Ziegfeld did feel that Hammerstein, a master of surefire corny comedy in his previous shows, let *Show Boat*'s second act get too serious. Yet the work played startlingly well on its first performance, in Washington, D.C. True, it ran some four hours long—and there is a legend, started by Ziegfeld's secretary, Goldie, that a stunned audience didn't applaud after it was over. This is nonsense—and the entire four-city tryout did such good business that a substantial portion of the production's capitalization was paid off by the time it opened in New York, on December 27, 1927, at the producer's own house, the Ziegfeld Theatre (now demolished; the cinema bearing

Growing up, Morris Robinson was immersed in music, from singing in the Atlanta Boys Choir to playing drums in the Baptist church where his father was minister. But he gave up music for his first love, football, and became a two-time college All-American offensive lineman. After graduation and a successful career with 3M, his destiny took him back to music at 29.

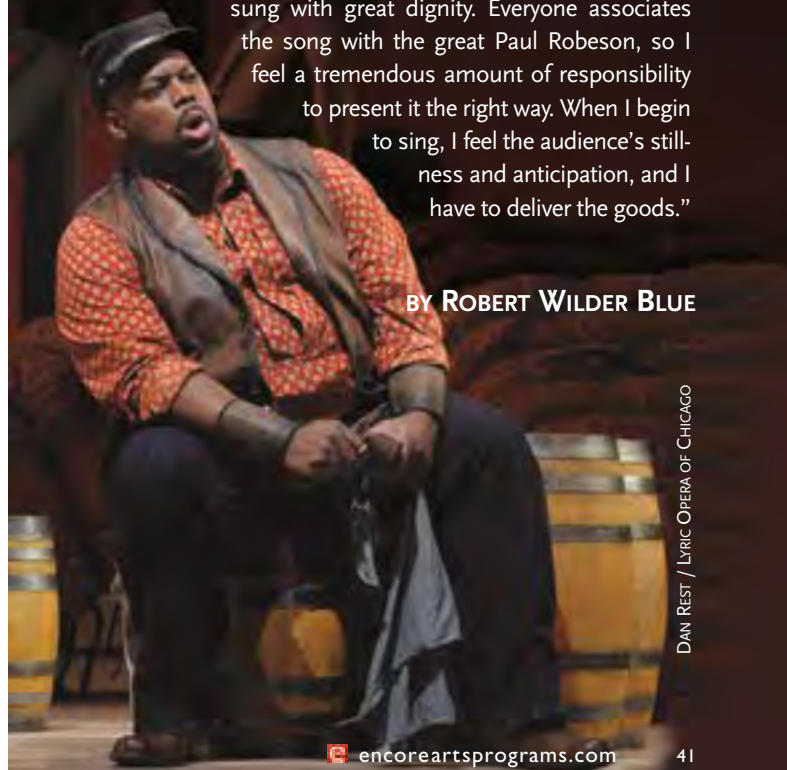
"I was auditioning for the Choral Arts Society of Washington, D.C. When [director] Norman Scribner heard me he said, 'You should be doing this for a living.'" A year later, Robinson made his professional debut as the King in *Aida* with Boston Lyric Opera.

Now the bass returns to San Francisco Opera—he made his Company debut as the Commendatore in 2011's *Don Giovanni*—to take on the iconic role of Joe in *Show Boat*. "When I was approached to do this role, I was apprehensive. As a young African American singer, I was warned about being typecast. I knew 'Ol' Man River,' but I wasn't familiar with the complexity and dignity of this character. It was easy to think of him as the typical downtrodden, uneducated guy who sings a happy song white people like to hear. Upon studying Joe and the story, I realized he was very cerebral and central to *Show Boat*. Joe was probably born a slave and then finds this great job on a show boat. I think about what he observes and the quiet presence he has, watching everything that transpires.

"*Show Boat* was avant-garde for its time. There are white and black choruses sharing the stage together, which was huge in 1927. It was progress. My eight-year-old son is in this production and completely innocent about these things. In rehearsal, the director was telling the kids about how it was a different time, one in which white and black children would get in trouble for sitting together. We shouldn't shy away from presenting this because it's uncomfortable. It's important for us to know where we've come from and reflect on the changes.

"'Ol' Man River' should be presented as it was conceived, to be sung with great dignity. Everyone associates the song with the great Paul Robeson, so I feel a tremendous amount of responsibility to present it the right way. When I begin to sing, I feel the audience's stillness and anticipation, and I have to deliver the goods."

BY ROBERT WILDER BLUE



DAN REST / LYRIC OPERA OF CHICAGO

Poster for the original production of *Show Boat*.

his name is located down the street from the playhouse's old site). There were, however, many changes on the road, including the loss of "Mis'ry's Comin' Aroun'" during the cutting of *Show Boat's* over-time. Kern was heartbroken; he thought that number as close to the heart of the work as "Ol' Man River," and even composed *Show Boat's* overture around it. And when the first vocal score was published, Kern insisted that the song take its place right along with "You Are Love" and "Make Believe" as if it had never been dropped.

*Show Boat's* original cast offered an odd assortment. The Cap'n Andy, Charles Winninger, was a popular comic of the day, but the Magnolia, Norma Terris, never managed to assert herself on stage or film, and the Ravenal, Howard Marsh, is so little known that, despite having played the tenor lead in the three longest-running musicals of the 1920s—*The Student Prince*, *Blossom Time*, and *Show Boat*—he made no recordings of anything whatsoever. We already know that Jules Bledsoe played Joe. But while Bledsoe was black, his vis-à-vis, as Queenie, was a white woman named Tess Gardella who spent her career performing exclusively in blackface makeup, billed only as "Aunt Jemima."

It's a paradox in the saga of *Show Boat*, which is celebrated for its honesty in dealing with race relations. However, in 1927, white actors made up as blacks—a holdover from the nineteenth-century minstrel shows—were still very much a part of the entertainment scene. Less than three months before *Show Boat* opened, Hollywood set forth the first movie musical, *The Jazz Singer*, essentially a silent film with song sequences spliced in here and there. But the singer was Al Jolson, a sensation of the day—and Jolson habitually performed his roles entirely or partly in blackface. Indeed, the last shot of *The Jazz Singer*—the movie's farewell kiss, so to say—is a view of Jolson on stage on one knee, his arms stretched out in supplication, his voice crying out, "Mammy!" And Jolson, though born in Russia, white of race and Jewish in religion, is made up as a black man. As L. P. Hartley wrote, in *The Go-Between*, "The past is a foreign country. They do things differently there."

Film buffs might recognize the actress who played Cap'n Andy's busybody wife, Parthy Ann, for she was Edna May Oliver, the go-to comedienne for sour-old-lady parts. She was in everything from Shakespeare to a Sonja Henie ice-skating musical. But *Show Boat* did offer one star. In fact, it created her stardom: Helen Morgan, the Julie, who used her trademark pose singing atop an upright piano for "Bill." Morgan was among the *Show Boat* stage veterans who made the 1936 *Show Boat* film (recently released on DVD), and while she modestly stands next to the piano for "Bill" instead of climbing onto it, the number remains one of the glories of musical history.

Each era repurposes *Show Boat* to suit its artistic policies. In 1946, Kern and Hammerstein revived the show in *Carousel* style, removing some of 1927's crazy bits to homogenize the piece. Harold Prince's 1994 version emphasized the racial issues. But *Show Boat* never was meant to be all that unified. The piece "was born big and wants to stay that way," Hammerstein once wrote, which is another way of saying that you can't resolve the contradictions of an epic without losing some of its grandeur. Asking for consistency in a work that spans some forty years is hopeless; like Walt Whitman, *Show Boat* contains multitudes. It's white and black, fantasy and reality, joy and despair, old and new, South and North: everything going off at once, like life in America.



Ziegfeld understood that. He billed *Show Boat* as his "all American musical comedy." And, much later, when conductor John McGlinn planned the greatest classical-pop crossover show album of all time, with virtually every Broadway classic to choose from, he took *Show Boat*, filling three CDs with the complete original version along with dropped numbers, added numbers, the works. (The Hammerstein estate tried to veto the project, but we remember that Edna Ferber owned one-third of the property, and the Kern and Ferber estates outvoted the Hammersteins.) The discs even boast an all American cameo by Lillian Gish, so intrinsic to our national arts culture that she worked for D. W. Griffith in early silent-film days.

One sometimes hears that *Show Boat* was the first integrated musical, with no finagling specialty turns, but there were integrated shows from the late nineteenth century on (even earlier in Europe, for example Gilbert and Sullivan). Anyway, *Show Boat* did have specialty turns, at least in 1927. Even in its current incarnation, what is "Hey, Fella!" but Queenie's chance to cut loose and entertain with a dishy one-step?

Nevertheless, *Show Boat* was indeed the first musical with a compelling story merged with a fabulous score. It's so rich a piece, covering so many lives, that it doesn't answer all our questions. Why did Cap'n Andy marry the odious Parthy Ann (though she's worse in Ferber's novel than in the musical)? Why did Ravenal abandon his family? Shame? Boredom? And what happens to Julie after "Bill"? *Show Boat* gives us so much to think about that we have to keep coming back to it just to try to catch up with all its events.

And now it's time for a cliché—because how else does one end a piece on this timeless masterwork but to say that, like Ol' Man River, it just keeps rollin' along? 🌟

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Sitting in the audience of a Connecticut playhouse in 1924, author and playwright Edna Ferber watched in horror while the opening performance of her play, *Minick*, was interrupted by an invasion of bats that had been hiding in the rafters. After audience members fled for the exits, the disappointed cast and crew gathered in the empty playhouse. Next time, producer Winthrop Ames jokingly told them, perhaps a better idea would be to charter a show boat and drift from town to town.

Ferber, then thirty-nine and a budding superstar of American letters, had never heard of the culture of show boats: floating theaters that traveled up and down major rivers from the 1870s to the 1930s bringing music, dramatic productions, and dancing to isolated river towns. She was immediately fascinated.

As Ferber wrote in her memoir, *A Peculiar Treasure*: “Here, I thought, was one of the most melodramatic and gorgeous bits of Americana that had ever come my way. It was not only the theater — it was the theater plus the glamour of the wandering drifting life, the drama of the river towns, the mystery and terror of the Mississippi itself. I spent a year hunting down every available scrap of show-boat

material; reading, interviewing, taking notes, and making outlines.”

After capping her year of study with four days aboard one of the few remaining show boats, the James Addams Floating Theatre, Ferber was confident that she had obtained “a treasure trove of show boat material: human, touching, true,” and spent the next year writing the novel. When *Show Boat* was published in 1926, it was an immediate hit. With its heady combination of steamy romance, unflinching presentation of racial problems, and glowing nostalgia for a vanishing American past, the novel was number one on the bestseller lists for twelve weeks.

Reception among critics was mostly positive. In his *New York Times* review, Louis Kronenberger wrote: “With *Show Boat*, Miss Ferber establishes herself not as one of those who are inaugurating first-rate literature, but as one of those who are reviving first-rate story-telling.”

Throughout her acclaimed five-decade career—which included 12 novels, 12 collections of short stories, two autobiographies, and nine plays—Ferber was most drawn to tell the stories of America’s working class: people of every ethnicity and occupation, who



# Edna Ferber:

Author of

# Show Boat

struggled against great odds. She was doubtlessly influenced by her childhood, which was made challenging by the business failures and early blindness and death of her Hungarian-born father, Jacob Ferber; by the labor of her mother in several family stores; and by a period of seven years in which, Ferber remembered, she endured daily anti-Semitism.

Edna Ferber was born in Kalamazoo, Michigan on August 15, 1885. After high school, she got a job as a reporter at the Appleton, Wisconsin *Daily Crescent*, later working at the *Milwaukee Journal* before publishing her first novel at twenty-six. In 1925, Ferber won the Pulitzer Prize for fiction for her novel, *So Big*, which sold 3 million copies—a staggering number in those days—and solidified her stature as one of America’s premiere novelists of either sex.

As her fame grew, so did her profile as a literary lioness—one whose claws could be sharp. Publisher Bennett Cerf called Ferber, “an absolute monarch who made Catherine the Great look like Little Orphan Annie. She was a wonderful hostess when her dictates were unquestionably obeyed, but heaven help the oaf who stepped out of line.”

ethnic characters—at least one of whom faced discrimination of some kind. Into some of her books, Ferber also wove the theme of the exploitation of labor. *Giant*, for one, set off an angry reaction in Texas upon its publication, but despite the bad publicity and mixed reviews, the book became a bestseller. (The movie of *Giant*, starring Elizabeth Taylor and James Dean, was Dean’s last and earned him his second Academy Award nomination; he was killed in a car accident before the film was released.)

In addition to *Giant*, many of Ferber’s books were adapted for other media, including movies of *Ice Palace*, *Saratoga Trunk*, and *Cimarron* (which won an Oscar). Three of these works—*Show Boat*, *Saratoga Trunk*, and *Giant*—also became musicals. When composer Jerome Kern approached Ferber about turning *Show Boat*—by all counts a serious book with some challenging subject matter—into a musical, Ferber balked, concerned that it would be transformed into a frilly stage show typical of the 1920s. But when Kern told her that he and Oscar Hammerstein II wanted to honor the seriousness of the issues the book raised, Ferber granted the rights.

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“Here, I thought, was one of the most melodramatic and gorgeous bits of Americana that had ever come my way.”  
—Edna Ferber on the culture of show boats

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She joined the famed Algonquin Roundtable founded by Dorothy Parker, and felt right at home among the rapier-tongued wits of the Golden Era of New York publishing. Of her clique, Ferber wrote, “Their standards were high, their vocabulary fluent, fresh, astringent and very, very tough. Casual, incisive, they had a terrible integrity about their work and a boundless ambition. Theirs was a tonic influence, one on the other, and all on the world of American letters.”

Ferber was also strident in her left-wing political views, campaigning for the Socialist Party of America in 1930 and serving as a member of the Progressive Citizens of America alongside Paul Robeson (for whom the role of Joe in *Show Boat* was written), Arthur Miller, Dashiell Hammett, Helen Keller, Aaron Copland, Eugene O’Neill, and Thornton Wilder. A profile of Ferber by Rogers Dickinson described her thus: “She enters the room in a rush, with a quick, firm step; though she is short, scarcely more than five-foot three, she dominates most groups.”

Ferber never married, had no children, and despite all the publicity she got, was never known to have had a love affair. She once wrote: “Life itself is a writer’s lover until death” and was famously quoted for having written, “Being an old maid is a great deal like death by drowning: a really delightful sensation when you cease to struggle.”

Her great empathy for women and minorities led her to create consistently strong female protagonists, along with supporting

Like the book, the grand musical *Show Boat* chronicles the lives of three generations of performers on the Cotton Blossom, a floating theater that travels between small towns on the banks of the Mississippi from the 1880s to the 1920s. Among the many unforgettable characters: the indomitable Magnolia who is thrust into stardom; the loving but irresponsible “river rat” gambler Gaylord; the mixed-race Julie, forced to leave the show when her secret comes out; and the black manual laborers Joe and Queenie, who show the less glamorous side of show boat life.

These characters and topics cemented *Show Boat*’s reputation as a revolutionary theatrical experience during a time when such things were not considered fodder for stage musicals. It was all thanks to Ferber, who was making a point: the lives of the working class and the disenfranchised are worthy of bringing to life.

Bennett Cerf, eulogizing at her funeral in 1968, called Ferber, “the gallant, dauntless, irrepressible champion of causes she believed in.”

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

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# ARTIST PROFILES



**HEIDI STOBER**  
(Waukesha, Wisconsin)  
**Magnolia Hawks**  
Heidi Stober made her San Francisco Opera debut as Sophie in the 2010

*Werther* and has since returned as Susanna (*Le Nozze di Figaro*), Atalanta (*Xerxes*), Pamina (*The Magic Flute*), and Nannetta (*Falstaff*). The American soprano's recent engagements include Pamina and Gretel (*Hansel and Gretel*) with the Metropolitan Opera; Zdenka (*Arabella*) and Ada Leverson (*Oscar*) with Santa Fe Opera; Musetta (*La Bohème*) with Houston Grand Opera; also Pamina, Oscar (*Un Ballo in Maschera*), and Micaëla (*Carmen*) with Deutsche Oper Berlin. A principal artist with Deutsche Oper Berlin, her engagements with that company during the current season include Adina (*L'Elisir d'Amore*), Susanna, and Pamina; other engagements there include Gretel, Nannetta, Zerlina (*Don Giovanni*), and Ascagne (*Les Troyens*). Stober is a graduate of the Houston Grand Opera Studio, and her credits there include Atalanta, Norina (*Don Pasquale*), Susanna, Blonde (*Die Entführung aus dem Serail*), Drusilla (*L'Incoronazione di Poppea*), and La China in the world premiere of Catán's *Salsipuedes*. Other career highlights include Anne Trulove (*The Rake's Progress*) with the St. Paul Chamber Orchestra; Tigrane (*Radamisto*) and La Folie (*Platée*) with Santa Fe Opera; Poppea (*Agrippina*) with New York City Opera; Morgana (*Alcina*) in Santiago, Chile; Aminta (*Il Re Pastore*) with Opera Theatre of St. Louis; Carolina (*Il Matrimonio Segreto*) with the Brooklyn Academy of Music; and Leïla (*Les Pêcheurs de Perles*) at Opera Colorado.



**MICHAEL TODD SIMPSON**  
(Gastonia, North Carolina)  
**Gaylord Ravenal**  
American baritone Michael Todd Simpson makes

his San Francisco Opera debut in a role he recently sang with Washington National Opera. In the 2013–14 season, he appears as John Sorel (*The Consul*) with Seattle Opera and Demetrius (*A Midsummer Night's Dream*) at the Metropolitan Opera. Notable engagements include Moralès (*Carmen*) and Hermann and Schlémil (*Les Contes d'Hoffmann*) at the Met;

the title role of *Don Giovanni* and Count Almaviva (*Le Nozze di Figaro*) with Pittsburgh Opera; Marcello (*La Bohème*) and Escamillo (*Carmen*) with Seattle Opera; Silvio (*Pagliacci*) with New York City Opera; Guglielmo (*Così fan tutte*) and Count Almaviva at the Dallas Opera; Enrico (*Lucia di Lammermoor*) with Fort Worth Opera; Escamillo with Opera Australia; and the

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title role of *Eugene Onegin* with Virginia Opera. He also sang the role of Tooley in the American premiere of Bennett's *The Mines of Sulphur* at Glimmerglass Opera, which was recorded and released by Chandos in 2005. Simpson's awards include the Spanish Prize in the 2007 José Iturbi International Music Competition, first prize in the first annual Marguerite McCammon Voice Competition, the Sara Tucker Study Grant awarded by the Richard Tucker Foundation, and the Richard F. Gold Career Grant.



**BILL IRWIN**

(Santa Monica, California)

**Cap'n Andy Hawks**

Tony Award-winning actor Bill Irwin makes his San Francisco Opera

debut this summer. Well known to San Francisco audiences, he is an original member of the Pickle Family Circus; has appeared as a guest artist with the ODC Dance Company; and regularly performs with American Conservatory Theatre, where his credits include *Fool Moon*, *Scapin*, *Texts for Nothing*, and *Endgame*—he appears with ACT this fall in *Old Hats*. Broadway credits include *Fool Moon*; *Accidental Death of an Anarchist*; *5-6-7-8...Dance!*; *The Regard of Flight*; *Who's Afraid of Virginia Woolf*, which earned him a 2005 Tony Award for Best Actor in a Play; as well as his original work *Largely New York*, which received five Tony nominations as well as Drama Desk, Outer Critics Circle, and New York Dance and Performance awards. On television, Irwin has appeared on *Saturday Night Live*, *The Tonight Show*, *The Cosby Show*, *3rd Rock from the Sun*, *CSI: Crime Scene Investigation*, *Life on Mars*, *Law & Order: SVU*, *Northern Exposure*, and PBS's *Great Performances of Bill Irwin Clown Prince* and *The Regard of Flight*, as well as on *Sesame Street* as Mr. Noodle. Film credits include *Rachel Getting Married*, *Popeye*, *Eight Men Out*, *How the Grinch Stole Christmas*, *Igby Goes Down*, *Lady in the Water*, *Dark Matter*, *Raving*, and *Across the Universe*, among others. The first performer to receive a MacArthur Fellowship, Irwin has also been the recipient of a National Endowment for

the Arts Choreographer's Fellowship as well as Guggenheim and Fulbright Fellowships.



**PATRICIA RACETTE**

(Manchester, New Hampshire)

**Julie La Verne**

Soprano Patricia Racette celebrates her twenty-fourth anniversary with San

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

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.



**ANGELA RENÉE**

**SIMPSON**

(Brooklyn, New York)

**Queenie**

Soprano Angela Renée Simpson made her San Francisco Opera

debut as *Serena* in the 1995 presentation of *Porgy and Bess*. Recent engagements include concert performances with Florence's Maggio Musicale, Iceland Symphony Orchestra, Orchestra Sinfonica di Milano Giuseppe Verdi, and the Royal Stockholm Philharmonic. In 2009, Simpson sang the role of *Serena* in Austria in a concert version under Nikolaus Harnoncourt at the Styriarte Festival, as well as at the Paris Opéra Comique. She has appeared at Milan's La Scala, Cagliari's Teatro Lirico, the Teatro San Carlo in Naples, Moscow's Novaya Theater, and with Washington National Opera, Los Angeles Opera, Houston Grand Opera, San Diego Opera, New York City Opera, and Florida Grand Opera. In 2005, Simpson portrayed *Cilla* in the world premiere production of Richard Danielpour's *Margaret Garner* at Michigan Opera Theatre. On the concert stage, she has been a soloist with Rome's Accademia di Santa Cecilia, Alabama Symphony, the Minnesota Orchestra, Dallas Symphony, and has appeared at Carnegie and Weill Recital Halls.



**HARRIET HARRIS**

(Fort Worth, Texas)

**Parthy Ann Hawks**

American actress Harriet Harris makes her San Francisco Opera debut this summer. She was the

recipient of the 2002 Tony Award and Drama Desk Award (Featured Actress in a Musical) for her performance as Mrs. Meers in *Thoroughly Modern Millie* and received the 2006 L.A. Stage Alliance Award for Best Featured Actress in a Musical for *On the Town*. Her other Broadway credits include



*Cry-Baby*, *Old Acquaintance*, *The Man Who Came to Dinner*, *Present Laughter*, and *Rodgers and Hammerstein's Cinderella*. Off-Broadway credits include *Rude Entertainment*, *Jeffrey* (Drama Desk nomination), *Innocents Crusade*, *Christmas on Mars*, *Hamlet*, and, most recently, *Little Me* at City Center Encores! Harris has appeared in the films *Memento*, *Monster-in-Law*, *Nurse Betty*, *Addams Family Values*, and *Love is Strange*, and her television credits include Felicia Tillman on *Desperate Housewives*, Bebe Glazer on *Frasier*, and roles in *Six Feet Under*, *The X-Files*, *It's All Relative*, *Union Square*, and *The Five Mrs. Buchanans*.



**KIRSTEN WYATT** (Clarksburg, West Virginia)  
**Ellie Mae Chipley**  
 Award-winning actress Kirsten Wyatt makes her San Francisco Opera debut this summer. Her appearances on Broadway include Lily St. Regis (*Annie*), the Crusty Elf and Mrs. Schwartz (*A Christmas Story: The Musical*), Frenchy (*Grease*, 2007 revival), Anna (*High Fidelity*), Santa's Elf (*Elf*), Poopsie (*The Pajama Game*), Little Becky Two Shoes (*Urinetown*), the Shoemaker's Elf (*Shrek*), and covering Lucy and Sally in *You're a Good Man, Charlie Brown*. Other credits include the title role of *Sweet Charity* and Paulette (*Legally Blonde*) at the Cape Playhouse; Miss Adelaide (*Guys and Dolls*) at the Great Lakes Theater Festival; the title role of *Peter Pan* at the Pioneer Theater; Dulcie (*The Boy Friend*) on tour nationally; Agnes Gooch (*Mame*) with Goodspeed Opera House, for which she won a Connecticut Critics Circle Award; and productions with Baltimore Center Stage, American Repertory Theater, the Municipal Theatre Association of St. Louis, Cincinnati Playhouse in the Park, and the Alabama Shakespeare Festival. Wyatt is a graduate of the Cincinnati College-Conservatory of Music and member of Actors Equity Association, and her television credits include *Naked Brothers Band*, *As the World Turns*, and *All My Children*.



**JOHN BOLTON** (Rochester, New York)  
**Frank Schultz**  
 Award-winning actor John Bolton makes his San Francisco Opera debut as Frank Schultz in this summer's *Show Boat*. He received critical acclaim on Broadway as The Old Man in *A Christmas Story: The Musical*, receiving a Footlight Award, a Drama Desk nomination, and being named to several publications' Top Ten lists. Other Broadway starring roles in Tony-winning productions include King Arthur (*Spamalot*), Frank Cioffi (*Curtains*), Michael (*Contact*), Charles Lightoller (*Titanic*), and J. Pierrepont Finch (*How to Succeed in Business Without Really Trying*). He made his Broadway debut alongside Jerry Lewis in *Damn Yankees*. Bolton's other career highlights include his Carnegie Hall debut in *Guys and Dolls in Concert* (cited as a "standout" by *The New York Times*); *Chess* with Josh Groban; *Chance and Chemistry* with Paul McCartney; principal roles in Munich, Hamburg, Berlin, Stockholm, Helsinki, and Milan; solo roles with the New York Philharmonic, Opera Omaha, Goodspeed Opera House, and Rochester Philharmonic; and headlining productions of *Clybourne Park*, *Same Time Next Year*, *Young Frankenstein*, and *The Music Man*. His television work includes four seasons as Bruce Caplan on *Gossip Girl*; guest-starring roles on *Boardwalk Empire*, *The Good Wife*, *Law and Order*; and recurring roles on *All My Children* and *As the World Turns*.



**MORRIS ROBINSON** (Atlanta, Georgia)  
**Joe**  
 Bass Morris Robinson made his San Francisco Opera debut in 2011 as the Commendatore (*Don Giovanni*), a role he has previously performed with Washington National Opera, Florida Grand Opera and the Dallas Opera. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Robinson made his debut with that company in *Fidelio*. He has since appeared at the

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Met as Ferrando (*Il Trovatore*), Sarastro (*Die Zauberflöte*), the King (*Aida*), High Priest of Baal (*Nabucco*) and roles in *Tannhäuser*, *Les Troyens*, and *Salome*. Other career highlights include Ramfis (*Aida*) in Atlanta, Pittsburgh, Cincinnati and Miami; Fasolt (*Das Rheingold*) and Sarastro (*Die Zauberflöte*) with Los Angeles Opera; the Grand Inquisitor (*Don Carlos*) with Cincinnati Opera; Zaccaria (*Nabucco*) with Opera Company of Philadelphia; Timur (*Turandot*) with Washington National

Opera; and Sparafucile (*Rigoletto*) in Pittsburgh, Boston and Miami. On the concert stage, Robinson has been heard with the Chicago Symphony Orchestra, National Symphony Orchestra, Los Angeles Philharmonic, Boston Symphony, Montreal Symphony, Atlanta Symphony, Houston Symphony, Baltimore Symphony, and São Paulo Symphony, among others. His engagements this season include Sarastro at Opera Australia, Sparafucile in Boston, and Zaccaria (*Nabucco*) in

Philadelphia. Robinson's first album, *Going Home*, is available on the Decca label.



**JAMES ASHER**  
(San Francisco, California)

**Pete, Emcee, Manager**

James Asher makes his San Francisco Opera debut with

*Show Boat*. New York credits include *The Laramie Project*, *Brave New World*, *Sajjil*, *Destination America*, and *1000 Abu Ghraibian Nights*. Regional theater highlights include national tours of *Gross Indecency: The Three Trials of Oscar Wilde* and *Picasso at the Lapin Agile*; *The Laramie Project* (Berkeley Repertory Theatre, La Jolla Playhouse); *The Foreigner* (San Jose Repertory Theatre); *Language Rooms* (Los Angeles Theatre Center); *Tape* (Magic Theater); *Back of the Throat* (Thick Description); *Below the Belt* (Waterstone Theater); *The Merry Wives of Windsor* (Shakespeare Santa Cruz); and *Love's Labour's Lost* (Idaho Shakespeare Festival). Asher's film and television credits include *Garden of Eden*, *Being Us*, *The Singularity is Near*, *The Confessional*, New York's *Dirty Laundry*, *Sweet Jane*, *Parenthood* (NBC), and *Spicy City* (HBO). He holds a master's degree from American Conservatory Theater.



**KEVIN BLACKTON**  
(Burlingame, California)

**Sheriff Vallon, Maître d'**

Actor Kevin Blackton makes his San Francisco Opera

debut with *Show Boat* this summer. Career highlights include the Preacher (*Violet*) at TheatreWorks, for which he received the Bay Area Critics Circle Award, as well as Gilmore (*To Kill a Mockingbird*) and roles in *Old Money* and *Moon over Buffalo*. As an associate artist at the San Jose Stage Company, his roles with that company include Norbert (*The Great American Trailer Park Musical*), Officer Lockstock (*Urinetown*), Prospero (*Return to the Forbidden Planet*), Chauncey Deville (*Dracula: A Musical Nightmare*), and Lenny (*Of Mice*

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and Men). Blackton's roles at Sierra Repertory Theatre include Mitch (*A Streetcar Named Desire*), Barrymore (*I Hate Hamlet*), and Count van Bruno (*Bullshot Crummond*). His film and television credits include Detective Bromer (*Nash Bridges*) and roles in *Rent*, *Hereafter*, *Zodiac*, *Carbabe*, and *Around the Fire*. Blackton is a graduate of the American Academy of Dramatic Arts.



**PATRICK CUMMINGS**  
(Rochester, New York)  
**Steve Baker, Max Greene**  
Actor Patrick Cummings makes his San Francisco Opera debut in a role he performed at Washington National Opera. His Off-Broadway credits include Hennessy (*Transport*), Gavin Collins (*Donnybrook*), and Matt

Burke (*New Girl in Town*) with Irish Repertory Theatre; Scott (*It Must be Him*) at the Peter J. Sharp Theatre; and Tommy Mathis (*Happiness*) at Lincoln Center. Regional credits include Joe (*White Noise*) with New Orleans Center for Performing Arts; Warren Sheffield (*Meet Me in St. Louis*) at Paper Mill Playhouse; Rod (*Singin' in the Rain*) at West Virginia Public Theatre; and Oscar (*42nd Street*) with Pittsburgh Civic Light Opera, among others. Film and television credits include a recurring role on *Hostages* and Patrick in the film *Pittsburgh*. Cummings holds a bachelor's degree from Carnegie Mellon University.



**MATTHEW PIATT**  
(Victoria, Kansas)  
**Jake**  
Pianist and vocal coach Matthew Piatt is a former San Francisco Opera Adler Fellow

and alumnus of the Merola Opera Program; he makes debut on the War Memorial stage with this production after serving on the music staff of fourteen Company productions. He is currently in his fourth season as an assistant conductor and prompter with Lyric Opera of Chicago and has collaborated with Renée Fleming, Yo-Yo Ma, David Daniels, and Ailyn Pérez, among others, through that company's community engagement initiatives. He has also been a member of the music staff at Opera Colorado and worked with Houston Grand Opera Studio. Piatt holds a master's degree in collaborative piano from the University of Michigan and a bachelor's degree in piano from the University of Houston. During his studies there, he served as a coach and accompanist for twelve productions at the Moores Opera Center, which included the world premiere of *The Thirteen Clocks* by Christopher Theofanidis and a production of Dominick Argento's *Casanova's Homecoming*, recorded for Newport Classics.

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**SHARON  
McNIGHT**  
(San Francisco,  
California)  
**Mrs. O'Brien**  
Tony-nominated  
actress and Bay  
Area favorite

Sharon McNight makes her San Francisco Opera debut in *Show Boat*. She began her entertainment career in San Francisco and then continued on an award-winning nightclub career from San Francisco to Berlin and Moose Hall to Carnegie Hall. McNight received a Tony Award nomination for Best Actress in a Musical, was the recipient of the Theatre World Award for Outstanding Broadway Debut, and had Al Hirschfeld draw her caricature. Known for her recreation of *The Wizard of Oz* and being one of the few women to impersonate Bette Davis, she developed her one-woman musical *Red Hot Mama*, about show business legend Sophie Tucker, into a successful Off Broadway run. McNight has six solo recordings; her current project is *Come Up and See Me*.



**KATHLEEN BAYLER**  
**Girl**  
Kathleen Bayler is a member of the San Francisco Opera Chorus and has performed solo roles in productions

of *Louise, La Rondine*, and *Les Contes d'Hoffmann*.



**TRACY CAMP**  
**Queenie's Friend,  
Lady on the Levee**  
Tracy Camp makes her San Francisco Opera debut this season. Recent career highlights

include roles with TheatreWorks, San Jose Repertory Theatre, and Pacific Conservatory of the Performing Arts. Camp is a recipient of the Theatre Bay Area Titan Award and is a member of AEA and AGMA.



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**JANET CAMPBELL**  
(Dix Hills, New York)

#### Dolly

Mezzo-soprano Janet Campbell is a member of the San Francisco Opera

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



**MARY FINCH**

(Eureka, Illinois)

#### Mother Superior

Mary Finch has been a member of the San Francisco Opera Chorus since 1998 and has

performed solo roles in nine Company productions. Other career highlights include Monica (*The Medium*) at Opera Illinois, Mrs. Gobineau (*The Medium*) with Circle Theatre of Chicago, and the Dew Fairy (*Hansel and Gretel*) with the Texas Gilbert and Sullivan Company. Finch served as a member of Lyric Opera of Chicago's supplementary chorus and is a past district winner of the regional Metropolitan Opera National Council Auditions.



**SAMANTHA McELHANEY**

(Clinton, Maryland)

#### Queenie's Friend

Samantha McElhaney made her San Francisco Opera debut as the

Strawberry Woman in the 2009 *Porgy and Bess*, a role she has previously performed with Washington National Opera. She has been a concert soloist at the Kennedy Center for the Performing Arts, Carnegie Hall, and in concert halls throughout the U.S. McElhaney has also appeared as a guest artist with the Domingo-Cafritz

Young Artist Program at Washington National Opera.



**SALLY MOUZON**

(Alexandria, Virginia)

#### Girl

Sally Mouzon has been a member of the San Francisco Opera Chorus since 1998 and has

performed solo roles in twelve Company productions, including creating the roles of Sister Lillianne (*Dead Man Walking*) and Joan (*Heart of a Soldier*). Regional engagements include Dorabella (*Così fan tutte*) with West Bay Opera, Little Buttercup (*H.M.S. Pinafore*) with Eugene Opera, and Charlotte (*Werther*) and Adalgisa (*Norma*) with San Francisco Lyric Opera.



**ERIN NEFF**

(San Jose, California)

#### Lottie

Erin Neff joined the San Francisco Opera Chorus in 1996. She made her solo debut

with the Company in 2000 and has performed extensively in the Bay Area, most recently with West Edge Opera and Opera Parallèle. She also develops multimedia installations for museums and galleries and public spaces; her work has been seen at the SJICA, Oakland Museum, Stanford Gallery, and Culver Center for the Arts. Last year her piece *Tahquitz* was featured in *Smithsonian Magazine* and in *Indian*.



**SIMONE PAULWELL**

(Washington, D.C.)

#### Queenie's Friend, Woman

Simone Paulwell makes her San Francisco Opera

debut in this summer's *Show Boat*. Career highlights include performing at the Kennedy Center, Carnegie Hall, the Reichhold Center, and with Washington National Opera, the Baltimore Symphony, and Prague's Czech National Symphony. She holds a degree from Wilberforce University.



**RACHELLE PERRY**  
**Queenie's Friend**

Rachelle Perry has been a member of the San Francisco Opera Chorus since 2000 and has performed in

nine solo roles. Before moving to San Francisco, she performed a wide variety of roles with Kiel Opera in Germany, including Dorabella (*Così fan tutte*), Cherubino (*Le Nozze di Figaro*), Annius (*La Clemenza di Tito*), and Siebel (*Faust*).



**CHRISTOPHER JACKSON**

(Buffalo, New York)

**Backwoodsman**

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

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



**ANTHONY McGLAUN**

(Detroit, Michigan)

**Young Man**

Anthony McGlaun makes his San Francisco Opera debut in this

summer's *Show Boat*. Career highlights include roles with Michigan Opera Theater, the Tanglewood Contemporary Music Festival, Skylight Music Theatre, and Townsend Opera. He is a former faculty member of Marygrove College and holds degrees from Morehouse College and University of Northern Iowa.



**WILLIAM O'NEILL**

(Providence, Rhode Island)

**Drunk**

Bass-baritone William O'Neill is a Bay Area performer, conductor, and

member of the San Francisco Opera Chorus. Roles in his repertoire include the title roles of *Il Barbiere di Siviglia* and *Falstaff*, Don Magnifico (*La Cenerentola*), the Pirate King (*The Pirates of Penzance*), Sarastro (*Die Zauberflöte*), Sam (*Trouble in Tahiti*), Bottom (*A Midsummer Night's Dream*), and Gobineau (*The Medium*).



**PHILLIP PICKENS**

(Anderson, South Carolina)

**Dealer, Drunk**

Phillip Pickens has been a member of the San Francisco Opera Chorus since

2004, singing solo roles in five Company productions. Before moving to San Francisco, he lived in Chicago where he performed in opera, theater, musical theater, and commercials. He spent a year playing the role of Tony Whitcomb in the comedy *Shear Madness*, America's longest running non-musical. He holds music degrees from University of South Carolina and Florida State University.



**CARMEN STEELE**

(San Francisco, California)

**Natchez Girl, Young Kim**

Carmen Steele is a fourth-grade student at Katherine Delmar

Burke School in San Francisco. She played Tiny Tim for the American Conservatory Theater's *A Christmas Carol* in 2012 and 2013. Other roles include Raggedy Anne in Lyricabella Productions' *Whiskers!*, Puck (*A Midsummer's Night Dream*) and Ariel (*The Tempest*) with the San Francisco Summer Shakespeare Festival Camp. She has studied acting and musical theater with the American Conservatory Theater since 2011, is a member of the San Francisco Girls Chorus, and studies classical piano.



**JOHN DeMAIN**  
**Conductor**

Youngstown, Ohio John DeMain made his San Francisco Opera debut conducting

*Porgy and Bess* in 1977; he returned to conduct the work in 1995 and 2009, the latter of which was recorded on DVD. DeMain also conducted the Company's 2008 appearance at the Stern Grove Festival and Merola Opera Program's 2013 Grand Finals concert. During his distinguished tenure as music director and principal conductor at Houston Grand Opera, he led a history-making production of *Porgy and Bess*, which he subsequently recorded for RCA, and won the Grammy Award, Tony Award, and France's Grand Prix du Disque. He also led seven world premieres there, including Adams's *Nixon in China*, Bernstein's *A Quiet Place*, and Glass's *The Making of the Representative of Planet Eight*. DeMain recently celebrated his 20th anniversary as artistic director of Madison Opera as well as music director of the Madison Symphony. He is a regular guest conductor at Los Angeles Opera, Michigan Opera Theater, and New York City Opera and has also conducted productions for Paris Opera, Milan's La Scala, State Opera of South Australia, the Bregenz Festival, Cleveland Opera, Cincinnati Opera, Glimmerglass Opera, Edmonton Opera, Juilliard Opera Center, Teatro Bellas Artes of Mexico City, Opera de Nice, Opera Omaha, Opera Theatre of St. Louis, and San Diego Opera. Other career highlights include productions at Lyric Opera of Chicago (*Porgy and Bess*, *Show Boat*); Los Angeles Opera (*Porgy and Bess*, *A Little Night Music*, *Orpheus in the Underworld*, *Otello*, *The Merry Widow*); New York City Opera (*Dead Man Walking*, *Tosca*, *Porgy and Bess*); State Opera of South Australia (*Dead Man Walking*, *Falstaff*, *Tosca*); Rome's Festival Euro Mediterraneo (*Candide*); as well as Washington National Opera (*Mefistofele*, *Susannah*) and Portland Opera (*A View from the Bridge*, *Carmina Burana*, *Pagliacci*). Recent engagements include *Nixon in China* with Vancouver

Opera, *Porgy and Bess* with Seattle Opera and Lyric Opera of Chicago, *A View from the Bridge* at Washington National Opera, and *Tosca*, *La Fille du Régiment*, and *Dead Man Walking* with Madison Opera.



**FRANCESCA ZAMBELLO**

(New York, New York)

**Director**

Francesca Zambello began her long association with the Company in 1983 as assistant stage director for *Ariadne auf Naxos* and has since been involved in nearly twenty productions here, including *La Traviata*, *La Voix Humaine*, *La Bohème*, *Prince Igor*, *Jenůfa*, the West Coast premiere of Rachel Portman's *The Little Prince*, *Porgy and Bess*, a new production of Wagner's *Der Ring des Nibelungen* in 2011, and the world premiere of *Heart of a Soldier*. She currently serves as general and artistic director of Glimmerglass Opera and artistic director of Washington National Opera, and her work has been seen at the Metropolitan Opera; Milan's Teatro alla Scala; the Bolshoi; the Royal Opera, Covent Garden; Munich's Bavarian State Opera; the Paris Opera; New York City Opera; Washington National Opera; Lyric Opera of Chicago; and English National Opera, among others. She has staged plays and musicals on Broadway and at the Royal National Theatre, Guthrie Theater, Vienna's Raimund Theater, Disneyland, Berlin's Theater des Westens, and at the John F. Kennedy Center for the Performing Arts in Washington, D.C. She has been awarded the *Chevalier des Arts et des Lettres* from the French government and the Russian Federation's medal for service to culture, three Olivier Awards, two Evening Standard Awards, two French Grand Prix des Critiques, the Helpmann Award, the Green Room Award, the Palme d'Or in Germany, and the Golden Mask in Russia. She began her directing career as the artistic director of the Skylight Opera Theatre and as an assistant director to the late Jean-Pierre Ponnelle. She is an adjunct professor at Yale University.



**MICHELE LYNCH**

(Rosemead, California)

**Choreographer**

Michele Lynch makes her San Francisco Opera debut with a production she has choreographed at Lyric Opera of Chicago, Washington National Opera, and Houston Grand Opera. Recent credits include the films *The Last Five Years* and *Joyful Noise*, Dolly Parton's *Better Day* world tour, and *Little Miss Sunshine* at Second Stage Theater. Her Broadway engagements include *Everyday Rapture* and *The Coast of Utopia*; she has also choreographed at the Mark Taper Forum, Yale Repertory Theater, Capital Repertory Theater, Ford's Theater, the St. Louis MUNY, North Carolina Theater, and Stamford Center for the Arts.



**PETER J. DAVISON**  
**Set Designer**

British designer Peter Davison has created sets for opera, theater, musicals, and ballet since his professional debut in 1988 at London's National Theatre. He made his San Francisco Opera debut with his set designs for the 2009 *Porgy and Bess* and returned for the 2011 world premiere of *Heart of a Soldier*. Other opera credits include *The Rake's Progress*, *Le Nozze di Figaro*, and *Cyrano de Bergerac* for the Metropolitan Opera; *The Queen of Spades* and *Cyrano de Bergerac* for the Royal Opera, Covent Garden; *Manon Lescaut* for Opera Australia; *Der Rosenkavalier*, *Carmen*, and *Maria Stuarda* for English National Opera; *Guillaume Tell* for Paris Opera; *Lucia di Lammermoor* at Welsh National Opera; *Capriccio* for Deutsche Oper Berlin and Turin's Teatro Regio; *Anna Bolena* for the Bavarian State Opera; *La Rondine* at Venice's La Fenice; *Cyrano de Bergerac* at Milan's La Scala; and *Mitridate*, *Re di Ponto* for the Salzburg Festival, among others. Davison's work has been nominated for a Tony and Drama Desk Award (*Medea*) and Olivier Awards (*Medea*, *Le Cid*, and *St. Joan*).

He received "Best Designer" at the Martini/TMA Regional Theatre Awards for *Medea* and *St. Joan* and won an award for the musical theater production of *Rebecca* in Vienna.



**PAUL TAZEWELL**  
(Akron, Ohio)

**Costume Designer**

Costume designer **PAUL TAZEWELL** has received numerous awards for his designs, including three Helen Hayes Awards as well as the Lucille Lortel, Jefferson, Princess Grace, and Irene Sharaff Awards. He has also received Tony Award nominations for his work on *In the Heights*, *The Color Purple*, and *Bring in 'da Noise... Bring in 'da Funk*. Other Broadway credits include *Guys and Dolls*; *Hot Feet*; *Caroline, or Change*; *A Raisin in the Sun*; *Drowning Crow*; *Elaine Stritch at the Liberty*; *On the Town*; *Fascinating Rhythm*; and *Def Poetry Jam*. Off-Broadway, Tazewell's designs have been featured in *Ruined*, *McRee*, *Flesh and Blood*, *Fame*, *Boston Marriage*, and *Harlem Song*. He made his San Francisco Opera debut with 2009's *Porgy and Bess*.



**MARK McCULLOUGH**

(Charlotte, North Carolina)

**Lighting Designer**

Mark McCullough made his San Francisco Opera debut with *Luisa Miller* (2000) and has returned for numerous productions, including *Arshak II*, *The Mother of Us All*, *Rigoletto*, *Das Rheingold*, *Porgy and Bess*, the 2011 *Ring* cycle, and the world premiere of *Heart of a Soldier*. He has designed lighting for the Metropolitan Opera; Milan's La Scala; the Bolshoi Theatre; the National Centre for the Performing Arts (NCPA) in Beijing; Madrid's Teatro Real; The Royal Opera, Covent Garden; Strasbourg's Opéra National du Rhin; Opera North; Washington National Opera; Lyric Opera of Chicago; Opera Theatre of Saint Louis; Boston Lyric Opera; The Glimmerglass Festival; The Dallas Opera; Opéra de Montréal; Grand



Théâtre de Genève; New York City Opera; Seattle Opera; and the Royal Shakespeare Company, among others. His creations have also been seen on Broadway and in regional theater companies nationwide.



**IAN ROBERTSON**  
(Dundee, Scotland)  
**Chorus Director**  
Recipient of the  
2012 San Francisco  
Opera Medal, Ian  
Robertson has been  
chorus director and

conductor with San Francisco Opera since 1987, having prepared more than 300 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson has also conducted nine main-stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera.



**E. LOREN MEEKER**  
(Brooklyn, New  
York)  
**Associate Director**  
E. Loren Meeker  
made her San  
Francisco Opera  
directorial debut

with 2006's *Die Fledermaus*. Recent credits include *Die Fledermaus* (Lyric Opera of Chicago), *Manon Lescaut* (Singapore Lyric Opera), *Manon* (Teatro Colón, Buenos Aires), *La Bohème* (San Diego Opera), *Candide* (Amarillo Opera), and *Trial by Jury* (Houston Grand Opera). Meeker has directed five world premieres for Houston Grand Opera (HGOCO) and as well as *Così fan tutte*, *Don Giovanni*, *La Cenerentola*, and *Don Pasquale* for Lyric Opera of Chicago's Ryan Opera Center. Upcoming engagements include *Carmen* for Finger Lakes Opera and *Lucia di Lammermoor* for New Orleans Opera.

**TELSEY + COMPANY (Casting).**

Broadway/Tours: *The Last Ship*, *The Cripple of Inishmaan*, *If/Then*, *All the Way*, *Motown*, *Kinky Boots*, *Newsies*, *Rock of Ages*, *Wicked*, *Evita*, *Porgy and Bess*, *Sister Act*, *Million Dollar Quartet*. Off-Broadway: *Piece of My Heart*, *Macbeth*, Atlantic, MCC, 2nd Stage, Signature. Regional: A.R.T., Dallas Theater Center, Goodman, La Jolla, Paper Mill. Film: *Focus*, *Into the Woods*, *Song One*, *The Last Five Years*, *The Odd Life of Timothy Green*, *Friends with Kids*, *Margin Call*, *Sex and the City 1 & 2*, *I Love You Phillip Morris*, *Rachel Getting Married*, *Dan in Real Life*, *Across the Universe*. TV: *Masters of Sex*, *The Sound of Music Live!*, *Smash*, *The Big C*, commercials. [www.telseyandco.com](http://www.telseyandco.com)

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- Henry Bayha
- Kahlil Leneus
- Carla Moore
- Cole Richardson-Beatty
- Miles Robinson
- Piper Sperske
- Gabi Stevenson

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 Martin Bell  
 C. Michael Belle  
 Nebiyu Berhane  
 David Bier  
 Carmichael Blankenship  
 Torlef Borsting  
 Brook Broughton  
 Gregory Brumfield  
 Tracy Camp  
 Janet Campbell  
 Christopher Carter  
 Alan Cochran  
 Taylor Collier

Frank Daniels  
 Alexis Davis  
 Gregory DeSantis  
 Micah Epps  
 Mary Finch  
 William Gill  
 Sarah Cecilia Griffin  
 Claudia Haider  
 Blanche Hampton  
 Earl Hazell  
 Christopher Jackson  
 David Kekuewa  
 Claire Kelm  
 Bradley Kynard  
 Michael Levine

Luther Lewis  
 Rachel Speidel Little  
 Frederick Matthews  
 Samantha McElhane  
 Anthony P. McGlaun  
 VaShawn McIlwain  
 Sally Mouzon  
 Erin Neff  
 Kenneth Nichols  
 William O'Neill  
 JoVincent Parks  
 Simone Paulwell  
 Jekyns Pelaez  
 Rachelle Perry  
 Phillip Pickens

William Pickersgill  
 Chester Pidduck  
 Virginia Pluth  
 Laurel Porter  
 Michael Rogers  
 Shelley Seitz  
 Chiharu Shibata  
 Alexis Staley  
 Alexander Taite  
 Jere Torkelsen  
 Andrew Truett  
 Chawnta' Van  
 Mitzie Weiner  
 Keelan Whitmore  
 Kali Wilson

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

**COSTUME SHOP**

**COSTUME TECHNICIANS**

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

**ASSISTANT DYER**

Ashley Brock

**BUILDING MAINTENANCE**

Leo Borja

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

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

**PRINCIPAL MAKEUP ARTISTS**

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Marcelo Donari  
William Stewart Jones  
Gerd Mairandres  
Tim Santry  
Kerry Rider-Kuhn  
Patricia Polen

Susan E. Stone

Toby Mayer  
Denise Gutierrez  
Linda Magarian  
Connie Strayer  
Melanie Birch  
Vanessa Taub-Flores

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Judith Disbrow  
William Stewart Jones  
Richard Battle  
Jeanna Parham  
Melanie Birch

**JOURNEYMEN**

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Monica Maka  
Vicky Martinez  
Robert Mrazik  
Karalynne Fiebig

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Jakey Hicks  
Christina Martin

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Tim McCoy  
Cian Quattrin  
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Trent Winslow  
Gill Wright

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

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Dennis Criswell  
Ashley Dawn  
Charles R. Del Valle, Key  
Jane Henderson  
Patricia Hewett  
Jim Holden, Key  
Myron Seth Isaacs  
Jeff Johnson  
David Kinney, Key  
Mark Kotschnig  
Harri Olavi Kouvonen  
Dylan Maxson  
Beth Ozarow, Assistant Key  
Ryan Parham  
Tara Pellack, Out-of-House Key  
Dawn Roth Golden  
Sarah Shores  
Turk Vasileff  
Frederick Wielandt, Shop Mechanic

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Mara Barenbaum  
John Boatwright, Key Right  
Jay Chew, Electric Shop Foreman  
Peter Dahl  
Stephen Echerd  
Jim Eldredge  
Marie Farestveit  
Norris Fong, Light Board Operator  
Will Grunig, Assistant Key Left  
David Hartenstein, Assistant Key Right  
Bernie Honigman, Assistant Light Board Operator  
Lisa Rani Horn  
Greg Johnson  
Evan Jones  
Roger Lambert  
Paul P. Puppo, Electric Shop Mechanic  
Tim Purcell, House Head Electrician  
Paul Riggs  
Andrew Sproule, Key Left  
Risa Strobel  
Rick Tayerle  
Dorothy Vollendorf  
Grace Wiebenga-Sanford

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Lloyd Murphy, Key Projection

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Scott Houghton

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Nat Koren, Key  
Tod Nixon  
Alva Thompson, Key

**MEDIA DEPARTMENT**

**RADIO**

Michael Chen

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Douglas Hunt  
Gerry Jarocki  
Josh Lubensky  
Calvin Roberts  
Michael Santy  
Uwe Willenbacher

**POST PRODUCTION**

Francis Crossman

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Susan Gill  
Lua Hadar  
Bonnie Hughes  
Karen Kindig  
Nancy Riordan

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Devon LaBelle  
Jessie Neilson  
Nikola Printz  
Kjira Robinson  
Molly Wilson

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Steve Bauman  
Gracie Bernacki  
Dieter Bluhm  
Christine Boulanger  
Kay Cheatham  
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Pam DeWeerd  
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Victoria Kirby  
William Langley  
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Kimberly Thompson  
Mimi Timberlake  
Elsa Tranter  
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Bethel Watt  
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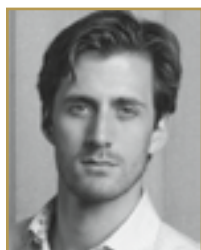
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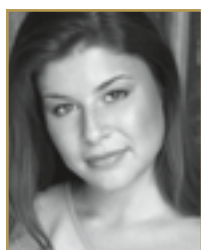


Coach & Accompanist  
**NOAH LINDQUIST**  
Brooklyn, New York  
First-year Fellow  
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Soprano  
**MARIA VALDES**  
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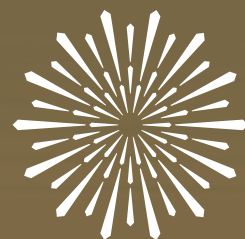
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# Young Professionals

## 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

DREW ALTIZER



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

#### DISCOUNTED TICKETS:

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

#### FREE ADMISSION:

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

#### EXCLUSIVE INVITATIONS:

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

#### 2013 BRAVO Board of Directors

Lauren Groff, President

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



DREW ALTIZER

### ORPHEUS

BETSY KERSHNER



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

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

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

#### ADDITIONAL BENEFITS:

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



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

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



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



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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



Martha Simonds  
Associate Principal  
Second Violin



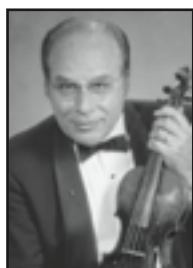
Beni Shinohara  
Assistant Principal  
Second Violin



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



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Principal  
Viola



Sergey Rakitchenkov  
Associate Principal  
Viola



Paul Nahhas  
Assistant Principal  
Viola



Patricia Heller  
Viola



Jonna Hervig  
Viola



Natalia Vershilova  
Viola



Joy Fellows  
Viola



David Kadarauach  
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Cello



Thalia Moore  
Associate Principal  
Cello



Nora Pirquet  
Cello



Emil Miland  
Cello



Victoria Ehrlich  
Cello



Ruth Lane  
Cello



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Bass



Jonathan Lancelle  
*Associate Principal  
Bass*



Steven D'Amico  
*Assistant Principal  
Bass*



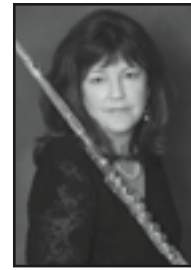
Shinji Eshima  
*Bass*



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*Bass*



Julie McKenzie  
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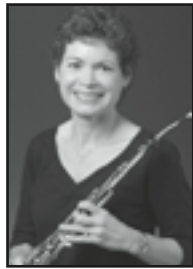
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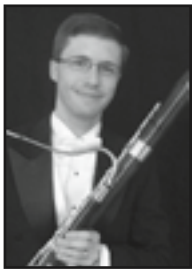
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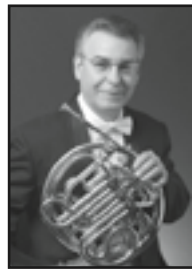
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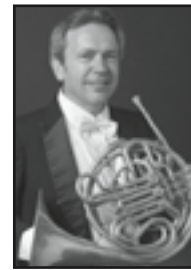
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Horn*



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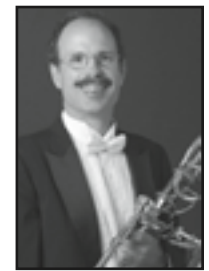
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*Trumpet*



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Donald Kennelly  
*Trombone*



David Ridge  
*Trombone &  
Bass Trombone*



Zachariah Spellman  
*Tuba/Cimbasso*



John Burgardt  
*Timpani*



Richard Kvistad  
*Principal Percussion &  
Associate Timpani*



Patricia Niemi  
*Percussion*



Olga Ortenberg  
Rakitchenkov  
*Harp*

# SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Tracy Davis  
Orchestra Manager



Carrie Weick  
Librarian



Timothy Spears  
Assistant Orchestra  
Manager & Librarian

Not pictured:

Lev Rankov, *First Violin*; David Budd, *Assistant Principal Cello*; Eric Sung, *Cello, Regular Substitute*

Most photos by John Martin

## SAN FRANCISCO OPERA

# REGULAR CHORUS



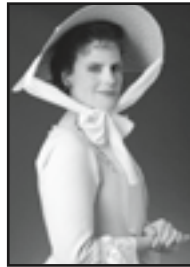
Kathleen Bayler  
Soprano



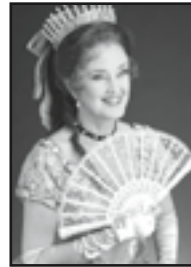
Sara Colburn  
Soprano



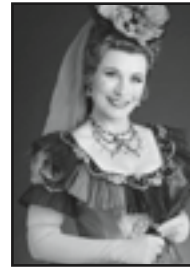
Dvora Djoraev  
Soprano



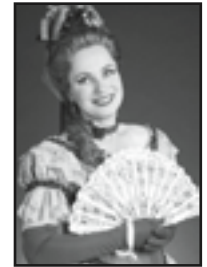
Mary Finch  
Soprano



Ann Hughes  
Soprano



Claire Kelm  
Soprano



Elisabeth Rom Lucio  
Soprano



Rachelle Perry  
Soprano



Virginia Pluth  
Soprano



Carole Schaffer  
Soprano



Mitzie Kay Weiner  
Soprano



Roberta Bowman  
Mezzo-Soprano



Janet Campbell  
Mezzo-Soprano



Joy Graham  
Mezzo-Soprano



Sally Mouzon  
Mezzo-Soprano



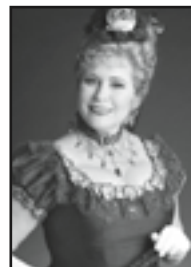
Sally Munro  
Mezzo-Soprano



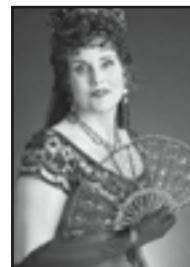
Erin Neff  
Mezzo-Soprano



Laurel Porter  
Mezzo-Soprano



Laurel Rice  
Mezzo-Soprano



Shelley Seitz  
Mezzo-Soprano



Claudia Siefer  
Mezzo-Soprano



Donna Turchi  
Mezzo-Soprano



C. Michael Belle  
Tenor



Alan Cochran  
Tenor



Chris Corley  
Tenor



Daniel Harper  
Tenor



Christopher Jackson  
Tenor



Phillip Pickens  
Tenor

# SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Chester Pidduck  
*Tenor*



Colby Roberts  
*Tenor*



Sigmund Seigel  
*Tenor*



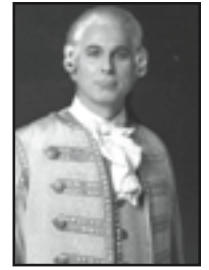
Dan Stanley  
*Tenor*



Alexander Taite  
*Tenor*



Andrew Truett  
*Tenor*



Richard Walker  
*Tenor*



Torlef Borsting  
*Baritone*



Frank Daniels  
*Baritone*  
*Leave of Absence*



Henryk De Rewenda  
*Bass*  
*Leave of Absence*



Cameron Henley  
*Baritone*



Ken Johnson  
*Baritone*



David Kekuewa  
*Baritone*



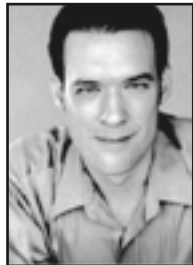
Bojan Knežević  
*Bass*



Frederick Matthews  
*Baritone*



Jim Meyer  
*Bass*



William O'Neill  
*Bass*



William Pickersgill  
*Bass*



Valery Portnov  
*Bass*



Ken Rafanan  
*Baritone*

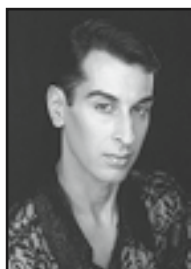


Michael Rogers  
*Baritone*

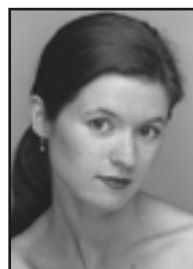


Jere Torkelsen  
*Baritone*

## SAN FRANCISCO OPERA CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



Bryan Ketron  
*Leave of Absence*



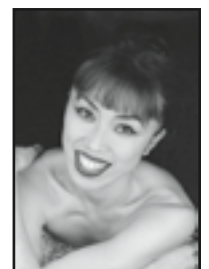
Michael Kruzich  
*Leave of Absence*



Michael Levine



Debra Rose  
*Leave of Absence*



Chiharu Shibata

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

# 2013-14 ARTISTS

## ARTISTS

Ildar Abdrazakov  
 Hadleigh Adams ‡ ♪  
 Julius Ahn\*  
 Ainhoa Arteta  
 Fanny Ara\*  
 Meredith Arwady ♪  
 James Asher\*  
 Susannah Biller † ♪  
 Kevin Blackton\*  
 John Bolton\*  
 Andrew Craig Brown\*  
 Nicole Cabell  
 Javier Camarena\*  
 Fabio Capitanucci\*  
 Melissa Citro ♪  
 Craig Colclough\*  
 Catherine Cook † ♪  
 Alessandro Corbelli  
 Stephen Costello  
 Melissa Cruz\*  
 Patrick Cummings\*  
 Nikki Einfeld † ♪  
 Francesco Demuro  
 Elizabeth DeShong  
 Greg Fedderly  
 Elizabeth Futral  
 A.J. Glueckert ‡ ♪  
 Matthew Grills  
 Greer Grimsley  
 Harriet Harris\*  
 Marina Harris † ♪  
 Bill Irwin\*  
 Audun Iversen\*  
 Brian Jagde † ♪  
 Erin Johnson ‡ ♪  
 Joo Won Kang † ♪  
 Quinn Kelsey ♪  
 Laura Krumm † ♪  
 Isabel Leonard\*  
 Ao Li † ♪  
 Lise Lindstrom\*  
 Daniela Mack † ♪  
 Sharon McNight\*  
 Lucas Meachem † ♪  
 Daniel Montenegro † ♪  
 Melody Moore † ♪  
 Brian Mulligan  
 Maurizio Muraro\*  
 Antonio Nagore  
 Timo Nuñez\*  
 Brigid O'Brien\*  
 Ailyn Pérez  
 Matthew Piatt\* † ♪  
 Jacqueline Piccolino ‡ ♪  
 Saimir Pirgu  
 Emily Pulley\*

Patricia Racette † ♪  
 Renée Rapiere † ♪  
 Morris Robinson  
 Aldo Ruiz  
 Devon La Russa\*  
 Alek Shrader † ♪  
 Kristinn Sigmundsson  
 Andrea Silvestrelli  
 Angela Renée Simpson  
 Michael Todd Simpson\*  
 Efraín Solís\* ‡ ♪  
 Philippe Sly ‡ ♪  
 Joel Sorensen  
 Carmen Steele\*  
 Heidi Stober  
 Ian Storey  
 Vladimir Stoyanov\*  
 Zanda Švėde\* ‡ ♪  
 Bryn Terfel  
 Wayne Tigges  
 Dale Travis † ♪  
 Ramón Vargas  
 Chuanyue Wang\* † ♪  
 Robert Watson  
 Kirsten Wyatt\*

## 2014 ADLER FELLOWS

Hadleigh Adams ♪  
 A.J. Glueckert ♪  
 Erin Johnson ♪  
 Noah Lindquist ♪  
 Jacqueline Piccolino ♪  
 Philippe Sly ♪  
 Efraín Solís ♪  
 Zanda Švėde ♪  
 Maria Valdes ♪  
 Sun Ha Yoon ♪

## CONDUCTORS

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

## DIRECTORS

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

## PRODUCTION DESIGNERS

Jun Kaneko  
 Michael Levine  
 Frank Philipp Schlössmann

## SET DESIGNERS

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

## COSTUME DESIGNERS

Lili Kendaka  
 Pepa Ojanguren  
 James Schuette\*  
 Paul Tazewell  
 David Walker

## LIGHTING DESIGNERS

Christopher Akerlind  
 Christine Binder  
 Gary Marder\*  
 Mark McCullough

## CHOREOGRAPHERS AND MOVEMENT DIRECTORS

Nuria Castejon\*  
 Michele Lynch\*  
 Melissa Noble\*  
 Alphonse Poulin  
 Yaelisa\*

## PROJECTION DESIGNERS

Greg Emetaz\*  
 S. Katy Tucker

## SOUND DESIGNER

Tod Nixon

\*\* U.S. opera debut

\* San Francisco Opera debut

† = Former Adler Fellow

‡ = Current Adler Fellow

♪ = Merola Opera Program participant (past or present)

# CHORUS

Ian Robertson, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*

Jim Meyer, *Chorus and Dance Manager*

Mary Finch, *Assistant Chorus Manager/  
Chorus Librarian*

## REGULAR CHORUS

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

C. Michael Belle  
 Torlef Borsting\*  
 Alan Cochran  
 Chris Corley  
 Frank Daniels †  
 Henryk De Rewenda †  
 Daniel Harper  
 Cameron Henley  
 Christopher Jackson\*  
 Ken Johnson  
 David Kekuewa  
 Bojan Knežević\*  
 Frederick Matthews  
 Jim Meyer  
 William O'Neill\*  
 Phillip Pickens\*  
 William Pickersgill  
 Chester Pidduck\*  
 Valery Portnov  
 Ken Rafanan  
 Colby Roberts\*  
 Michael Rogers  
 Sigmund Seigel  
 Dan Stanley  
 Alexander Taite  
 Jere Torkelsen\*  
 Andrew Truett  
 Richard Walker

†leave of absence

\*appears in a solo role

## EXTRA CHORUS

Angela Arnold  
 Buffy Baggott  
 Angela Cadelago  
 Tracy Camp\*  
 Alexis Davis  
 Greta Feeney  
 Samantha McElhane\*  
 Eileen Meredith  
 Angela Moser  
 Simone Paulwell\*  
 Aimée Puentes  
 Nicole Takesono  
 Kali Wilson

Martin Bell  
 Carmichael Blankenship  
 Gregory Brumfield  
 Frank Daniels  
 Micah Epps  
 Thomas Hart  
 Earl Hazell  
 Bradley Kynard  
 Luther Lewis  
 Anthony P. McGlaun\*  
 VaShawn McIlwain  
 Kenneth Nichols  
 JoVincent Parks  
 Tom Reed  
 Pedro Rodelas  
 Alfredo Rodriguez  
 Michael Taylor  
 Peter Tuff

\* appears in a solo role

# CORPS DANCERS

Lawrence Pech, *Dance Master*

Brook Broughton†	David Bier†
Taylor Collier	Nebiyu Berhane
Sarah Cecilia Griffin**	Christopher Carter
Blanche Hampton†	Gregory DeSantis
Rachel Speidel Little**	William Gill
Debra Rose*†	Bryan Ketron*†
Chiharu Shibata†	Michael Kruzich*†
Alexis Staley	Michael Levine†
Chawnta' Van	Jekyns Pelaez
	Keelan Whitmore

\* Leave of Absence

\*\*Show Boat Dance Captain

† Tenured

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# ORCHESTRA

Nicola Luisotti, *Music Director*

Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*

Giuseppe Finzi, *Resident Conductor*

## FIRST VIOLIN

Kay Stern, *Concertmaster*  
 Laura Albers, *Associate Concertmaster*  
 Heidi Wilcox, *Assistant Concertmaster*  
 Jennifer Cho  
 Dawn Harms  
 Mariya Borozina  
 Lev Rankov  
 Barbara Riccardi  
 Robert Galbraith†  
 Leonid Igudesman  
 Asuka Annie Yano  
 Alexandros Sakarellos\*\*  
 Wenyi Shih\*\*

## SECOND VIOLIN

Martha Simonds, *Associate Principal*  
 Beni Shinohara\*, *Assistant Principal*  
 Eva Karasik  
 Leslie Ludena  
 Gerard Svazlian†  
 Linda Deutsch Twohy  
 Craig Reiss  
 Joseph Edelberg\*\*  
 Marianne Wagner\*\*

## VIOLA

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

## CELLO

David Kadarauich, *Principal*  
 Thalia Moore\*, *Associate Principal*  
 David Budd†, *Assistant Principal*  
 Nora Pirquet  
 Emil Miland  
 Victoria Ehrlich  
 Ruth Lane  
 Eric Sung\*\*

## BASS

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

## FLUTE

Julie McKenzie, *Principal*  
 Patricia Farrell\*  
 Stephanie McNab

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald

## CLARINET

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

## BASS CLARINET

Anthony Striplen

## BASSOON

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

## CONTRABASSOON

Shawn Jones\*\*

## HORN

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

## TRUMPET

Adam Luftman, *Principal*  
 William Holmes  
 John Pearson\*

## TROMBONE

Samuel Schlosser, *Principal*  
 Donald Kennelly  
 David Ridge

## TUBA/CIMBASSO

Zachariah Spellman

## TIMPANI

John Burgardt

## PERCUSSION

Richard Kvistad, *Principal/Associate Timpani*  
 Patricia Niemi

## HARP

Olga Rakitchenkov

## LIBRARIAN

Carrie Weick  
 Timothy Spears, *Assistant*

## ORCHESTRA MANAGER

Tracy Davis  
 Timothy Spears, *Assistant*

\* Principal for one or more season operas

† Leave of absence

\*\* Season substitute

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Dr. & Mrs. John A. Zderic  
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 Ms. Mary Turnbull  
 Paul & Barbara Weiss  
 Diane & Howard Zack  
 Lida & Alejandro\* Zaffaroni  
 Peter & Donna Zuber  
 Ward & Diane Zumsteg  
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 Mr. Donald W. Carl  
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 Leonard & Marie Collins  
 Michael & Jean Couch  
 Mr. Brian Cromwell  
 John Cullison & Diana Kissil

Yogen K. & Peggy Dalal  
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 Marvin Dennis  
 Mr. & Mrs. J. Philip DiNapoli  
 Mrs. Peter Dinkelspiel  
 Donna Dubinsky & Leonard Shustek  
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 Delia Fleishhacker Ehrlich  
 Donald & Janice Elliott  
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 Mr. G. Pete Encinas &  
 Mr. James Wright  
 Jacqueline & Christian P. Erdman  
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 Kurt Tristan Geselbracht &  
 Francisco Guevara  
 Henry & Dorothy Gietzen  
 Mr. & Mrs. Byron Gill  
 In Memory of Rolf Gille  
 Ann & Daniel Girard  
 Mr. & Mrs. Richard A. Goodrich  
 David & Jennifer Gorbet  
 Mrs. Peter E. Haas<sup>A</sup>  
 Dr. M. Henry Heines  
 Austin & Sara Hills  
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 Roger & Silvija Hoag  
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 Brian & Rene Hollins  
 Mr. Ron Holloway &  
 Mr. Doug Hammerich  
 Patricia & Philip Jelly

\* deceased    <sup>A</sup> indicates Series A Box Holder

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 Ms. Miranda Leonard  
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 Milton Mosk & Thomas Foutch  
 Robert Munday & Evamarie Doering  
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 Elizabeth Boardman Ross  
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 Michael & Gini Savage  
 Ms. Catherine Schmidt  
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 Dr. Thomas F. & Mrs. Mary Mitts  
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 Barbara Roach  
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 Sande Schlumberger

Mrs. Irmgard Schmid-Maybach  
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 Anita N. Weissberg  
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 Babcock Family  
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 Donald Blais & Michael McGinley  
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 Mr. Keith Jantzen & Mr. Scott Beth  
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 Marion Ross  
 Dr. Gwendolyn Rothman

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Ms. Carol Lazier  
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William Laney Thornton &  
Pasha Dritt Thornton  
Ms. Catherine F. Topham  
Barbara L. Traisman  
Peggie & Ray Tsukimura  
Leslie & Judy Vadasz  
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Dr. Sondra Zentner &  
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Dr. Eleanor L. Zuckerman  
Anonymous (10)

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William Wisniewski & Catharine van Ingen  
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Vinny & Shalini Bhutani  
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& Mammoth Lakes  
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Paula Heller & Robert Yohai  
Martha & Michael Helms  
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Elizabeth Hounshell & Bernard Hill  
Joanne Howard  
Mr. Joseph C. Howard, Jr.  
Tim & Cara Hoxie  
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Kathy Down, M.D. & Gregory Kelly  
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Victoria Kirby  
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Mr. Floyd Krey  
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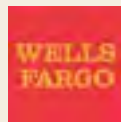
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- Children of any age attending a performance must have a ticket; no babes in arms.

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

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

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

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

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

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

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

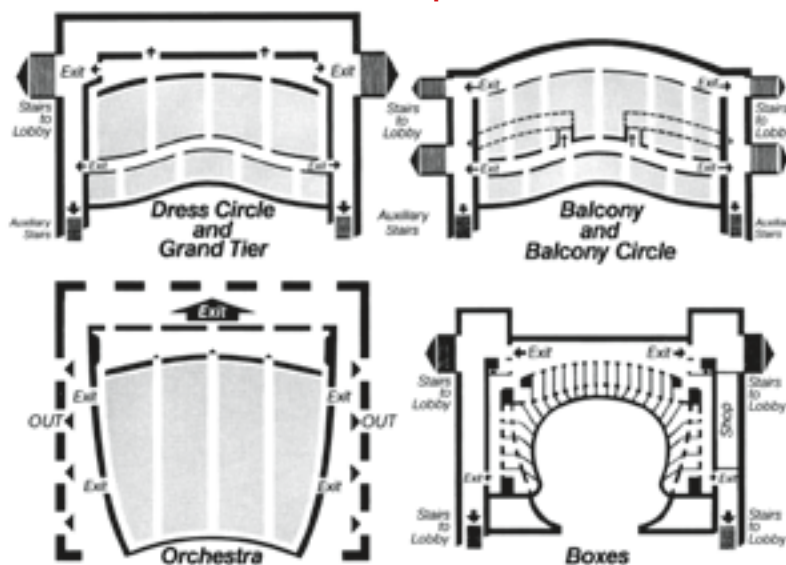
**LARGE PRINT CAST SHEETS AND SYNOPSIS** are available at the coat check stations in the main lobby.

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

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

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

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



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



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