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On the cover:
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 (1860–1939)
Primrose, 1899
 Color litho
 Mucha Trust / The Bridgeman
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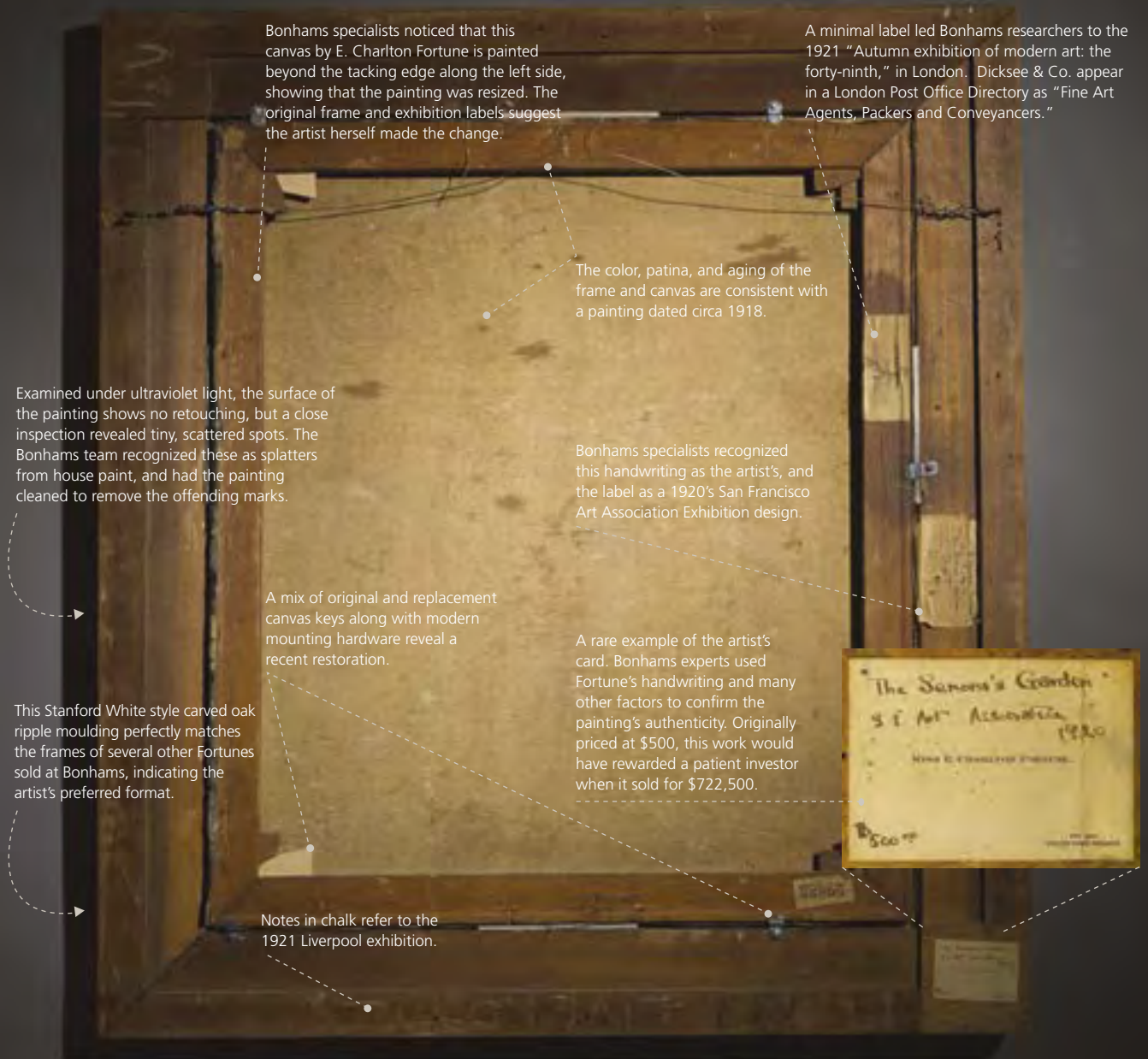
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The Senora's Garden, circa 1918
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Bonhams specialists noticed that this canvas by E. Charlton Fortune is painted beyond the tacking edge along the left side, showing that the painting was resized. 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,

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

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

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

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

Producing this complex art form is the very definition of “team effort.” Our dedicated orchestra, chorus, dancers, crew, and administration are the foundation of this great company. Their long hours and tireless efforts enable San Francisco Opera to present the exceptional work that you experience on our stage. We also extend our heartfelt thanks to our Company sponsors: Norby Anderson, the Ann and Gordon Getty Foundation, John A. and Cynthia Fry Gunn, Franklin and Catherine Johnson, the 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.



SCOTT WALL

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

Kip Cranna

KRISTEN LOKEN



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

San Francisco Opera Guild Celebrates 75 Years



DREW ALTZER

Opera Ball 2013

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

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



Notes from the General Director

Why *Show Boat*?

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

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

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

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

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

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

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

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Schwabacher Summer Concerts

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Everett Auditorium

July 19 at 2 p.m.

Yerba Buena Gardens Festival

Don Giovanni

Wolfgang Amadeus Mozart

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Everett Auditorium

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War Memorial Opera House

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INSIGHT PANELS

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

OPERA PREVIEW LECTURES

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

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

FAMILY PROGRAMS

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

CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

OPERA HOUSE TOURS

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

OPERA TALKS

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

Show Boat: Peter Susskind

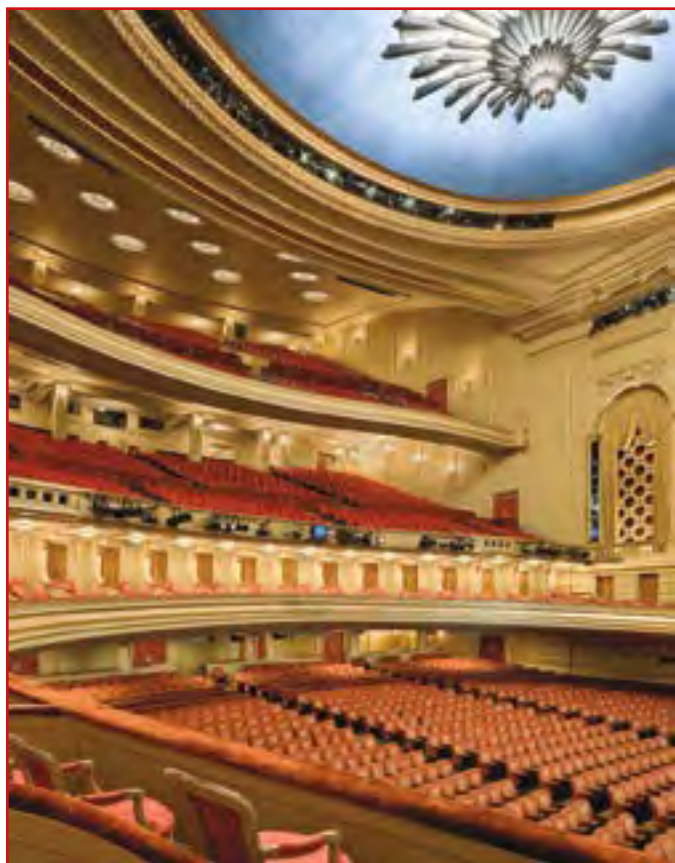
La Traviata: Clifford Cranna

Madama Butterfly: Laura Prichard

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UCSF Medical Center

John A. & Cynthia Fry Gunn

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

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

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

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



John A. & Cynthia Fry Gunn

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

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

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

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

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

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

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DREW ALITZER



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 ALITZER



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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Anonymous (2)

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

* Deceased

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



AUDREY SACCONI



OPERA AMERICA



OPERA AMERICA

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

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

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

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

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

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

How Can I Participate in the 2014 OPERA America Conference?

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



MODERNISM

FROM THE NATIONAL GALLERY OF ART

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JUNE 7–OCTOBER 12

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

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



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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

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

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

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

Jumble

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

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

Master List

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

Fascinating

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

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

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

Life Saver

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

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

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

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

Database

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



MARK CAVIGNERO ASSOCIATES

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

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

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

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

Resources

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

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

What has already become clear is that there are significant and

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

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

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

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



CORY WEAVER

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



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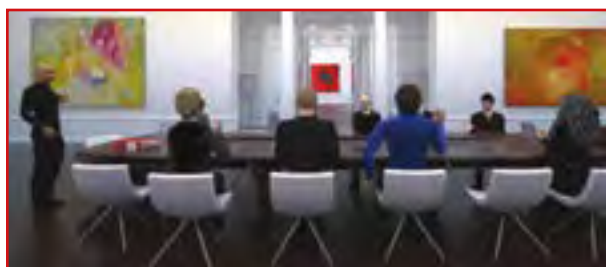
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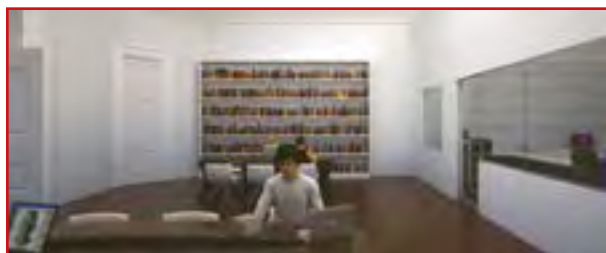
“I am convinced that this is the most elegant and efficient way the needs of the Opera can be met for the next fifty years.”—David Gockley



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



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



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



Available Naming Opportunities

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

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

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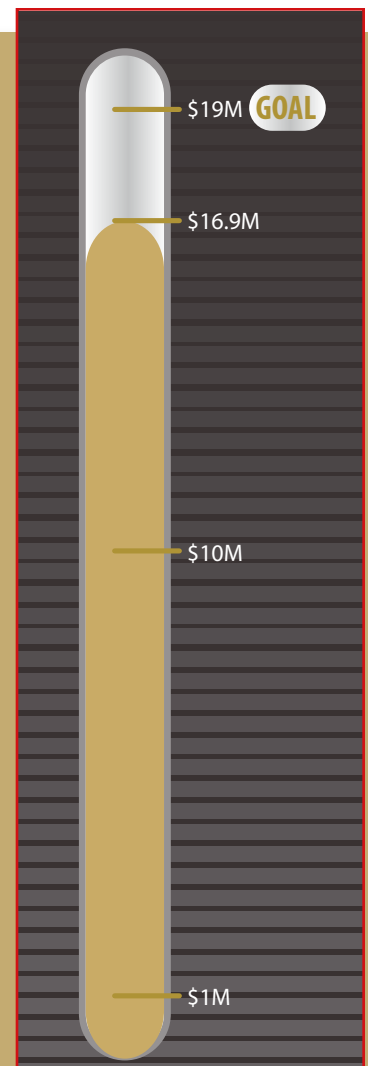
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The William W. Godward Canteen

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 & Lyrics by Oscar Hammerstein II
 Based on the novel *Show Boat* by Edna Ferber
Company Premiere

June 1, 3, 10, 13, 19, 22, 26, 28; July 1, 2
 Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by Roberta & David Elliott and by a generous challenge grant from Maurice Kanbar and Bernard Osher.

LA TRAVIATA

Giuseppe Verdi
 June 11, 14, 17, 20, 25, 29; July 5, 8, 11, 13
 Company Sponsor Jeannik Méquet Littlefield is proud to support this production. This production is made possible, in part, by the Burgess & Elizabeth Jamieson Fund, Koret Foundation, Tad & Dianne Taube, and United Airlines.

MADAMA BUTTERFLY

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

NORMA

Vincenzo Bellini
New Production
 September 5, 10, 14, 19, 23, 27, 30
 Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by Opening Weekend Grand Sponsor Diane B. Wilsey, Thomas & Barbara Wolfe, Koret Foundation, and Tad & Dianne Taube. Major support for this production also provided by the Great Interpreters of Italian Opera Fund established by Jan Shrem & Maria Manetti Shrem.

SUSANNAH

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

A MASKED BALL

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

PARTENOPE

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

TOSCA

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

CINDERELLA

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

LA BOHÈME

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

LA BOHÈME FOR FAMILIES

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

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

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

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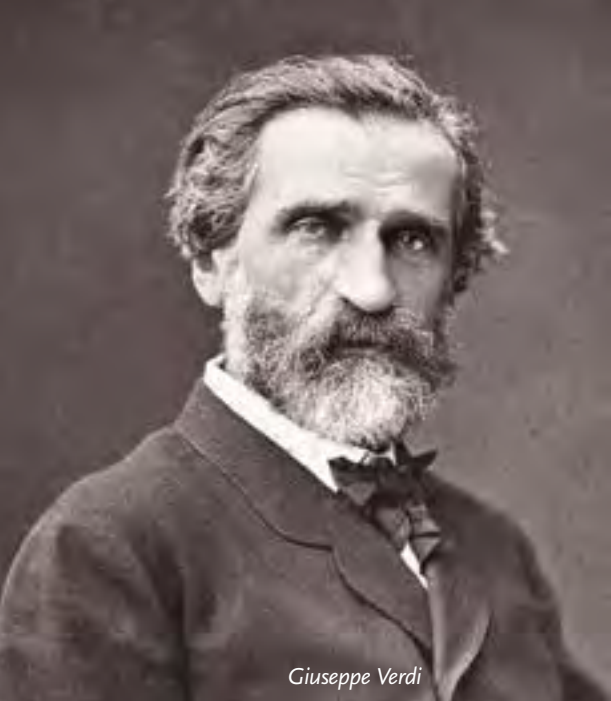
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Giuseppe Verdi

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SAN FRANCISCO OPERA

David Gockley, General Director

Nicola Luisotti, Music Director
Caroline H. Hume Endowed Chair



Giuseppe Verdi

LA TRAVIATA

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.

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

Stephen Costello's and Ailyn Pérez's appearances made possible, in part, by Affiliate Sponsors Bernice & John Lindstrom.

LA TRAVIATA

ACT I

A party is taking place at the home of Violetta Valéry, a beautiful Parisian demimondaine. Gastone arrives and presents his friend, Alfredo Germont, telling Violetta that Alfredo has long been a silent admirer and had even called daily during her illness to ask about her. Baron Douphol, one of Violetta's "protectors," is angered by the conversation and refuses to propose a toast when invited to by Gastone. Alfredo then accepts the invitation and sings an impassioned tribute to beauty and love. Later, as the others go to another room to dance, Violetta is overcome by a fainting spell. Alfredo stays behind and confesses that he has been in love with her for a year. Violetta offers him friendship instead of love and gives him a flower, bidding him return when it has withered. Alfredo joyously accepts and bids her goodnight. When her guests have gone, Violetta thoughtfully muses on Alfredo's proffered love, but finally returns to her true character and declares that she must remain forever free to pass from pleasure to pleasure.

ACT II

Months later, Violetta is living with Alfredo in the country, having abandoned her life of ease and luxury in Paris. Annina, Violetta's maid and confidante, enters and tells Alfredo she has been sent to arrange the sale of Violetta's property, which must be sold to pay their debts. Alfredo suddenly understands the sacrifices that Violetta has made in order to live with him and leaves for Paris, determined not to be shamed by her sacrifice. Violetta receives an unexpected visitor, Giorgio Germont, Alfredo's father, who declares that Alfredo is ruining himself to keep her as his mistress. When Germont comments on the luxury of the country retreat, Violetta shows him the papers that have been prepared for the sale of all her possessions. He asks her to give up Alfredo, explaining that by continuing the liaison, Alfredo is endangering the impending marriage of his younger sister. Germont's insistence finally convinces Violetta, who agrees to leave Alfredo forever. She is preparing a letter as Alfredo returns. Germont has gone out into the garden. Alfredo, not realizing his father has already arrived, explains that Germont has written him a severe letter but that he feels sure he will approve of Violetta as soon as he sees her. Pretending to leave so as not to be present during the meeting of father and son, Violetta goes out. A messenger returns with her letter of farewell. Alfredo is stricken with grief at the loss of Violetta, and when his father tries to persuade him to return to his family, Alfredo refuses. Finding an invitation that Flora had sent Violetta, he resolves to go to Flora's in the hope of finding Violetta.

ACT III

Alfredo arrives at Flora's house as the guests are beginning to gamble. Then Violetta arrives, escorted by Baron Douphol. Alfredo is incredibly lucky at cards and explains that he who is unlucky in love is lucky at cards. The Baron, incensed at Alfredo's insolence, challenges him to play. Alfredo accepts and beats the Baron repeatedly at high stakes. When all the others go to dinner, Violetta remains behind to entreat Alfredo to leave, lest the Baron challenge him to a duel. Alfredo answers that he will leave, but only if she accompanies him. Unwilling to reveal that she must break off with him because of his father, Violetta declares that she is in love with the Baron. Alfredo, in a frenzy of jealousy, calls all the guests into the room and announces that without knowing it he has been living with Violetta at great sacrifice on her part. In a rage, he throws money at her feet and calls upon all to witness that he has paid her in full. Germont has entered just in time to see Alfredo's caddish behavior and joins the others in reviling him for his conduct. Alfredo, realizing the lengths to which his jealousy has carried him, is contrite but realizes that he is helpless to make amends. The Baron assures Alfredo that he must answer for the insult on the field of honor.

ACT IV

Violetta's illness has brought her to the point of death. Her physician, Dr. Grenvil, calls at her home, examines her, and tells Annina that she has but a few hours to live. Violetta reads a letter from the elder Germont, in which she learns that Alfredo has gone abroad after wounding the Baron in a duel. He knows now of the great sacrifice that Violetta has made and is returning to beg her forgiveness. Alfredo returns and the two are reunited at last. But it is too late. Violetta, comforted by the presence of the man whom she has so tragically loved, dies in his arms.

First performance: Venice, March 6, 1853

First performance in the U.S.: New York, December 6, 1856

First performance in San Francisco: August 13, 1859

First San Francisco Opera performance: October 4, 1924

La Traviata has been performed in 35 previous San Francisco Opera seasons. For complete information, visit archive.sfopera.com.

Personnel: 12 principals, 48 choristers, 3 dancers, 8 supernumeraries; Total: 71

Orchestra: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 cimballo, 1 timpanist, 2 percussion; Regular (40) strings.

Backstage: 2 flutes (both doubling piccolo), oboe, clarinet, bassoon, horn, trumpet, 2 percussionists, piano, harp

Conductor
Nicola Luisotti
Giuseppe Finzi (7/5, 8, 11, 13)

Production
John Copley

Director
Laurie Feldman

Set Designer
John Conklin

Costume Designer
David Walker

Lighting Designer
Gary Marder

Chorus Director
Ian Robertson

Choreographer
Yaelisa*

Dance Master
Lawrence Pech

Fight Director
Dave Maier

Assistant Conductor and Prompter
Dennis Doubin

Musical Preparation
John Churchwell
Jonathan Kelly
Sun Ha Yoon†
Jonathan Khuner
Fabrizio Corona
Mike Dolman

Supertitles
Jerry Sherk

Assistant Stage Director
Shawna Lucey

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WEDNESDAY, JUNE 11, 2014 AT 7:30 PM
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SUNDAY, JUNE 29 AT 2 PM
SATURDAY, JULY 5 AT 8 PM
TUESDAY, JULY 8 AT 7:30 PM
FRIDAY, JULY 11 AT 8 PM
SUNDAY, JULY 13 AT 2 PM

Opera in four acts by **Giuseppe Verdi**
Libretto by **Francesco Maria Piave**
Based on the play *La Dame aux camélias* by **Alexandre Dumas, fils**

LA TRAVIATA

(Sung in Italian with English supertitles)

CAST

(in order of appearance)

<i>Violetta Valéry</i>	Nicole Cabell Ailyn Pérez (7/5, 8, 11, 13)
<i>Doctor Grenvil</i>	Andrew Craig Brown*
<i>Baron Douphol</i>	Dale Travis
<i>Flora Bervoix</i>	Zanda Švėde*†
<i>Marquis d'Obigny</i>	Hadleigh Adams†
<i>Annina</i>	Erin Johnson†
<i>Gastone</i>	Daniel Montenegro
<i>Alfredo Germont</i>	Saimir Pirgu Stephen Costello (6/17, 20; 7/5, 8, 11, 13)
<i>Giuseppe</i>	Christopher Jackson
<i>Giorgio Germont</i>	Vladimir Stoyanov* Quinn Kelsey (7/5, 8, 11, 13)
<i>A messenger</i>	Bojan Knežević
<i>Flora's servant</i>	Torlef Borsting
<i>Solo Dancers</i>	Fanny Ara* , Devon LaRussa* , Timo Nuñez*
<i>Demimondaines, gentlemen, servants</i>	

*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: Mid-nineteenth century Paris and environs

ACT I: Violetta's House

—INTERMISSION—

ACT II: A country house near Paris

ACT III: Flora's house

—INTERMISSION—

ACT IV: Violetta's house

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

A Heroine of Singular Complexity:



Verdi's Timely, and Timeless, *La Traviata*

MUSEE D'ORSAY, PARIS, FRANCE / GIRAUDON / THE BRIDGEMAN ART LIBRARY

On New Year's Day of 1853, Giuseppe Verdi wrote about the challenges of finding suitable libretti: "I want subjects that are new, great, beautiful, varied, daring ... and daring to an extreme degree, with new forms, etc., and at the same time [that are] capable of being set to music."

The thirty-nine-year-old composer goes on to mention his latest project, a new opera for La Fenice in Venice. Based on *La Dame aux Camélias*, the recent stage sensation by Alexandre Dumas the

Younger, Verdi writes, "[it] will probably be called *La Traviata*. A subject for our own age. Another composer would perhaps not have done it because of the costumes, the period, or a thousand other foolish scruples, but I did it with great pleasure. Everyone complained when I proposed putting a hunchback on the stage. Well, I wrote *Rigoletto* with great pleasure."

Even set against his bold treatments of Victor Hugo and Shakespeare, Verdi was fully aware that he was taking an unusual risk by

VERDI

1813: Born October 10 in Le Roncole

1836: Marries Margherita Barezzi, who dies 4 years later

1846: *Attila*

1839: First opera, *Oberto*, premieres in Milan

1847: *Macbeth*

1851: *Rigoletto*

1842: *Nabucco*

1853: *Il Trovatore*, *La Traviata*

WORLD EVENTS

1820: Antarctica discovered

1831: Darwin begins journey on *HMS Beagle*
1831: Bellini, *Norma*

1842: NY Philharmonic founded

1851: First World's Fair held in London

1816: Rossini, *Il Barbiere di Siviglia*

1829: Goethe, *Faust*

1848: California Gold Rush begins

1813: Wagner born;
Austen, *Pride and Prejudice*

1827: Beethoven dies

1837: telegraphy patented

Le Déjeuner sur l'Herbe (1863) by Édouard Manet (1832–83), (oil on canvas)

adapting such contemporary material for the opera stage. It was one thing to lace his operas with “topical” political themes for the liberals’ drive to unite Italy (at the time divided among foreign powers), but something else altogether to address contemporary sexual mores and issues of social class not as light-hearted comedy but as full-on tragedy.

Still, for us today, it’s admittedly hard to think of *La Traviata* as controversial. This nineteenth work in Verdi’s oeuvre is not just a box office guarantee, but for many the very definition of opera. Over the past five years *La Traviata* has securely held its position as the opera most frequently performed globally. Violetta even surpasses her fellow tubercular Parisian, *La Bohème*’s Mimì, as far as this measurement of popularity goes. And popular culture is replete with variations on both stories: for the hip Bohemians of *Rent*, there is Baz Luhrmann’s *Moulin Rouge!*

The irony of this is rich, because with *La Traviata* Verdi intended for the first time to have an opera staged with contemporary dress, though in the event he was compelled to accede to the Venetian censors’ demand to shift the period back to “circa 1700” as a comfortable temporal buffer. In later revivals Verdi acquiesced to this historical distancing. As a consequence, by the time operagoers finally encountered stagings of Verdi’s original vision of a work set in the era in which it was composed, *La Traviata* had already become a “period piece.” One of the chief arguments against directorial updatings—that they betray the composer’s original “intentions”—has to take into account this sort of compromise constantly imposed on Verdi in order to get the subjects he chose to set to music produced.

But the issue of *Traviata*’s temporal setting represents the mere surface. Verdi expert Julian Budden points out that the lofty language indulged in by Verdi’s ever-compliant, ever-bullied librettist for the project Francesco Maria Piave, at times ventures far from Dumas, giving an overall impression that is old-fashioned and “strictly operatic.” As a result, “even if [Verdi] had had his way in 1853 the modern setting would have seemed purely metaphorical.”

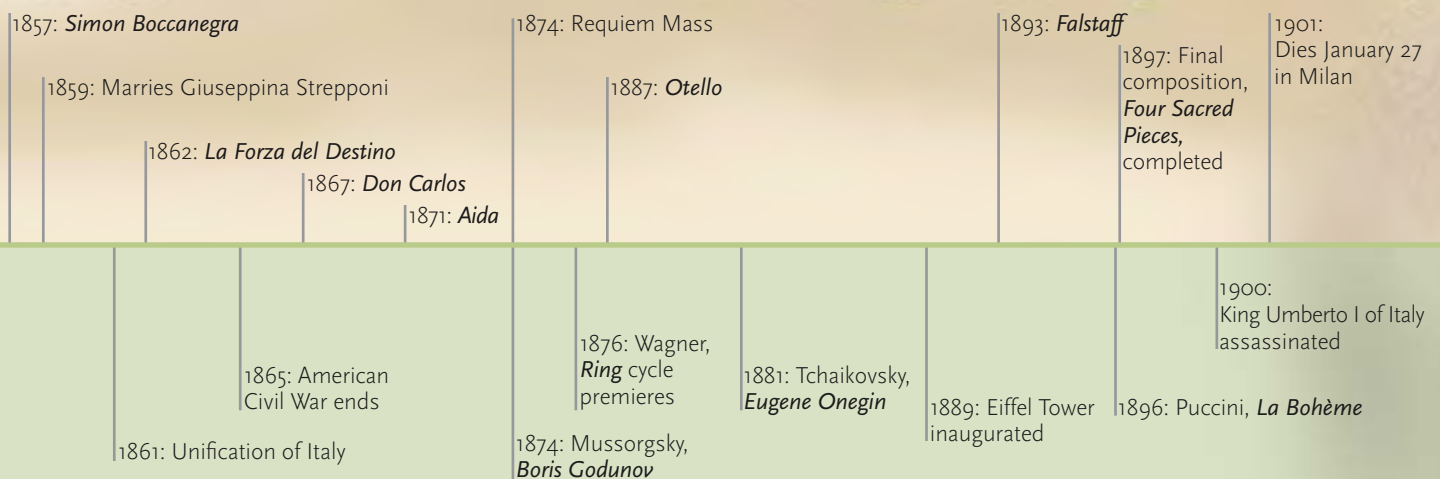
Instead, the bold modernity of *La Traviata*—the sense that this

is “a subject for our own age”—has to do with the challenges Verdi set himself to grapple with a new kind of psychological realism: intimate, internal emotions as opposed to the grand passions that burn in *Traviata*’s swashbuckling immediate predecessor, *Il Trovatore*. Indeed, at one point Verdi was working on both operas concurrently, and the most identifiably *Trovatore*-like moments in the score of *Traviata* are precisely those in which Verdi adheres most obviously to the conventional forms of the cabaletta (the flashy final section of a lengthy aria or duet).

That psychological realism was prompted by the subject matter of high-class prostitution and intimate relationships projected against the screen of modern urban life, with its ugly realities and fears, in particular those of poverty, alienation, and disease. In *La Traviata* Verdi turns to the raw facts of everyday life as experienced by people we can recognize. If we consider the realm of visual arts, the revolution represented by Édouard Manet in this regard still lies ahead: in 1863 he caused consternation by representing prostitution in *Le Déjeuner sur l'Herbe*.

Not until a pair of works that premiered in 1816 did Italian opera begin to represent death onstage: Michele Carafa’s *Gabriella di Vergy* and *Otello* by Verdi’s contemporary Gioachino Rossini. And the terrifying details of death by tuberculosis had no operatic precedent. (Those, like Puccini’s *La Bohème*, were still decades in the future.) Our first glimpse of the heroine onstage, in fact, specifies that she is consulting with Doctor Grenvil in the middle of her party. For a more-pertinent perspective on the contemporary and moral relevance of the situation depicted by Dumas and Verdi, it may be useful to think of the original impact of plays like *The Normal Heart* and *Angels in America* in daring to channel the emotions caused by the AIDS crisis for the stage.

The fear of *La Traviata*’s corporeality and representation of disease, as pointed out by Julie A. Buckler in *The Literary Lorgnette*, is inevitably linked with anxiety about its representation of sexuality. In his first private encounter with Violetta, Alfredo warns that her lifestyle is killing her and she needs to take better care of her health—indeed she begins to convalesce during their idyll in the country, far from the sensual stimulation of Paris. Violetta’s situation fuses together the three major themes of sex, sickness, and money.



Susan Sontag handily characterizes this fusion in her influential *Illness as Metaphor*, emphasizing the connotations shared by frivolous spending (with its implications of sexual promiscuity) and “consumption,” the word commonly used for tuberculosis: “Early capitalism assumes the necessity of regulated spending, saving, accounting, discipline—an economy that depends on the rational limitation of desire. TB is described in images that sum up the negative behavior of nineteenth-century *homo economicus*: consumption; wasting; squandering of vitality.”

Much has been made of the immediate enthusiasm with which Verdi reacted to seeing Dumas’s play while he was staying in Paris in 1852, soon after it opened. Despite the pressures of getting *Trovatore* produced, Verdi simultaneously completed his score for *Traviata* at record speed. Of course it is an inherently dangerous prospect to attempt to tease out connections between an artist’s personal life and an autonomous work of art. Budden belabors that point by ridiculing

the commonplace assumption that Verdi responded so strongly to Violetta’s story because, by this time, he was cohabiting with Giuseppina Strepponi, a former singer regarded as a woman of “loose virtue” on account of her illegitimate children from previous affairs.

Yet Verdi hardly need have fictionalized Giuseppina as Violetta to be attracted to the themes involved in *La Dame aux Camélias*—and to the larger archetype of real or perceived “fallen women” he created in six operas between 1849 and 1853, as examined by the late Joseph Kerman in his essay “Verdi and the Undoing of Women.” These women, who “are condemned for their sexuality” and as a result “suffer or die,” “may have allowed the composer a way to reflect on the social and private implications of his affair.”

Writes Kerman: “Of course Verdi would never have dreamt of equating Strepponi with Violetta. The point is that Violetta allowed him to explore feelings of love, guilt, and suffering that he learned from his experience as Strepponi’s lover.” Verdi explored similar feelings in other operas around the same time, though Kerman adds that “the fallen woman syndrome retreats” from his work after *Traviata*.

The source material for *La Traviata*—the play by Dumas, in turn adapted from his very first literary success, a novel published in 1848—itself stands in a complicated relationship to the “raw data” of the author’s experience, even if some degree of both the novel’s and the play’s popularity involved the titillating glimpses they afforded “behind the scenes” into the illicit liaisons of well-to-do Parisian society.

Dumas’s novel includes nitty-gritty details about the day-to-day life of a high-class prostitute. Naming his heroine Marguerite Gauthier, Dumas famously drew on his real-life affair with the already legendary courtesan Marie Duplessis but has long been castigated by feminists—as has *La Traviata*, to be sure—for co-opting a woman’s experience, distorting Duplessis’s own autonomy through the filter of male desire and creating a hybrid “Madonna-whore” to fulfill the full spectrum of that desire.

And what about Verdi’s treatment of the character originally inspired by Duplessis? In her biography of the legendary courtesan Marie Duplessis, *The Girl Who Loved Camellias*, Julie Kavanagh finds that both Dumas and Verdi “capitulated to the romantic ideal that sought to exonerate and desexualize the fallen woman.” In Verdi’s opera, the “sordid” details of Violetta’s profession are essentially erased, her disease filling its place. She is in fact “etherealized”: *Un di, felice, eterea* (“One day you appeared before me, happy, ethereal”) sings Alfredo in his early confession of love.

Indeed, the very first music Verdi gives us, in



Marie Duplessis at the Theatre by Camille-Joseph-Étienne Roqueplan (1800–55), watercolor on paper

the Prelude—a musical portrait of Violetta—is a kind of sonic dematerialization. Divided violins suggest a sickly halo for this suffering saint. The Prelude as a whole captures the heroine’s ambiguity: a woman who has sacrificed for love but who has also been defined by her devotion to pleasure. Despite having to shift the period of the action, Verdi incorporates an unmistakable sense of *place*—the modern city par excellence, Paris, an epicenter of pleasure—through the endlessly dancing gestures of his music. Waltz time is the identifiable signature of *La Traviata*; later, in the third-act prelude, the “halo” music is supplemented by a haunting melody breathing the melodic spirit of Chopin.

Why has *La Traviata* remained so enduringly contemporary for all its Romantic sublimation of the characters’ sexuality? If the plot shows Violetta being victimized, “redeemed” by her sacrifice, it is ultimately the music Verdi imagined that mediates our experience of these events. Take, above all, the remarkable duet between Violetta and Giorgio Germont that is the hinge of the opera—a duet far more involved in its musical design and emotional range than the two we get in the outer acts for the pair of lovers. We might be chagrined by Violetta’s willingness to accede to the senior Germont’s demands, but the music lays bare the psychological intensity both characters experience at each stage of the argument. “Germont is not the monster of patriarchal authority that he is in the play,” Kerman writes. “Music recasts him as a fellow human being who moves her by his own unhappiness.”

Overall, Verdi still found it necessary at this point in his career to balance the expectations represented by the conventional formalities of Italian opera with the unique musical needs of a particular dramatic situation. That explains how *La Traviata* can seem to look ahead, particularly in its novelty of material and psychological acumen, while economically adhering to the mold of the Italian operatic tradition Verdi had inherited.

In their recent *A History of Opera*, Carolyn Abbate and Roger Parker draw attention to this paradox, noting that “this outward conformity” to musical tradition disguises two key ways in which the opera “breaks new ground.” One is the series of musical cues—above all the waltz, with its implications of “social velocity and uncertainty”—that provide local color and root the drama in the modern urban world, whatever the visuals may have signaled. More important, for Abbate and Parker, is the expansion from “exquisite solo expression” to the confrontation of the great duet in Act Two. The story, they write, “confronts some of the most vexed issues surrounding sexuality, not least whether women had the right to choose their own destinies. These were matters that preoccupied people at the time, but had never before been raised so overtly on the operatic stage.”

La Traviata, then, reminds us of the potential for opera to remain relevant, to innovate while staying true to the universal. And the depth and dimension of Verdi’s portrayal of Violetta, who stands apart in the composer’s canon as a heroine of singular complexity, will continue to pose an inexhaustible challenge to singers—and to fascinate audiences as long as opera is performed. 🍷

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



Q&A with Resident Conductor Giuseppe Finzi

Talk about the first time you heard *La Traviata*...

My first “meeting” with *Traviata* was when I was ten. I was boy soprano in my hometown chorus [in Bari, Italy] and we performed the entire piece. I was completely swept up in it—the soloists, the singing, the music. It made a huge impression on me, one that is still there.

When did you first conduct the opera?

I first conducted *La Traviata* about ten years ago in Cosenza, which is in the south of Italy. I made my debut as a conductor there with *Tosca*, and I conducted *Traviata* soon after that. The cast was incredible, especially for the size of the theater, and I was lucky to have that experience so early in my career.

What makes *La Traviata* one of Verdi’s most beloved works?

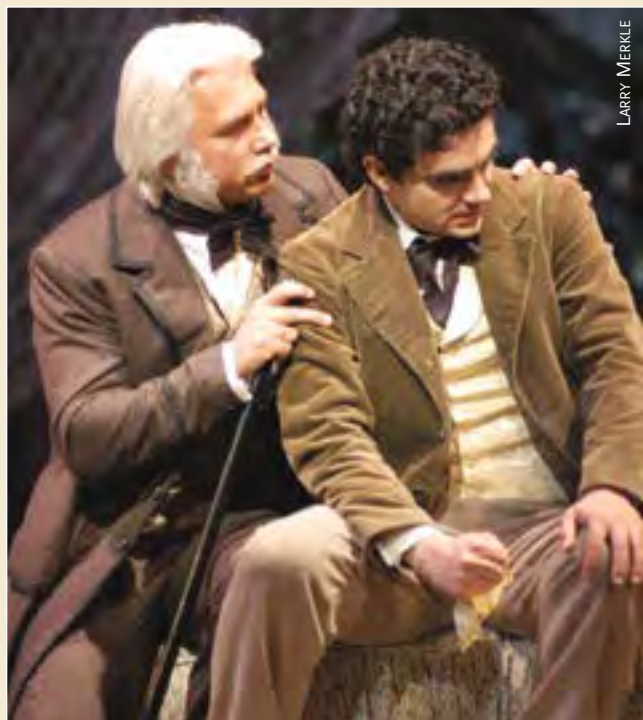
That’s a big question. I think we need to understand the history of this piece. There is meaning in every single note of that fantastic score, and that was a novelty at the time. Audiences during the premiere went to enjoy opera for the singing and the melodies, not to be engrossed in a story. That gets taken for granted today, but seeing something so moving about a subject that was a little scandalous was a big deal back then. Verdi was ahead of his time. *Traviata* is dramatic, the music is genius, it’s a masterpiece; it’s impossible not to love it.

You consider San Francisco Opera as your second home. What makes it so special?

The first thing that comes to mind is the San Francisco Opera Orchestra. We are so lucky to have this world-class group. But more importantly, they are a family. Opera is a complicated art form, but the orchestra makes it easy because they play exquisitely and make everything feel easy. They are a dream to work with.

LA TRAVIATA

Past Casts at San Francisco Opera



Above left: *San Francisco Opera's Violetta of 1932 was Claudia Muzio.*

Above right: *Licia Albanese, who turns 101 in July, as Violetta in our 1953 production.*

Bottom right: *Dmitri Hvorostovsky (Giorgio) and Rolando Villazón (Alfredo) were the troubled father-son duo in 2004.*

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ROBERT CAHEN



RON SCHERL



CORY WEAVER



MARTY SOHL

Top, left to right: Joan Sutherland sang 11 roles with San Francisco Opera, including *Violetta* in 1964; Beverly Sills sang the title role in 1973; and Anna Netrebko appeared as *Violetta* in 2009.

Bottom, left: Giuseppe Valdeno (*Giorgio*), Jan Peerce (*Alfredo*), and stage director Armando Agnini in 1948.

Bottom, right: Marcello Giordani as *Alfredo* in the 1991 production.

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NICOLE CABELL

(Panorama City, California)

Violetta Valéry

Nicole Cabell, the 2005 winner of the BBC Singer of the World Competition

in Cardiff and a Decca recording artist, made her San Francisco Opera debut as Giulietta in the 2012 *I Capuleti e i Montecchi* (2012). Her solo debut album, *Soprano*, was named “Editor’s Choice” by *Gramophone* and has earned several prestigious awards, including the 2007 Georg Solti Orphée d’Or from the French Académie du Disque Lyrique and an Echo Klassik Award in Germany. Recent engagements include Adina (*L’Elisir d’Amore*) at Barcelona’s Gran Teatre del Liceu and Tokyo’s New National Theater; Donna Elvira (*Don Giovanni*) with Cincinnati Opera and in Tokyo; Violetta with Michigan Opera Theatre; Medora (*Il Corsaro*) with Washington Concert Opera; Giulietta with Lyric Opera of Kansas City; Countess Almaviva (*Le Nozze di Figaro*) with Montreal Opera; Pamina (*Die Zauberflöte*) with Lyric Opera of Chicago; Juliette (*Roméo et Juliette*) with Palm Beach Opera; and Leïla (*Les Pêcheurs de Perles*) at the Santa Fe Opera. Other career highlights include Micaëla (*Carmen*) at the Metropolitan Opera, Lyric Opera of Chicago, and Deutsche Oper Berlin; Leïla with the Royal Opera, Covent Garden and Lyric Opera of Chicago; Donna Elvira with Oper Köln and the Deutsche Oper Berlin; Musetta (*La Bohème*) at the Met, Lyric Opera of Chicago, Covent Garden, Washington National Opera, the Santa Fe Opera, and in Buenos Aires; Adina (*L’Elisir d’Amore*) and Countess Almaviva at the Lyric Opera of Chicago; and Pamina and Adina at the Met. Cabell’s upcoming engagements include roles at Paris Opera and Cincinnati Opera.



AILYN PÉREZ

(Chicago, Illinois)

Violetta Valéry

Hispanic-American soprano Ailyn Pérez made her San Francisco Opera debut in

the title role of the 2009 *La Traviata*. The Merola Opera Program alumna’s

recent engagements include Mimi (*La Bohème*) at Moscow’s Bolshoi Theater and Florida Grand Opera; Countess Almaviva, Violetta, and Gilda (*Rigoletto*) at the Hamburg State Opera; the title role of *Manon Lescaut*, Liù (*Turandot*), and Violetta with the Royal Opera, Covent Garden; and Adina (*L’Elisir d’Amore*) with the Vienna State Opera. Other career highlights include


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Violetta in Hamburg; Amelia (*Simon Boccanegra*) at Milan's Teatro alla Scala, Berlin State Opera, and Zurich Opera; Mimì with Los Angeles Opera and in Zurich; Suzel (*L'Amico Fritz*) in Moscow; Pamina (*Die Zauberflöte*) and Countess Almaviva at Chicago's Ravinia Festival; Zerlina (*Don Giovanni*) with the Dallas Opera; the title role of *Manon* in Valencia; Juliette (*Roméo et Juliette*) in Philadelphia; Marguerite (*Faust*) with San Diego Opera; Leila (*Les Pêcheurs de Perles*) in Santiago, Chile; and the four heroines (*Les Contes d'Hoffmann*) with Opera Theatre of Saint Louis. She is a winner of the 2012 Richard Tucker Award, recipient of the George London Foundation's Leonie Rysanek Award, and she placed second in the 2006 Plácido Domingo Operalia Competition.



SAIMIR PIRGU
(Elbasan, Albania)
Alfredo Germont

Saimir Pirgu made his San Francisco Opera debut as Tebaldo in the 2012 *Capuleti*

e i Montecchi and has performed at the world's leading operatic venues. Recent career highlights have included the Duke of Mantua (*Rigoletto*) in London, Zurich, and Verona; the title role of *La Clemenza di Tito* with Paris Opera; Edgardo (*Lucia di Lammermoor*) with Los Angeles Opera; Alfredo at the Metropolitan Opera; Tamino (*Die Zauberflöte*) at Milan's La Scala; and Nemorino (*L'Elisir d'Amore*) in Vienna and Rome. Upcoming engagements include Don Ottavio (*Don Giovanni*) at the Ravinia Festival; the Duke of Mantua with the Royal Opera, Covent Garden and in Berlin and Vienna; and Rodolfo (*La Bohème*) at Washington National Opera. Pirgu has also appeared at Santa Fe Opera; the Teatro Colón in Buenos Aires; Munich's Bavarian State Opera; the Vienna State Opera; Berlin State Opera; Barcelona's Gran Teatre del Liceu; as well as in Rome and Tokyo. Last year, Pirgu was the recipient of the Pavarotti d'Oro Award.



STEPHEN COSTELLO
(Philadelphia, Pennsylvania)
Alfredo Germont
Winner of the 2009 Richard Tucker Award,

Stephen Costello made his San Francisco Opera debut as Greenhorn in *Moby-Dick*, a role he created at the Dallas Opera in 2010 and reprised this season at Washington National Opera. His recent engagements include Lord Percy (*Anna Bolena*) at the Metropolitan Opera, which was transmitted to theaters worldwide, and with Vienna State Opera; Alfredo Germont with Hamburg State Opera, Deutsche Oper Berlin, and the Royal Opera, Covent Garden; Rodolfo (*La Bohème*) with Los Angeles Opera and Berlin State Opera; Nemorino (*L'Elisir d'Amore*) at the Vienna State Opera; Edgardo (*Lucia di Lammermoor*) at Seville's Teatro de la Maestranza; Tonio (*La Fille du Régiment*) with San Diego Opera; and Fritz (*L'Amico Fritz*) with the Moscow Philharmonic. The tenor's career highlights include Rodolfo with the Vienna State Opera, Lord Percy with the Dallas Opera, Roméo (*Roméo et Juliette*) at Opera Company of Philadelphia and the Salzburg Festival, the Italian Singer (*Der Rosenkavalier*) and the title role of Gounod's *Faust* with the San Diego Opera, and Carlo (Donizetti's *Linda di Chamounix*) at Covent Garden. Costello's engagements in the current season include Lord Percy in Vienna, the Duke of Mantua (*Rigoletto*) in Houston and Hamburg; Nemorino in Washington, D.C. and Vienna; and Rodolfo in Munich. He can be seen on San Francisco Opera's DVD release of *Moby-Dick*.



VLADIMIR STOYANOV
(Pernik, Bulgaria)
Giorgio Germont
Baritone Vladimir Stoyanov makes his San Francisco Opera debut in

a role he has performed at Milan's La Scala, the Vienna State Opera, Madrid's Teatro Real, and in Berlin,

Naples, Verona, Venice, Florence, and Munich. Recent career highlights include Yeletsy (*Eugene Onegin*) and Enrico Ashton (*Lucia di Lammermoor*) at the Metropolitan Opera; the Duke of Nottingham (*Roberto Devereux*) in Madrid; the title role of *Nabucco* in Beijing; Sharpless (*Madama Butterfly*) at Venice's Teatro Fenice; Ernesto (*Il Pirata*) and Don Carlo (*La Forza del Destino*) with Barcelona's Gran Teatre del Liceu; Don Carlo with Paris Opera and in Cologne and Bilbao; Renato (*Un Ballo in Maschera*) in Zurich; the title role of *Rigoletto* in Rome; and Francesco (*I Masnadieri*) in Naples.



QUINN KELSEY
(Honolulu, Hawaii)
Giorgio Germont
Baritone Quinn Kelsey made his San Francisco Opera debut as Marcello in the

2008 *La Bohème*, a role he has performed with the Metropolitan Opera and Lyric Opera of Chicago. His other Company engagements are Count di Luna (*Il Trovatore*), Sharpless (*Madama Butterfly*), Amonasro (*Aida*), and Ezio (*Attila*). An alumnus of the Merola Opera Program, he made his Metropolitan Opera debut as Schaunard (*La Bohème*) and has also been seen with that company as Count Monterone (*Rigoletto*). A former member of Lyric Opera of Chicago's Ryan Opera Center, Kelsey has performed more than a dozen roles with that company. Other career highlights include Amonasro in Bregenz, the Forester (*The Cunning Little Vixen*) at Florence's Maggio Musicale Festival; Sharpless with New York City Opera; Zurga (*Les Pêcheurs de Perles*) at English National Opera; the title role of *Rigoletto* with Norwegian Opera and Toronto's Canadian Opera Company; Athanaël (*Thaïs*) at the Edinburgh Festival; Enrico (*Lucia di Lammermoor*) at Deutsche Oper Berlin; and Count di Luna at Dresden's Saxon State Opera. Engagements in the 2013–14 season include Guy de Montfort (*Les Vêpres Siciliennes*) in Frankfurt; Giorgio Germont and Count di Luna in Chicago; Sancho Panza (*Don Quichotte*) in Toronto; and *Rigoletto* with English National Opera.

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ZANDA ŠVĒDE
(Valmiera, Latvia)

Flora Bervoix
Making her San Francisco Opera debut, mezzo-soprano Zanda Švēde is a first-year

San Francisco Opera Adler Fellow and an alumna of the 2013 Merola Opera Program. Roles in her repertoire include the title role of Piazzolla's *María de Buenos Aires*, Endimione (Cavalli's *La Calisto*), and the title role of Massenet's *Cléopâtre*. On the concert stage she has appeared as a soloist in Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, and Liszt's *Missa Coronationalis*. Švēde has studied at the Latvian Academy of Music in Riga; the Manhattan Summer Voice Festival in New York; Scuola Italia in Urbania, Italy; and the Tyrolean Opera Program in Austria.



DANIEL MONTENEGRO
(Santa Ana, California)

Gastone
Daniel Montenegro made his San Francisco Opera

debut as Roderigo in the 2009 *Otello*. The former San Francisco Opera Adler Fellow and Merola Opera Program participant's other roles with the Company include Pong (*Turandot*), Rustighello (*Lucrezia Borgia*), Remendado (*Carmen, Carmen for Families*), and Matteo Borsa (*Rigoletto*). He was recently heard as Mario in Daniel Catán's *Il Postino* at the Paris Théâtre du Châtelet and the Shepherd (Stravinsky's *Oedipus Rex*) at the Sydney Festival. His many appearances with Los Angeles Opera include Gastone, El Dancaire (*Carmen*), and Maximino Mendez in the world premiere of Holdridge's *Concierto para Mendez*, among other productions. Montenegro's credits also include the Steersman (*Der Fliegende Holländer*) with both Portland Opera and Arizona Opera; Pang (*Turandot*) with Los Angeles Philharmonic; Alfredo Germont (*La Traviata*) and Tamino (*Die Zauberflöte*) with Minnesota Opera; Giovanni (Catán's *La hija de Rappaccini*) with Gotham Chamber Opera; and

Pong with the Dallas Opera. Future engagements include Nemorino (*L'Elisir d'Amore*) with Washington National Opera and a return to Gotham Chamber Opera.



DALE TRAVIS
(Trenton, New Jersey)

Baron Douphol
Bass-baritone Dale Travis is a graduate of the Merola Opera Program and a

former San Francisco Opera Adler Fellow. Since 1988 he has sung more than thirty roles at San Francisco Opera, most recently as the Sacristan (*Tosca*), Dr. Kolenatý (*The Makropulos Case*) and Dr. Bartolo (*Le Nozze di Figaro*). Travis is in demand at prestigious opera companies and festivals in America and abroad, including the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, Opera Colorado, Turin's Teatro Regio, as well as in Genoa, Tel Aviv, Berlin, and at Japan's Saito Kinen Festival. Recent engagements include Geronte (*Manon Lescaut*) and Amantio di Nicolao (*Gianni Schicchi*) at the Met; the Sacristan and Baron Zeta (*The Merry Widow*) at Lyric Opera of Chicago; as well as Waldner (*Arabella*) and the Sacristan with the Santa Fe Opera. Travis made his Metropolitan Opera debut in 2002 as Louis in William Bolcom's *A View from the Bridge*, a role he created in 1999 at Lyric Opera of Chicago and sang again at the Teatro dell'Opera di Roma in 2011.



HADLEIGH ADAMS
(Palmerston North, New Zealand)

Marquis d'Obigny
Baritone Hadleigh Adams is a second-year San Francisco Opera Adler Fellow

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

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



ANDREW CRAIG BROWN
(Cerro Gordo, IL)

Doctor Grenvil
American bass-baritone Andrew Craig Brown makes his San Francisco

Opera debut this summer in *La Traviata*. His recent engagements include Achilla (*Julius Caesar*) and Colline (*La Bohème*) with English National Opera, Paolo Albiani (*Simon Boccanegra*) and Duke Ramiro (*Maria Padilla*) at Warsaw's Beethoven Easter Festival, and Chick (*Wonderful Town*) with Milan's Verdi Orchestra. On the concert stage, Brown has been a soloist with the Pasadena Symphony, New Haven Symphony Orchestra, and the Hartford Symphony Orchestra, among others. He is a graduate of Yale University.



ERIN JOHNSON
(Washington, New Jersey)

Annina
Soprano Erin Johnson is a second-year San Francisco Opera Adler Fellow

who made her Company debut in 2013 as Mrs. Medlock in the world premiere of *The Secret Garden* at UC Berkeley's Zellerbach Hall and appeared in various roles at the War Memorial Opera House in the world premiere of *The Gospel of Mary Magdalene*, as Marta (*Mefistofele*), and as Mary (*Der Fliegende Holländer*). A native of Washington, New Jersey, she holds degrees from Cairn University and Rice University and is an alumna of the 2012 Merola Opera Program and the 2009 Santa Fe Opera Program. While at Rice, Johnson was also awarded a grant to study in Florence through the Margaret Pack Italian Language Study Program in 2012.



CHRISTOPHER JACKSON
(Buffalo, New York)
Giuseppe

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.



TORLEF BORSTING
(Hilo, Hawaii)
Flora's Servant

Torlef Borsting, a member of the San Francisco Opera Chorus, made his Company debut in

2006 as a Soldier in *The Maid of Orleans* and returned as a Scythian (*Iphigénie en Tauride*) as well as creating the role of Wilmer McLean in *Appomattox*. Other Bay Area credits include roles with Opera San José (Germont in *La Traviata*, Scarpia in *Tosca*, and Marcello in *La Bohème*), Opera San Luis Obispo, Sacramento Opera, Eugene Opera, and Opera Parallèle, among others.



BOJAN KNEŽEVIĆ
Messenger

Former San Francisco Opera Adler Fellow and Merola Opera Program alumnus Bojan Knežević

made his San Francisco Opera debut as Marquis d'Obigny (*La Traviata*) in 1995 and has since appeared with the Company in a number of roles, including Harašta (*The Cunning Little Vixen*), Dulcamara (*L'Elisir d'Amore*), and Haly (*L'Italiana in Algeri*). Career highlights include roles with Lyric Opera of Chicago; Mississippi Opera; Vancouver Opera; and the title role of *Le Nozze di Figaro* with the New National Theatre in Tokyo.



FANNY ARA
(St. Jean de Luz, France)

Principal Dancer
Fanny Ara makes her San Francisco Opera debut with *La Traviata*. A graduate

of the Bayonne School of Art, she pursued intensive flamenco studies with a number of artists in Seville and Madrid. Ara is a company member of the Bay Area's Caminos Flamencos and has been nominated for a number of Isadora Duncan Dance Awards. She has toured the U.S. and Mexico performing her own critically acclaimed works and was named a finalist for Creative Promise in Dance by the Vilcek Foundation.



DEVON LaRUSSA
(Oakland, California)

Principal Dancer
Making her San Francisco Opera debut this summer, Devon LaRussa began her career

as a dancer with Oakland Ballet and performed with that company from 1995 to 2006. She has also been a member of Moving Arts Dance, Black Diamond Ballet, Menlowe Ballet, and performed as the flamenco soloist in Festival Opera's production of *La Tragédie de Carmen* in Walnut Creek. She has been a freelance flamenco dancer since 2005, performing with many distinguished artists, and is currently studying and performing with Yaelisa and Caminos Flamencos.



TIMO NUÑEZ
(Santa Barbara, California)

Principal Dancer
Timo Nuñez makes his San Francisco Opera debut in *La Traviata*. Winner

of Albuquerque's *El Concurso de Baile Flamenco*, he has danced and choreographed around the world. As a dancer and actor, some of Nuñez's credits include roles with Los Angeles Opera; FOX's *So You Think You Can Dance* and *American Idol*; the feature film *Rent*; and HBO's *Carlos Santana Live in Concert*, among many others.

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NICOLA LUISOTTI
(Viareggio, Italy)

Conductor

Nicola Luisotti has been music director of San Francisco Opera since September 2009

and he holds the Caroline H. Hume Endowed Chair. In the current season he has already conducted *Mefistofele* and *Falstaff*; he leads *La Traviata* and *Madama Butterfly* this summer. In 2012,

Luisotti was appointed music director of the Teatro di San Carlo in Naples, and in the 2013–14 season he led *Aida* and *Otello* there. Luisotti’s other engagements during the current season include *Don Giovanni* and *Turandot* with the Royal Opera, Covent Garden and concerts in Naples and Turin. Called “both an original thinker and a great respecter of tradition” by *Opera News*, Luisotti made his San Francisco Opera debut in 2005 conducting *La Forza del Destino* and has by now led nineteen

other productions with the Company. He has garnered enthusiastic praise from both audiences and critics for his work at the Royal Opera, Covent Garden; the Metropolitan Opera; Paris Opera; the Vienna State Opera; Milan’s La Scala; Genoa’s Teatro Carlo Felice; Venice’s La Fenice; Munich’s Bavarian State Opera; Madrid’s Teatro Real; Los Angeles Opera; Toronto’s Canadian Opera Company; Seattle Opera; Bologna’s Teatro Comunale; and in Tokyo’s Suntory Hall. Maestro Luisotti was awarded the 39th Premio Puccini Award in conjunction with the historic 100th anniversary of Puccini’s *La Fanciulla del West* at the Metropolitan Opera, which he conducted in 2010. Equally at home on the concert stage, Luisotti served as principal guest conductor of the Tokyo Symphony from 2009 to 2012 and has established growing relationships with the orchestras of London (Philharmonia Orchestra), Genoa, Budapest, Turin, and Munich (Bavarian Radio Orchestra), as well as the Berlin Philharmonic, San Francisco Symphony, and the Atlanta Symphony. Other recent career highlights include a new production of *Nabucco* at Milan’s La Scala and the Royal Opera, Covent Garden in addition to concerts with the Orchestre de Paris, La Scala’s Filarmonica della Scala, and Rome’s Accademia Nazionale di Santa Cecilia Orchestra.



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GIUSEPPE FINZI
(Bari, Italy)

Conductor

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

conducting *The Elixir of Love for Families*, and he returned to lead performances of *La Bohème*, *The Abduction from the Seraglio*, *Faust*, *La Fanciulla del West*, *Aida*, *Turandot*, *Carmen*, *Rigoletto*, *Tosca*, and *Il Barbiere di Siviglia*, as well as the Company’s performances at the 2009 and 2011 Stern Grove Festivals. He has also conducted *Carmen for Families*, *The Barber of Seville for Families*, and the 2011 and 2012 Adler Fellows gala concerts. Finzi previously served as assistant conductor, coach, and pianist at Milan’s Teatro alla Scala. He made his conducting debut in 2003 with *Tosca*

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at the Teatro Rendano in Cosenza and returned in 2004 for *La Traviata*. Finzi has since led productions of *L'Elisir d'Amore*, *Madama Butterfly*, *Rigoletto*, *La Traviata*, *L'Elisir d'Amore*, and *Così fan tutte* as well as concerts in Italy, elsewhere in Europe, and Asia. Most recently he made his debut in Germany conducting *Carmen* at Deutsche Oper Berlin. Actively involved in the community, Finzi led a master class with the San Francisco

Conservatory of Music and conducted their spring production of *Così fan tutte* in 2012. Recent and upcoming engagements include *Nutcracker* and *L'Elisir d'Amore* at the Teatro di San Carlo in Naples, new productions of *Rigoletto* at Palermo's Teatro Massimo and *Idomeneo* at the Theater Lübeck in Germany, a return to Berlin for *Carmen*, *Il Barbiere di Siviglia* at Barcelona's Gran Teatre del Liceu, and *La Bohème* with the Company this fall.



JOHN COPLEY
(Birmingham, England)

Production
John Copley made his San Francisco Opera debut directing Handel's

Giulio Cesare in 1982 and celebrated his thirtieth engagement with the Company in 2010 with *Le Nozze di Figaro*. In addition to Handel's *Orlando* and *Semele*, his other San Francisco Opera credits include six seasons of *La Traviata*, the U.S. premiere of Tippett's *The Midsummer Marriage*, *Don Giovanni*, *Eugene Onegin*, *A Midsummer Night's Dream*, *The Queen of Spades*, *Il Trovatore*, *Idomeneo*, *Anna Bolena*, *Peter Grimes*, *Manon*, and *Ariodante*. Among his U.S. credits are *Lucia di Lammermoor* and *Il Barbiere di Siviglia* at Lyric Opera of Chicago; *Rodelinda*, *Hansel and Gretel*, and Rossini's *Ermione* for the Dallas Opera; and the Metropolitan Opera premiere of Bellini's *Il Pirata*. Copley's production of *Madama Butterfly* inaugurated the Santa Fe Opera's new theater in 1998. He has also directed in Berlin, Munich, Amsterdam, and Brussels, as well as at Milan's La Scala and several seasons at Venice's La Fenice. Recent stagings include *Giulio Cesare*, *Norma*, and *L'Elisir d'Amore* at the Met; *Carmen* at Lyric Opera of Chicago; *Lucia di Lammermoor* at Opera Australia; *Rodelinda* and *Le Nozze di Figaro* at the Dallas Opera; and *La Bohème* at Covent Garden.



LAURIE FELDMAN
(San Francisco, California)

Director
Laurie Feldman served on the directorial staff at San Francisco

Opera for twenty-two years and has been the stage director for *Das Rheingold* (1990), *Götterdämmerung* (1990), *Die Walküre* (1995), *Rusalka* (1995), *La Bohème* (1999, 2000), *Carmen* (2006), and, most recently, *Mefistofele* (2013). A guest director for the Metropolitan Opera, her work

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

JOHN CONKLIN

(Hartford, Connecticut)

Set Designer

John Conklin made his San Francisco Opera debut with the 1977 production of *Un Ballo in Maschera*—his designs for that opera have since returned four times to the War Memorial Opera House stage, most recently in 2006. He created the original designs for Wagner's *Ring* cycle presented at San Francisco Opera between 1983 and 1985. His work has also been seen at the Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, the Dallas Opera, Seattle Opera, the San Diego Opera, Opera Theatre of St. Louis, the Santa Fe Opera, and Glimmerglass Opera, among others. Conklin's designs have appeared at English National Opera, Scottish Opera, Bavarian State Opera, and Opera Australia. He has also designed for major theaters around the country, including the New York Shakespeare Festival, American Repertory Theater, Hartford Stage, Long Wharf Theatre, Arena Stage, the Mark Taper Forum, and the Goodman and Guthrie theaters. Conklin currently teaches at the Tisch School of the Arts at New York University.



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DAVID WALKER

(Kolkata, India)

Costume Designer

Internationally known for his designs in both opera and ballet, the late David Walker made his San Francisco Opera debut with his designs for *La Traviata* in 1987 and returned for *Der Rosenkavalier*, *Il Barbiere di Siviglia*, *Manon*, and *Semele*. His work was also seen at the Metropolitan Opera, English National Opera, the Glyndebourne Festival, and the Royal Opera, Covent Garden, among others. The British designer's credits at Santa Fe Opera include costume design for *Der Rosenkavalier*, *Semele*, *La Traviata*, and Handel's *Agrippina*. At ballet companies, his credits include costume design for *Cinderella* and sets and costumes for *Sleeping Beauty* for the Royal Ballet, *Giselle* and *La Sylphide* for London Festival Ballet, and *Swan Lake* for Houston Ballet. Theater credits include designing costumes for *London Assurance* for the Royal Shakespeare Company.

GARY MARDER

(San Diego, California)

Lighting Designer

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

Yaelisa**Choreographer**

Emmy Award-winning choreographer Yaelisa makes her San Francisco Opera debut with *La Traviata*. Internationally recognized as a master flamenco teacher, Yaelisa is founder of both the Bay Area's Caminos Flamencos as well as Irvine, California's New World Flamenco Festival, the second largest and most comprehensive flamenco festival in North America. She has presented her choreography at the prestigious Certámen de Coreografía in Madrid and was the recipient of a choreography fellowship from the National Endowment for the Arts.

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Guillermina Flores
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Thuy Le
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Hoa Lam Fong
Xing-Fong Luo
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Ashley Brock

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Milt Commons
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David Croker
Linda Edwards (17)
Ed Fonseca
Cynthia Fusco (24)
John Goldsmith
Anthony Gorzycycki
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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Susan E. Stone, Assistant Head of Department
Judith Disbrow, First Assistant
Marcelo Donari, First Assistant
Vicky Martinez, First Assistant
Vanessa Taub-Flores, Second Assistant
Monica Maka, Second Assistant

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Marcelo Donari
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Gerd Mairandres
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Derek Bosia
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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
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Patricia Hewett
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Jeff Johnson
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Frederick Wielandt, Shop Mechanic

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Norris Fong, Light Board Operator
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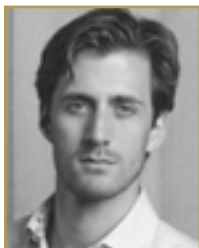
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Artists who have served the Company for more than ten years are listed with years of service next to his or her name.

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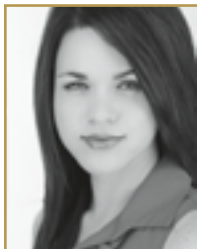
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NOAH LINDQUIST
Brooklyn, New York
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Soprano
MARIA VALDES
Atlanta, Georgia
First-year Fellow
Sponsored by
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in memory of Jayne Heagy

Soprano
JACQUELINE PICCOLINO
Palatine, Illinois
First-year Fellow
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Coach & Accompanist
SUN HA YOON
Seoul, South Korea
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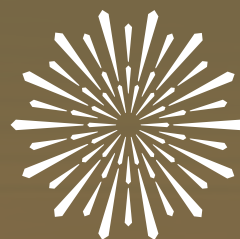
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SAN FRANCISCO
OPERA

Young Professionals

AT SAN FRANCISCO OPERA

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

BRAVO! CLUB

DREW ALTIZER



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

DISCOUNTED TICKETS:

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

FREE ADMISSION:

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

EXCLUSIVE INVITATIONS:

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

2013 BRAVO Board of Directors

Lauren Groff, President

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



DREW ALTIZER



sfopera.com/BRAVO



ORPHEUS

BETSY KERSHNER



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

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

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

ADDITIONAL BENEFITS:

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



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

sfopera.com/Orpheus

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 Giuseppe Finzi, *Resident Conductor*

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Associate General Director

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Director of Production

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Nedelco, Wayne Noel, Beth Norris, Jan Padover,
Julie Peck, Robert Remple, Bill Repp, Rilla
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Richard Wagner, Steve Weiss, JoAnne Westfall,
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*Senior Production Staff Member

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John Del Bono, *Assistant Master of Properties*

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

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Catherine Verdier, *Assistants*

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Susan E. Stone, *Assistant Head of Department*
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Marcelo Donari, *First Assistant*
Vicky Martinez, *First Assistant*
Monica Maka, *Second Assistant*
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William Stewart Jones, Gerd Mairandres, Kerry
Rider-Kuhn, Patricia Polen, Tim Santry, Susan E.
Stone, *Principal Make-up Artists*
Judith Disbrow, William Stewart Jones, Richard
Battle, *Foremen*
Melanie Birch, Rick Burns, Denise Gutierrez,
Monica Maka, Vicky Martinez, Toby Mayer,
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Telsey+Company, Bethany Knox, *Show Boat
Casting Consultant*

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ORCHESTRA



Kay Stern
Concertmaster



Laura Albers
Associate Concertmaster



Heidi Wilcox
Assistant Concertmaster



Jennifer Cho
First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Barbara Riccardi
First Violin



Robert Galbraith
First Violin



Leonid Igudesman
First Violin



Asuka Annie Yano
First Violin



Alexandros Sakarellos
First Violin
Regular Substitute



Wenyi Shih
First Violin
Regular Substitute



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Gerard Svazlian
Second Violin



Linda Deutsch
Second Violin



Craig Reiss
Second Violin



Joseph Edelberg
Second Violin
Regular Substitute



Marianne Wagner
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Sergey Rakitchenkov
Associate Principal
Viola



Paul Nahhas
Assistant Principal
Viola



Patricia Heller
Viola



Jonna Hervig
Viola



Natalia Vershilova
Viola



Joy Fellows
Viola



David Kadarauich
Principal
Cello



Thalia Moore
Associate Principal
Cello



Nora Pirquet
Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Joseph Lescher
Principal
Bass



Jonathan Lancelle
*Associate Principal
Bass*



Steven D'Amico
*Assistant Principal
Bass*



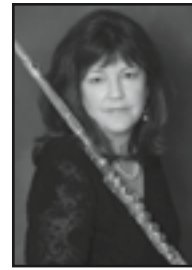
Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
*Principal
Flute*



Patricia Farrell
Flute



Stephanie McNab
Flute & Piccolo



Mingjia Liu
*Principal
Oboe*



Deborah Henry
*Assistant Principal
Oboe*



Janet Popesco
Archibald
Oboe & English Horn



Deborah Shidler
*Oboe
Regular Substitute*



Jose Gonzalez
Granero
Principal Clarinet



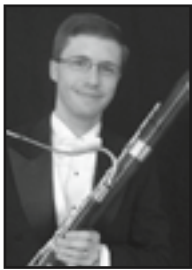
Joanne Burke Eisler
*Assistant Principal
Clarinet*



Anthony Striplen
*Clarinet &
Bass Clarinet*



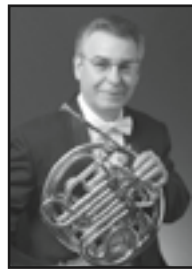
Rufus Olivier
*Principal
Bassoon*



Daniel MacNeill
Bassoon



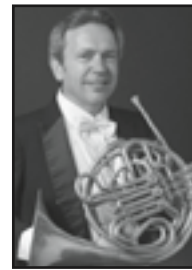
Shawn Jones
*Bassoon & Contrabassoon
Regular Substitute*



William Klingelhofer
*Co-Principal
Horn*



Kevin Rivard
*Co-Principal
Horn*



Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
*Principal
Trumpet*



William Holmes
Trumpet



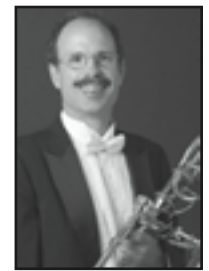
John Pearson
Trumpet



Samuel Schlosser
Principal Trombone



Donald Kennelly
Trombone



David Ridge
*Trombone &
Bass Trombone*



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



Richard Kvistad
*Principal Percussion &
Associate Timpani*



Patricia Niemi
Percussion

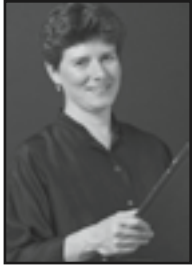


Olga Ortenberg
Rakitchenkov
Harp

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian



Timothy Spears
Assistant Orchestra
Manager & Librarian

Not pictured:

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

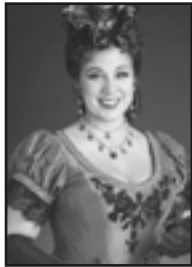
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SAN FRANCISCO OPERA

REGULAR CHORUS



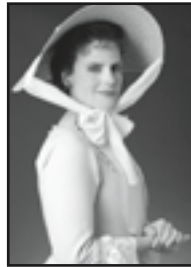
Kathleen Bayler
Soprano



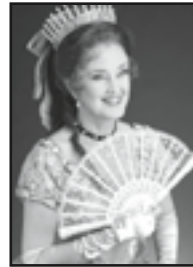
Sara Colburn
Soprano



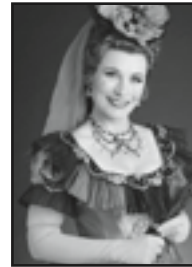
Dvora Djoraev
Soprano



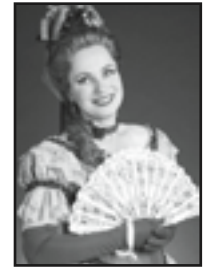
Mary Finch
Soprano



Ann Hughes
Soprano



Claire Kelm
Soprano



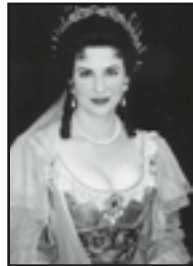
Elisabeth Rom Lucio
Soprano



Rachelle Perry
Soprano



Virginia Pluth
Soprano



Carole Schaffer
Soprano



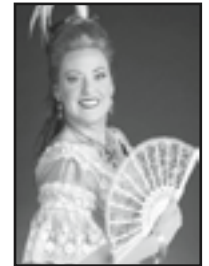
Mitzie Kay Weiner
Soprano



Roberta Bowman
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Joy Graham
Mezzo-Soprano



Sally Mouzon
Mezzo-Soprano



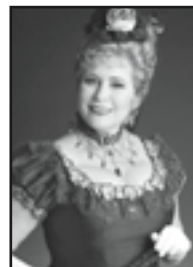
Sally Munro
Mezzo-Soprano



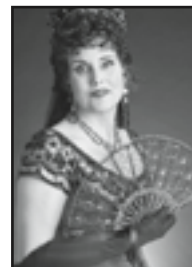
Erin Neff
Mezzo-Soprano



Laurel Porter
Mezzo-Soprano



Laurel Rice
Mezzo-Soprano



Shelley Seitz
Mezzo-Soprano



Claudia Siefer
Mezzo-Soprano



Donna Turchi
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Chris Corley
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor



Phillip Pickens
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



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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



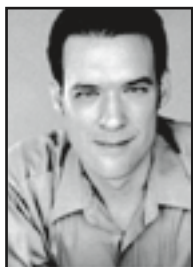
Bojan Knežević
Bass



Frederick Matthews
Baritone



Jim Meyer
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass



Ken Rafanan
Baritone



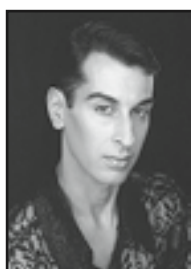
Michael Rogers
Baritone



Jere Torkelsen
Baritone

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CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



Bryan Ketron
Leave of Absence



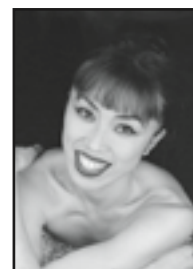
Michael Kruzich
Leave of Absence



Michael Levine



Debra Rose
Leave of Absence



Chiharu Shibata

Most photos by John Martin.

Carole Schaffer and Claudia Siefer photos by Pamela Dale.

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

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YOUR OPERA EXPERIENCE

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

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

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

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

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

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

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

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Performance Etiquette

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

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

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

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

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

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

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

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

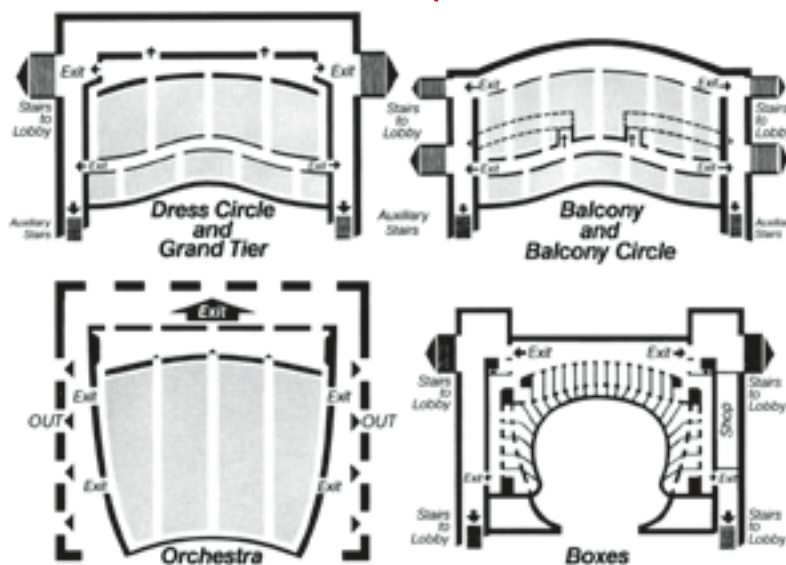
LARGE PRINT CAST SHEETS AND SYNOPSES are available at the coat check stations in the main lobby.

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



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