



SAN FRANCISCO  
**OPERA** 2014-15 SEASON



BY GIACOMO PUCCINI  
*La Bohème*

encore  
arts programs



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*View of Roofs (Snow Effect) or Roofs under Snow,*  
 1878 (oil on canvas)  
 Musee d'Orsay, Paris, France / Bridgeman Images

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## A Message from the Leaders of San Francisco Opera

Dear opera-goers,

As we bring our successful fall season to a close and enter the season of giving and sharing, we sincerely thank our patrons and donors who contribute so much. Clearly you share our belief that a top-tier opera company in San Francisco is vital to the Bay Area's wonderful quality of life and status as a not-to-be-missed arts destination.

In November and December, we offer you two spectacular productions—Rossini's sparkling *La Cenerentola* and Puccini's beloved *La Bohème*—featuring remarkably gifted artists and our renowned San Francisco Opera Orchestra and Chorus. And with family workshops for both productions, two special presentations of *La Bohème for Families*, and our annual Adler Fellow concert, San Francisco Opera is proud to give you the gift of opera this holiday season.

We are so gratified of our media efforts that continue to reach audiences throughout Northern California, nationwide, and beyond. Our presentation of the Gershwin's *Porgy and Bess* was recently showcased on PBS, and we've just released our fifth DVD/Blu-ray featuring Bellini's *I Capuleti e i Montecchi* starring Joyce DiDonato, an alumna of our prestigious Merola Opera Program.

San Francisco Opera remains committed to its mission of offering innovative educational opportunities for learners of all ages who are exploring the many facets of opera, as you'll see in this program. Clearly this art form offers many wonderful, engaging gifts and it's our honor to share them with you.

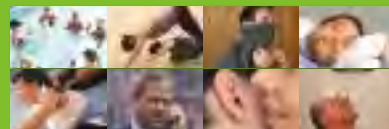
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From left to right: Keith B. Geeslin, David Gockley, John A. Gunn

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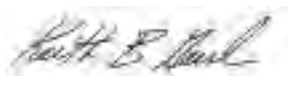
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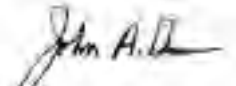
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## Recommended Opera CDs & DVDs

The perfect holiday gift awaits you with the brand new release by **NAXOS** of the **Warner Classics Maria Callas: The Complete Studio Recordings**. This extraordinary 70 CD box set unveils the most ambitious and extensive project ever undertaken of the Maria Callas catalog with this re-mastered edition of her complete recordings from 1949 to 1969 with 26 operas and 13 recitals. A must-have for opera lovers everywhere!

Rossini's *La Cenerentola* (*Cinderella*) picks include the ever-popular and expertly produced 1993 recording with Cecilia Bartoli and Maestro Riccardo Chailly. Favorite DVDs include the 1981 production from La Scala starring Frederica von Stade and conductor Claudio Abbado with Jean Pierre Ponnelle directing the imaginative production that continues today.

At the top of Puccini's *La Bohème* catalog is the EMI-produced DVD of San Francisco Opera Music Director Nicola Luisotti with Angela Gheorghiu and Ramón Vargas. A perennial favorite is the Mirella Freni and Luciano Pavarotti recording with Herbert von Karajan on the podium in this quintessential recording from 1990. And for pure historic reasons, check out the 1946 recording with conductor Arturo Toscanini, Puccini's original *Bohème* conductor in 1896, with Licia Albanese and Jan Peerce.

Looking ahead to next summer, prepare for *Les Troyens* (*The Trojans*) with the high-definition DVD from London's Royal Opera featuring the David McVicar production that will be coming to the War Memorial Opera House stage. Antonio Pappano conducts an all-star cast including Anna Caterina Antonacci and Bryan Hymel, both of whom will reprise their roles here.



## The Future is Now: Adler Fellows Gala Concert

December 4 at 7:30 p.m.



The 2014 Adler Fellows include (top row, from left to right) Zanda Švėde, Hadleigh Adams, Maria Valdes, A.J. Glueckert, Noah Lindquist, Erin Johnson, and (bottom row) Sun Ha Yoon, Efraín Solís, and Jacqueline Piccolino.

KRISTEN LOKEN

Join the San Francisco Opera Adler Fellows for a once-in-a-lifetime performance as they present an evening of favorite opera scenes and arias in *The Future is Now: Adler Fellows Gala Concert* on Thursday, December 4 at 7:30 p.m. at San Francisco's Scottish Rite Masonic Center (2850 19th Avenue at Sloat). The 2014 Adler Fellows include sopranos Julie Adams, Erin Johnson, Jacqueline Piccolino, and Maria Valdes; mezzo-soprano Zanda Švėde; tenor A.J. Glueckert; baritones Hadleigh Adams and Efraín Solís; bass-baritone Philippe Sly; and apprentice coaches Noah Lindquist and Sun Ha Yoon. Conductor Stephen Lord will lead the singers along with the San Francisco Opera Orchestra in this tenth annual concert. For more information and to purchase tickets, call the Opera Box Office at (415) 864-3330 or visit [sfopera.com/futureisnow](http://sfopera.com/futureisnow).

## Call Me Debbie

Internationally beloved opera star Deborah Voigt recounts her harrowing and ultimately successful private battles to overcome the addictions and self-destructive tendencies that nearly destroyed her life in her autobiography *Call Me Debbie: True Confessions of a Down-to-Earth Diva*, due out January 27, 2015. The brilliantly gifted soprano takes us behind the curtain to tell her story—a tale of success, addiction, music, and faith as dramatic as any role she has performed.

In conjunction with the book's release, Voigt joins San Francisco Opera dramaturg Kip Cranna to discuss the book as well as the next chapters of her illustrious life at the Jewish Community Center of San Francisco on Tuesday, February 17, 2015 at 7 p.m. For more information and tickets, visit [jccsf.org](http://jccsf.org).

Hailed by the world's critics and audiences as one of today's foremost dramatic soprano, Deborah Voigt began her storied career as a San Francisco Opera Adler Fellow and a Merola Opera Program alumna. She made her main stage debut in *Don Carlos* in 1986 and has since returned to the Company in ten subsequent productions, most recently in 2010 in the title role of *La Fanciulla del West*.



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BY MARC A. SCORCA

## Opera in the 21st Century

*Marc Scorca has been president and CEO of OPERA America, the national service organization dedicated to supporting the creation, presentation, and enjoyment of opera, since 1990.*

Leaders of San Diego Opera sparked an intense national debate about opera's capacity to thrive in the 21st century when it was announced last spring that they planned to close the company. The prospect of losing another large opera company only months after New York City Opera declared bankruptcy was extremely unsettling. New board leadership and effective teamwork saved San Diego Opera, but the incident taught an important lesson: Simply conducting business as usual is no longer a strategy for success. Opera companies are experimenting and innovating in order to find a new basis for sustainability, and many of them are deriving lessons from and informing the work of San Francisco Opera.

These are challenging times. Paid attendance for staged productions has decreased for most companies in recent years as audiences resist the old subscription model and purchase single tickets less frequently. Expenses continue to escalate more steeply than the cost of living, while institutional and government grants are relatively static. With box office income accounting for a smaller percentage of operating budgets, individual contributions are more important than ever at a time when competition for philanthropy in a growing non-profit sector is increasing.

Despite these challenges, opera has intrinsic advantages that enable opera companies to respond to current circumstances and attract new support. Opera is a multi-media art form in a multi-media world, offering an enthralling mix of words, images and sounds. San Francisco's many world-premiere productions show that opera has the power to address important contemporary issues.

No production has attracted more attention recently than the Metropolitan Opera's presentation of John Adams's *The Death of Klinghoffer* (seen at San Francisco Opera, a co-commissioner of the work, in 1992). Debate about the Met's decision to mount it was heated—a potent reminder of opera's power to reach beyond star-crossed lovers to address the most pressing issues of our day. When Mozart's *The Marriage of Figaro* premiered in Vienna, the play on which it was based was still banned in Paris because of the rebellious servant class it depicted. Verdi's *Nabucco* inspired audiences with more than its music: "Va, pensiero" was a hymn to Italy's collective desire to be free from the oppressive rule of Austria. Closer to home, American companies convene public forums to discuss the death penalty in anticipation of productions of Jake Heggie's wonderful first opera, *Dead Man Walking*, com-

missioned by San Francisco Opera and premiered in 2000. Opera's enormous expressive canvas and its stature within the performing arts command a level of attention that sets the stage for profound civic dialogue.

Thanks to young artist studios like the revered Merola Opera Program, today's inventive productions are enlivened by well-trained singer-actors. More companies are taking advantage of opera's mediagenic qualities, with San Francisco Opera once again in a leadership position. The Company's outstanding Koret-Taube Media Suite has helped set the standard for live transmissions to sports stadiums, an audience building strategy that is now employed in Dallas, Washington, D.C., and other cities. These events demonstrate tremendous public interest in opera, as do productions of classic American musicals (many of them co-produced by San Francisco Opera) now offered by many major opera companies across the country.

Other indicators demonstrate that American opera has never been healthier. More artists want to express themselves through opera than ever before. Young singers, composers, directors and designers are drawn to opera's larger-than-life canvas. Many of them are making their own performance opportunities through less formal ensembles, often in cities that are already home to established opera companies. These ensembles perform a broad spectrum of repertoire, often in non-traditional venues, providing more varied opera choices to increasingly diverse audiences. Many traditional opera companies are establishing "second stages" to accommodate their own experimental and more intimate opera performances. San Francisco Opera's Diane B. Wilsey Center for Opera, opening in 2016, will provide an excellent opportunity to expand the spectrum of artistic work and increase service to a rapidly changing community.

San Francisco Opera continues to take bold steps to address the challenges that are facing most companies in the United States, thanks to the visionary leadership of David Gockley and his staff. OPERA America's 2014 Annual Conference, hosted by San Francisco Opera, attracted a record number of participants eager to learn more from the example of one of the nation's oldest and largest opera companies. Unparalleled hospitality showed your great city to best advantage while speakers like John Gunn, Lisa Erdberg, and other members of the Company shared their expertise generously for the benefit of the entire field—a long tradition of San Francisco Opera for which we are deeply grateful. 🌟

## JOIN US FOR SUMMER 2015

San Francisco Opera rounds out its 2014–15 Season with three not-to-be-missed productions in Summer 2015.

First up is one of the largest, most magnificent pieces in the entire repertory, Hector Berlioz's *Les Troyens*. This rarely staged epic is presented here for the first time in 47 years. The tragic fall of Troy, the passionate love of two great leaders, the urgent pull of destiny: all unfold as part of this visionary masterwork. Starring Anna Caterina Antonacci, Susan Graham, Bryan Hymel, and conducted by Donald Runnicles.

The cruelty of war, the loss of innocence, and the intense love of a mother for her daughter make for moving drama in the Company's second offering of 2015: the world premiere of Marco Tutino's neo-Romantic *Two Women*. Based on the novel adapted into the Oscar-winning movie starring Sophia Loren, *Two Women* will be conducted by San Francisco Opera Music Director Nicola Luisotti and headlined by Anna Caterina Antonacci as Cesira.

Finishing out the summer is Wolfgang Amadeus Mozart's ever-popular *Le Nozze di Figaro*. This warm, wise opera is one of the composer's most graceful creations—a tender comedy in which two very different couples learn humbling lessons about life and love. Company Principal Guest Conductor Patrick Summers leads a young, exciting cast.

For complete information and to purchase tickets, visit [sfopera.com](http://sfopera.com).



CORY WEAVER

Anna Caterina Antonacci stars as Cesira in the world premiere of *Two Women*.



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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](http://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](http://sfopera.com/previews).

### OVERTURE: OPERA WORKSHOPS FOR ADULTS

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

### FAMILY PROGRAMS

San Francisco Opera offers family programs, including movie screenings and interactive workshops, throughout the year. Visit [sfopera.com/family](http://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](http://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](mailto: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](mailto:sf.opera.tours@gmail.com). \$20 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](http://sfopera.com/operatalks).

*La Cenerentola*: Giancarlo Aquilanti

*La Bohème*: Kip Cranna

*Les Troyens*: Peter Susskind

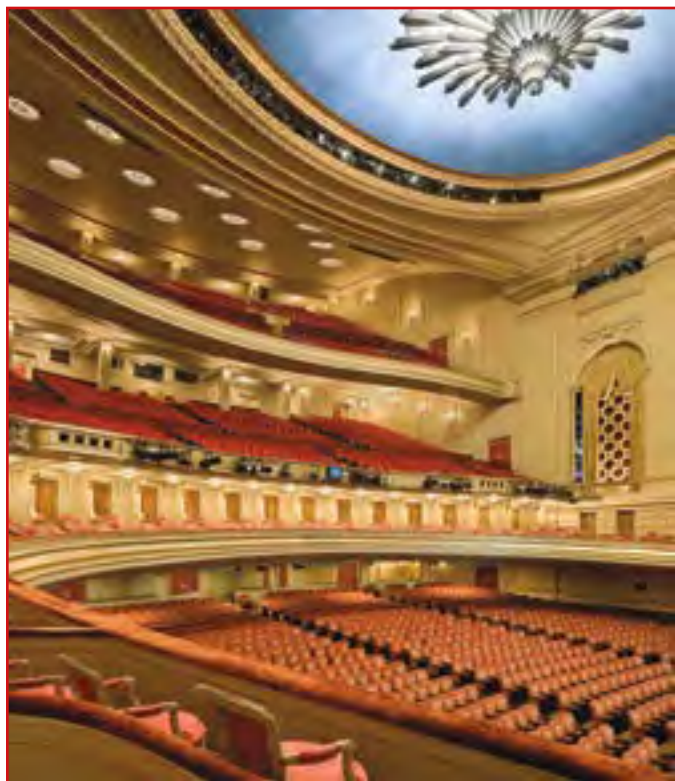
*Two Women*: Laura Stanfield Prichard

*Le Nozze di Figaro*: Bruce Lamott

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# SAN FRANCISCO OPERA IN MEMORIAM

*A look at the members of our*

## ANNE ADAMS

*Harpist*

Anne Adams served as harpist at San Francisco Opera from 1953 until 1993, also serving as principal harpist of the San Francisco Symphony for a number of years. Recipient of the National Harp Society's Lifetime Achievement Award in 2007, she was the inspiration for the society's Anne Adams Awards and a highly regarded professor at Mills College. Adams was a student of Marcel Grandjany at the Juilliard School and gave the premiere performance of his *Aria in Classic Style*. She was also a friend of composer Darius Milhaud, who wrote his *Sonata for Harp* for her.

LACKENBACH



Licia Albanese in the title role of *Madama Butterfly*, 1956

## LICIA ALBANESE

*Soprano*

A mainstay at San Francisco Opera for two decades, legendary soprano Licia Albanese sang more than twenty roles with the Company from 1941 to 1961, from the title roles of *Madama Butterfly* (10 seasons), *La Traviata* (7 seasons), and Mimì in *La Bohème* (8 seasons) to Lady Harriet (von Flotow's *Martha*), Concepción (Ravel's *L'Heure Espagnole*), and Maddalena in Giordano's *Andrea Chénier*. Born in 1913 in Bari, Italy, Albanese made her debut in Europe in the 1930s and soon became a

favorite at New York's Metropolitan Opera, where she sang in more than 400 productions. She received the National Medal of Arts in 1995, and in 1974 she and her husband, Joseph A. Gimma, established the Licia Albanese-Puccini Foundation, which aids up-and-coming singers. When asked about her career by the *San Francisco Chronicle* in 2004, she said "Diva? Hah! I was never a diva. Only God makes a diva. No, just call me a plain singer with lots of expression." For a complete record of her San Francisco Opera performances, visit [archive.sfopera.com](http://archive.sfopera.com).

For more detailed information on these artists and their performances at San Francisco Opera, visit [archive.sfopera.com](http://archive.sfopera.com).

## GERD ALBRECHT

*Conductor*

German conductor Gerd Albrecht made his United States debut with San Francisco Opera leading the U.S. premiere of Aribert Reimann's *Lear* in 1981, the work that he conducted for its world premiere in 1978. He returned to the Company in 1984 to lead Mussorgsky's *Khovanshchina*. Albrecht was a first prize winner at the International Besançon Competition for Young Conductors at age twenty-two. His first post was as a *repetiteur* at Stuttgart State Opera. He also held posts at Deutsche Oper Berlin, the Tonhalle-Orchester Zürich, Hamburg State Opera, and in Mainz and Lübeck.



## CARLO BERGONZI

*Tenor*

Famed Italian tenor Carlo Bergonzi made his San Francisco Opera debut as Don Alvaro in *La Forza del Destino* in 1969. He returned as King Gustavo (Riccardo) in our 1985 presentation of *Un Ballo in Maschera* and in 1986 for a solo recital. Bergonzi began his long, illustrious career at Milan's La Scala in 1953. Considered the foremost Verdi tenor of his age, he sang more than 300 times with the Metropolitan Opera from the 1950s to the 80s, appearing opposite a roster of celebrated divas that included Maria Callas, Risë Stevens, Victoria de los Angeles, and Leontyne Price.



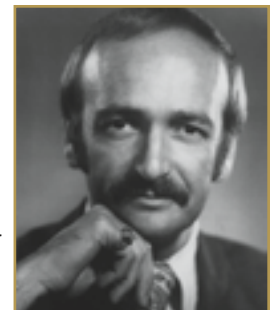
NORTON

Carlo Bergonzi as Don Alvaro in *La Forza del Destino* in 1969.

## RUSSELL DADO

*Usher*

Longtime usher at the War Memorial Opera House, Russell Dado provided an unmatched level of service to San Francisco Opera patrons for many years. For many audience members, his cry of "curtain going up" was part of the ritual of attending performances at the War Memorial. General Director David Gockley said, "his care and concern for the patrons was exemplary and his pride in this Company palpable at all times."





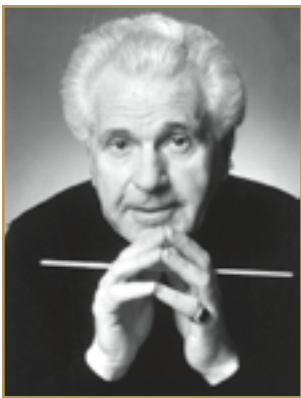
## San Francisco Opera family that we lost this year



### ORALIA DOMINGUEZ

*Mezzo-soprano*

Oralia Dominguez made her United States operatic debut as Azucena in the Company's 1956 presentation of *Il Trovatore*; she also appeared that year as Marina (*Boris Godunov*) and Mistress Quickly (*Falstaff*). A native of San Luis Potosí, Mexico, she made her professional debut in 1945 and appeared opposite Maria Callas, Mario del Monaco, and Giuseppe Taddei in 1951 in Mexico City. Dominguez was renowned across the world for her performances, which included engagements at La Scala, Lyric Opera of Chicago, and the Royal Opera, Covent Garden, where in 1955 she created the role of Madame Sosostriis in the world premiere of Michael Tippett's *The Midsummer Marriage*.



### JULIUS RUDEL

*Conductor*

American conductor and longtime director of New York City Opera, Julius Rudel made his San Francisco Opera debut leading *Pelléas et Mélisande* in 1979. He went on to conduct eight other productions at San Francisco Opera, including the West Coast premiere of Massenet's *Le Cid* (1981) and Mozart's *Lucio Silla* (1991). Rudel also was the inaugural artistic director of the Kennedy Center, in addition to serving in leadership posts at the Wolf Trap Festival, the Caramoor Festival, the Cincinnati May Festival, and the Buffalo Philharmonic. He is perhaps best known for his commitment to American opera, programming three seasons of exclusively American works at New York City Opera: "I looked at more than 200 scores, some of them handwritten," he told *The New York Times* in 2010. "I thought in America we had an inferiority complex, and I wanted to show that we can do this, too." For a complete record of his San Francisco Opera performances, visit [archive.sfopera.com](http://archive.sfopera.com).

### ELENA SERVI

*Diction Coach*

Elena Servi served as the Company's Italian diction coach for thirty years, from 1976 until her retirement in 2006, working not only with mainstage singers but also with young artists of the San Francisco Opera Center and the Merola Opera Program. Her

wonderfully kind and elegant way of helping singers to perfect their Italian and understand what they were singing about was coupled with a strong and detail-oriented determination to achieve the best possible performances and a true love of the operatic art form. Her expertise not only with the Italian language itself but also with its literature and traditions was an invaluable help in the development of supertitles in the early 1980s.



### JERRY SHERK

*Production Stage Manager*

In 1983, together with Francesca Zambello, Sherk created the first supertitles seen in the War Memorial Opera House, making San Francisco Opera one of the first in North America to employ the groundbreaking technology. Jerry's titles for dozens of operas are still in use today. During his 21 years with the Company, (1980- 2001) Sherk achieved near legendary status for his extraordinary skill, calm, and wit. A graduate of the Manhattan School of Music, he served at Washington National Opera before joining San Francisco Opera, and later he held positions at the opera companies of Philadelphia and New Orleans before becoming director of production at Pittsburgh Opera, where he remained until his death.



### ANTHONY TURNEY

*Administrative Director*

A native of Sutton, England, Anthony Turney served as director of administration for San Francisco Opera from 1987 to 1989. His career also included leadership positions at the National Endowment for the Arts, Dance Theater of Harlem, the NAMES Project Foundation, and most recently as Archdeacon for the Arts at San Francisco's Grace Cathedral. He was ordained to the Episcopal diaconate in 1996 and continued to serve through his work at Grace Cathedral and in the Diocese of California.





## A Forest of Broccoli Trees:

### The Unique Partnership between San Francisco Opera's Education and Props Departments

**B**ecoming a member of the props department at an opera company may not be a career choice on the mind of average school children, but thanks to the activities of San Francisco Opera's Education Department, many students in Bay Area schools have learned first-hand that a job like that actually exists.

With a dedicated administrative staff and nearly twenty teaching artists, the Education Department has done a tremendous amount of work to put opera in the minds and hearts of Bay Area students since it began working with schools in 2009.

In accordance with the Company's mission to provide a leadership role in training, arts education, and audience development, the Education Department serves adults and families through hands-on workshops, lectures for adults, family viewings of San Francisco Opera movies, and connections with university classes. The department also focuses on direct collaboration with K–12 educators and school curricula. As part of its flagship school program called the Opera ARIA (Arts Resources in Action) Network, the department partners with teachers to make opera a part of everyday learning at schools in multiple Bay Area districts.

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*Students at San Francisco's West Portal Elementary School.*

#### Coming Alive

Other major opera companies in the United States bring opera directly into classrooms through their education programs, but according to Ruth Nott, San Francisco Opera's Director of Education, the Company is the only one in the country with professionals who work on main stage productions working directly with students to design and create props and sets—a way to make the art form come alive for kids.

"You never really know what sparks a child's interest in the storytelling of opera. It could be because of the singers and the music, or the costumes, but it can also be through the sets and props," says Patricia Hewett, a member of San Francisco Opera's Props Department who visits schools. "The more doors that we open for these students to explore the world of opera, there's a better chance that they will enter."

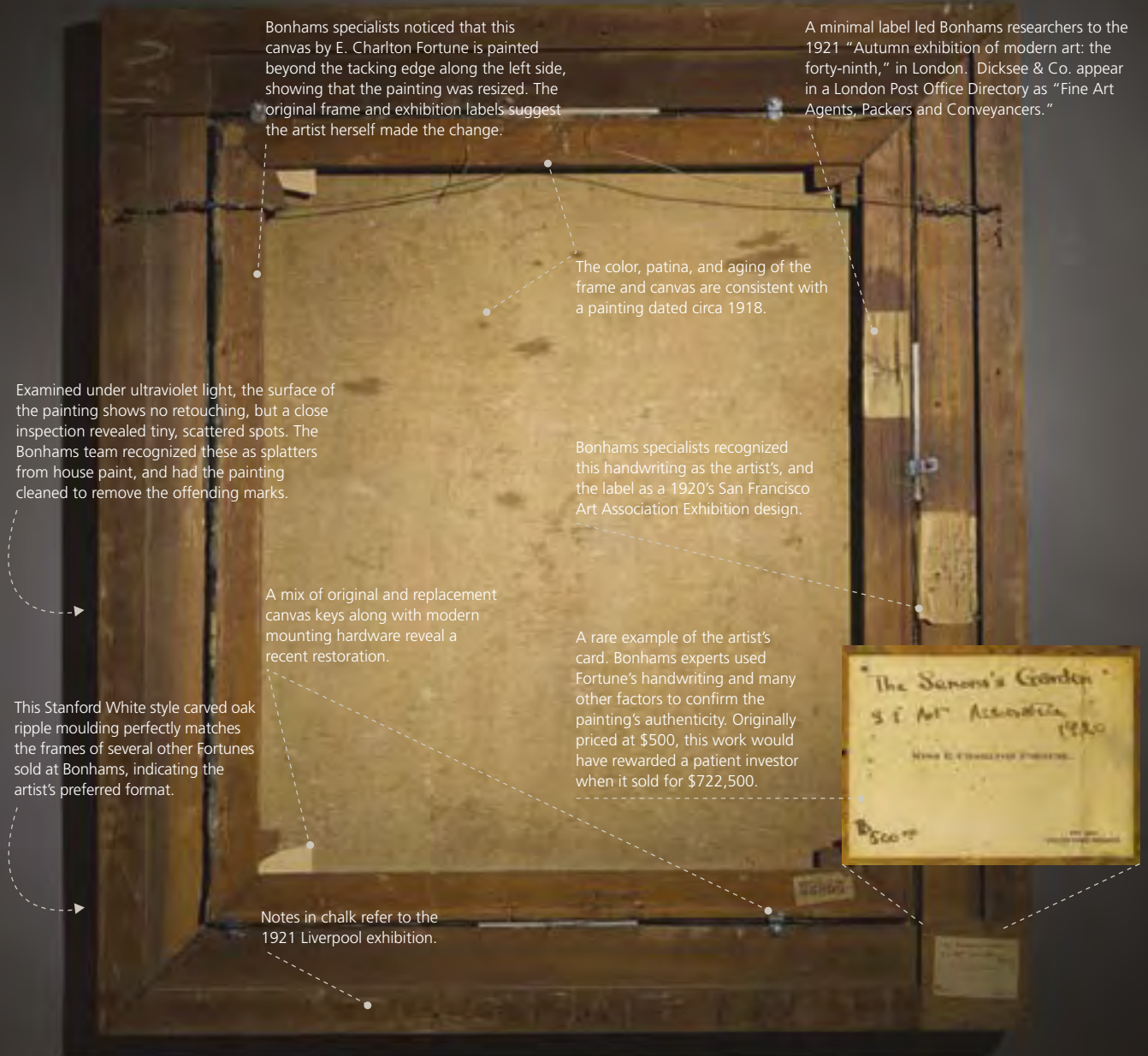
"Kids who are natural performers love our program because they get to go on stage in front of an audience," says Sarah Shores, another member of the props department staff who actively participates in the Company's school visits. "And there are the quirky kids, the ones with tons of ideas that they never say out loud. We get those students involved in other ways. They can come forward with a really cool design and see it through until it is on stage for everyone to see. Those are the kind of interactions I find most impactful about this program. I just love it."

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# San Francisco Opera Education By the Numbers

2013–14 STATISTICS:

Number of students (K–12 & University): **18,622**

Number of schools (K–12 and University): **414**

Number of hours of professional development for educators: **135**

Number of original mini-operas created by students: **66**

Number of family members at mini-operas and Company dress rehearsals: **3,602**

Number of adults at Pre-Opera Talks: **42,600**

Number of adults at workshops and symposia: **456**

Number of children and adults at family workshops and movie screenings: **3,547**

## The Beginning

The connection between the Education and Props Departments was made during Ruth Nott's first week on the job as director. "When I arrived I had an office and a desk, and I needed some shelves. Our master of properties, Lori Harrison, walked in and said, 'we'll get you set up with shelves, but I am so excited that you are here. I absolutely love making props with kids; we should partner with schools.' It was a really incredible gift to have the support of such an important member of the mainstage opera house staff," says Nott.

San Francisco Opera's Education Department works with teachers and connects to content they are already teaching their students. ARIA can link *any* subject to opera. Visual, performing, and language arts are the obvious ones, but the Company also provides creative ways to address social studies, math, science, and other curricula.

Classroom teachers from schools working with San Francisco Opera in the ARIA Network program undergo extensive professional development, and they actively collaborate with teaching artists and visiting Opera staff. In school, children learn about all the elements and aspects of opera—from developing a plot and composing music, to making the sets and costumes—they study and see a specific opera, and then create and perform their own approximately ten-minute opera completely written, composed, performed, and produced by the students.

## The Whole Story

"From the outset, teachers have been incredibly enthusiastic to interact with professionals who make grand opera happen on creating classroom tools," says Nott. "Our teaching artists visit classrooms weekly throughout the entire school year, guiding the teachers and co-leading the project. The props staff partner with the teaching artist and visit schools in the spring for two visits, after the libretto has been written. They need to know the whole story the students are creating, and who the characters are, to assist with their design choices."

"We get information from the individual classes and find out about the opera they are creating, so we are as prepared as possible before we visit the classroom," says Hewett. "If the opera the kids are creating is based on a book, we make sure to read the book. But their pieces can really be about anything; kids love to make up their own stories. If possible, we get our hands on their libretto so we can understand where the kids are going with their creation. That helps us lay out a game plan. Our initial visit is a brainstorming session, where we talk to the kids about our work on operas in general, and then create a list of props and set pieces they might need for their opera."

## Painting Techniques

"When we go back for our second visit, we only have an hour with the kids to build everything they're going to need for their opera. We have to narrow it down to what is really necessary to tell the story," adds Shores. "We discuss budget and available materials, but also about different practices and painting techniques that are used on the opera stage to help tell a story. One thing we teach the kids is practicality: if you build a house, make sure that it will fit through the door of the performance space.

"We are modifying exactly what we as professionals do on a level the kids can manage. And we bring them a little bit of our profession, explaining how many people it takes to put on an

*El Dorado Elementary students rehearsing for their opera performance.*



## San Francisco Opera Guild

In addition to the work of San Francisco Opera's Education Department, San Francisco Opera Guild's award-winning programs for K–12 students and adult learners have been enriching the lives of Bay Area residents for 75 years. With more than 800 members in five area chapters, San Francisco Opera Guild helps more than 50,000 students in nearly 200 schools throughout Northern California find their voices each year, benefiting from the power of arts education as only opera can deliver.

opera; not just the performers, but also wig and makeup staff, wardrobe folks, scenic artists, audio, video. It takes hundreds of people to come together and work on all the different aspects of opera, and to most of the kids, that's a huge revelation."

## Process

Shores and Hewett emphasize that the *process* of creating opera props and sets is more important than making something look perfect on stage. For Hewett, "Kids often go the other way and get really obsessed with making everything look realistic, but we teach them that props and sets can help tell a story in many different ways. We make a lot of things out of cardboard, and that requires cardboard boxes. We like refrigerator boxes, and we work with a number of appliance stores to save them for us. For the rest, we make use of materials that are available at the kids' schools: construction paper, paint, foam board, etc."

"We work to have the students claim ownership of everything. It is their idea; they decide how things look," says Shores. "We often don't have the time for everyone to reach consensus, and sometimes it's not easy to talk to kindergartners about what they actually need for the opera versus their ideas about the world."

"But that is part of the real-world process and we are totally in it with them," adds Hewett. "Nothing they could say shocks us; in fact we encourage it. When the kids have created their concept from thin air, it's amazing how creative they can be."

She continues: "Kids really get drama. We have had some heart wrenching operas about dolphin families that were torn apart with baby dolphins abandoned and left alone, and somehow the kids totally tied it in with Sarah Palin, which was part of their plan. The students really have a strong grasp of the drama needed to tell their story."

## Volunteer Day

Where kids, especially younger ones, often need help is with the actual construction of their sets and props. Schools invite parents to volun-

teer, but San Francisco Opera sometimes supplies its own volunteer construction crews when necessary. Last spring, a group of Company Sponsor Wells Fargo staffers visited a school to help operate hot glue guns, staplers, scissors, and hammers as part of their corporate volunteer day. When it comes to helping these students turn their ideas into reality, San Francisco Opera believes in the phrase, "it takes a village."

## Broccoli Trees

The list of sets and props that have been built over the past years is as limitless as a child's imagination: a forest of broccoli trees for an opera about the food pyramid; a set inspired by the world-creating video game *Minecraft* for an opera called *Derpy World*, in which a group of kids are sucked into a computer; lighthouses; layered backdrops of mountains—four refrigerator boxes worth—so performers could wind their way up; skyscrapers; a swamp; robots; buses; space ships; and stage coaches for an opera about the Gold Rush, to name a few. As one teacher commented on a recent visit: "Mark from San Francisco Opera's production team was amazing! His concepts and rapport with my students were great! Everyone—students, teachers, parents, and visitors—was so impressed with the children's sets and props!"

For Hewett, "During the hour that we build everything, I am right in the trenches helping the kids. Their creative process is just so beautiful and inspiring to watch. You might think kindergartners are too young, but they come up with these unbelievable creations and concepts. There are no preconceived notions, and the students are incredibly imaginative and original. It is a fascinating process to participate in, at every age and every skill level."

"The only frustration is that we don't have more time with the kids," says Shores in conclusion. "Because it's so boundlessly creative, you want to give *everything* to this program. We would love to take over, but we have to constantly remind ourselves that it is not *all* about the props... in the end," she says with a wink and a smile. 🌱

At El Dorado Elementary School in San Francisco, Patricia Hewett helps students with their creations (left). Jefferson Elementary students in San Francisco perform the opera they created (center) and one student really gets into his work (right). Members of San Francisco Opera's Props Department who participate in these school visits include Lori Harrison, Patricia Hewett, Myron Isaacs, Mark Kotschnig, Dawn Roth, Vola Rubin, and Sarah Shores.





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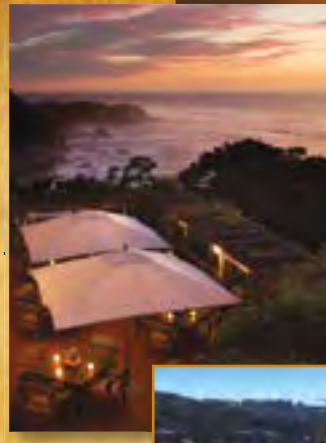
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*Trojans Circle list current as of October 17, 2014*

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## CONTACT

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amorgan@sfopera.com  
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# John A. & Cynthia Fry Gunn



Once again, the unprecedented generosity of Cynthia and John Gunn has set the stage for a dazzling season at San Francisco Opera. Since 2002, when John joined the Opera Board, the couple has underwritten numerous productions and provided exceptional support for many of the company's innovative endeavors.

In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs. This season, that gift is helping make four productions possible—*Norma*, *La Bohème*, *The Trojans*, and *Two Women (La Ciociara)*.

Earlier this year, John also shared his considerable insights at the 2014 conference of OPERA AMERICA, the national service organization for opera. As he told attendees, “Opera is a dynamic art form and all of us play a role in keeping it vital. We must expand our repertoire and our audiences, and strive for financial flexibility. And we depend on donors to keep opera alive.”

John is the former chairman and CEO of Dodge & Cox Investment Managers. He joined the firm in 1972, the year he received his MBA from Stanford Business School and married Cynthia, who graduated from Stanford with an A.B. in political science in 1970. Early in her career, Cynthia 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.

In addition to their support of San Francisco Opera, the Gunns are active members of the community. John is the 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 Hospitals and Clinics. Cynthia is an overseer of Stanford's Hoover Institution, a member of the advisory board of Family and Children Services, and serves on the boards of the Lucile Packard Foundation for Children's Health and the San Francisco Fine Arts Museums.

Opera lovers are grateful to Cynthia and John, and applaud their commitment to keeping San Francisco Opera a leading-edge company.

# SPONSOR SPOTLIGHT

DREW ALTIZER



## **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*, which 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 Sponsor, *La Bohème*)**

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*, *Tosca* and *La Traviata*. About their affinity for *La Bohème*, Burgess recounts: "My acquaintance with *La Bohème* started when I was a teenager. At the time, I had a friend who was an opera fan and who had one of the first LP players. My friend also had one of the first LP operatic recordings of *La Bohème*, with Licia Albanese as Mimi and Jussi Bjoerling as Rodolfo. To listen to a full-length opera on just two records, with relatively high sound quality, was just amazing! In the years since, I have had the pleasure of attending many performances of this opera in many locations. Libby and I are pleased to bring *La Bohème* back to San Francisco in this beautiful new production."



DREW ALTIZER

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.

### **San Francisco Opera Guild (Production Sponsor, *La Bohème*)**

San Francisco Opera Guild supports Bay Area school children, teachers, parents and the extended community through its award-winning arts education and outreach programs. Founded in 1939, San Francisco Opera Guild has acted on its belief that the life lessons drawn from creative expression are the foundation of confidence and integrity by developing programs that extend the impact of opera, bringing it center stage into the life of the community. Through the Guild's fundraising events, each year more than 50,000 students in nearly 200 schools throughout Northern California find their voice, receiving the benefits of arts education, as only opera can deliver. San Francisco Opera Guild's education fund "A Gift for All Seasons" ensures the continuation of these vital programs. San Francisco Opera Guild also provides educational opera performances on theater stages throughout the community and strives to make opera accessible to all through its opera appreciation programs. San Francisco Opera Guild is a proud supporter of San Francisco Opera and Production Sponsor of *La Bohème*.



### **Chevron (Production Sponsor, *Cinderella*)**

Throughout its long history with San Francisco Opera, Chevron has generously supported many of the company's artistic productions and community outreach initiatives. Continuing this tradition, this season, Chevron is the Corporate Production Sponsor of *Cinderella*. Chevron has a proud history of serving its customers and communities in the Bay Area. Chevron's philosophy of investing in community institutions encourages a culture of artistic achievement and growth, which strengthens the communities in which we live and work. San Francisco Opera is grateful to Chevron for its generous support.

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San Francisco Opera recognizes with gratitude the donors listed to the right, who have contributed more than \$17 million towards our final goal of \$22 million for the Wilsey Center for Opera Campaign.

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Lelaine Dimagiba-Sebastian, M.D., Developmental Pediatrician, Kalmanovitz Child Development Center, Sutter Health CPMC

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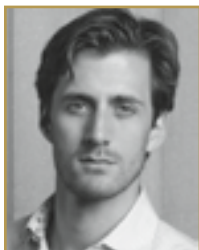
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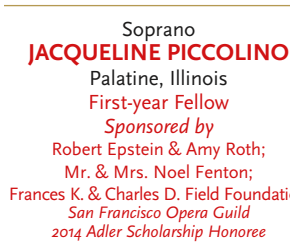
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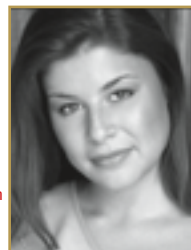
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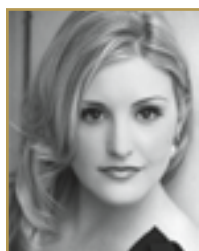
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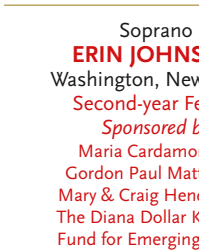
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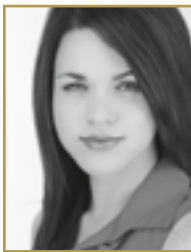
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# 2014–2015 REPERTOIRE

## 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 TROJANS

Hector Berlioz

June 7, 12, 16, 20, 25; July 1, 2015

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by The Goatie Foundation, the Edmund W. & Jeannik Méquet Littlefield Fund, Koret Foundation, and Tad & Dianne Taube. Additional support is provided by the Columbia Foundation and by an award from the National Endowment for the Arts.

## TWO WOMEN

Music by Marco Tutino

Libretto by Marco Tutino and Fabio Ceresa

Adapted from a script by Luca Rossi

Based on the novel *La Ciociara* by Alberto Moravia

By arrangement with Studio Legale Cau Morandi Minutillo Turtur

**World Premiere • Commissioned by San Francisco Opera**

June 13, 19, 23, 28, 30, 2015

This production is made possible by the Phyllis C. Wattis Fund for New Productions. Company Sponsors John A. & Cynthia Fry Gunn are proud to support the commission of *Two Women*. The world premiere is made possible, in part, by The Andrew W. Mellon Foundation and by an anonymous grant.

## THE MARRIAGE OF FIGARO

Wolfgang Amadeus Mozart

June 14, 18, 21, 24, 27, 29; July 3, 5, 2015

The following conductor appearances are made possible by Jan Shrem & Maria Manetti Shrem, Chairs,

**Amici di Nicola of Camerata:**

Nicola Luisotti (*Norma*, *A Masked Ball*, *Two Women*)

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:

Sondra Radvanovsky and Marco Berti (*Norma*)

Patricia Racette (*Susannah*)

Dolora Zajick, Ramón Vargas, and Thomas Hampson (*A Masked Ball*)

Danielle de Niese and David Daniels (*Partenope*)

Susan Graham (*The Trojans*)

Anna Caterina Antonacci (*The Trojans*, *Two Women*)

All performances feature English supertitles.

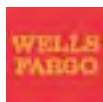
Repertoire, casts, dates, and ticket pricing are subject to change.

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*Giacomo Puccini*

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## SAN FRANCISCO OPERA

**David Gockley**, General Director

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



**Giacomo Puccini**

# LA BOHÈME

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.

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

# LA BOHÈME

## ACT I

On Christmas Eve, Marcello paints and Rodolfo gazes at the Parisian rooftops. Marcello is about to sacrifice one of the sparse furnishings to the stove for warmth when Rodolfo has an inspiration: pages of his drama will warm them. Colline returns followed by Schaunard, who arrives with provisions. The friends are about to leave to dine out when Benoît, the landlord, comes for the rent. The bohemians trick him then throw him out, unpaid. Rodolfo stays behind to finish an article he is writing. A young woman knocks on the door and asks if she may light her candle; she returns moments later searching for her key. As they search, their hands touch. He tells her of his life as a penniless poet; she describes her modest existence as a seamstress. Rodolfo goes to the window and tells his friends below to meet at the Café Momus. He declares his love to Mimì, which she returns.

## ACT II

A holiday crowds mills around the Latin Quarter and the Café Momus as the bohemians spend their money. They meet at the café and, after Rodolfo has presented Mimì to his friends, they order dinner. Musetta and Alcindoro, her elderly admirer, take the table adjoining the friends. Marcello avoids Musetta, with whom he has recently broken up, and she tries to attract his attention. She decides it is time to rid herself of Alcindoro and feigns a pain in her foot, sending him off for a new pair of shoes. The bohemians search their pockets to pay the bill, but Musetta deposits it together with her own, leaving it for Alcindoro to pay on his return.

## ACT III

It is now February, and Parisians are hurrying to work. Mimì asks directions to a tavern, looking for Marcello and Rodolfo. She finds Marcello and tearfully appeals for him to speak with Rodolfo, who has left her because of her coquettishness; he agrees. Rodolfo admits to Marcello that he still loves her and cannot endure watching her health fail due to his inability to provide for her. Coughing and violent sobs betray Mimì's presence. She says goodbye to Rodolfo and tells him they must part without bitterness, but they cannot go through with the separation and decide to stay together until spring.

## ACT IV

It is now spring. Reminiscing, Marcello and Rodolfo try to work and appear pleased that their former companions are flourishing. Schaunard and Colline arrive with frugal provisions and a more cheerful outlook. At the height of the friends' clowning, Musetta appears with news that Mimì is seriously ill. Rodolfo rushes to Mimì and brings her in. Musetta sends Marcello for a doctor. The lovers are alone and reminisce about their relationship. Marcello announces that a doctor is on the way for the now sleeping Mimì. Rodolfo soon notices a change has come over his friends, they already know what he only now realizes: Mimì is dead.

**First Performance:** Turin, February 1, 1896.

**First performance in the U.S.:** Los Angeles, October 14, 1897.

**First San Francisco Opera performance:** September 26, 1923.

**Personnel:** 12 principals, 48 choristers, 20 children choristers, 5 supernumeraries; **85 total.**

**Orchestra:** 2 flutes plus piccolo, 2 oboes plus English horn, 2 clarinets plus bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, cimbasso, timpani, 4 percussion, harp; regular (40) strings; **68 total.**

**Onstage:** 2 piccolos, 4 trumpets, 2 snare drums.

---

A complete list of the members from the San Francisco Boys Chorus and the San Francisco Girls Chorus appearing in this production can be found at the end of the artist profiles. They are led by:

### SAN FRANCISCO GIRLS CHORUS

*Lisa Bielwa, Artistic Director*

*Valérie Sainte-Agathe, Music Director and Principal Conductor*

### SAN FRANCISCO BOYS CHORUS

*Ian Robertson, Artistic Director*

*Margaret Nomura Clark, Associate Artistic Director*

Opera in four acts by **Giacomo Puccini**  
Text by **Giuseppe Giacosa** and **Luigi Illica**  
Based on the novel *Scènes de la vie de bohème* by **Henri Mürger**

# LA BOHÈME

(Sung in Italian with English supertitles)

*Conductor*

**Giuseppe Finzi**

*Director*

**John Caird\***

*Production Designer*

**David Farley\***

*Lighting Designer*

**Michael James Clark\***

*Chorus Director*

**Ian Robertson**

*Assistant Conductor*

**Dennis Doubin**

*Musical Preparation*

**John Churchwell**

**Bryndon Hassman**

**Noah Lindquist†**

*Prompter*

**Fabrizio Corona**

*Supertitles*

**John Caird**

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*Stage Manager*

**Rachel C. Henneberry**

*Costume Supervisor*

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**Jeanna Parham**

Co-production with Houston Grand Opera  
and Canadian Opera Company

FRIDAY, NOVEMBER 14, 2014 AT 7:30 PM

SATURDAY, NOVEMBER 15 AT 7:30 PM

WEDNESDAY, NOVEMBER 19 AT 7:30 PM

THURSDAY, NOVEMBER 20 AT 7:30 PM

SATURDAY, NOVEMBER 22 AT 7:30 PM

SUNDAY, NOVEMBER 23 AT 2 PM

TUESDAY, NOVEMBER 25 AT 7:30 PM

SATURDAY, NOVEMBER 29 AT 7:30 PM

SUNDAY, NOVEMBER 30 AT 2 PM

TUESDAY, DECEMBER 2 AT 7:30 PM

WEDNESDAY, DECEMBER 3 AT 7:30 PM

FRIDAY, DECEMBER 5 AT 7:30 PM

SUNDAY, DECEMBER 7 AT 2 PM

## CAST

(in order of appearance)

<i>Marcello</i>	<b>Alexey Markov*</b> <b>Brian Mulligan</b> (11/15, 20, 23, 30; 12/3, 7)
<i>Rodolfo</i>	<b>Michael Fabiano</b> <b>Giorgio Berrugi*</b> (11/15, 20, 23, 30; 12/3, 7)
<i>Colline</i>	<b>Christian Van Horn</b>
<i>Schaunard</i>	<b>Hadleigh Adams†</b>
<i>Benoît</i>	<b>Dale Travis</b>
<i>Mimi</i>	<b>Alexia Voulgaridou*</b> <b>Leah Crocetto</b> (11/15, 20, 23, 30; 12/3, 7)
<i>A Prune Vendor</i>	<b>Colby Roberts</b>
<i>Parpignol</i>	<b>Chester Pidduck</b>
<i>A boy</i>	<b>Ethan Chen*</b>
<i>Musetta</i>	<b>Nadine Sierra</b> <b>Ellie Dehn</b> (11/15, 20, 23, 30; 12/3, 7)
<i>Alcindoro</i>	<b>Dale Travis</b>
<i>A Custom-House Sergeant</i>	<b>Bojan Knežević</b>
<i>A Custom-House Officer</i>	<b>Torlef Borsting</b>

*Students, townspeople, shopkeepers, street vendors, soldiers, waiters, children*

\*San Francisco Opera debut

†Current Adler Fellow

PLACE AND TIME: Mid-nineteenth-century Paris

**ACT I:** A garret

**ACT II:** The Latin Quarter

—INTERMISSION—

**ACT III:** A city gate, the Barrière d'Enfer

**ACT IV:** The garret

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

# La Bohème

## and the Comédie Humaine

**H**enri Murger was twenty-three years old when he started writing *Scènes de la vie de bohème*—and he knew very well the world he was describing. Murger was living it day by day and the characters were his intimate friends, so there is a raw authenticity to his efforts that requires an interpreter to take these young characters and their plight very seriously—despite its lack of a coherent dramatic structure.

Nothing very much happens in *La Bohème*—or nothing of any great importance. Four young artists share a garret apartment; two of them have lovers, one of whom is seriously ill. These relationships founder, from jealousy and infidelity, and then one of the girls dies. It is all very real and intensely sad, but not the stuff of genuine tragedy. In fact, the essential tone of *La Bohème* is comedic. Although dirt poor and struggling artistically, these students take life in its stride. They are witty, ironic, mocking and irreverent, dismissive of authority, and caustic about middle class values. Were it not for the intensity with which they suffer emotionally, *Bohème* would be an outright comedy with a sad ending. But this is comedy with a distinctly French ingredient, the same essential mixture of emotions that Balzac achieved in his *Comédie Humaine*: genuine laughter, sometimes angry, sometimes joyous, but always mixed with tears. Just beyond every sad thought, a joke is waiting to assault us; just behind every joyful experience lurks a bitter regret.

Herein lies the true genius of Puccini's achievement. He has managed to find a musical language that perfectly reflects Murger's comedic world. Puccini has given every one of Murger's characters a musical specificity that allows them to move from laughter to tears and back again with effortless ease. And the orchestral background is full of the most lovingly crafted detail in

support of their emotional journeys.

For this production, we have chosen to imagine that the characters of the opera may act as our interpreters. If Schaunard, the composer, is represented in the pit by Puccini himself, the scenic world that the students inhabit is as if painted by Marcello. Every surface of the set is a canvas drawn from the same rich and chaotic pictorial world as that of Toulouse-Lautrec—a contemporary of Puccini and an artist who was also obsessed with Paris's bohemian underworld.

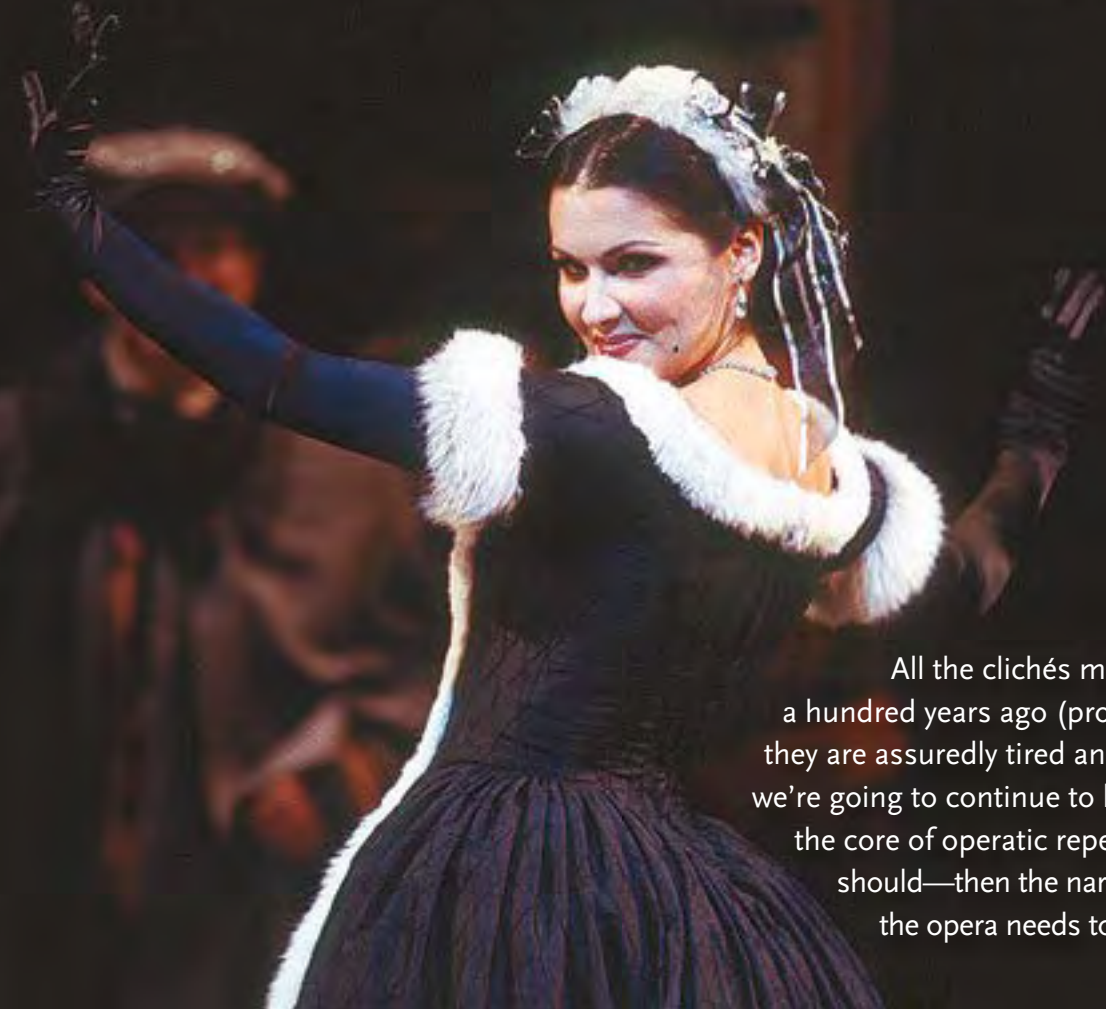
We only get a brief glimpse of the lives of the artists in *Bohème*, so we can only guess the ends of their stories. But we can be allowed to imagine that they turn out to be genuinely influential artists in their own right. The lives of so many artists start out in desperation, poverty, and disappointment before they realise their full potential. And their intimate friends and muses, if they survive, can bear witness to the reality of their early struggles.

The two muses in *Bohème* are very different aspects of this witness. Musetta is an intensely practical young woman who knows that she must sell herself in order to live in any sort of comfort, despite the fact that she adores Marcello; if he had the money to support her she would no doubt be faithful to him. Mimì is a different case altogether. The minute she walks into the garret, she brings mystery, beauty, and stillness with her. Puccini allows himself to linger over her dreams and those of Rodolfo, and these dreams provide us with the emotional heart of the work. Murger and Puccini are both saying the same thing, one with words and the other with music. Life can be harsh, and unfair and horribly brief, but it can always be mitigated by beauty: the beauty of a face, or a dream, or a mind, or a melody. Love and art are more powerful than death. ●



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# Everything you know about *La Bohème* is wrong...



LARRY MERKLE

All the clichés may have been right a hundred years ago (probably not), but they are assuredly tired and wrong now. If we're going to continue to hold *La Bohème* at the core of operatic repertory—and we should—then the narrative surrounding the opera needs to evolve.

Anna Netrebko starred as Musetta in our *La Bohème* in 2000.

**L**a *Bohème* is the world's most performed opera. Popularity, of course, brings with it a directly proportionate level of critical contempt, and *La Bohème* earns its fair share. However, the real barriers to a proper appreciation of this opera aren't the venomous statements of its detractors as much as some of the patronizingly simpering of those who claim to love—or at least tolerate—it. Every review will contain a touch of this

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

condescension. They will call *La Bohème* an “audience favorite,” an epithet whose subtext suggests that the bourgeois audience is an uneducated lump that requiring bland musical pabulum. A recent review stated “We don't love *La Bohème* for its intellectualism.” We don't love Wagner operas for their intellectualism either. That critic probably values Wagner's intellectualism to justify his discussion of it, but he loves it for the same reason anybody loves anything, Puccini included: because it expresses something about his own experience that he finds difficult yet imperative to express. Always question a critic's real meaning when you come across the phrase “audience favorite.”

Critics aren't the only people who make indulgent statements about *La Bohème*. Even fans have fallen into a lazy pattern when discussing this piece. You know the statements I'm talking about, because you've heard or read them dozens of times, even (and especially) if you're new to opera: We love *La Bohème* for its sheer passion and romance; it's the perfect first opera for the operatic newcomer; it's easy to understand, as operas go; it's realistic and believable; young people will like it because it's about young people... and so forth. Let's unpack these one by one so we can reassemble them on a higher level.

First there's the love and passion label. I suspect this is a nicer way of saying "don't be intellectual about this opera." Many operas portray love and passion (whatever that means) well, and actually *La Bohème* ranks behind many others in erotic terms. If you think about, there is—notable within the context of Puccini's catalogue—no actual sex on stage in *La Bohème*. If we are to understand the extended Puccinian love duet as a convincing theatrical analogue of the sex act (and we should), then *Manon Lescaut*, *Madama Butterfly*, and *La Fanciulla del West* (not to mention the uncompleted *Turandot*, meant to climax with opera's ultimate love/sex duet) are all sexual almost to the point of pornography, while *La Bohème* is notable for its lack of a love duet. (I know, there's "O soave fanciulla" at the end of Act I, but I con-

tend this is not meant to be understood as a consummation. For one thing, they *tell* us so, when Mimì brushes off Rodolfo's attempted kiss and tells him, rather cleverly, that if he takes her to dinner and a night out, he *might* get some of what he craves later on.) So, the incurable romantic might say, "maybe they're not having sex in Act I, but they're falling in love, and it is opera's ultimate falling-in-love moment." But is it? Is that what's really happening in Act I? I believe Puccini is telling us something else entirely, something more nuanced and complex. Rodolfo's Act I aria "Che gelida manina" is largely comprised of musical reminiscences from the beginning of the act. Why? If you're one of Puccini's detractors, you'll say this is Puccini being lazy with his tunes. Musicologist Joseph Kerman, in his famous diatribe against *Tosca*, says that particular opera concludes with the big theme from the tenor's earlier aria because the orchestra "plays the first thing that pops into its head." It's a neat trick: fault Puccini for coming up with gorgeous melodies too often, and then fault him for not coming up with a sufficient number of gorgeous melodies. (It's like the old schtick of the two guys complaining about a restaurant: "The food here is terrible!" "...And such small portions, too!") But if we listen to the music of *La Bohème* with the same respect we would render to a Wagner score, we find much. The aria builds up using snippets of the conversation (casual talk can have supreme signifi-

MARGARET NORTON



Luciano Pavarotti and Mirella Freni made their San Francisco Opera debuts as Mimì and Rodolfo in our 1967 production (left). Friends since childhood, the pair reprised their roles here in 1988 (below).

RON SCHERL



“But if she’s dying of that dreadful disease, how could she still sing such gorgeous music?” It’s a question opera-goers often get asked when trying to describe what happens at the climax of one of the most beloved works in the repertoire. In the famous scene from the film *Moonstruck*, the character played by Cher—who is seeing *La Bohème* for the first time—notices the paradox and declares, “I didn’t know she was going to die!”

But Mimì’s tragic demise isn’t a medical documentary: it’s depicted in the context of a cultural and artistic tradition in which a wide range of diseases—whether of the body or of the mind—carried powerful symbolic meanings. Influenced by the legacy of Italian opera as well as by Wagner, Puccini was intimately familiar with the sudden madness of Donizetti’s Lucia of Lammermoor, the innocent sleepwalking of Amina in Bellini’s *La Sonnambula*, and the mysteriously festering “wound” that torments Amfortas in *Parsifal*. Susan Sontag, in her landmark deconstruction of the use of “illness as metaphor,” observed that “sickness has a way of making people ‘interesting’—which is how ‘romantic’ was originally defined.”

Puccini’s own fragile heroine Mimì takes her place as the last in an iconic lineage of nineteenth-century operatic heroines who suffer and die of tuberculosis (TB), following Verdi’s Violetta in *La Traviata* and the fatefully music-loving Antonia in Offenbach’s *Les Contes d’Hoffmann*. That lineage entailed a romanticized depiction of what was, after all, a horrifyingly commonplace condition in Europe at that time, accounting for up to one in six deaths in France by the early twentieth century.

## Consuming Consumption: Tuberculosis on the Opera Stage

BY THOMAS MAY

Such “romanticizing” is a complex, many-layered phenomenon. Sontag points out that by the nineteenth century, the model of disease as a “punishment” for transgressions had been refined into the idea that disease “expresses character.” TB in particular was portrayed as “the disease that makes manifest intense desire; that discloses, in spite of the reluctance of the individual, what the individual does not want to reveal.” Specifically in terms of female sexuality, “having TB was imagined to be an aphrodisiac, and to confer extraordinary powers of seduction.”

In a fascinating essay for the journal *Emerging Infectious Diseases* titled “At the Deathbed of Consumptive Art,” the epidemiologist David H. Morens explains that artistic depictions of the disease sought to make sense of such a widespread phenomenon “in popular terms, first as romantic redemption, then as reflection of societal ills”—all the more because “medicine had little to offer anyway.” The final suffering of the courtesan Violetta Valéry becomes transfigured by Verdi’s music, transforming what was a shocking realism for contemporary audiences into a cathartic experience.

Dr. Deborah Gold, Chief of Infectious Diseases at Kaiser Permanente San Francisco, describes the medical reality of the disease: “Tuberculosis is an airborne bacterial infection that begins in the lungs and can spread to any part of the body—the brain, skin, spine,

liver. When left untreated, the disease may cause an overwhelming inflammatory response resulting in intractable fevers, chills, night sweats, and dramatic weight loss. In the era before medications were available to treat TB, some of those infected literally withered away; hence the common name for the disease, consumption.”

By the time Puccini composed his version of the stories based on the earlier Parisian characters brought to life by Henri Murger (who himself died of TB in 1861), a medical breakthrough had occurred. In 1882 the microbiologist Robert Koch announced his discovery of the causative bacterial agent of tuberculosis. Does the new awareness of TB as highly contagious explain Rodolfo’s behavior in wanting to break up with Mimì? Is his guilt-ridden claim—“I’m the reason that this fatal illness is attacking her”—in fact a projection of his fear that he might contract the disease?

In depicting Mimì’s situation, Puccini and his librettists emphasize the stark reality of her poverty. While the cause of her disease (never actually mentioned) was now understood, there still was no cure. Even Violetta has a doctor to comfort her, but Mimì must rely on the kindness of her friends. “Opera and tuberculosis have entered a new era, recognizable today, in which tragedy is seen as experiencing loss but is not understood in an artistic or philosophical sense,” writes Morens. Even more: “Mimì dies surrounded by a philosopher, a poet, a painter, a musician, and a singer—the arts had become powerless against tuberculosis.”

TB is curable today because of medications developed after the Second World War. Before that time, there was only palliative treatment for the disease, and sufferers were sent away to sanatoria for

relaxation and fresh air—as in the setting for Thomas Mann’s epochal novel *The Magic Mountain* (1924). “In reality, a diagnosis of tuberculosis, even in the early days, was not necessarily a death sentence and patients were known to improve” says Gold.

Yet despite modern advances, tuberculosis is far from eradicated. “It’s such a huge worldwide problem that is most prevalent in the developing world. That being said, the rate of TB in San Francisco County is the highest in the state, and is one of the highest rates in the country. Most of the cases occur in individuals who were born in countries in which TB is endemic,” according to Gold. “TB is often latent and those infected may not suffer any symptoms. If the infection does become active, it is usually easily diagnosed and is often curable. We rarely see people dying of TB in the developed world.”

*San Francisco Opera thanks Dr. Gold and the staff at Kaiser Permanente for contributing to this article. Kaiser Permanente has been a Corporate Sponsor of San Francisco Opera for eight seasons. Their support of the Company’s free, annual Opera in the Park concert has been a wonderful gift to countless opera fans. In the current season, Kaiser Permanente has graciously underwritten the La Bohème for Families workshops, helping families build a better understanding of the opera before they attend the performance.*



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cance in the world of *La Bohème*) Rodolfo had with his roommate Marcello when they were engaging in witty banter about their poor but picturesque bohemian lifestyle. In other words, Rodolfo's talking about himself, using expressions he's tested out on his wingman "bro" (Marcello) for use on a hot chick when one comes along. (Note Rodolfo's excitement when he realizes the knock on his garret door is coming from a woman, "una donna!" He might as well say "It's show time!" and the subsequent glorious aria is his well rehearsed audition piece rather than a spontaneous expression of love at first sight).

Now for the second canard: *La Bohème* is the perfect first opera.

It is a great first opera because it's a great opera. The same is true for any other great opera (including, yes, Alban Berg's 20th-century *Wozzeck*), provided the performance is good and the production is not too self-serving. I believe it's time to put the idea of *La Bohème* as the definitive first opera to rest, because it is truly misleading to think of this opera as a gentle bridge to the harder, meatier stuff. It simply is no longer true, if indeed it ever was. A hundred years ago, people might have found the use of melody in *La Bohème* to be more comprehensible to their ears, trained on participatory singing in parlors, choirs, and public gatherings, than, say, Wagner and others. However, in the subsequent century those Wagnerian techniques have become more familiar through modernist music (not to mention film and television soundtracks, which have a direct lineage from Wagner) and participatory singing has become rarer. In my experience, operatic newcomers comprehend Wagner's musical language better than Puccini's. Part of this is Puccini's vaunted economy of

expression. When Wagner intends for you to grasp a point, oh you'll grasp it alright. Puccini makes his points more quickly and with the fewest possible notes. Consider how the two composers handle the notion of redemption in musical terms. In Wagner's scores, an entire evening can be devoted to the mystical journey of salvation from suspension to resolution (*Tristan und Isolde* and  *Parsifal* being supreme examples). In Puccini, a single moment will cover the same territory, and these moments become increasingly concise over his career: from the shimmering metamorphosis of the love theme from minor to major sequences in the intermezzo

of *Manon Lescaut* (1893); to the one-measure, four-note minor-major journey that is the central motif of *La Fanciulla del West* (1910); to the single half-step ascent in the piccolo that signifies the righteous death of Liù in *Turandot* (written in 1924, and, rather poignantly, the last notes Puccini wrote). Perhaps there are shortened attention spans in our day. That sort of economic expression eludes more people today than Wagner's expansive music, no matter how challenging Wagner may appear to musical analysts.

Even the relative shortness of Puccini's operas is easier on our backsides than on our ears. Yet people will find other reasons to call *La Bohème* "easy," including textual ones. Young people, they believe, appreciate its subject matter of, well, young people. I disagree. Young people appreciate it because it's good, but the tragedy in *La Bohème* is not one aimed specifically at young people. In fact, if we look beyond the surfaces, it becomes clear that the tragedy is actually one that resonates most powerfully with people who have lived a few years. Let's take an unflinching look at the real tragedy—the one that really makes us choke up—in *La Bohème*. It's not what most people think it is.

People say the realism in *La Bohème* makes it approachable (and therefore appropriate for young people and newcomers to opera). But the realism of this opera is a source of more confusion than comfort. For one thing, it is a verismo opera, and verismo does not denote realism in any English-language sense. This genre of opera, derived from literature, seeks truth (*verità* in Italian). Truth and that which passes for reality, as everyone knows, are not the same thing. Nor should verismo opera be too easily lumped together with its ancestor, literary Naturalism.

That literary genre had specific goals, including the political: using the grungy realities of the everyday life of average people to reveal injustice and inequality in modern life. The unpleasantness of contemporary urban life, (prostitution, poverty, disease), were all marshaled by Naturalists such as Zola, Ibsen, Strindberg, and others. To be sure, many of these features seem present in *La Bohème*, and yet there are important differences too. Note the erudite, windy language used by Rodolfo and his friends, full of pomp ("I bow before my king," says Rodolfo to the paltry coins in Act I; Schaunard calls dancing a "choreographic action" in Act IV). These are not poor



San Francisco Opera's first Mimì was Queena Mario in 1923. The soprano signed this photo "To my dear friends Mr. and Mrs. Merola, with love and affectionate wishes for every good thing."

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people; they are educated bourgeois who at the moment have no money. Rodolfo even tells us in Act II about his “rich uncle” who, if “God is reasonable” (and what does he mean by this? Will a reasonable God kill off his uncle and provide Rodolfo with an inheritance?) will enable Rodolfo to buy Mimì a better necklace than the coral one she is admiring. In fact, Rodolfo and his fellow bohemians are nothing other than urban hipsters—choosing to live outside of bourgeois society in order to enjoy artistic and sexual independence in the hub of uber-hipness, Paris. We learn more about Rodolfo’s rich uncle and about all the bohemians in the source novel, *Scènes de la vie de bohème* by Henri Murger. Rodolphe, as he is called, has a working-poor uncle, another in the country, and dreams of another who leaves him an entire territory in Peru, including the female inhabitants (money and women are often conflated in this world). Schaunard mentions an uncle who is a good judge. At the end of this novel, Mimì is dead, as in the opera, but much else has died as well. Musette [sic] marries a post-master and achieves respectability. Colline, too, inherits money and makes “a good marriage.” Marcel [sic] and Rodolphe are swallowed into the official system as well.

This, I believe, is the real tragedy of *La Bohème*. The dreams of youth crash with the realization that self-proclaimed genius and youthful individualism are not enough. It reminds me of the old television commercial for Amy Tang’s novel *The Joy Luck Club*: “She wanted to be different. She didn’t want to be like her mother. And then one day she realized... that made her just like her mother.” My late, outspoken mother used to complain that Rodolfo loved Mimì so much, he would do anything for her—except get a job. I think it’s the death of Mimì that makes him realize he, too, will have to get a job just like everyone else. His good looks and good poetry were not enough to save Mimì or achieve any other dreams. The tragedy of this opera is not hers (everyone dies, in life and opera both) but his, and therefore ours. Everyone has made tragic compromises in life. This is part of the reason I maintain that *La Bohème* is even more tragic for audiences with a few decades under their spreading belts than for eagerly cultivated young audiences. Older people remember post-college horny poverty as the “glory days”: young people who are actually living them tend to find the phase much less fabulous. So it is the bohemian lifestyle—the *vie de bohème* of both the novel and opera titles—that is the true tragic heroine of the opera, and that is one which all of us have lost and whose loss we all mourn to some extent.

The score bears out my contention. When Mimì dies, it is sad—we hear a “shiver” and the orchestra wanders harmonically unanchored into any one key (as if to say something’s vaguely wrong, but neither we nor the characters on stage are sure exactly what yet). It is only when Rodolfo finally figures out what has happened that the orchestra thunders out the unforgettable chords in the inherently sad key of c-sharp minor. (This is the key of the evocative adagio first movement of Beethoven’s “Moonlight” Sonata;

other readers might also recognize this key from Led Zeppelin’s equally moody song “No Quarter,” with the lyric “walking side by side with death...”). The orchestra demands heartbreak not for Mimì’s death but for the bohemians’ realization that something is gone. It’s the lifestyle they had clung to in the desperate belief that they could be different from their bourgeois parents and uncles; that they could live on art and their own cleverness and good looks and abundant sex energy shared outside of wedlock. *La (vie de) bohème* is over. It’s time to do the thing you had been avoiding, literally and figuratively, since at least Act I: it’s time to pay the rent.

This doesn’t say that Rodolfo is heartless, merely that he’s human. This is why I believe his aria “Che gelida manina” is not truly falling in love at first sight, with its references to previous conversations he had had with his friend. What he’s doing in that aria is coming on to Mimì, just like any frat boy in a bar (albeit with somewhat more impressive technique). He wants casual sex, not love. But despite his smooth moves and supposed rejection of bourgeois values, he falls in love. He becomes more invested than he had ever intended, and finds out, (at least by Act III, and certainly by the end), that one gets mired emotionally as well as economically. Free love, it turns out, is anything but.... Love, too, demands the rent.

I won’t insist that everyone agree with my ideas about the true depth of *La Bohème*. I will, however, insist that people either allow that it does have tremendous depth far beyond the standard hackneyed conventions, or that they attend good performances of it with minds opened wider than mouths until they can speak of *La Bohème* with the unreserved respect it merits. 🍷

*Piotr Beczala (Rodolfo) and Angela Gheorghiu (Mimì) in our 2008 production.*



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# ARTIST PROFILES



**ALEXIA VOULGARIDOU**  
(Kavála, Greece)

**Mimi**

Soprano Alexia Voulgaridou makes her San Francisco Opera debut in

a role she has performed at Milan's La Scala; the Royal Opera, Covent Garden; Munich's Bavarian State Opera; the Bregenz Festival; Deutsche Oper Berlin; Berlin State Opera; and in Geneva, Hamburg, São Paulo, and Palermo. In the 2014–15 season, she sings the title role of *Madama Butterfly* for the Royal Opera, Covent Garden; Opera Australia; and in Hamburg as well as Giorgietta (*Il Tabarro*) and the title role of *Suor Angelica* in Bari. Voulgaridou has been heard as Cio-Cio-San in Hamburg and Tokyo; in the title role of *Tosca* in Sydney, Trieste, and Lausanne; Marguerite (*Faust*) at the Hamburg State Opera, Covent Garden, and in Valencia; Micaëla (*Carmen*) and the title role of *Manon* at La Scala; the title roles of *Anna Bolena* and *Luisa Miller* at Turin's Teatro Regio; Margarita (*Mefistofele*) at the Ravenna Festival; Amelia (*Simon Boccanegra*) in Toulouse and Santiago; Marguerite in Catania and Hamburg; Lida (*La Battaglia di Legnano*), Blanche (*Dialogues des Carmélites*), and Desdemona (*Otello*) in Hamburg; Liù (*Turandot*), Micaëla, and Luisa Miller in Valencia; the title role of *La Rondine* in concert in Sydney; and as Suzel (*L'Amico Fritz*) in Trieste. Voulgaridou's disc and filmography include *La Bohème* from Bregenz, *Dialogues des Carmélites* and *Madama Butterfly* from Hamburg, *Turandot*, and a solo recording on the Arte Nova Classics label with the Bayerisches Rundfunk Orchestra and San Francisco Opera Music Director Nicola Luisotti.



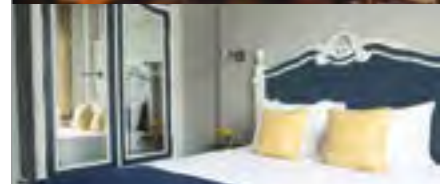
**LEAH CROCETTO**  
(Adrian, Michigan)

**Mimi**

A winner of the 2010 Metropolitan Opera National Council Auditions, soprano Leah

Crocetto made her San Francisco Opera debut as Sister Dolcina (*Suor Angelica*) in our 2009 production of Puccini's *Il Trittico* and appeared in 2009's *Aida* and *Cyrano de Bergerac*, sang the role of Liù (*Turandot*) in 2011, and was the soprano soloist in 2013's Verdi Requiem. The former Adler Fellow and Merola Opera Program alumna's recent engagements include Desdemona (*Otello*) at English National Opera and in Bordeaux, Alice Ford (*Falstaff*) with Frankfurt Opera, and Mimi (*La Bohème*) with Pittsburgh Opera. Other career highlights include concerts with the Berlin Philharmonic; the Female Chorus (*The Rape of Lucretia*) with Houston Grand Opera; Anna (*Maometto II*) with the Santa Fe Opera; Desdemona in Venice and Frankfurt; the title role of *Luisa Miller* in Tel Aviv; and Leonora (*Il Trovatore*) in Verona and Bordeaux. The soprano's numerous awards include First Place, People's Choice, and the Spanish Prize in the 2009 José Iturbi International Music Competition in Los Angeles; a 2009 San Francisco Foundation Artist's Grant; a 2008 Shoshana Foundation Award; a Sara Tucker Award; and first prize in the Bel Canto Foundation Competition. She also represented the United States in the 2011 BBC Cardiff Singer of the World competition, where she was a finalist in the Song competition. Upcoming engagements include Elisabetta (*Don Carlo*) with Philadelphia Opera and Madame Lidoine (*Dialogues des Carmélites*) in Washington.

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**MICHAEL FABIANO**  
(Montclair, New Jersey)  
**Rodolfo**  
Recipient of the 2014 Richard Tucker Award

and the 2014 Beverly Sills Artist Award, tenor Michael Fabiano is the first person to win both awards in the same year. He made his San Francisco Opera debut as Gennaro in *Lucrezia Borgia* (2011), a role he first performed at English National Opera, and has since returned as the tenor soloist in this past fall's performance of the Verdi Requiem. His most recent engagements include Edgardo (*Lucia di Lammermoor*) with Paris Opera, Alfred (*Die Fledermaus*) at the Metropolitan Opera, the title role of *Faust* at Netherlands Opera, and his Glyndebourne Festival debut as Alfredo (*La Traviata*). Other appearances have included the Duke of Mantua (*Rigoletto*) at the Dresden's Semperoper, English National Opera, and Florida Grand Opera; Edgardo with Vancouver Opera and at the ABAO in Bilbao; Rodolfo with Deutsche Oper Berlin, Seattle Opera, Opera Lyra, and Dresden Semperoper; Cassio (*Otello*) with Paris Opera and the Metropolitan Opera; Alfredo with Santa Fe Opera and the Teatro San Carlo; Rinuccio (*Gianni Schicchi*) at Milan's Teatro alla Scala and Greek National Opera; and Raffaele (*Stiffelio*) with the Metropolitan Opera. Fabiano's many awards include top prizes from the Gerda Lissner Foundation, Opera Index Awards, the Loren Zachary and Licia Albanese Puccini Foundation Competitions, a 2007 George London Foundation Encouragement Award. Upcoming engagements include the title role of *Faust* at Opera Australia and Paris Opera as well as the title role of Donizetti's rarely-performed *Poliuto* at the Glyndebourne Festival.



**GIORGIO BERRUGI**  
(Pisa, Italy)  
**Rodolfo**  
Italian tenor Giorgio Berrugi makes his San Francisco Opera debut in a role he has sung at Treviso's Teatro Comunale, Venice's Teatro La Fenice, Jesi, Turin, and

Fermo. A former member of Dresden's Saxon State Opera, his roles with that company include Don José (*Carmen*), Gustavus III (*Un Ballo in Maschera*), Cavaradossi (*Tosca*), Nemorino (*L'Elisir d'Amore*), the Duke of Mantua (*Rigoletto*), and Gennarino in the world premiere of Henze's *Gisela*. Other credits include engagements at the Arena di Verona, Turin's Teatro



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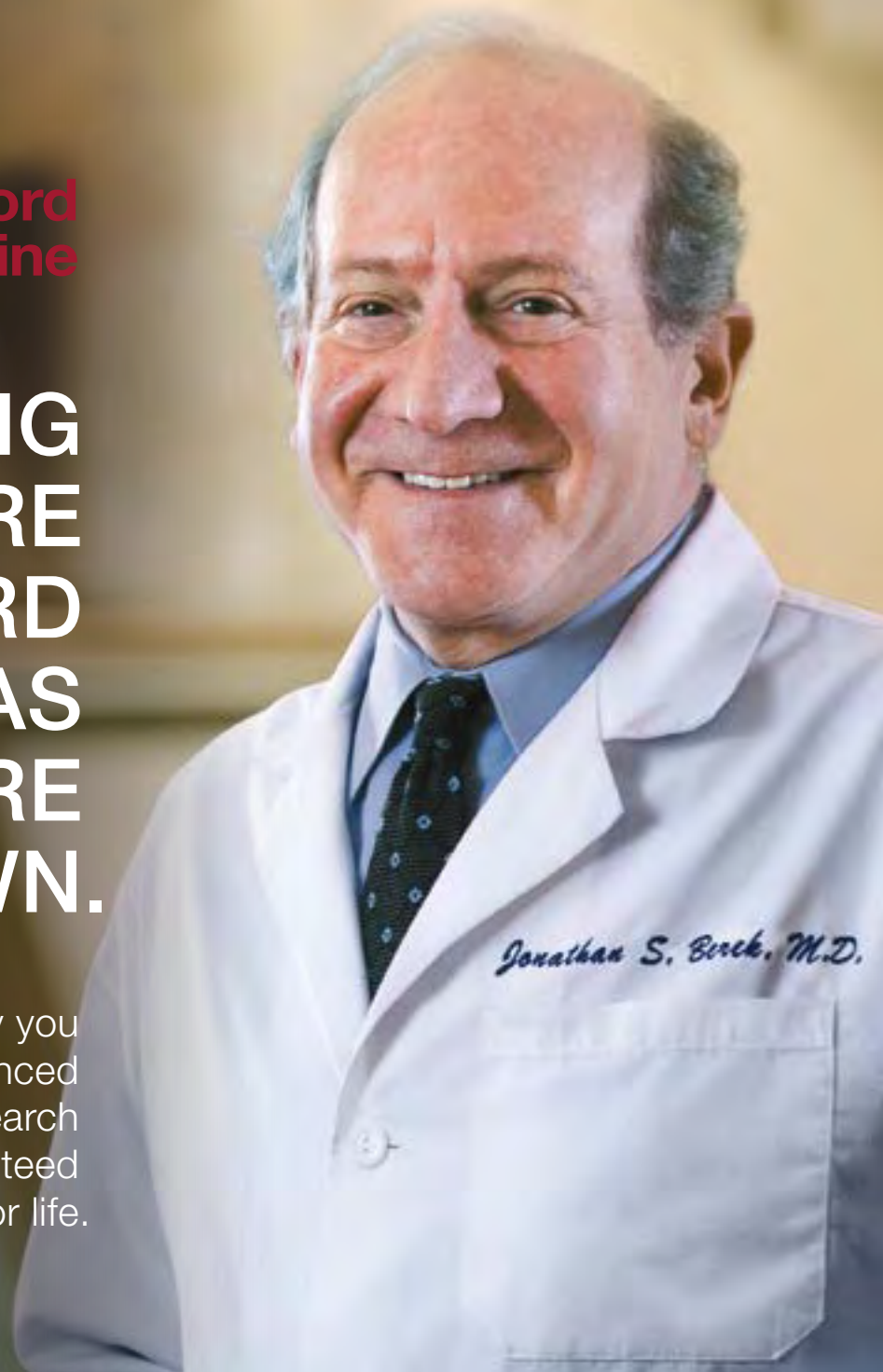
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**NADINE SIERRA**  
(Fort Lauderdale, Florida)

**Musetta**  
Former San Francisco Opera Adler Fellow Nadine Sierra made her

Company debut in 2011 creating the roles of Juliet and Barbara in the world premiere of *Heart of a Soldier* and returned as Papagena in *The Magic Flute* (2012). She is an alumna of the 2010 Merola Opera Program, where she was heard as Adina in *L'Elisir d'Amore*. The youngest winner of the Metropolitan Opera National Council Auditions, Sierra has appeared as Gilda (*Rigoletto*) with the Teatro di San Carlo in Naples, Florida Grand Opera, Boston Lyric Opera, and Seattle Opera; Pamina (*Die Zauberflöte*) at Virginia Opera and Cagliari's Teatro Lirico; and Musetta at Tel Aviv's Israeli Opera. Her engagements in the current season include Gilda with Atlanta Opera, Norina (*Don Pasquale*) in Valencia, and a return to the Company next summer as Countess Almaviva (*Le Nozze di Figaro*) as well as concerts in Poland, Cleveland, and Berlin. She holds first prizes from

the George London, Gerda Lissner, Neue Stimmen, And Marilyn Horne Foundation Competitions and is a recipient of the Richard Tucker Music Foundation's Study and Career Grant.



**ELLIE DEHN**  
(Anoka, Minnesota)

**Musetta**  
American soprano Ellie Dehn made her San Francisco Opera debut in 2010 as Countess

Almaviva (*Le Nozze di Figaro*), a role she has also performed with Houston Grand Opera and Opera Pacific. She returned in 2011 as Donna Anna in *Don Giovanni* and as Fiordiligi in *Così fan tutte* (2012). Among her recent engagements are Antonia (*Les Contes d'Hoffmann*) and Musetta (*La Bohème*) at Milan's La Scala; Donna Elvira (*Don Giovanni*) at the Metropolitan Opera; Helena (*A Midsummer Night's Dream*) at Rome's Teatro dell'Opera; and Donna Anna with Opera Colorado. Other career highlights include Musetta (*La Bohème*) with the Metropolitan Opera and Rome's Teatro dell'Opera; Mimì (*La Bohème*) with the San Diego Opera and Minnesota Opera; Mrs. Naidoo (*Satyagraha*) Marguerite (*Faust*, Met in the Parks) at the Metropolitan Opera; Inez (*L'Africaine*) with Opera Orchestra of New York; Catherine of Aragon (*Henry VIII*) at the Bard Festival; Freia (*Das Rheingold*) with Los Angeles Opera; creating the role of Rosaura in Spratlan's *Life is a Dream* at the Santa Fe Opera; Agathe (*Der Freischütz*) in Geneva; Madame Cortese (*Il Viaggio a Reims*) in Bilbao and Rome; Cressida (*Troilus and Cressida*) at Opera Theatre of St. Louis; Donna Anna at the Ravinia Festival, Munich's Bavarian State Opera, and Opera Pacific; Anne Truelove (*The Rake's Progress*) in Bologna and Rome; and Juliette (*Roméo et Juliette*) with Minnesota Opera.

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**ALEXEY MARKOV**  
(Vyborg, Russia)  
**Marcello**

Baritone Alexey Markov makes his San Francisco Opera debut in a role he has

performed at the Metropolitan Opera. Career highlights include Andrei Bolkonsky (*War and Peace*), Tomski (*The Queen of Spades*), Count di Luna (*Il Trovatore*), and Valentin (*Faust*) at the Met; Count di Luna at Munich's Bavarian State Opera and the Verbier Festival; Robert (*Iolanta*) in Baden-Baden; the title role of *Eugene Onegin*, Nottingham (*Roberto Devereux*), Enrico (*Lucia di Lammermoor*), and Tomski with Zurich Opera; Robert (*Iolanta*) at the Salzburg Festival and Madrid's Teatro Real; Onegin and Yeletski (*The Queen of Spades*) with Lyon Opera; Onegin in Monte Carlo; Count di Luna in Bordeaux and Paris; Iago (*Otello*) with Dresden's Semperoper; Scarpia (*Tosca*) with Frankfurt Opera; and Renato (*Un Ballo in Maschera*) in Graz. Markov is a member of the Mariinsky Theatre and has been seen with Deutsche Oper Berlin, at Lincoln Center, and London's Barbican Hall. He is a past winner of the Rimsky-Korsakov and the Obratsova Competitions and he was awarded second prize the Dresden Bel Canto Competition. Engagements in the current season include Robert and Renato at the Met and Count di Luna in Munich.



**BRIAN MULLIGAN**  
(Endicott, New York)  
**Marcello**

American baritone Brian Mulligan made his San Francisco Opera

debut as Marcello (*La Bohème*) in 2008 and has since returned as Valentin (*Faust*), Albert (*Werther*), Sharpless (*Madama Butterfly*), the title role in *Nixon in China*, and the King's Herald (*Lohengrin*). He returned earlier this season as Count Anckarström (*Un Ballo in Maschera*) and appears as Chorus (*Les Troyens*) in summer 2015. Recent engagements include Prospero (Adès's *The Tempest*) with Frankfurt Opera; Yeletsky (*The Queen of Spades*) with Zurich Opera; André Thorel (Massenet's *Thérèse*) at Wexford Festival Opera; the Father (*Hänsel und Gretel*) with Lyric Opera of Chicago; Enrico (*Lucia di Lammermoor*) with Canadian Opera Company, Lyric Opera of Chicago and Washington National Opera; the title role of *Hamlet* with Minnesota Opera; and Balstrode (*Peter Grimes*) at the Aspen Music Festival. Career highlights include Valentin at the Metropolitan Opera; the title role of *The Death of Klinghoffer* with Opera Theater of St. Louis; Enrico and Sharpless with English National Opera; Prometheus (*Die Vögel*) at Los Angeles Opera; Marcello at Houston Grand Opera and New York City Opera; Ford (*Falstaff*) at Japan's Saito Kinen Festival; and the title role of *Der Kaiser von Atlantis* with the Los Angeles Philharmonic, Houston Grand Opera, and at the Ravinia Festival. Orchestral appearances include engagements with the Los Angeles Philharmonic, Chicago Symphony Orchestra and the Cleveland Orchestra.



**CHRISTIAN VAN HORN**  
(Rockville Centre, New York)  
**Colline**

American bass-baritone Christian Van Horn made

his San Francisco Opera debut in 2010 as the King of Egypt (*Aida*) and returned later that fall as the Bailiff (*Werther*), the Bonze (*Madama Butterfly*), and Timur (*Turandot*). His most recent Company appearances were as Oroveso (*Norma*), Count Horn (*Un Ballo in Maschera*), and Alidoro (*La Cenerentola*) this current season, Angelotti (*Tosca*) in 2012, and the Four Villains (*Les Contes d'Hoffmann*) in 2013. He will also return to sing Narbal (*Les Troyens*) in summer 15. A graduate of Lyric Opera of Chicago's Ryan Center, his roles with that company include Nourabad (*Les Pêcheurs de Perles*), Brander (*La Damnation de Faust*), Crespel (*Les Contes d'Hoffmann*), and Raimondo (*Lucia di Lammermoor*). Recently, Van Horn appeared as Colline at Bavarian State Opera and the Santa Fe Opera, Zuniga (*Carmen*) at the Salzburg Festival and with the Berlin Philharmonic, Banquo (*Macbeth*) in Geneva, and the title role of *Le Nozze di Figaro* with Russia's Perm Opera. Upcoming engagements this season include Pistola (*Falstaff*) and Colline at the Metropolitan Opera and Publio (*La Clemenza di Tito*) with Lyric Opera of Chicago.



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**HADLEIGH ADAMS**  
(Palmerston North,  
New Zealand)

**Schaunard**

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 in 2013 in *Les  
Contes d'Hoffmann* and *The Gospel  
of Mary Magdalene* and appeared in  
*Dolores Claiborne*, *Il Barbiere di Siviglia*,  
*Madama Butterfly*, and *La Traviata*  
last season. 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 Bonyngue Scholarship and  
second prize in the Australian Singing  
Competition. Recent engagements  
include Pollux (Rameau's *Castor et  
Pollux*) with Pinchgut Opera, the  
title role of *Le Nozze di Figaro* with  
Guildhall School of Music & Drama in  
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**DALE TRAVIS**  
(Trenton, New  
Jersey)

**Benoît, Alcindoro**  
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  
Elder McLean (*Susannah*), Baron  
Doughol (*La Traviata*), the Sacristan,  
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.

**CHESTER PIDDUCK**

**Parpignol**

A member of the San Francisco Opera Chorus, Chester Pidduck has appeared in solo roles with the Company in *Idomeneo*, *La Bohème*, *La Fille du Régiment*, *The Magic Flute*, *Moby-Dick* and *The Gospel of Mary Magdalene*. Featured in *Classical Singer* magazine in 2009, the tenor has performed with the Metropolitan Opera, Glimmerglass Opera, Central City Opera, Opera Colorado, Nashville Opera, Opera San José, Livermore Opera, High Desert Opera, Mendocino Music Festival, and Sarasota Opera. He has appeared as a soloist with the San Francisco Symphony, St. Louis Symphony Orchestra, and the Sacramento Choral Society and Orchestra.

**COLBY ROBERTS**

**Prune Vendor**

Roberts, a San Francisco Opera Chorus member since 1992, has sung many roles with the Company, including Sam (*The Ballad of Baby Doe*) and the First Slave (*Die Zauberflöte*). He has also performed with Orlando Opera, Connecticut Grand Opera, New Jersey State Opera, and others. Roberts's Bay Area credits include San Francisco Lyric Opera, Berkeley Opera, and Livermore Opera in roles such as Alfredo (*La Traviata*), Rodolfo (*La Bohème* and *Luisa Miller*), and the title roles of *Les Contes d'Hoffmann* and *Werther*.

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**TORLEF BORSTING**  
**Custom-House Officer**

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 Flora's Servant (*La Traviata*)

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**  
**Customhouse Sargent**

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.



**GIUSEPPE FINZI**  
(Bari, Italy)

**Conductor**  
San Francisco  
Opera Resident  
Conductor

Giuseppe Finzi made his Company

debut in 2008 conducting *The Elixir of Love for Families*, and he returned to lead performances of *La Bohème*, *The Abduction from the Seraglio*, *Faust*, *La Fanciulla del West*, *Aida*, *Turandot*, *Carmen*, *Rigoletto*, *Tosca*, and *Il Barbiere di Siviglia*, as well as the Company's performances at the 2009 and 2011 Stern Grove Festivals. He has also conducted *Carmen for Families*, *The Barber of Seville for Families*, and the 2011 and 2012 Adler Fellows gala concerts. Finzi previously served as assistant conductor, coach, and pianist at Milan's Teatro alla Scala. He made his conducting debut in 2003 with *Tosca* at the Teatro Rendano in Cosenza and returned in 2004 for *La Traviata*. Finzi has since led productions of *L'Elisir d'Amore*, *Madama Butterfly*, *Rigoletto*, *La Traviata*, *L'Elisir d'Amore*, and *Così fan tutte* as well as concerts in Italy, elsewhere in Europe, and Asia. Most recently he made his debut in Germany conducting *Carmen* at Deutsche Oper Berlin. Actively involved in the community, Finzi led

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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 *Idomeneo* at the Theater Lübeck in Germany, a return to Berlin for *Carmen*, *Il Barbiere di Siviglia* at Barcelona's Gran Teatre del Liceu, *Madama Butterfly* in Bari, *Carmen* in Menorca, and *Turandot* at the Bregenz Festival.



**JOHN CAIRD**

(Edmonton, Canada)

**Director**

Tony Award-winning stage director John Caird makes his San Francisco Opera

debut with *La Bohème* in 2014. He is an honorary associate director of the Royal Shakespeare Company, a regular guest director at the National Theatre, and principal guest director of the Royal Dramatic Theatre, Stockholm. Caird's production of *Daddy Long Legs*, with music and lyrics by Paul Gordon, is currently touring the U.S. and Canada. It had its Japanese language premiere for the TOHO Company at Theatre Crié in Tokyo in 2012 and was revived there in January 2013. In May 2013, Caird's production of Puccini's *Tosca* opened at Los Angeles Opera. Caird also opened a new production of *Parsifal* at the Lyric Opera of Chicago this year. In December 2013 Caird's new Christmas musical *Little Miss Scrooge*, co-written with Paul Gordon and Sam Caird, received its premiere. His other recent work includes a new production of *Romeo and Juliet* at Dramaten in Stockholm,

a new production of *Don Giovanni* at Welsh National Opera, Previn's *Brief Encounter* and *Tosca* at Houston Grand Opera, and *Candide* in Tokyo. Caird's book *Theatre Craft*, an encyclopedic companion for the professional director, was published in March 2010 by Faber and Faber in London and New York.

**DAVID FARLEY**

**Production Designer**

Tony Award-nominated designer David Farley makes his San Francisco Opera debut with his set and costume designs for *La Bohème*, which have also been seen at Houston Grand Opera and Toronto's Canadian Opera Company. His recent work includes *The White Whale* for Slung Low in Leeds; *Little Miss Scrooge* at the Rubicon Theatre; *Snapshots* at Goodspeed Opera House in Connecticut; *The Turn of the Screw* for New York City Opera; *Terrible Advice* at London's Menier Chocolate Factory; *Dialogues des Carmélites* at the Guildhall School of Music and Drama, London; *La Cage Aux Folles* on London's West End and Broadway; *Kiss Me, Kate* at the Stratford Shakespeare Festival; *Oklahoma!* at Chichester Festival Theatre; *A Little Night Music* at London's Garrick Theatre; and *Sweeney Todd* in Dublin. He was nominated for Tony Awards for best costume and set design for *Sunday in the Park with George* and also received an Outer Critics Circle Award, Olivier Award, and Evening Standard Best Design Award.

**MICHAEL JAMES CLARK**

**Lighting Designer**

Michael James Clark makes his San Francisco Opera debut with his designs for *La Bohème*. He served as a member of the lighting department at Santa Fe Opera for seven seasons and is currently the lighting associate for Houston Grand Opera. His designs for that company include *Die Fledermaus*, *Aida*, *La Bohème*, *Il Trovatore*, *La Traviata*, *The Rape of Lucretia*, *The Marriage of Figaro*, *Madama Butterfly*, *Cruzar la Cara de la Luna/To Cross the Face of the Moon*, *Tosca*, and *Rigoletto*. In 2010, he lit Sondheim's *A Little Night Music* at Rice University's Shepherd School of Music and in 2011 he returned for *L'Incoronazione di Poppea*. He holds a bachelor's degree in lighting design from North Carolina School of the Arts.



**IAN ROBERTSON**

(Dundee, Scotland)

**Chorus Director**

Recipient of the 2012 San Francisco Opera Medal, Ian Robertson has been chorus director

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

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Director of Audience Engagement

**Jessica Koplos**  
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Fabrizio Corona, *Associate Chorus Master*  
Jim Meyer, *Chorus and Dance Manager*  
Mary Finch, *Assistant Chorus Manager/Chorus Librarian*  
Emily Adams, *Ballet Pianist*

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\* Senior Production Staff Member

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Sally Thomas, *Senior Tailor*  
Cheryl Mennen, *Cutter*  
Carol Wood, *Gillian Haratani, Lisa Angback, Assistant Cutters*  
Kristen Eiden, *Santiago Suanes, First Hands*  
Jai Alltizer, *Senior Production Supervisor*  
Kristi Johnson, *Production Supervisor*  
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Paula Wheeler, *Senior Milliner*  
Amy Van Every, *Senior Dyer*  
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Clayton Van Winkle, *Lighting Intern*

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Lisa Anderson, Sarah Bingel, Darin Burnett, Gina Hays, Rachel Henneberry, Andrew G. Landis, Shawna Lucey, Jimmy Marcheso, Thea Railey, Lisa-Marie Shuster, *Assistant Stage Managers*

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Susan E. Stone, *Assistant Head of Department*  
Marcelo Donari, *First Assistant*  
Vicky Martinez, *First Assistant*  
Jessica McGinty, *Second Assistant*  
Richard Battle, Marcelo Donari, Denise Gutierrez, Linda Magarian, William Stewart Jones, Kerry Rider-Kuhn, Melanie Birch, Karalynne Fiebig, Tim Santry, Susan E. Stone, *Principal Make-up Artists*  
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Melanie Birch, Rick Burns, Denise Gutierrez, Monica Maka, Vicky Martinez, Toby Mayer, Connie Strayer, Robert Mrazik, Karalynne Fiebig, Pat Polen, Andrea Pino, Lisa Patno, *Journeyemen*  
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Yamaha is the Official Piano of San Francisco Opera  
Pianos supplied by Music Exchange



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



Leonid Igudesman  
First Violin



Asuka Annie Yano  
First Violin



Wenyi Shih  
First Violin  
Regular Substitute



Robin Hansen  
First Violin  
Regular Substitute



Jeremy Preston  
Principal  
Second Violin



Martha Simonds  
Associate Principal  
Second Violin



Beni Shinohara  
Assistant Principal  
Second Violin



Eva Karasik  
Second Violin



Leslie Ludena  
Second Violin



Gerard Svazlian  
Second Violin



Linda Deutsch  
Second Violin



Craig Reiss  
Second Violin



Joseph Edelberg  
Second Violin  
Regular Substitute



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  
Associate Principal  
Cello



Emil Miland  
Cello



Victoria Ehrlich  
Cello



Ruth Lane  
Cello



Joseph Lescher  
Principal  
Bass



Jonathan Lancelle  
Associate Principal  
Bass

# SAN FRANCISCO ORCHESTRA CONTINUED



Steven D'Amico  
Assistant Principal  
Bass



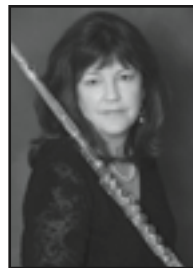
Shinji Eshima  
Bass



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



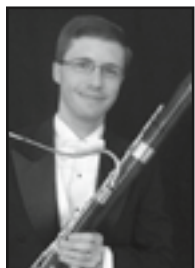
Joanne Burke Eisler  
Assistant Principal  
Clarinet



Anthony Striplen  
Clarinet &  
Bass Clarinet



Rufus Olivier  
Principal  
Bassoon



Daniel MacNeill  
Bassoon



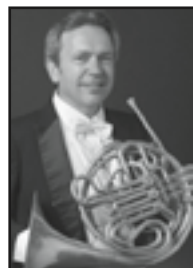
Michael Severance  
Bassoon &  
Contrabassoon



Kevin Rivard  
Co-Principal  
Horn



Christopher Cooper  
Acting Co-Principal  
Horn



Keith Green  
Horn



Brian McCarty  
Horn



Lawrence Ragent  
Horn



Adam Luftman  
Principal  
Trumpet



William Holmes  
Trumpet



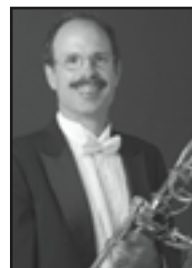
John Pearson  
Trumpet



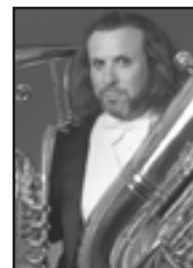
Samuel Schlosser  
Principal Trombone



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



Tracy Davis  
Orchestra Manager



Carrie Weick  
Librarian



Timothy Spears  
Assistant Orchestra  
Manager & Librarian

Not pictured: Lev Rankov, First Violin; Eric Sung, Cello, Regular Substitute  
Most photos by John Martin

# REGULAR CHORUS



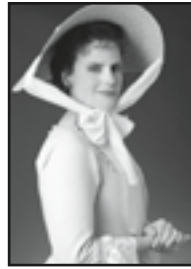
Kathleen Bayler  
*Soprano*



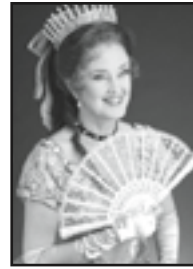
Sara Colburn  
*Soprano*



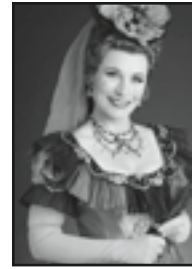
Dvora Djoraev  
*Soprano*



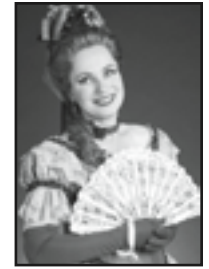
Mary Finch  
*Soprano*



Ann Hughes  
*Soprano*



Claire Kelm  
*Soprano*



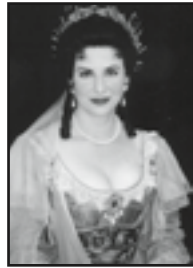
Elisabeth Rom Lucio  
*Soprano*



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*



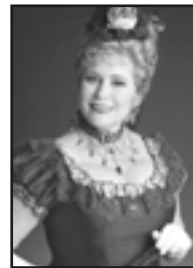
Sally Munro  
*Mezzo-Soprano*



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*



Chester Pidduck  
*Tenor*



Colby Roberts  
*Tenor*



Sigmund Seigel  
*Tenor*



Dan Stanley  
*Tenor*



Alexander Taite  
*Tenor*



Andrew Truett  
*Tenor*



Richard Walker  
*Tenor*



## SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Torlef Borsting  
*Baritone*



Frank Daniels  
*Baritone*  
*Leave of Absence*



Henryk De Rewenda  
*Bass*  
*Leave of Absence*



Cameron Henley  
*Baritone*



Ken Johnson  
*Baritone*



David Kekuewa  
*Baritone*



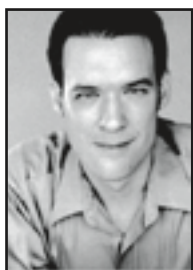
Bojan Knežević  
*Bass*



Frederick Matthews  
*Baritone*



Jim Meyer  
*Bass*



William O'Neill  
*Bass*



William Pickersgill  
*Bass*



Valery Portnov  
*Bass*



Ken Rafanan  
*Baritone*



Michael Rogers  
*Baritone*



Jere Torkelsen  
*Baritone*

## SAN FRANCISCO OPERA

## CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



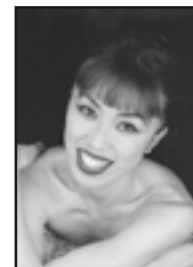
Bryan Ketron



Michael Kruzich



Michael Levine



Chiharu Shibata

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

**ARTISTS**

Raymond Aceto  
 Hadleigh Adams ‡ ♪  
 Julie Adams ‡ ♪  
 Anna Caterina Antonacci  
 René Barbera\* ♪  
 Jamie Barton\*  
 Ryan Belongie † ♪  
 Giorgio Berrugi\*  
 Marco Berti  
 Andrew Bidlack † ♪  
 Angela Brower  
 Fabio Capitanucci  
 Carlos Chausson\*  
 Jennifer Check\*  
 Scott Conner\*  
 Catherine Cook † ♪  
 Sasha Cooke  
 Anthony Roth Costanzo\*  
 Stephen Costello  
 Leah Crocetto † ♪  
 David Daniels  
 Danielle De Niese  
 John Del Carlo ♪  
 Ellie Dehn † ♪  
 Mark Delavan † ♪  
 Karine Deshayes\*  
 Julianna Di Giacomo\* ♪  
 Michael Fabiano  
 Greg Fedderly  
 A.J. Glueckert ‡ ♪  
 Susan Graham ♪  
 Lianna Haroutounian\*  
 Thomas Hampson † ♪  
 Suzanne Hendrix ♪  
 Bryan Hymel\* ♪  
 Brian Jagde † ♪  
 Erin Johnson ‡ ♪  
 Brandon Jovanovich  
 Joo Won Kang † ♪  
 Daveda Karanas † ♪  
 Laura Krumm † ♪  
 James Kryshak\*  
 Kate Lindsey  
 Daniela Mack † ♪  
 Eric Magiore\*  
 Megan Marino\*  
 Alexey Markov\*  
 Timothy Mix  
 Brian Mulligan  
 Andrey Nemzer\*

Lisette Oropesa  
 Jacqueline Piccolino ‡ ♪  
 Luca Pisaroni  
 Patricia Racette † ♪  
 Sondra Radvanovsky  
 Sarah Shafer  
 Alek Shrader † ♪  
 Nadine Sierra † ♪  
 Phillip Skinner † ♪  
 Philippe Sly ‡ ♪  
 Efrain Solis ‡ ♪  
 Joel Sorensen  
 Heidi Stober  
 Zanda Švėde ‡ ♪  
 Stacey Tappan  
 Russell Thomas\*  
 Dale Travis † ♪  
 Maria Valdes\* ‡ ♪  
 Ramón Vargas  
 Christian Van Horn  
 Alexia Voulgaridou\*  
 Dolora Zajick † ♪

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 Karen Kamensek\*  
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 Nicola Luisotti  
 Donald Runnicles  
 Patrick Summers ♪

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 Jose Maria Condemí † ♪  
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 David McVicar  
 Kevin Newbury  
 Francesca Zambello

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 Jean-Pierre Ponnelle

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 Es Devlin\*

David Korins  
 Andrew Lieberman\*  
 Erhard Rom

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 Jess Goldstein  
 Jessica Jahn\*  
 Moritz Junge\*  
 Jon Morrell\*  
 Michael Yeargan

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 Gary Marder  
 Mark McCullough  
 Adam Silverman  
 Pia Virolainen\*  
 D.M. Wood\*

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Lawrence Pech

**PROJECTION DESIGNER**

S. Katy Tucker

\*\* U.S. opera debut  
 \* San Francisco Opera debut

† = Former Adler Fellow  
 ‡ = Current Adler Fellow  
 ♪ = Merola Opera Program participant (past or present)

**Ian Robertson**, *Chorus Director*  
**Fabrizio Corona**, *Associate Chorus Master*  
**Jim Meyer**, *Chorus and Dance Manager*  
**Mary Finch**, *Assistant Chorus Manager/Chorus Librarian*

**REGULAR CHORUS**

Kathleen Bayler	C. Michael Belle
Roberta Bowman	Torlef Borsting*
Janet Campbell	Alan Cochran
Sara Colburn	Chris Corley
Dvora Djoraev	Frank Daniels †
Mary Finch	Henryk De Rewenda †
Joy Graham	Daniel Harper
Claudia Haider	Cameron Henley
Ann Hughes	Christopher Jackson*
Claire Kelm	Ken Johnson
Elisabeth Rom Lucio	David Kekuewa
Sally Mouzon	Bojan Knežević*
Sally Porter Munro	Frederick Matthews
Erin Neff	Jim Meyer
Rachelle Perry	William O'Neill*
Virginia Pluth	Phillip Pickens
Laurel Porter	William Pickersgill
Laurel Rice	Chester Pidduck*
Shelley Seitz	Valery Portnov
Carole Schaffer	Ken Rafanan
Donna Turchi	Colby Roberts*
Mitzie Weiner	Michael Rogers
	Sigmund Seigel
	Dan Stanley
	Alexander Taite
	Jere Torkelsen*
	Andrew Truett
	Richard Walker

†leave of absence  
 \*appears in a solo role

**EXTRA CHORUS**

Buffy Baggott	Thomas Hart
Angela Cadelago	Tom Reed
Greta Feeny	Pedro Rodelas
Eileen Meredith	Alfredo Rodriguez
Angela Moser	Michael Taylor
Aimée Puentes	Peter J. Tuff
Nicole Takesono	

# CORPS DANCERS

Lawrence Pech, *Dance Master*

Brook Broughton†  
Blanche Hampton†  
Rachel Speidel Little  
Chiharu Shibata†

David Bier†  
Ikolo Griffin  
Bryan Ketron†  
Michael Kruzich†  
Michael Levine†  
Jekyns Pelaez

† Tenured

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Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*

Giuseppe Finzi, *Resident Conductor*

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

## SECOND VIOLIN

Jeremy Preston, *Principal*  
Martha Simonds, *Associate Principal*  
Beni Shinohara, *Assistant Principal*  
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Leslie Ludena  
Gerard Svazlian†  
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Joseph Edelberg\*\*

## VIOLA

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

## CELLO

David Kadarau, *Principal*  
Thalia Moore\*, *Associate Principal*  
Nora Pirquet, *Acting Assistant Principal*  
Emil Miland  
Victoria Ehrlich  
Ruth Lane  
Eric Sung\*\*

## BASS

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

## FLUTE

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Patricia Farrell  
Stephanie McNab\*

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## OBOE

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Deborah Shidler\*\*  
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## ENGLISH HORN

Janet Popesco Archibald

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Joanne Burke Eisler\*, *Assistant Principal*  
Anthony Striplen

## BASS CLARINET

Anthony Striplen

## BASSOON

Rufus Olivier, *Principal*  
Daniel MacNeill\*  
Michael Severance

## CONTRABASSOON

Michael Severance

## HORN

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Brian McCarty  
Lawrence Ragent

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John Pearson\*

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John Burgardt

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Timothy Spears, *Assistant*

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Tracy Davis  
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\* Principal for one or more season operas

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\*\* Season substitute

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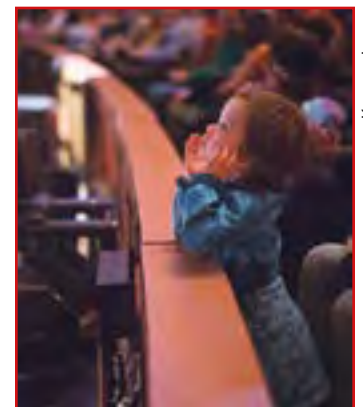
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When you let us know you've named San Francisco Opera in a beneficiary form, we'll invite you to join the Bel Canto Legacy Society. It's our way of honoring your commitment. When you step forward, you encourage others to do the same.

Contact Mark Jones

Director of Endowment & Legacy Giving

(415) 565-3206 or [mjones@sfoopera.com](mailto:mjones@sfoopera.com)

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*Daniela Mack in the 2013 San Francisco Opera production of The Barber of Seville*

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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](http://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.

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- 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](http://opentable.com) for reservations or to pre-order. Patrons dining in the Opera House may enter through the North Carriage entrance (adjacent to the War Memorial courtyard) up to two hours prior to curtain.

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

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

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

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

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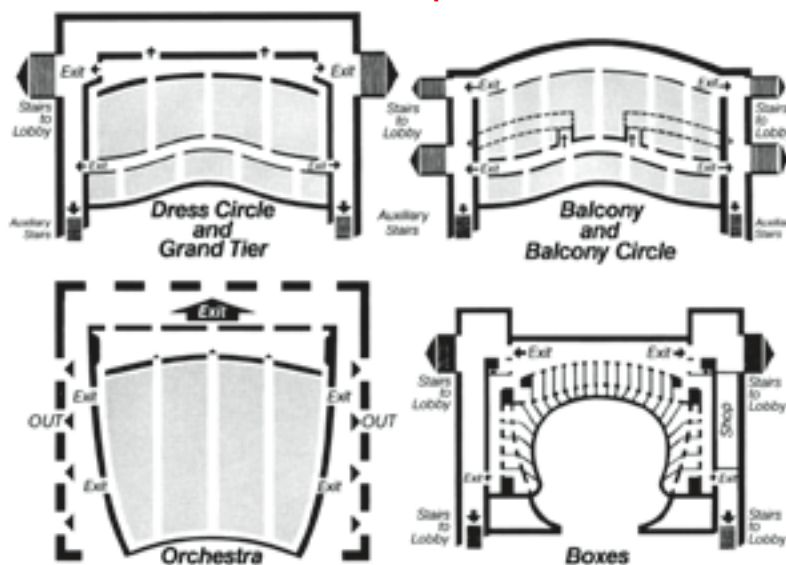
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**LOST AND FOUND** items may be claimed at the North coat check during the performance. All unclaimed items are delivered to the War Memorial Performing Arts Center at 25 Van Ness Avenue, Suite 800, (415) 621-6600 (8 AM–5 PM, Monday–Friday).

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

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



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

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