



SAN FRANCISCO
OPERA 2014-15 SEASON

La Cenerentola

BY GIOACHINO ROSSINI



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GUCCI

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Guest, 1926 (oil on canvas)
 Ciurlionis State Art Museum,
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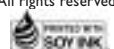
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A Message from the Leaders of San Francisco Opera

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.

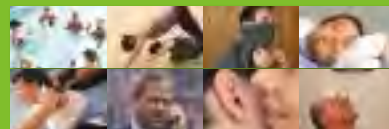
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From left to right: Keith B. Geeslin, David Gockley, John A. Gunn

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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.

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.

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.



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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.

OPERA PREVIEW LECTURES

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

OVERTURE: OPERA WORKSHOPS FOR ADULTS

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

FAMILY PROGRAMS

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

CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

OPERA HOUSE TOURS

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

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La Bohème: Kip Cranna

Les Troyens: Peter Susskind

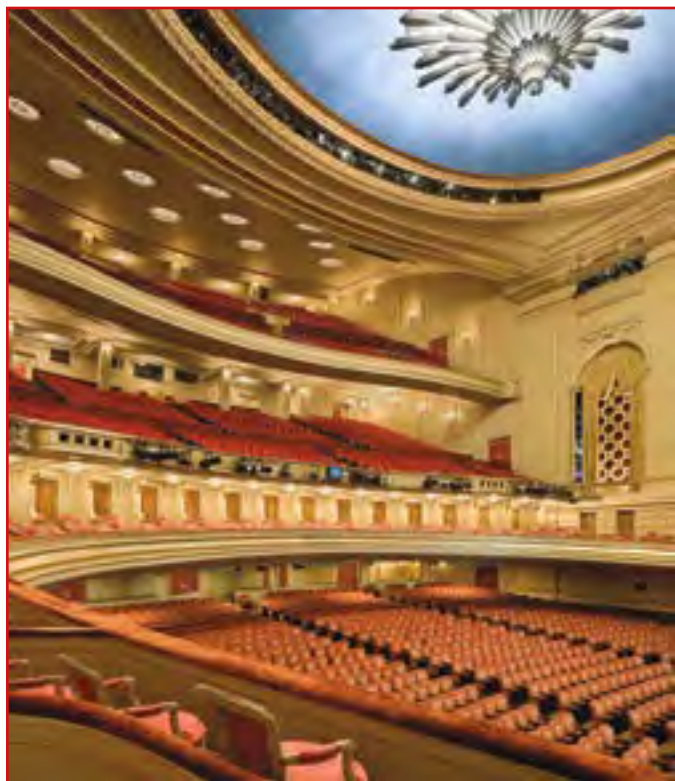
Two Women: Laura Stanfield Prichard

Le Nozze di Figaro: Bruce Lamott

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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

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.

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, Risè Stevens, Victoria de los Angeles, and Leontyne Price.



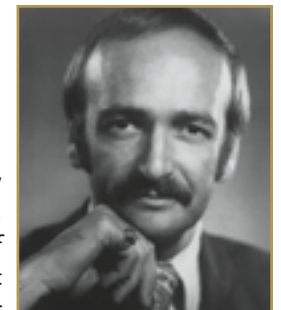
NORTON

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."



For more detailed information on these artists and their performances at San Francisco Opera, visit archive.sfopera.com.

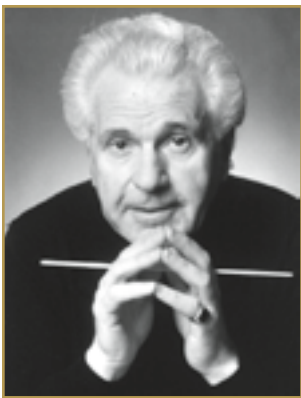
San Francisco Opera family that we lost this year



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.

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

Becoming 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.

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."

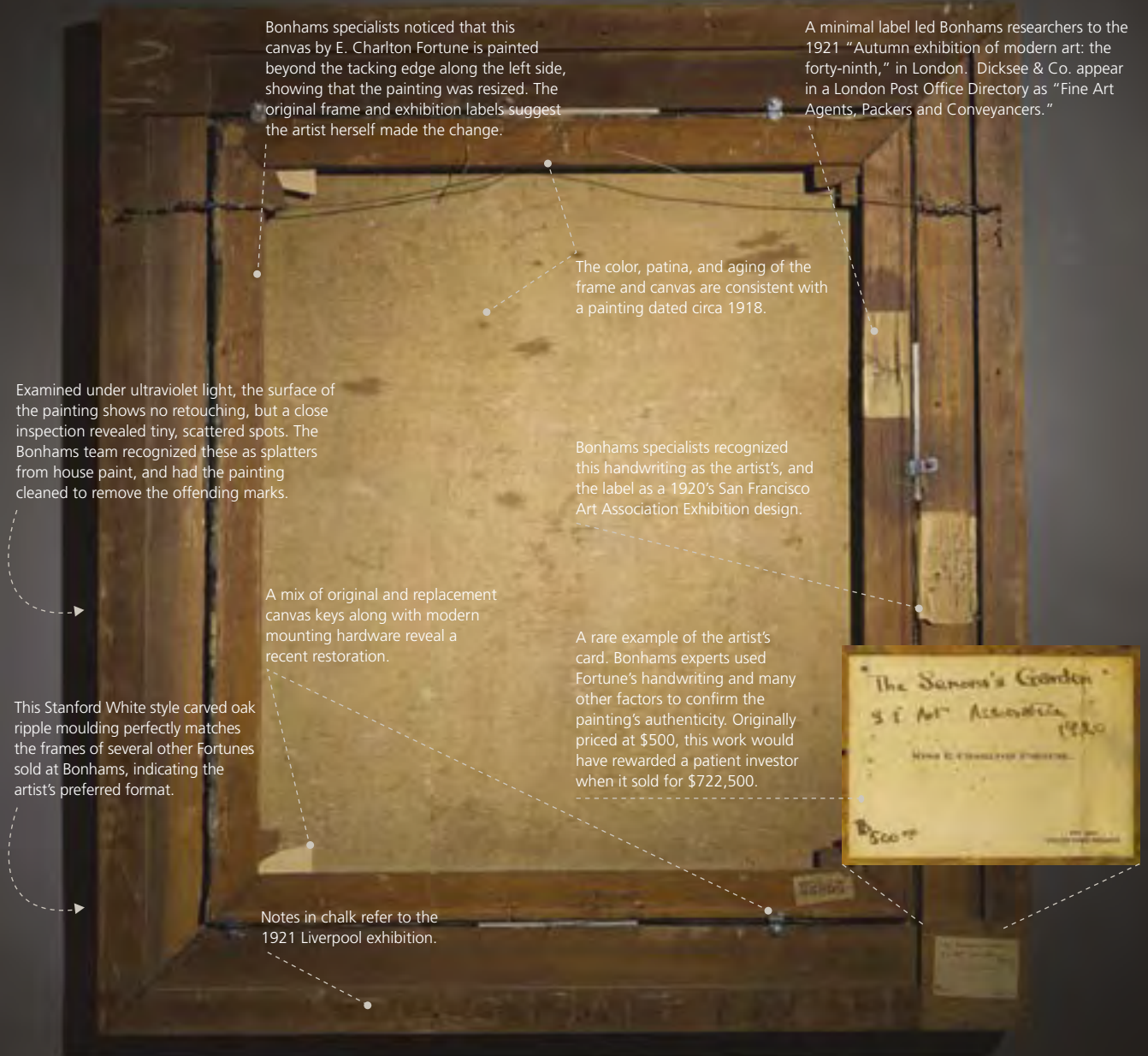
"Kids who are natural performers love our program because they get to go on stage in front of an audience," says Sarah Shores, another member of the props department staff who actively participates in the Company's school visits. "And there are the quirky kids, the ones with tons of ideas that they never 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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Sold for \$722,500
E. Charlton Fortune
The Senora's Garden, circa 1918
oil on canvas

...back to front.



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

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

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

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

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

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

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

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

Notes in chalk refer to the 1921 Liverpool exhibition.

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

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

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

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

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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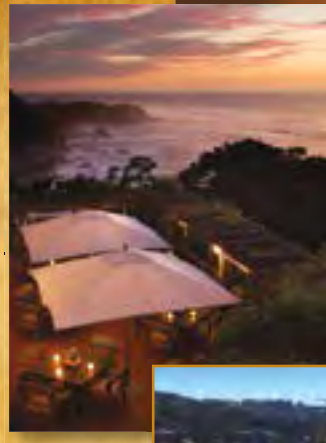
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John A. & Cynthia Fry Gunn



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

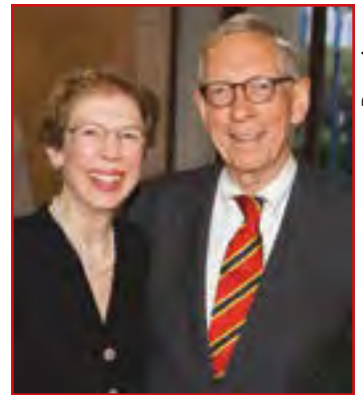


Jan Shrem & Maria Manetti Shrem (Chairs, *Amici di Nicola of Camerata*)

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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Located on the top floor of the historic Veterans Building, adjacent to the War Memorial Opera House, the Center's flexible spaces will allow us to engage new audiences through a wide variety of innovative programming and creative exploration.

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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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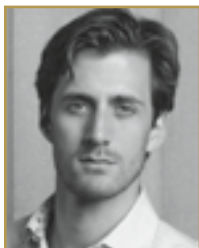
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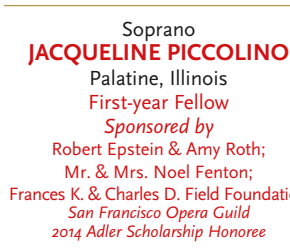
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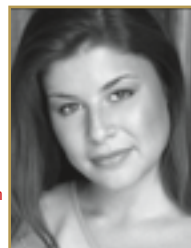
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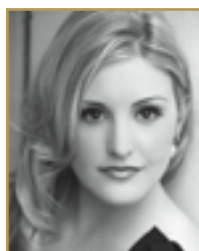
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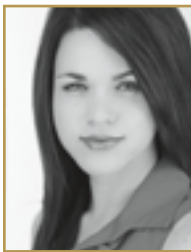
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2014–2015 REPERTOIRE

NORMA

Vincenzo Bellini

New Production

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

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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

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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

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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:

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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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Gioachino Rossini

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Gioachino Rossini

LA CENERENTOLA

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November 21: Chevron

LA CENERENTOLA

ACT I

Don Magnifico's daughters Clorinda and Tisbe are in the middle of an argument as their stepsister Angelina, called Cenerentola, who serves as the family maid, sings her favorite song. Alidoro, tutor to the prince Don Ramiro, enters, dressed as a beggar and Cenerentola gives him bread and coffee. Courtiers arrive to announce that Ramiro will soon pay a visit: he is looking for the most beautiful girl in the land and will hold a ball to choose his bride. Magnifico hopes that it will be one of his daughters. Ramiro enters, dressed in his servant's clothes so he can freely observe the prospective brides. Cenerentola returns and is startled by the presence of a stranger; the two are immediately attracted to each other. He asks her who she is, and Cenerentola stammers a confused explanation and runs away. Finally, the "prince" arrives—in fact Ramiro's valet, Dandini, in disguise. To Ramiro's amusement, Magnifico, Clorinda, and Tisbe fall over themselves flattering this prince, who invites them to the ball; Cenerentola asks to be taken along but Magnifico refuses. Left alone with Cenerentola, Alidoro tells her he will take her to the ball.

At Ramiro's palace, Dandini shares with the prince his negative opinion of the two sisters. Clorinda and Tisbe appear again, having followed Dandini (still posing as the prince). When he offers Ramiro as a husband to the sister the prince does not marry, they are outraged at the idea of marrying a servant. Alidoro enters with a beautiful unknown lady who strangely resembles Cenerentola.

ACT II

Magnifico fears for his daughters' chances to marry the prince. Cenerentola, tired of being pursued by Dandini, tells him that she is in love with his servant. Overhearing this, Ramiro is overjoyed and steps forward but Cenerentola says she will return home and doesn't want him to follow her. If he really cares for her, she says, he will find her. Meanwhile Magnifico, who still thinks that Dandini is the prince, insists that he decide which daughter he will marry. Dandini reveals that he is in fact the prince's servant, and Magnifico is furious.

Magnifico and the sisters return home in a bad mood and order Cenerentola, again in rags, to prepare supper. During a thunderstorm, Alidoro arranges for Ramiro's carriage to break down in front of Magnifico's castle so the prince has to take refuge inside. Cenerentola and Ramiro recognize each other, and she asks him to forgive her family.

At the prince's palace, Ramiro and Cenerentola celebrate their wedding. Magnifico tries to win the favor of the new princess, but she asks only to be acknowledged at last as his daughter. Born to misfortune, she has seen her life change and invites her family to join her, declaring that the days of sitting by the fire are over.

First Performance: Rome, Teatro della Valle, January 25, 1817.

First performance in the U.S.: New York, Park Theatre, June 27, 1826.

First San Francisco Opera performance: November 5, 1969.

La Cenerentola has been performed in 5 previous seasons at San Francisco Opera. For complete information on all past casts, visit archive.sfopera.com.

Personnel: 7 principals, 20 choristers, 7 supernumeraries, 1 dog; **35 total**.

Orchestra: 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, trombone, fortepiano; reduced (32) strings. **47 total**.

Opera in two acts by **Gioachino Rossini**

Libretto by **Jacopo Ferretti**

Rossini's *La Cenerentola* (Zedda critical edition) by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, Sole Agent in the U.S., Canada and Mexico for Casa Ricordi/Universal Music Publishing Ricordi S.R.L., publisher and copyright owner.

LA CENERENTOLA

CINDERELLA

(Sung in Italian with English supertitles)

Conductor

Jesús López-Cobos

Director

Gregory Fortner*

Production Designer

Jean-Pierre Ponnelle

Lighting Designer

Gary Marder

Chorus Director

Ian Robertson

Fight Director

Dave Maier

Assistant Conductor

Joseph Marcheso

Musical Preparation

Robert Mollicone

John Churchwell

In Sun Suh

Sun Ha Yoon†

Fabrizio Corona

Prompter

Jonathan Khuner

Supertitles

Christopher Bergen

Assistant Stage Directors

Shawna Lucey

Morgan Robinson

Stage Manager

Lisa Anderson

Costume Supervisor

Christopher Verdosci

Wig and Makeup Designer

Jeanna Parham

San Francisco Opera production

SUNDAY, NOVEMBER 9, 2014 AT 2 PM

THURSDAY, NOVEMBER 13 AT 7:30 PM

SUNDAY, NOVEMBER 16 AT 2 PM

TUESDAY, NOVEMBER 18 AT 7:30 PM

FRIDAY, NOVEMBER 21 AT 7:30 PM

WEDNESDAY, NOVEMBER 26 AT 7:30 PM

CAST

(in order of appearance)

Angelina (Cenerentola) **Karine Deshayes***

Clorinda **Maria Valdes*†**

Tisbe **Zanda Švēde†**

Alidoro **Christian Van Horn**

Don Magnifico **Carlos Chausson***

Don Ramiro **René Barbera***

Dandini **Efraín Solís†**

Friends of Don Ramiro, courtiers

*San Francisco Opera debut

†Current Adler Fellow

TIME AND PLACE: Legendary

ACT I

Scene 1: Don Magnifico's house

Scene 2: Don Ramiro's palace

—INTERMISSION—

ACT II

Scene 1: Don Ramiro's palace

Scene 2: Don Magnifico's house

Scene 3: Don Ramiro's palace

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 three hours and five minutes.

The Triumph of *Cenerentola*



CHRISTIAN LEIBER / OPERA NATIONAL DE PARIS

Rossini's *La Cenerentola* shares with Massenet's *Werther*, Tchaikovsky's *Queen of Spades*, and Gounod's *Romeo et Juliette* the distinction of being its composer's second most popular opera, and like them it explores quite different territory from the first. While *Il Barbiere di Siviglia* is a classic unclouded comedy, Rossini's version of the Cinderella story, as might be expected, carries a charge of pathos behind the laughter.

For Rossini in his mid-twenties, creative self-renewal was not a problem. In 1817 he composed four operas, each in a different vein: *La Cenerentola* and *Adelaide di Borgogna* for Rome; the opera *semiseria* ("semi-serious") *La Gazza Ladra* for Milan; and *Armida*, a heroic-fantastic opera for Naples. Indeed, the commission to write an opera to be given during the Carnival season of 1816–17 at the Teatro Valle, Rome, found him fully occupied with a previous com-

mitment, namely *Otello*, planned for performance at the Teatro del Fondo, Naples, early in December. Therefore, the clause in his contract that required his presence in the last days of October, the delivery of Act I by the end of November, and Act II by mid-December remained a dead letter.

Meanwhile, a libretto had already been chosen: Gaetano Rossi's *Nina Alia Corte*, evidently derived from the French comedy *Francesca de Foix*. The Roman censors, however, deemed it immoral and so the librettist Jacopo Ferretti was brought in to clean up the text. But both he and Rossini declared this to be impossible without making nonsense of the plot. The stalemate continued until three days before the opera was due to open. Ferretti was summoned to the home of the impresario Pietro Cartoni, where Rossini was lodging. He himself takes up the story:

There we sat drinking tea all through that bitterly cold evening. I suggested twenty or thirty subjects for an opera, but one was considered too solemn since in Carnival time the Romans wanted a good laugh; another

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

was rejected as being too complicated and another too expensive for the management's purse... and another was unsuitable for the company engaged. Tired of making suggestions and practically falling asleep, I murmured in the middle of a yawn: "Cinderella." Rossini, who had lain down on the bed in order the better to concentrate, sat bolt upright. "Would you be prepared to write me a Cinderella?" he asked. "And would you be prepared to set it to music?" I asked in my turn. "When can I have the program?" "Tomorrow morning, if I can keep awake." "Good night," and with that he wrapped himself in the bedclothes, stretched out his limbs and fell into a blessed sleep like that of Homer's gods. I took another cup of tea, arranged my fee, shook Cartoni by the hand and hurried off home. There, a cup of good strong black coffee took the place of Jamaican tea. Several times I measured the length and breadth of my bedroom with folded arms; and when, as God willed it, I had the picture before me, I wrote down the program and next day sent it to Rossini. He was quite happy with it.

Ferretti had intended to call his opera *Angiolina, or the Triumph of Goodness*. But again the censors objected, since Angiolina was the name of a well-known society beauty of the time who had indeed enjoyed many a "triumph," but who could have retorted along with Mae West, "Goodness had nothing to do with it, honey!" So he settled for *Cenerentola* prefixed by the definite article—the traditional Italian way of indicating a character of myth.

Rossini set to work at once, composing each number as it reached him and putting the finishing touches to the duet "Un segreto d'importanza" the night before the opening. Given the need for haste, it is understandable that he should have indulged in a little self-borrowing. The overture is identical to *La Gazzetta*, a comic opera written for Naples the previous year. The music, however, has a certain relevance to its new context since the "crescendo" theme—Rossini's method of steadily turning up the volume and level of activity to the point where all the singers plus full orchestra are at full sound—is quoted in the Act I finale. *Cenerentola*'s concluding "Non più mesta" began life as a virtuososo cabaletta for Almaviva preceding the finale to *Il Barbiere di Siviglia*; but as it quickly dropped out of performances there was no danger in transplanting it to *La Cenerentola*.

La Cenerentola had its premiere on January 25, having been written and rehearsed in just more than four weeks. The cast included Geltrude Righetti-Giorgi, who had created Rosina in *Il Barbiere* the previous year, and the buffo baritone Giuseppe De Begnis, lately married to one of the great prima donnas of the age, Giuseppina Ronzi. Like *Il Barbiere*, the opera was received badly at first, mainly because the cast had not had time to master its technical difficulties. But Rossini was undismayed. "Before the Carnival season has ended," he assured Ferretti, "everyone will have fallen in love with it." Within two years, he predicted, it would be the delight of France and the wonder of England; prima donnas and impresarios would fight to get their hands on it. He was not mistaken.

During the first half of the nineteenth century, *La Cenerentola* vied in popularity with *Il Barbiere*; thereafter, it fell behind. Rossini's biographer, Giuseppe Radiciotti, whose monumental, three-volume study is, alas, out of print, ascribed its subsequent neglect to the libretto—"a hybrid confection of the probable with the improbable, the good with the less than mediocre, the highfalutin' with the vulgar... faults that are naturally reflected in the music."

A more likely reason is the vocal character of the heroine, a flexible contralto whose part lends itself less easily to upward transposition than does that of Rosina, sometimes assigned to a soprano. After 1850, contraltos and low mezzo-sopranos tended to become typecast as mother figures, such as Fides in Meyerbeer's *Le Prophete*, Azucena in *Il Trovatore*, and La Cieca in *La Gioconda*. Their rich, velvety tones were best exploited outside the theater in pieces like Mendelssohn's "O Rest in the Lord" or Brahms's *Alto Rhapsody*. It was the Spanish contralto Conchita Supervia, active in the 1930s, who first reminded us that the lower female voice is capable of all the agility of a coloratura soprano. Nowadays, it is the old-fashioned "oratorio" contralto that has become a rarity, while coloratura mezzo-sopranos can be found in every corner of the world.

Rossini's was not the first musical setting of Charles Perrault's fairy tale. It had been the subject of a comic vaudeville of 1759 by the French composer Laurette. In 1810 the Maltese Niccolò Isouard produced a *Cendrillon* that for a time became the rage of Paris, and which many years later the Viennese critic Eduard Hanslick pronounced superior to Rossini's work. But it was Felice Romani's libretto for Stefano Pavesi's *Agatina, Ossia La Virtù Premiata* (1814) that would serve Ferretti as a model. Romani first turned Perrault's "conte" into a modern comedy of manners with no pumpkin coach and no fairy godmother, but instead a philosopher who makes all the necessary arrangements. For the slipper he substituted a rose, which in Ferretti's libretto became a bracelet. It was Romani, too, who abolished the odious Madame de la Haltiere, Cinderella's stepmother, for the very reason that in Italian opera of the time, mothers—step- or otherwise—are traditionally saintly and usually dead. The villain of the piece is therefore the stepfather. This likewise conforms to the conventions of the mixed genre to which *La Cenerentola* essentially belongs, and in which the *basso buffo* ("comic bass") is not just an old booby, easily duped, but downright malevolent. In the present opera he combines both characteristics in full measure. Again it was Romani who invented the valet Dandini, with whom the Prince exchanges clothes in order to test the respective characters of the three daughters.

All this, according to Romani's biographer Mario Rinaldi, amounts to a "huge plagiarism" on Ferretti's part. But we should remember that librettists were not expected to show originality of thought, the best of them being content to aim at "what oft was said but ne'er so well expressed." Ferretti's verse is as sharp and vivid as Romani's and his humor, far from lapsing into vulgarity, it is often refreshingly modern. Indeed if Ferretti never achieved the fame of his predecessor, that was partly because he seems to have confined his activity to Rome.



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The first three decades of the nineteenth century were the age of virtuosity *par excellence*. The castrato—a singer castrated in boyhood to preserve the soprano or contralto range of his voice—had almost vanished from the scene, but the expressive value associated with his voice type still prevailed. In *opera seria* (“serious opera”) his place was at first taken by the female contralto, with her propensity for cool heroics. Not until the 1830s did the tenor hero become the rule, singing throughout in the natural register of his voice. In *opera buffa* (“comic opera”) and *semiseria* he had long held sway as the juvenile lead; but it was a lighter tenor that did so, with a technique that permitted him to rise to high D and E flat in what was then called “falsetto” (today we would call it “head voice”). Together with the other voices he was required to command total flexibility. All this made possible a certain “instrumentalization” of the voice such as Rossini exploits to delightful effect in the sextet from *La Cenerentola* (“Questo è un nodo avviluppato”) with its threads of coloratura passing from one singer to another.

But let no one think that the opera is all vocal mechanics. Within the conventions of the time, many of which were of Rossini’s own forging, the characters are convincingly drawn; nor are they two-dimensional. The duet “Un soave non so che” between Cenerentola and Don Ramiro perfectly evokes the dawn of young love. But it is a more mature Prince who sings in Act II “Sì, ritrovarla io giuro,” a heroic aria in three short movements similar to what Rossini had brought on the protagonist of his *Otello*. Don Magnifico alternates between pomposity and chattering buffoonery with moments of cruel sarcasm when addressing Cenerentola. Dandini has something of the amused detachment of Figaro, relishing to the full his royal disguise (“Come un’ape ne’ giorni d’aprile”), not to mention his unmasking before the outraged Don Magnifico in the buffo duet of Act II (“Un segreto d’importanza”).

Moreover, the drama is beautifully paced. Within the compass of a single number, the “introduzione,” we are shown the shallowness and vanity of the two stepsisters (there is no need for them to be ugly) and the sad simplicity of Cenerentola, depicted in her somber, minor-key ditty (“Una volta c’era un re”). Not only that, the same piece finds room for her first encounter with Alidoro, who has come to the door disguised as a beggar. Clorinda and Tisbe chase him away, but not before Cenerentola has had time to slip him a mite of breakfast, only to receive a slap from the sisters. A few moments later a chorus of knights brings the invitation to the Prince’s ball; at once Cenerentola is sent scurrying hither and yon to fetch fine clothes and jewelry. Thus from the outset we do not have to take the heroine’s kindness and subjection for granted; we have already seen both in action, and the interest gains accordingly. Indeed, the title role is unusually varied and wide-ranging in its expression, combining sorrow and dignity with occasional flashes of spirit. Her final aria (“Nacqui all’affanno”) envelops the scene in a glow of tenderness and so makes a fitting conclusion to what Rossini biographer Richard Osborne rightly calls one of the richest and most humane of the composer’s scores. 🍷

Frederica von Stade in the title role of *La Cenerentola* in 1974

During the first half of the
nineteenth century,
La Cenerentola
vied in popularity with
Il Barbiere di Siviglia



CAROLYN MASON-JONES

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The name “Cinderella” is so commonly known that it is now part of the lexicon. Who doesn’t know what a “Cinderella story” is? A put-upon underdog triumphing over great odds? The trope is so adored by American culture that it is firmly embedded in our favorite books and countless movies.

Despite its quirky elements, this tale has endured in popularity since it first was recorded two thousand years ago. That original story was *Rhodopis*, etched into record by the Greek historian Strabo in the 1st century B.C., about a Greek slave girl who loses a shoe when an eagle snatches it and drops it into the lap of a king. The king searches for the owner of the shoe and marries her.

Since then, the kernel of the Cinderella myth has enjoyed hundreds, if not thousands, of versions—from classic folk tales to ballets and opera, from musicals to movies. It’s been parodied and deconstructed (i.e. Oregon Shakespeare Festival’s dubious *Medea/Macbeth/Cinderella*); it’s been a G-rated animated bit of Disney confection, and a violent fairy tale in other parts of the world. Almost every culture has its own version, and because the myth is handily adaptable by any culture, it has endured like perhaps no other fairy tale in history.

Perhaps the second-oldest recorded story employing Cinderella archetypes was *Yeh-Shen*, a Chinese fairy tale from the 9th century. A younger daughter (Yeh-Shen) is forced to work as a servant after the death of her father, but is befriended by a magic fish. The fish is killed by her cruel stepmother, but Yeh-Shen uses its bones to conjure magic—including a beautiful gown and golden slippers to wear to a New Year’s ball. She meets the prince and after much searching, he finds and rescues her.

One of the earliest European versions was *Cenerentola*, by Giambattista Basile, was published in 1634. *Cenerentola* is a young girl badly used by a wicked stepmother and stepsisters, and it features magical transformations, a missing slipper, and search by a prince.

Charles Perrault is believed to be the author, in the 1690s, of our “modern” 300-year-old Cinderella, the French *Cendrillon*. Written in 1697, it was enormously popular, thanks no doubt to Perrault’s addition of such magical elements as the transmogrifying pumpkin, the fairy godmother and the iconic glass slippers. In the end, the wicked stepsisters are forgiven, but their fate is not as benign in other versions.

A Classic Fairytale

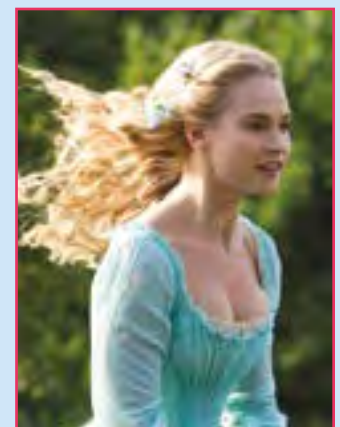
Another popular telling, “Aschenputtel,” came from 19th century Germany by the Brothers Grimm, where the magic is wrought by a wishing tree and a white dove, not by a fairy godmother. The virtuous daughter is given the name of “Aschenputtel” (Ash Fool) by her cruel stepsisters—who are ultimately neither forgiven nor allowed to go their merry way. The sisters try cutting off parts of their feet to squeeze into the glass slipper, with the dripping blood give away their treachery. Not content with mere maiming, the Grimm brothers’ white dove blinds the sisters after the wedding. Stephen Sondheim’s musical *Into the Woods* also employs this gruesome element.

Perhaps more gruesome still are international versions of *Cinderella* that only bear passing resemblance to the English language standard. In the Vietnamese version *Tam Cam*, Tam boils her stepsister alive and then tricks her stepmother into eating her. In a Korean version, Cinderella is drowned in a river by her stepsister, who disguises herself to marry the king. After the king finds out, he puts the stepsister to death and feeds her to the unknowing stepmother. It’s understandable why Disney chose a more benign version of the story when animating his film for children.

Gioachino Rossini’s *La Cenerentola* borrows from the Perrault version but blazes its own path, doing away with the wicked stepmother role, and instead installing a wicked stepfather as the antagonist. There is little violence but amusing interplay in various scenes involving mistaken identity. No one perishes in the end, and all is forgiven.

As the Cinderella story landed in the latter half of the 20th century, it received some makeovers. A 1978 TV musical *Cindy* was set in Harlem and featured an all-black cast, with songs that reflected the era’s racial and cultural struggles. The 1998 film *Ever After* starred Drew Barrymore and allowed Cinderella to be strong-willed, intelligent and well-read—not passively waiting for rescue. And 2004’s *A Cinderella Story*, starring Hillary Duff, has achieved cult status by breaking so firmly with the fairy tale’s elements: she outwits her foes while realizing her dream of a higher level of education to change her life situation.

Cinderella may graduate or marry, and evolve over time, but to those of us who have loved the fairy tale in all its incarnations since we were children, her story is timeless. 🍷



The poster for Massenet’s opera *Cendrillon* (1899); Anna Kendrick stars as Cinderella in the movie version of Stephen Sondheim’s *Into the Woods*, due this Christmas; Lily James is Cinderella in the live-action movie of the same name, due in 2015; both films by Walt Disney Pictures.

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ARTIST PROFILES



KARINE DESHAYES
(Paris, France)
Angelina
(Cenerentola)
Mezzo-soprano
Karine Deshayes makes her San Francisco Opera

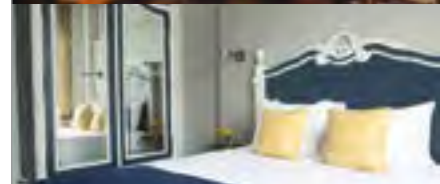
debut in a role she has performed with Paris Opera and in Bordeaux and Avignon. She is a former company member of the Opéra National de Lyon, where her roles have included Cherubino (*Le Nozze di Figaro*), Rosina (*Il Barbiere di Siviglia*), and Charlotte (*Werther*), among others. Following her debut in *Rusalka* with Paris Opera, she has also appeared with that company as Rosina, Elena (*La Donna del Lago*), Cherubino, Charlotte, the title roles of *L'Incoronazione di Poppea* and *Carmen*, and Dorabella (*Così fan tutte*). Other career highlights include Siebel (*Faust*) and Isolier (*Le Comte Ory*) with the Metropolitan Opera; Zerlina (*Don Giovanni*) in Toulouse and Monte Carlo; Béatrice (*Béatrice et Bénédicte*) at the Opéra National du Rhin; Nicklausse (*Les Contes d'Hoffmann*) in Toulouse; Adalgisa (*Norma*) in Saint-Etienne; Sesto (*La Clemenza di Tito*), Rosina, and Romeo (*I Capuleti e i Montecchi*) in Avignon; Poppea in Bordeaux; Urbain (*Les Huguenots*) at Madrid's Teatro Real and the Opéra National du Rhin; and Siebel in Barcelona. Deshayes was awarded the Charles Cros Prize in 2010 and "Lyrical Artist of the Year" at the *Victoires de la Musique Classique*, 2011. Upcoming engagements include Rosina in Paris, Nicklausse at the Met, the title role of *La belle Hélène* in Toulon, and a recital at the Kennedy Center in Washington, D.C.



RENÉ BARBERA
(San Antonio, Texas)
Don Ramiro
A graduate of Lyric Opera of Chicago's Ryan Opera Center and alumnus of the

Merola Opera Program, tenor René Barbera makes his San Francisco Opera debut with this production. At the 2011 Operalia competition in Moscow, he was awarded First Prize (Opera), First Prize (Zarzuela), and the Audience Prize; he is the first artist to be the sole recipient of all three awards since the competition began in 1993. Barbera's recent engagements include Arturo (*I Puritani*) with Paris Opera; Count Almaviva (*Il Barbiere di Siviglia*) at the Teatro di San Carlo in Naples, Rome's Teatro dell'Opera, and Paris Opera; the Duke of Mantua (*Rigoletto*) with Opera Colorado; and Nemorino (*L'Elisir d'Amore*) with Austin Lyric Opera and Opera Theatre of St. Louis. Other career highlights include Elvino (*La Sonnambula*) with Washington Concert Opera, Count Almaviva with Michigan Opera Theater and Vancouver Opera, Ernesto (*Don Pasquale*) with Lyric Opera of Chicago, Don Ramiro (*La Cenerentola*) with Seattle Opera and Los Angeles Opera, Rodrigo (*La Donna del Lago*) with the Santa Fe Opera, and Rinuccio (*Gianni Schicchi*) with Toronto's Canadian Opera Company. His roles at Lyric Opera of Chicago include Arturo (*Lucia di Lammermoor*), Brighella (*Ariadne auf Naxos*), and Tamino (*Die Zauberflöte*). Engagements this season include Count Almaviva with Los Angeles Opera, Tonio (*La Fille du Régiment*) with North Carolina's Greensboro Opera, and a return to the Company next summer as Iopas (*Les Troyens*).

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EFRAÍN SOLÍS

(Santa Ana, California)

Dandini

Mexican-American baritone Efraín Solís is a first-year San Francisco Opera

Adler Fellow who made his Company debut this summer as Prince Yamadori (*Madama Butterfly*) and appeared as Christian (*Un Ballo in Maschera*) and Sciarrone (*Tosca*) earlier this season. In the spring of 2013, he joined Opera Santa Barbara as a member of their Studio Artist Program, where he sang the role of Il Notario and covered Dr. Malatesta in *Don Pasquale*. As a participant of the 2013 Merola Opera Program, he sang Junius in *The Rape of Lucretia* and covered Count Almaviva in *The Marriage of Figaro*. Chosen as a finalist for the Metropolitan Opera National Council Auditions and the 2013 Houston Grand Opera’s Eleanor McCollum Competition, Solís holds degrees from Chapman University and the San Francisco Conservatory of Music, where he performed the title role of *Don Giovanni*, Guglielmo in *Così fan tutte*, and the title role of *Gianni Schicchi*.

in Buenos Aires, the Royal Opera Covent Garden, as well as Berlin, Madrid, and Munich. Recent notable engagements include Bartolo (*Il Barbiere di Siviglia*) at Deutsche Oper Berlin; Pistola (*Falstaff*) in Barcelona; Le Gouverneur (*Le Comte Ory*) with Zurich Opera; Bartolo (*Le Nozze di Figaro*) in Madrid, Paris, and London; and Taddeo (*L’Italiana in Algeri*) at

Las Palmas Opera. Other notable performances include Bartolo (*Il Barbiere di Siviglia*) at the Metropolitan Opera, as well as in Bologna, Vienna and Paris; the title role of *Don Pasquale* in Turin; Don Geronimo (*Il Turco in Italia*) at Munich’s Bavarian State Opera; Fra Melitone (*La Forza del Destino*) in Madrid; Leporello (*Don Giovanni*) in La Coruña and in Vienna;



CARLOS CHAUSSON

(Zaragoza, Spain)

Don Magnifico

Bass-baritone Carlos Chausson makes his San Francisco Opera

debut in a role he has performed with Barcelona’s Gran Teatre del Liceu, Dresden’s Saxon State Opera, and in Paris, Rome, Zurich, and Geneva, among others. He made his U.S. debut with San Diego Opera, where he has performed more than 20 roles, most recently Doctor Bartolo (*Il Barbiere di Siviglia*) in 2012. His career has taken him to the world’s top opera venues, including the Vienna State Opera, Milan’s La Scala, the Metropolitan Opera, the Teatro Colón



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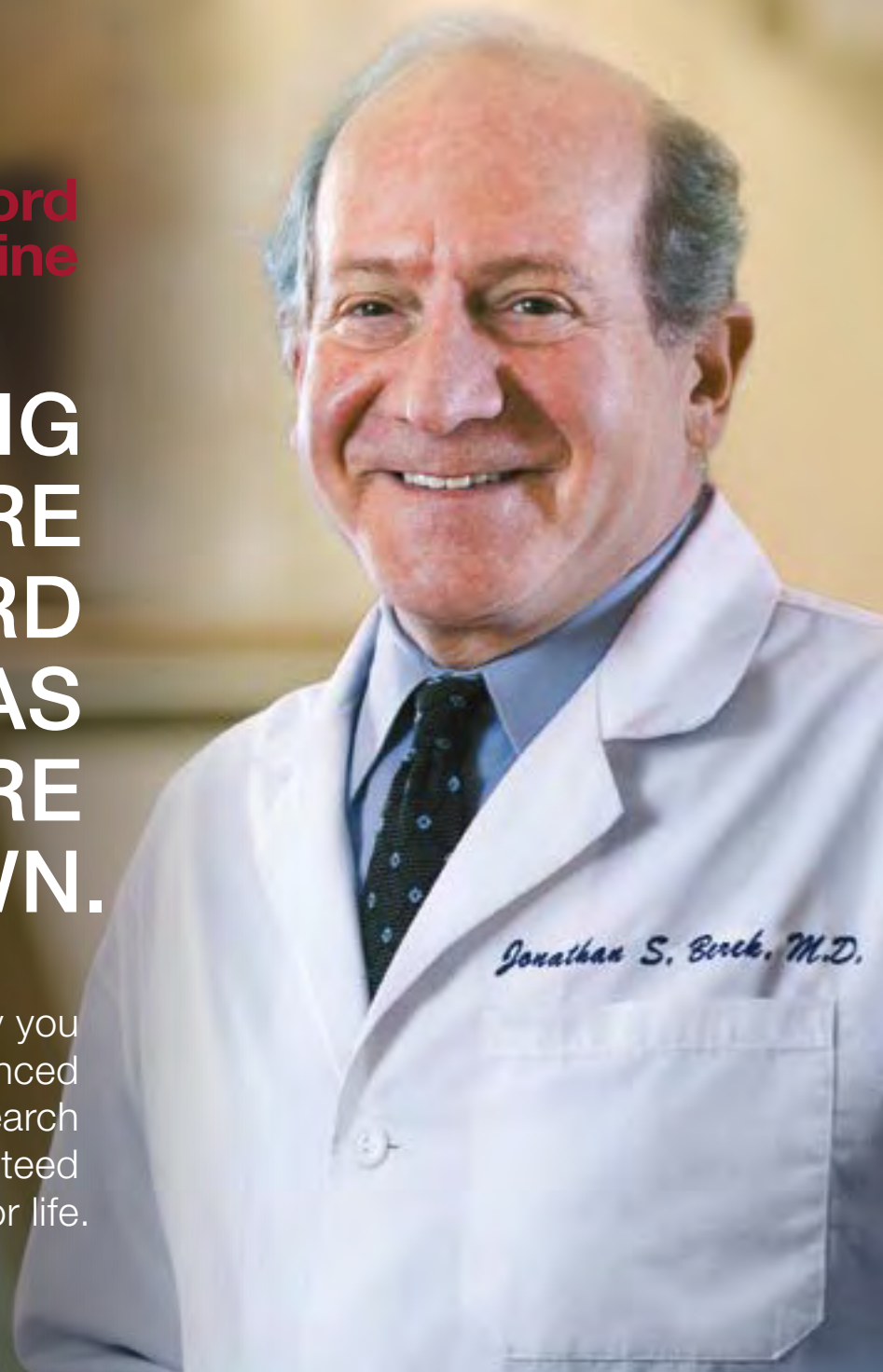
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Don Alfonso (*Così fan tutte*) at Berlin State Opera and the Gran Teatre del Liceu; and Dulcamara (*L'Elisir d'Amore*) in Toulouse. He has enjoyed a long association with Zurich Opera, where his roles included Bartolo, Don Alfonso, Taddeo, and the title role of *Le Nozze di Figaro*; he performs Don Magnifico there later this season.



MARIA VALDES
(Atlanta, Georgia)
Clorinda

Soprano Maria Valdes is a first-year San Francisco Opera Adler Fellow who appeared as

Susanna in Merola Opera Program's 2013 production of *The Marriage of Figaro*. She will return later this fall as Musetta in *La Bohème for Families*. An award-winner in the regional Metropolitan Opera National Council auditions, Valdes is also the winner of the top prize at the Corbett Opera Scholarship Competition at Cincinnati College-Conservatory of Music. She has been heard in concert with ensembles including the Georgia State University Singers, the Atlanta Chamber Players, the Atlanta Sacred Chorale, and the choirs of Emory University, Bent Frequency, and the Bellingham Festival of Music in Washington.

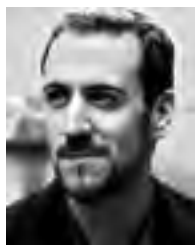


ZANDA ŠVĒDE
(Valmiera, Latvia)
Tisbe

Mezzo-soprano Zanda Švēde is a first-year San Francisco Opera Adler Fellow and

an alumna of the 2013 Merola Opera Program. She made her Company debut this past summer as Flora Bervoix in *La Traviata*. Roles in her repertoire include the title role of Piazzolla's *María de Buenos Aires*, Endimione (Cavalli's *La Calisto*), and the title role of Massenet's *Cléopâtre*. On the concert stage she has appeared

as a soloist in Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, and Liszt's *Missa Coronationalis*. Švēde has studied at the Latvian Academy of Music in Riga; the Manhattan Summer Voice Festival in New York; Scuola Italiana in Urbania, Italy; and the Tyrolean Opera Program in Austria.



CHRISTIAN VAN HORN

(Rockville Centre, New York)

Alidoro

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*) and Count Horn (*Un Ballo in Maschera*) this current season, Angelotti (*Tosca*) in 2012, and the Four Villains (*Les Contes d'Hoffmann*) in 2013. He will also return to sing the roles of Colline (*La Bohème*) and Narbal (*Les Troyens*) in 2014–15. 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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JESÚS LÓPEZ-COBOS

(Toro, Spain)

Conductor

Jesús López-Cobos made his U.S. debut at San Francisco Opera in 1972

leading *Lucia di Lammermoor* and *Aida*; he returned in 1974 for *Luisa Miller*

and *Otello*. He recently completed a seven-year tenure as music director of Madrid's Teatro Real and maintains the title of conductor emeritus of the Cincinnati Symphony Orchestra, having served as the orchestra's music director from 1986–2001. Under his leadership for 15 seasons, the orchestra earned international acclaim for its tour performances and

its extensive catalogue of recordings for Telarc. López-Cobos has previously served as general music director of Deutsche Oper Berlin (1981–1990) and music director of the Lausanne Chamber Orchestra in Switzerland (1991–2000). His illustrious career has taken him to centers of music around the world, and he has regularly conducted such ensembles as the Berlin Philharmonic, the Radio Symphony Orchestra Berlin, the Concertgebouw Orchestra, the London Symphony, the Vienna Philharmonic, the Vienna Symphony, the Oslo Philharmonic and the Israel Philharmonic Orchestra. After his first concert with the London Philharmonic Orchestra in 1978, he toured extensively with that orchestra and held the post of principal guest conductor from 1981 to 1986. With his career equally balanced between operatic and orchestral engagements, he has conducted at Milan's Teatro alla Scala; the Royal Opera, Covent Garden; and the Metropolitan Opera. His years at the Berlin Opera included *Der Ring des Nibelungen*, performed at the Berlin Festival, in Japan (where it was that country's first complete "Ring") and at the Kennedy Center in Washington, D.C.

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GREGORY FORTNER

(Los Angeles, California)

Director

Gregory Fortner's opera and theater productions

have been seen throughout the United States, Brazil, and Romania. His award-winning production of playwright Matei Vișniec's play *Old Clown Wanted* has been a selection of international festivals in New York and Romania, and it enjoyed long runs in Chicago and New Jersey. Fortner's recent engagements include *La Bohème* and *Don Giovanni* with Los Angeles Opera, and *The Picture of Dorian Gray* and *Falstaff* at the Aspen



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Music Festival. Fortner serves as a member of the directing staff at the Metropolitan Opera, where he has worked since 2006. His work on Jean-Pierre Ponnelle's *La Cenerentola* has also been seen at Opera Colorado and at the New National Theater of Tokyo. In addition to his numerous regional credits Fortner also maintains a busy teaching schedule, having developed

and taught a workshop for young singers based on the work of Columbia theater professor Anne Bogart. He has worked with young artists at Los Angeles Opera's Domingo-Thornton Young Artist program, University of Southern California, Florida Grand Opera, Music Academy of the West, Palm Beach Opera, and Opera North in New Hampshire.



JEAN-PIERRE PONNELLE
(Paris, France)

Production Designer

World-renowned designer and director Jean-Pierre

Ponnelle (1932–1988) began his long relationship with San Francisco Opera designing the Company productions of Orff's *Die Kluge* in 1958 and designed both sets and costumes for the U.S. premiere of *Die Frau ohne Schatten* in 1959. Ponnelle's additional productions here include *La Cenerentola* (the first American project in which he served as both director and designer), *Carmen*, *Falstaff*, *Rigoletto*, *Der Fliegende Holländer*, *Così fan tutte*, *Lear*, *Otello*, *Gianni Schicchi*, *Tosca*, *Turandot*, *La Bohème*, *Il Prigioniero*, and *Idomeneo*. The Paris native studied at the Sorbonne and in 1952 created the scenery for the world premiere of Hans Werner Henze's first opera, *Boulevard Solitude*. During the 1950s, he designed productions for the principal German theaters and made design debuts at the Vienna State Opera, the Rome Opera, and the Opéra-Comique in Paris. Televised productions included *Idomeneo* and *Le Nozze di Figaro* at the Met and *Die Zauberflöte* at the Salzburg Festival, as well as filmed versions of *Madama Butterfly*, *Carmina Burana*, *Rigoletto*, *Il Barbiere di Siviglia*, *La Cenerentola*, *Le Nozze di Figaro*, *La Clemenza di Tito*, and the three extant Monteverdi operas.



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GARY MARDER

(San Diego, California)

Lighting Designer

Resident lighting designer for San Francisco Opera, Gary Marder made

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

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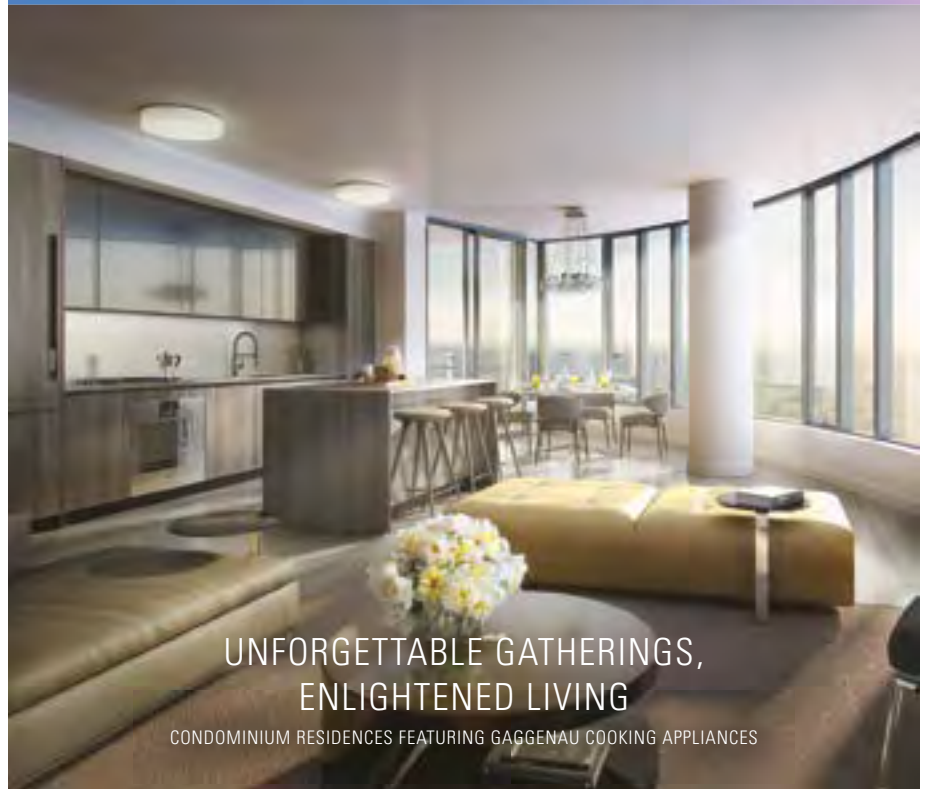
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IAN ROBERTSON
(Dundee, Scotland)
Chorus Director
Recipient of the 2012 San Francisco Opera Medal, Ian Robertson has been chorus director

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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- Sarah Bingel
- Thea Railey
- Jimmy Marcheso

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Young Professionals

AT SAN FRANCISCO OPERA

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

BRAVO! CLUB

DREW ALTIZER



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

DISCOUNTED TICKETS:

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

FREE ADMISSION:

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

EXCLUSIVE INVITATIONS:

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

2014 BRAVO Board of Directors

Lauren Groff, President

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



DREW ALTIZER



sfopera.com/BRAVO



ORPHEUS

BETSY KERSHNER



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

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

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

ADDITIONAL BENEFITS:

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



For more information or to join, please contact Sandra Chien at (415) 551-6393 or schien@sfopera.com.

sfopera.com/Orpheus

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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



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Viola



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Viola



Paul Nahhas
Assistant Principal
Viola



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Viola



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Viola



Natalia Vershilova
Viola



Joy Fellows
Viola



David Kadarauich
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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

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Steven D'Amico
Assistant Principal
Bass



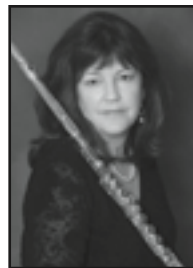
Shinji Eshima
Bass



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
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Deborah Shidler
Oboe
Regular Substitute



Jose Gonzalez
Granero
Principal Clarinet



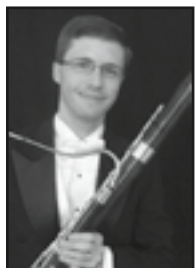
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



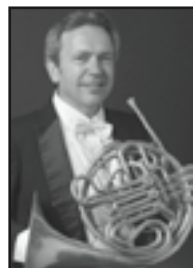
Michael Severance
Bassoon &
Contrabassoon



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Co-Principal
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Christopher Cooper
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Horn



Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



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Trumpet



William Holmes
Trumpet



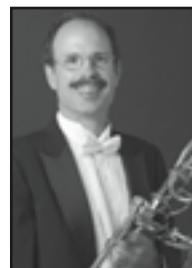
John Pearson
Trumpet



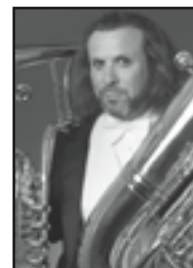
Samuel Schlosser
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Trombone



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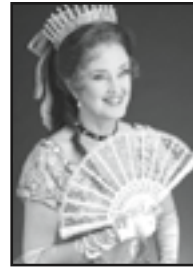
Sara Colburn
Soprano



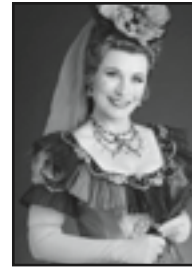
Dvora Djoraev
Soprano



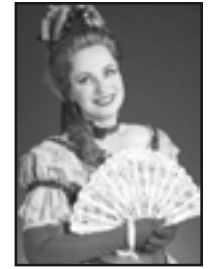
Mary Finch
Soprano



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Soprano



Claire Kelm
Soprano



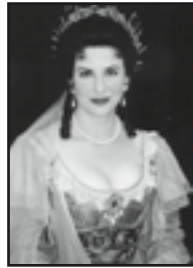
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Soprano



Rachelle Perry
Soprano



Virginia Pluth
Soprano



Carole Schaffer
Soprano



Mitzie Kay Weiner
Soprano



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Mezzo-Soprano



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Mezzo-Soprano



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Mezzo-Soprano



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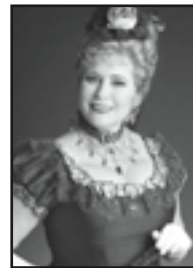
Sally Munro
Mezzo-Soprano



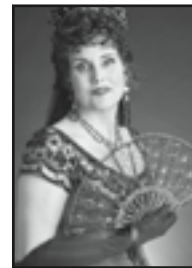
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Mezzo-Soprano



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Mezzo-Soprano



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Mezzo-Soprano



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Mezzo-Soprano



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Mezzo-Soprano



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Tenor



Alan Cochran
Tenor



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Tenor



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Tenor



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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



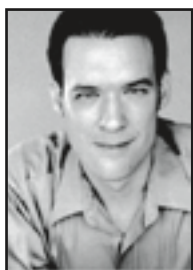
Bojan Knežević
Bass



Frederick Matthews
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Bass



William Pickersgill
Bass



Valery Portnov
Bass



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Michael Rogers
Baritone



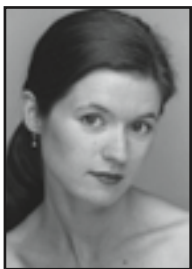
Jere Torkelsen
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Daniela Mack in the 2013 San Francisco Opera production of The Barber of Seville

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

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

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

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

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

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Performance Etiquette

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

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

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

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

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

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

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

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

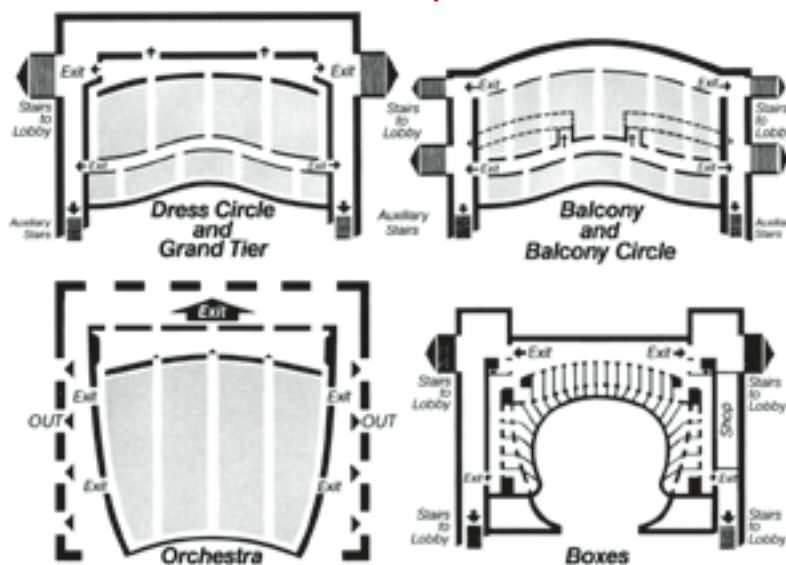
LARGE PRINT CAST SHEETS AND SYNOPSES are available at the coat check stations in the main lobby.

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

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

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

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

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