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Vol. 92, No. 4 • 2014–15 Season • Summer 2015

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**On the cover:**  
*The Actor Thenard in the Role of Figaro* (oil on canvas)  
Henri-Pierre Danloux,  
(1753–1809)

**FEATURES**

- 18 Anna Caterina Antonacci: Italy's Most Glamorous Export**  
by David J. Baker  
Antonacci on creating Cesira in this summer's world premiere of *Two Women* and Cassandra in *Les Troyens*
- 36 The Spirit of this Place: Mozart's *Le Nozze di Figaro***  
Principal Guest Conductor Patrick Summers discusses one of Mozart's most beloved works.
- 40 The Marriage of Figaro: Fomenting the French Revolution**  
Jane Ganahl reveals the source material for *Le Nozze di Figaro*.

**DEPARTMENTS**

- 6** San Francisco Opera Association
- 9** Message from the Leaders of San Francisco Opera
- 10** San Francisco OperaNews
- 32** 2014–15 Season Repertoire
- 34** Synopsis and Cast
- 43** Artist Profiles
- 68** San Francisco Opera Donors
- 86** Your Opera Experience

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The Trojans poster by famed  
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commissioned by San Francisco  
Opera. *Les Troyens* variant also  
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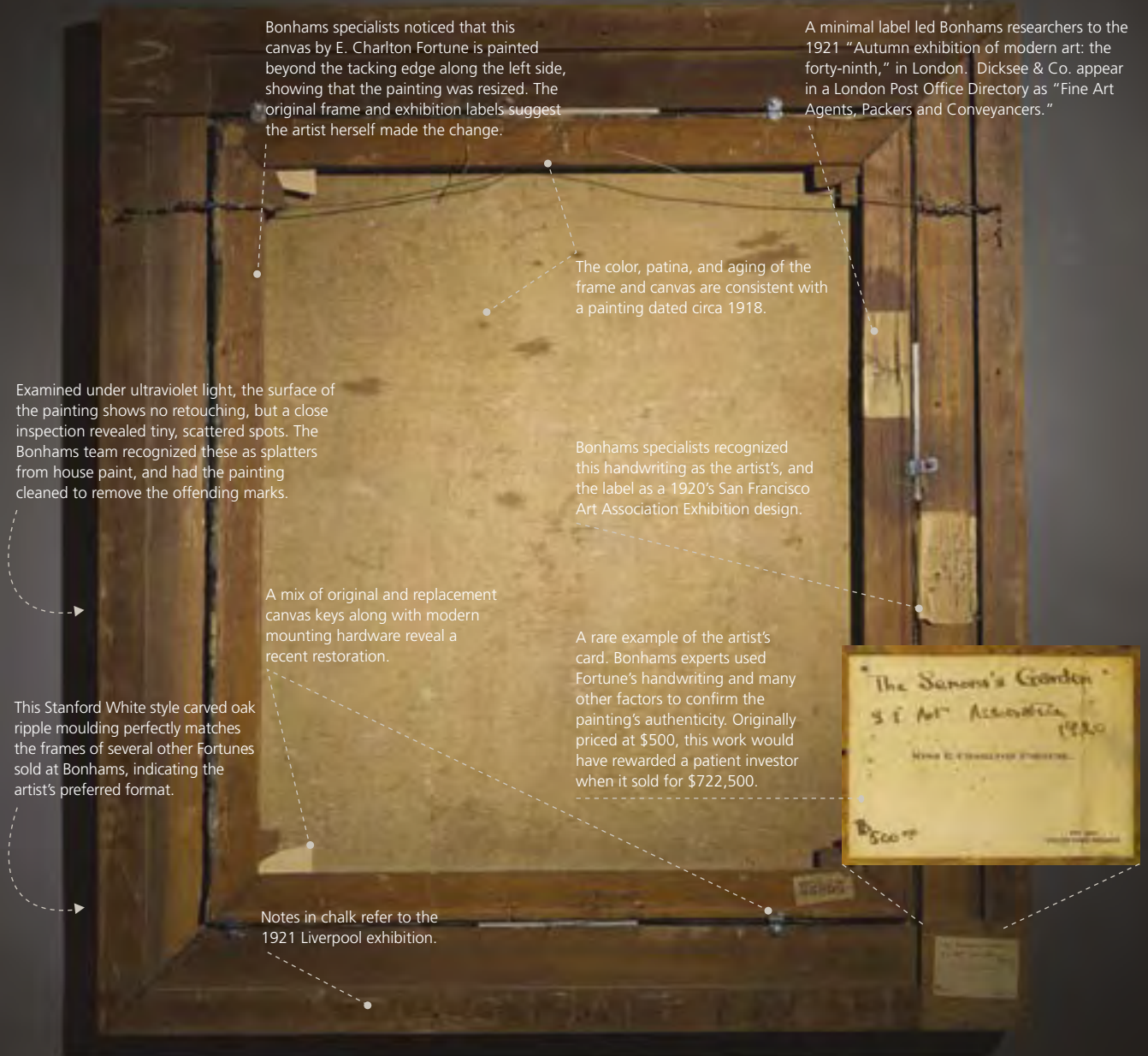


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E. Charlton Fortune  
The Senora's Garden, circa 1918  
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## ...back to front.



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

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

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

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

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

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

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

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

Notes in chalk refer to the 1921 Liverpool exhibition.

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

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

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

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



## A Message from the Leaders of San Francisco Opera

Dear opera-goers,

Welcome to the War Memorial Opera House for the continuation of our 2014–15 season.

From its earliest days, opera has sought to describe and define the human condition. Each of the genre's masterworks takes us on a journey that reflects the emotions and themes of our lives. San Francisco Opera continues its tradition of bringing these masterpieces to our community with this summer's presentation of Berlioz's epic *The Trojans*. There are only a handful of opera companies in the world capable of presenting this gargantuan work, and we are pleased to present its return to the War Memorial Opera House nearly 50 years after San Francisco Opera gave the North American professional stage premiere of *The Trojans*—a significantly truncated version—in 1966.



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

San Francisco Opera continues to be at the vanguard of new work this summer by presenting the first Italian language opera to be commissioned in the United States since Puccini's *The Girl of the Golden West* debuted at the Metropolitan Opera in 1910. Marco Tutino's *Two Women* is based on the 1958 novel by Alberto Moravia. Vittorio De Sica's 1960 cinematic adaptation of the novel starred Sophia Loren, who won the 1962 Academy Award for her performance—the first best actress Oscar awarded for a performance in a language other than English. We are proud to present the return of famed artist Anna Caterina Antonacci, who headlines our cast and also appears as Cassandra in *The Trojans*.

Rounding our summer season is Mozart's delightful comedy *The Marriage of Figaro*, which features an exquisite cast. The July 3 performance will be this summer's ninth *Opera at the Ballpark* simulcast AT&T Park.

Producing this complex art form is the very definition of "team effort." Our dedicated orchestra, chorus, dancers, crew, and administration are the foundation of this great company. Their long hours and tireless efforts enable San Francisco Opera to present the exceptional work that you experience on our stage. We also extend our heartfelt thanks to our Company Sponsors. For more than nine decades, San Francisco Opera has been one of the world's leading opera companies. At a time of considerable challenges for many arts and cultural organizations, we remain committed to achieving the highest artistic standards in a fiscally responsible manner. This would not be possible without broad community support, for which we are very grateful.

David Gockley  
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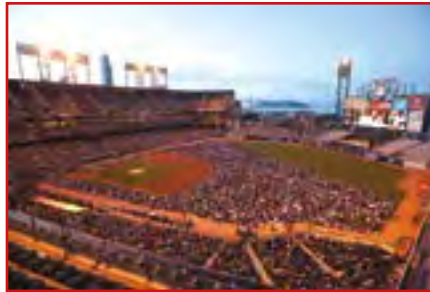
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*Opera at the Ballpark July 3 at 7:30 p.m.*

Celebrating another year of *Opera at the Ballpark*, San Francisco Opera partners with the San Francisco Giants to present our ninth FREE live simulcast at AT&T Park on **Friday, July 3 at 7:30 pm** with the Company's sparkling production of Mozart's *The Marriage of Figaro*. Principal Guest Conductor Patrick Summers leads one of Mozart's most graceful creations—a tender comedy in which a countess and her servant join forces to punish her aristocrat husband for his philandering. In the process, two very different couples learn humbling lessons about life and love. These live broadcasts were instituted as one of the first innovations of General Director David Gockley's tenure to bring opera into the community. They have drawn nearly 200,000 people of all ages. Online registration for the simulcast of *The Marriage of Figaro*, which assures early entrance into the ballpark for preferred seating and entry into a special prize drawing, is available at [sfopera.com/simulcast](http://sfopera.com/simulcast).



EDGAR LEE

The simulcast of *The Marriage of Figaro* is sponsored by Taube Philanthropies. *Opera at the Ballpark* is supported by Platinum Sponsor Chevron, and Gold Sponsors Charles Schwab & Co., Inc. and United Airlines. San Francisco Opera simulcasts are made possible through the extraordinary technology of the Company's Koret-Taube Media Suite.

**Teatro Regio Turin**

San Francisco Opera is pleased that Turin's Teatro Regio is a co-commissioner and co-producer of Marco Tutino's *Two Women (La Ciociara)*. Located in Turin—the headquarters of automobile manufacturers FIAT, Lancia, Alfa Romeo, Iveco, and host city of the 2006 Winter Olympic Games—the theater has produced several important works since 1740, including the world premieres of Puccini's *Manon Lescaut* (1893) and *La Bohème* (1896). *Two Women* will be seen at the Teatro Regio in 2018.



**Did You Know?**

The total weight of our production of *The Trojans* is more than 64,000 pounds (32 tons), which has required our stage to be reinforced. The largest single set piece is 18,724 pounds (9 tons). That's before the addition of the weight of singers, dancers, acrobats, costumes, lighting equipment, and props.

During our summer 2015 season, you will notice enhanced security both before and one hour following performances. The Company remains committed to the safety of our patrons and continues to work with City Hall on these issues.

There are 134 people on stage for *The Trojans*, and the orchestra for the opera includes 95 musicians.

San Francisco Opera celebrates its centennial with the 2022–23 season.

You can avoid lines and pre-order your drinks for intermission. Call (415) 861-8150 or ask your bartender.

Tenor Bryan Hymel, who sings Aeneas in this summer's *The Trojans*, released his first solo recording of French opera arias earlier this spring titled *Héroïque*, available at the San Francisco Opera Shop.

San Francisco Opera celebrates the opening of its 93rd season on September 11 with a gala night like none other: **Opera Ball 2015, Moonlight & Music**. Produced by San Francisco Opera Guild and led by co-chairmen Karen Kubin and Jane Mudge, this year's Opera Ball will be presented in a new venue with the creation of a tented pavilion on Civic Center's Grove Street between the Opera House and Davies Symphony Hall. Acclaimed designer J. Riccardo Benavides will create for the 850 attendees an evocative eighteenth century Tyrolean setting inside the pavilion, where they will enjoy a sumptuous dinner designed by Executive Chef Josip Martinovic of McCalls Catering and Events. The evening includes a festive cocktail reception in the elegant Opera House Foyer, the opening performance of Verdi's *Luisa Miller*, and a post-performance reception and dancing. All proceeds benefit the Opera Association and Opera Guild's education programs. For tickets, visit [www.sfopera.com/events/opera-guild](http://www.sfopera.com/events/opera-guild).

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## Notes from the General Director

### *A Resurgence of New Opera*

Very early in my time at Houston Grand Opera, in early 1974 we commissioned and produced *The Seagull* by Thomas Pasatieri and Kenward Elmslie. It was the only full-length opera premiered by a professional American company that season. The dearth of new works preceded this one by several decades and went on for another 15–20 years. Most of them were never revived, as the glory was reserved for the world premiere and the operas were not deemed good enough or attractive enough to be seen again.

The claim that we are experiencing a “golden age” of new operas is undoubtedly an overstatement. But one cannot deny there has been a resurgence. OPERA America has provided us with the information comparing opera activity in the 1960s and 70s with the last ten years. (The numbers here include short operas and those premiered in academic settings.) Today, everybody wants to compose an opera, and the number of willing commissioners/producers has ballooned. New operas come in all shapes and sizes, including the remarkable movement to create intimate chamber pieces that reach younger audiences at affordable ticket prices.

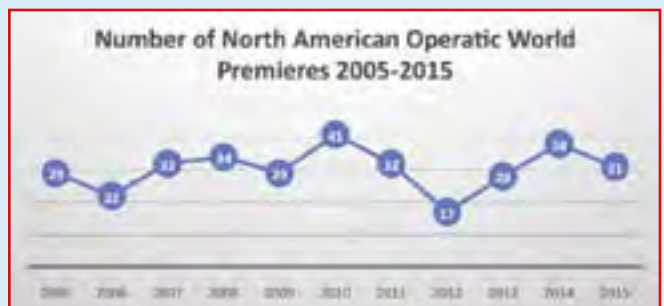
I trace this resurgence to one phenomenon: the ultimate failure of “serialism” and its atonal offshoots as music that works in the opera house. The Second Viennese School, led by Schoenberg, Webern, and Berg, lent great genius and prestige to this movement, and it became the music of academia throughout most of the twentieth century. But it remained a connoisseur’s delicacy, resisted by large-audience art forms like symphony and opera. Especially the latter and particularly in the United States.

In the 1950s and 60s opera composers like Carlisle Floyd (*Susannah*) and Douglas Moore (*The Ballad of Baby Doe*) created operas that resonated with the public, but they were regularly beaten back by the critics who believed “melody” was passé and that consonant harmonies were cheap panderings to the public. Composers have admitted to me that they punctuated their music with “wrong notes” so as not to be considered too popular!

I credit Philip Glass as being the Moses that led composers out of the wilderness of this so-called “modernism.” He developed his own voice and refused to be a prisoner to academic strictures. He

was an artistic father to minimalists Steve Reich, John Adams, Meredith Monk, Michael Torke, and Michael Nyman. Floyd played the same role to the “neo-melodists” that include Jake Heggie, Ricky Ian Gordon, Mark Adamo, Stewart Wallace, and Chris Theofanidis. Suddenly, all felt liberated to use their own musical voices, and that to be popular was not a curse. Because their work was better accepted, they were kept busy writing new pieces. They got better at what they did. They built happy relationships with librettists and producers. Glass has thirty operas under his belt! Floyd twelve, Heggie five, and Adams eight. (These numbers include operas commissioned but not yet premiered.) There is nothing like experience to improve a composer’s craft, including having the right to fail and being given other chances.

Opera companies cannot continue rehashing the past. New works refresh the opera-going experience and broaden audiences. Of course, the operas must be successful. Fortunately, there is ample evidence that this is happening and will happen more and more as time goes on. 🌐





## Wilsey Center Update

With the two-year seismic retrofit of the War Memorial Veterans Building nearing conclusion and scheduled to open in this fall, construction work continues on the fourth floor for the creation of San Francisco Opera's Diane B. Wilsey Center for Opera. This new space, a long-held goal of David Gockley to consolidate many of the Company's activities into one venue closer to the Opera House, will feature the Costume Studio, the official San Francisco Opera Archive, Education Studio, exhibition galleries, administrative offices, and rehearsal and performance opportunities in the flexible 299-seat Atrium Theater. It is anticipated the Wilsey Center will open in early 2016.

## Musical Chairs

Beginning this summer, the 888 seats in the War Memorial Opera House Balcony will be replaced. "The new red seats will ostensibly look the same as the current ones, but they will be more comfortable and ergonomically better while retaining a harmonious feeling with the theater," said Associate General Director Matthew Shilvock. Replacement of the balcony seating area will be completed in time for the opening of the new opera season in September. This is the first phase of a collaborative project between San Francisco Opera, San Francisco Ballet, and the San Francisco War Memorial and Performing Arts Center, with plans for the Dress Circle, Grand Tier, and Orchestra levels to follow suit in subsequent years. This upgrade is funded by the facility fee, which has been in place since 2014.



*A prototype of the new seats being installed in the balcony this summer.*



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This program invites patrons to become engaged in the many facets of San Francisco Opera Education, including school partnerships, family activities, and adult programs. Supporters will know that their gift—at any level—is helping the Company provide opera learning, grow its programs, and ensure that arts education for all ages thrives throughout the Bay Area. For more information on becoming a *Friend of Education*, please call (415) 551-6244 or visit [sfopera.com/FriendsofEducation](http://sfopera.com/FriendsofEducation).

Support for the 2014–2015 San Francisco Opera Education Department's ARIA (Arts Resources In Action) school programs has been provided by our lead sponsor Union Bank. Additional program support also generously provided by Aroha Philanthropies; David Bertoni; Bank of America; Robert and Laura Cory; Kristina Flanagan; Elizabeth Pang Fullerton Foundation; Richard B. Fullerton Foundation; Gap Inc.; Fred Gellert Family Foundation; Jane Hartley; Walter & Elise Haas Fund; Kimberly M. Hughes; Mitzi Johnson; Kaiser Permanente; Kimball Foundation; Loomis, Sayles & Company, LP; Schoenberg Family Law Group, P.C.; Candace Kahn and Robert Seiden; Joyce and Larry Stupski; Stuart and Daphne Wells; Wells Fargo and Zellerbach Family Foundation.



*Opera ARIA Network Kindergarten students from Yick Wo Elementary School perform their mini-opera based on Dr. Seuss' beloved children's classic The Lorax.*

SCOTT WALL



## Meet Daniel Knapp

Earlier this spring, San Francisco Opera welcomed a new director of production, Daniel Knapp. Knapp joined San Francisco Opera after serving as artistic production director and head of company management of the world-acclaimed Bregenz Festival in Austria. As a member of San Francisco Opera's executive

management team, Knapp manages production stage management, technical administration, scene construction, our costume shop and wig and make-up services for all War Memorial Opera House stage productions, in addition to concerts, recitals, and special events. "I am excited and honored to join San Francisco Opera as director of production, one of the most prestigious companies in the world. Together with my talented and experienced colleagues at San Francisco Opera, I look forward to engaging in a continuous dialogue within the widespread culture and entertainment network to convey our passion for the arts. I am privileged to have the role of converting design and staging concepts that creative teams bring to the production table into engaging, live opera experiences."

## MEROLA OPERA PROGRAM SUMMER 2015

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

### Schwabacher Summer Concerts

July 9 at 7:30 p.m.	July 11 at 2 p.m.
San Francisco	Yerba Buena Gardens
Conservatory of Music	FREE CONCERT

### *The Medium* and *Gianni Schicchi*

Gian Carlo Menotti & Giacomo Puccini  
 July 23 at 7:30 p.m. • July 25 at 2 p.m. • Cowell Theatre, Fort Mason

### *Don Pasquale*

Gaetano Donizetti  
 August 6 at 7:30 p.m. • August 8 at 2 p.m.  
 Cowell Theatre, Fort Mason

### Merola Grand Finale

August 22 at 7:30 p.m. • War Memorial Opera House



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### E-OPERA NEWSLETTER

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### OPERA PREVIEW LECTURES

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### FAMILY PROGRAMS

San Francisco Opera offers family programs, including movie screenings and interactive workshops, throughout the year. Visit [sfopera.com/family](http://sfopera.com/family).

### CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

### OPERA HOUSE TOURS

Discover the magic that goes into creating an opera production with a backstage tour of the War Memorial Opera House led by a Guild volunteer docent. Tours occur only on selected dates in small groups; reservations required. E-mail [tour.reserve@gmail.com](mailto:tour.reserve@gmail.com) or call the San Francisco Opera Guild at (415) 551-6353 to leave a message. For group tours contact Lynn Watson at [sf.opera.tours@gmail.com](mailto:sf.opera.tours@gmail.com). \$20 for general admission.

### OPERA TALKS

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

*Les Troyens*: Peter Susskind

*Two Women*: Laura Stanfield Prichard

*Le Nozze di Figaro*: Bruce Lamott

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Sopranos often hesitate to perform a part closely identified with a legend like Callas, Sutherland or Nilsson. But what about a role that is forever associated with Sophia Loren? What opera singer can follow in those special footsteps?

The answer is Anna Caterina Antonacci, an Italian diva of striking beauty, vocal sensitivity, and dramatic presence, a true singing actor who is unique on today's opera stage.

*Two Women*, a new opera by Marco Tutino, is based on the 1958 Alberto Moravia novel *La Ciociara* that was the basis of the 1960 Vittorio de Sica/Loren film. San Francisco has a rare opportunity to see this unusually gifted singing actress in a role that virtually no one else could fill.

"She is the kind of singer," said Maestro Riccardo Muti recently, "that when she walks onstage, you realize there is an important presence. When I decided to do Gluck's *Armide*, immediately I thought of Antonacci. In fact I don't remember if I chose Antonacci and then the opera, or the opera and then Antonacci."

Conductor Yannick Nézet-Séguin, who has performed and recorded with her, said: "I love many singers. But she's one I also admire, especially for her integrity. She's not someone who will adapt to certain roles because she has to. She listens to her own feeling and to the music."

Antonacci's repertoire is as unusual as her vocal and dramatic

*ciara (Two Women)*, the De Sica film, at least three times. We know it by heart. In this role, Loren reached the summit of her art and of her extraordinary beauty. And I have also read Alberto Moravia's novel.

For every new character that I prepare to play, I read, I see films and go to the theater as much as possible, to have my memory full of all these references that connect me with the story, the text, the various interpretations. Then, often during rehearsals, I have the feeling that this preexisting substructure has disappeared and that everything I am doing comes entirely out of the work with the director and my colleagues. But in the end, in some way or other, everything reemerges and flows together.

**Do you find Loren's performance helpful—or a hindrance to you?**  
Most definitely, it's a help to me—and a great inspiration.

**Is there a special challenge in portraying a violent, depressing drama and a character who is raped by invading soldiers?**

This happens to be a historically true story. Moravia speaks of "Italy raped by the war," and he refers to the atrocities committed by the Moroccan troops allied with the France who disembarked in Italy after 1943, who were given freedom to pillage and to commit

---

*Everyone in Italy, at least through my generation, has seen La Ciociara (Two Women), the De Sica film, at least three times. We know it by heart. In this role, Loren reached the summit of her art and of her extraordinary beauty.*

---

skills, encompassing Bizet and Monteverdi, Handel and Berlioz, Rossini and Poulenc. Besides the leading role in *Two Women*, she appears in San Francisco Opera this season as Cassandra in Berlioz's *Les Troyens*, a work rarely heard today, especially with a cast of this caliber (including Susan Graham and Bryan Hymel)

In a conversation soon before San Francisco Opera's Summer season, the dynamic Antonacci spoke about the role of Cesira in *Two Women* and other milestones in her remarkable career.

**What prompted you to take the leading role in this opera based on Moravia's *Two Women*? Did Tutino write it with you in mind?**

Yes, Marco Tutino composed this opera knowing that I would be the interpreter. I had already performed an opera by Marco, ten years ago at La Scala—*Vita*, based on the play *Wit*, by Margaret Edson, which won the Pulitzer Prize in 1999. In this case too, there was a cult film, this time directed by Mike Nichols with Emma Thompson. *Vita* was one of the most intense and extraordinary experiences of my career. I look forward to a similar cathartic experience with *Two Women*.

**Does a new work like this require unusual preparation?**

Everyone in Italy, at least through my generation, has seen *La Cio-*

countless rapes. Entire villages were defenseless victims of these barbarities, with the cynical permission of the French. It's a story truly repugnant and tragic, one that has never been discussed enough. I don't find it at all depressing to depict or to recall these actions which really occurred against innocent people.

While studying *Two Women*, I realized that it will be a completely atypical opera, very close to the cinematic genre, with long orchestral commentaries and superimposed scenes almost as fade-ins and fade-outs. It's a real challenge for Francesca [Zambello], our director. Yet, even without knowing yet how the staging will look, I already know that I will love her ideas, both visual and conceptual. I have worked with Francesca, first at the start of both our careers—in Rome, in Cimara's *Orazi e Curazi*—and then more recently in London, in *Carmen*. She is a great director. I can't imagine anyone who commands greater skill and a greater range of talents to guide us on this adventure.

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*David J. Baker is a regular contributor to Opera News and has also written features, reviews, and program notes for publications including Stagebill, The Hartford Courant, The Yale Alumni Magazine and Music@Yale.*





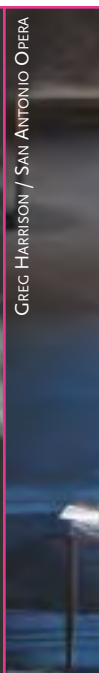
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LARRY MERKLE



GREG HARRISON / SAN ANTONIO OPERA

**Left to right:** Antonacci (right) as Adalgisa and Carol Vaness (left) as Norma in *San Francisco* in 1998; Antonacci in the title role of Handel's *Rodelinda* at the Glyndebourne Festival in 1998; Antonacci made her San Francisco Opera debut in the title role of Rossini's *Hermione* (1992).

**Tutino's musical and vocal style has been compared to Puccini, Mascagni and other verismo composers, a manner not especially common in your repertoire to date.**

The musical style of this opera seems to me a *verist*, or realist, style in the way it adheres closely to the dramatic text, every note corresponding to a syllable. And that means it's not all that far from the sung recitative of a Monteverdi opera; there are no actual arias in the classic sense, but *ariosi*, between song and recitative. Here, moreover, every character has his or her own leitmotif, and is introduced by a musical theme. Most important, Marco writes so well for the voice, and never "forces."

**San Francisco is fortunate to see you in two operas this season. What makes Cassandra, in Berlioz's *Les Troyens*, a favorite role of yours?**

With Cassandra it was love at first sight. I had the good fortune to be invited by John Eliot Gardiner to sing the role in Paris in 2003, and ever since then it's been my favorite role. Cassandra is special because she sees what other people don't, she has the courage that they lack, she suffers and is harassed by everyone, and she is alone because no one can understand her.

Her family, the man she loves, all her people are about to be destroyed, and she mourns everything that has been, that could have been, and will be no more. She is touching for her fragility and powerlessness in the face of events that she cannot forestall, and then at the end she is capable of inspiring all the Trojan women to kill themselves, with a cold force almost like a religious martyr or a kamikaze.

**Have you changed your approach to the role since you first performed it?**

Not substantially, I would say. The differences have been due more

to the various visions of the directors with whom I've worked.

The first time, in Paris, the director was Yannis Kokkos, and with him Cassandra was a luminous figure, mournful and tormented, but fragile, private, and timid, like an autistic person or an epileptic treated with pity by everyone. In the staging by David McVicar, on the other hand, everything is darker and more dramatic and Cassandra is a disturbing, obsessive character with a demented gaze and unnatural gestures, who shows all the shattered violence of her horrible visions.

**You have sung with important conductors such as Riccardo Muti, John Eliot Gardiner, and others. Can you describe some highlights from those collaborations?**

My experience with Muti was definitely exalting, but also quite intimidating for me. He has an overpowering and magnetic personality. I would have given my soul to have been equal to his expectations, but—ahimé—I certainly was not, because of my technical limitations and experience and also from a solid inferiority complex that has stayed with me for such a long time! He has the ability to create orchestral atmospheres of such sublimity that I feared I might ruin everything with my performance.

Gardiner is a fascinating musician, a conductor full of inventiveness, curiosity and an enthusiasm that transports all interpreters, inspiring them to transcend their own limits for the sake of the final success of the work itself. He is responsible for my passion for French music, particularly Berlioz, and it was he who first offered me the role of Cassandra. He has a command of this repertoire, including minor and obscure works, that is unparalleled today. We also share a love for Monteverdi and the Italian Baroque. We worked together quite a bit, including in the marvelous *Carmen* at the Opéra Comique in Paris and by now I consider him in fact a friend.





CATHERINE ASHMORE / ROYAL OPERA, COVENT GARDEN

**Left to right:** Antonacci as Elle in Poulenc's *La Voix Humaine* at San Antonio Opera this spring; Antonacci (*Carmen*) and Jonas Kaufmann (*Don José*) at Covent Garden.

**And your colleagues have included Jonas Kaufmann. How was that experience?**

We worked together in *Carmen* at Covent Garden in 2007, conducted by Antonio Pappano and staged by Francesca Zambello. In that kind of framework, it was pure joy to go to work every day, and extremely difficult to have to go on to something else when it ended.

**You are rare in opera in that you seem unafraid of the camera. If you had not been a singer, would you have wanted a career in film?**

Even though film is one of my great passions, I don't know if I would have wanted to work in that medium. It certainly has its advantages. In two months, movie stars earn what we would earn in two lifetimes. They become world famous and admired, and basically all they have to worry about each day is staying beautiful.

The singer's life is a lot less fun, and the life of a stage actor is downright grim. That's why I love and admire them so much, these prose actors, who put on their own makeup in dreary dressing rooms, and rehearse every day, repeat the same play month after month, learn thousands of lines of text by heart. They've studied for years to project their voice and make it powerful, incisive, smooth, flexible and to be able to use it even when they're tired. Every evening, they have to create the magic again, to convince and move an audience. And their power is totally ephemeral, it vanishes when the theater empties out.

The final lines of *Cyrano de Bergerac*, before his death, seem to me to define the work of an actor:

"The battle's not for glory or for gain,  
No, far nobler yet – it's fought in vain."

If I hadn't been an opera singer, I'm sure I'd have aspired to be a stage actor.

**What new roles do you hope to sing in the future? What about the other heroine of *Les Troyens*, *Didon*?**

*Didon* is a magnificent part, and all the great singers preferred it to Cassandra, including Régine Crespin, one of my great role models, who found the role of *Didon* more "feminine." But I would hate to abandon Cassandra, and it would seem a real betrayal. So I've kept fighting for this role. I'm not looking for new roles. I'm delighted, next season, to return to Fauré's marvelous *Pénélope* and to Poulenc's *La Voix Humaine*.

**What are some of the interests and pastimes that make up your non-professional life?**

I can't really speak of "pastimes," unfortunately, since I never have time to pass, and all the rushing and moving takes a lot out of me. When I can find a moment, I usually read, see a film or a play. Literature, poetry, cinema and theater have always been essential parts of my life, since my father introduced me to those passions. My father was speaking about art right until his last days, and I find that marvelous. I try to pass this interest on, as well as I can, to my fifteen-year-old son. He will start to study drama next year. In another life, I would hope to pursue gardening, biking, pastry making, and flamenco, all of which I was dying to attempt in this life—I just never had the time.

**How does it feel to be returning to San Francisco?**

It goes without saying that San Francisco is a stupendous city, with a stupendous opera house. This will be my third engagement here. The first harks back more than twenty years, in Rossini's *Ermione*. The second was in 1998, a marvelous production of *Norma* alongside Carol Vaness, conducted by Patrick Summers. I'm especially eager to appear here for the third time in these two extraordinary operas and these magnificent casts. 🌸

# 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 has helped make four productions possible—*Norma*, *La Bohème*, *The Trojans*, and *Two Women (La Ciociara)*.

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.



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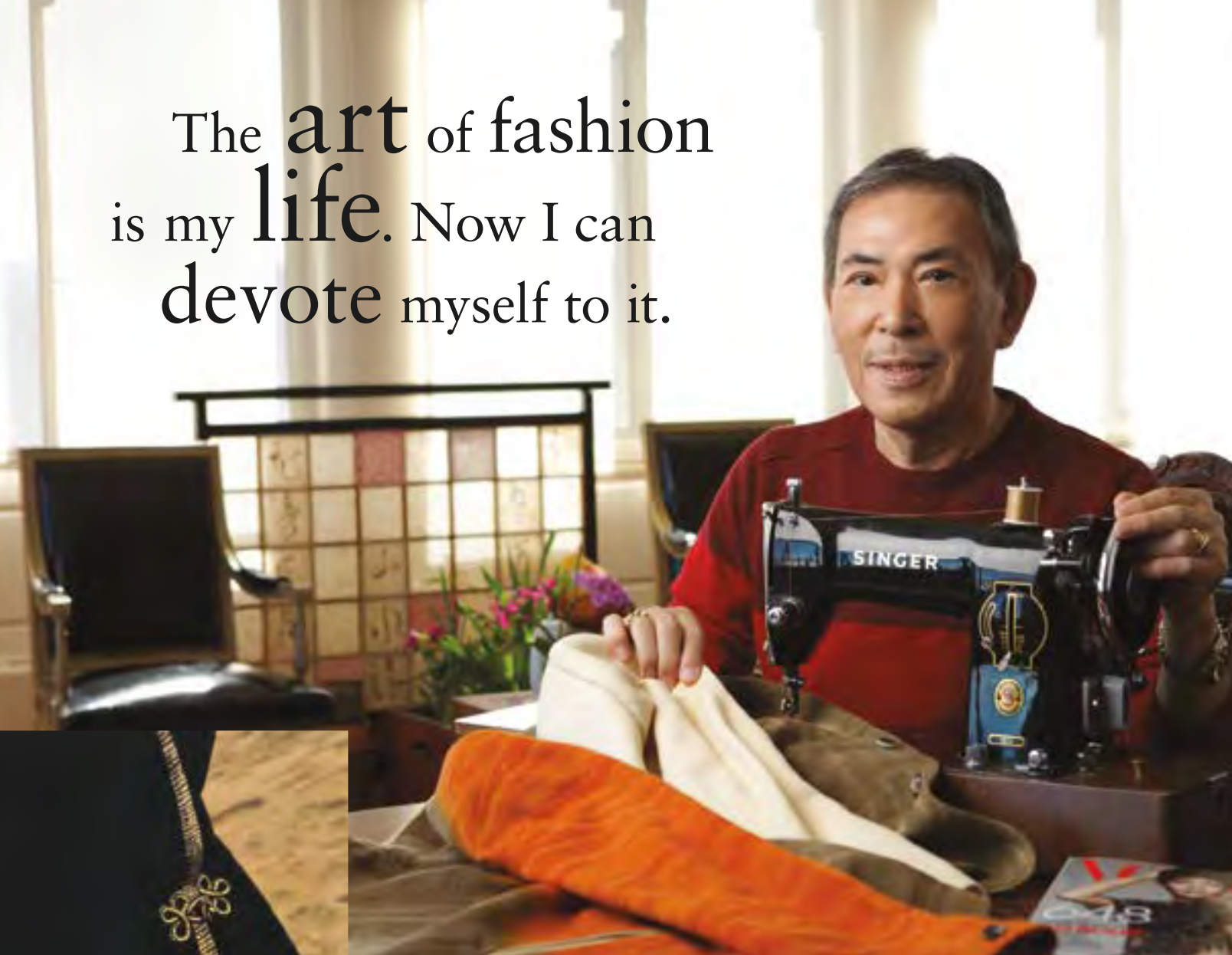
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This exhibition is organized by Tate Britain in association with the Fine Arts Museums of San Francisco and the J. Paul Getty Museum. Presenting Sponsors: Cynthia Fry Gunn and John A. Gunn. Director's Circle: Estate of Merrill and Hedy Thruston. President's Circle: Estate of Harold Dana Crosby Jr. Conservator's Circle: The Diana Dollar Knowles Fund, and Lucinda Watson and Theodore Bell. Benefactor's Circle: Tully and Elise Friedman, and Ms. Lisa Sardegna and Mr. David A. Carrillo. Patron's Circle: Edward D. Baker III, Gretchen and John Berggruen, Carol and Shelby Bonnie, Mr. David Frazee and Mr. Gary Loeb, Maria Pitcairn, Dorothy Saxe, and Berenice R. Spalding Charitable Trust. Supporter's Circle: Gerald Stanley Levinson and Robert Charles Armstrong. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

Joseph Mallord William Turner, *Snow Storm—Steam-Boat off a Harbour's Mouth*, exhibited 1842. Oil on canvas. Tate, London. Image © Tate, London 2014



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# Phyllis C. Wattis Fund for New Productions

**Exclusive Production Sponsor, *Two Women***



San Francisco Opera will always owe a debt of gratitude to Phyllis C. Wattis for her many generous and visionary gifts to San Francisco Opera that include an endowment that established the Phyllis C. Wattis Fund for New Productions. This season's world premiere of *Two Women* is made possible by the exclusive sponsorship support of the Phyllis C. Wattis Fund for New Productions.

Phyllis C. Wattis passed away in June 2002 at the age of 97. During her life she generously supported so many Bay Area nonprofit organizations engaged in health care (California Pacific Medical Center, Lucile Packard Children's Hospital), education (University of California, Stanford University), displays of scientific wonders (Academy of Sciences, Exploratorium) and production of music (Conservatory of Music, San Francisco Symphony). She was especially interested in the arts, contributing also her time, wisdom and leadership to fine arts and performing arts. She served prominently on the boards of San Francisco Museum of Modern Art, Fine Arts Museums of San Francisco, San Francisco Opera and San Francisco Symphony and was a committed financial and ideological supporter of each of these organizations as well. Her vision was instrumental in shaping the arts community in San Francisco.

Phyllis C. Wattis helped underwrite San Francisco Opera's world premiere productions including *Dangerous Liaisons* (1994), *A Streetcar Named Desire* (1998) and the critically acclaimed *Dead Man Walking* (2000). She provided additional support to many other productions including a new production of *War and Peace* (1991), *Lulu* (1998), *Wozzeck* (1999) and *Kat'a Kabanova* (2002).

San Francisco Opera deeply appreciates the many generous gifts from Phyllis C. Wattis and takes this opportunity to recognize the Phyllis C. Wattis Fund for New Productions for its exclusive sponsorship support of *The Makropulos Case* (2010), *The Flying Dutchman* (2013) and this season's world premiere of *Two Women*.

# SPONSOR SPOTLIGHT

DREW ALITZER



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

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*, 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."

## **Joan and David Traitel/Great Singers Fund**

**(Sponsor, Susan Graham and Anna Caterina Antonacci in *The Trojans* and Ms. Antonacci in *Two Women*)**

"Without great singers, opera is not all it could be," says San Francisco Opera board member Joan Traitel. "That's why my husband and I approached David Gockley with the idea of creating a special way of supporting singers exclusively." The result was the Great Singers Fund, inaugurated by the Traitels in 2008 to provide San Francisco Opera with enhanced support in attracting the world's best-known singers. Joan, a member of the Opera's board of directors since 1998, and her husband David were production



DREW ALITZER

sponsors for several years before founding the Great Singers Fund. "The Fund makes a difference in the quality of opera in San Francisco," Joan explains. When asked to name a favorite artist in the 2014–15 Season, Joan simply can't stop at one. "There are so many! Susan Graham is a friend and a superstar who will thrill San Francisco audiences in the role of Dido in *The Trojans*. We are so pleased that the Fund can enable her appearance." Joan and David and the Great Singers Fund are also supporting the appearances of Anna Caterina Antonacci in the world premiere of *Two Women* and also in *The Trojans*. Joan concludes, "I hope people see the relationship between the Great Singers Fund and this summer's fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy."



### **Koret Foundation** (Production Sponsor, *The Trojans*)

San Francisco Opera is grateful to the Koret Foundation for its generous financial support of 13 mainstage productions, including *The Trojans*. The Opera is also indebted to the Foundation for helping to create the Company's Koret-Taube Media Suite bringing OperaVision and simulcast programs to broader audiences, and for being the first private foundation funder of Orpheus, San Francisco Opera's next generation initiative. Koret is particularly interested in innovative projects that strengthen the Bay Area and enrich our cultural landscape. "Koret is proud of its longstanding partnership with the Opera, whose continued innovation contributes to a strong, distinctive and culturally vibrant Bay Area," says Jeffrey A. Farber, Koret CEO.



THOMAS HEINER

### **Jeannik Méquet Littlefield** (Production Sponsor, *The Trojans*)

San Francisco Opera lost a beloved champion in May 2013, with the passing of Jeannik Méquet Littlefield. As Board member, donor and subscriber, Mrs. Littlefield provided distinguished support and leadership for decades. The Littlefield name has become especially familiar to opera fans since she made her historic commitment to San Francisco Opera in October 2006. The announcement from the stage about her gift of \$35 million is a vivid memory for those in the audience, not to mention the standing ovation led by the opera orchestra. The creation of the Edmund W. and Jeannik Méquet Littlefield Endowment Fund provided a permanent source of income for the

Company and a legacy of support for generations to come. Mrs. Littlefield once related a story of how her life-long passion for opera began. "Opera was very popular in France when I was growing up, and my father often hummed the melodies. I liked opera even before I saw a production—I was just crazy about it!" Berlioz's *Les Troyens* is a pinnacle work of the 19th-century French period so dear to her, with glorious music and a tragic subject based on the *Aeneid*, the epic story by Virgil. The Littlefield Family is delighted to support *Les Troyens*—their 19th production since 2002—as part of their Company Sponsorship. In honor of her mother's substantial legacy at San Francisco Opera, Denise Littlefield Sobel is providing special support for electronic media recording and outreach for *Les Troyens*.

### **National Endowment for the Arts** (Production Sponsor, *The Trojans*)

*The Trojans* is supported by an award from the National Endowment for the Arts. The NEA was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than \$5 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector. San Francisco Opera is grateful to the NEA for its long-time partnership and commitment to the work we do on stage.



*continued*

DREW ALTZER



# SPONSOR SPOTLIGHT *continued*

DREW ALTIZER



## **Dianne and Tad Taube (Production Sponsors, *The Trojans*)**

“We are thrilled to honor David by underwriting a new production of this rarely staged epic. This opera will delight all with a plethora of rich, resplendent vocal talent,” says Dianne Taube, a San Francisco Opera Board member since 2003. In partnership with Koret Foundation, Dianne and Tad provided lead funding for the Opera’s Koret-Taube Media Suite, the first permanent high-definition, broadcast-standard facility installed in an American opera house. The Taubes are active philanthropists, providing significant cultural support to the POLIN Museum of the History of Polish Jews (Warsaw) which opened in October 2014; the Exploratorium; San Francisco Symphony; the San Francisco Zoo; and numerous academic institutions including Stanford University, the University of California, and the University of San Francisco. San Francisco Opera is deeply grateful to Dianne and Tad for their very generous financial support of 13 mainstage productions; supporting the new Diane B. Wilsey Center for Opera through their naming of the Atrium Theater; and helping the Opera raise additional funds for *The Trojans* with their challenge grant made in honor of David Gockley.

## **The Andrew W. Mellon Foundation (Commissioning Sponsor, *Two Women*)**

The Mellon Foundation seeks to nurture exceptional creative accomplishment, scholarship, and conservation practice in the arts, while promoting a diverse and sustainable ecosystem for these disciplines. Through its Arts and Cultural Heritage program, the Foundation supports the work of outstanding artists, curators, conservators, and scholars, and endeavors to strengthen performing arts organizations, art museums, research institutes, and conservation centers. In the performing arts, the program aims to strengthen the development of new repertoire and exemplary practices in dance, music, opera, theater, and multidisciplinary forms. “The Andrew W. Mellon Foundation has been a steadfast partner in providing financial support to new and infrequently performed operas, both of which are difficult to fund. I am grateful for the Foundation’s long-standing commitment to this Company,” says General Director David Gockley.



## **UNITED United (Sponsor, *The Marriage of Figaro*)**

United is committed to serving the communities where our customers and co-workers live and work. As a global airline, we focus on promoting awareness of cultural diversity by supporting organizations that bring the diversity of the world to local communities. United is the official airline of San Francisco Opera and flies artists from around the world to the front of the stage. San Francisco Opera is grateful for the continued partnership and thanks United for its generous support of *The Marriage of Figaro* and the 2014–15 Season.



# the TROJANS

HECTOR BERLIOZ

**An opera this epic needs many heroes.**

The horse has entered the building! Our spectacular production of *The Trojans* would not have been possible without the heroic actions of our Trojans Circle members. Thank you for your support!

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Barbara M. Ward &  
The Honorable Roy L. Wonder  
S. Shariq Yosufzai & Brian James

*Trojans Circle list current as of April 15, 2015*

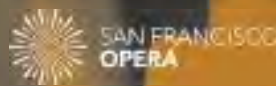
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\*The Orpheus Matching Fund is generously provided by Ben and Marina Nelson, with additional support from Koret Foundation, Lisa P. Lindelef and Soo and Raj Venkatesan.

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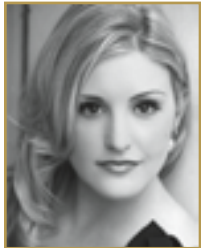
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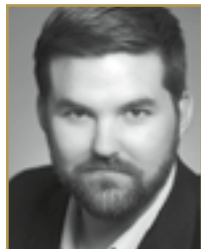
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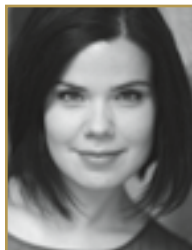
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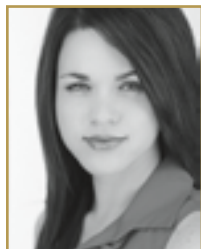
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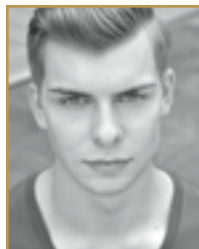
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# 2015 REPERTORY

## LES TROYENS (THE TROJANS)

Hector Berlioz

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

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

This production is made possible, in part, by The Goatie Foundation, Roberta & David Elliott, the Edmund W. & Jeannik Méquet Littlefield Fund, Dr. & Mrs. William M. Coughran, Keith & Priscilla Geeslin, Koret Foundation, and Dianne & Tad Taube.

Additional support is provided by the Columbia Foundation and by an award from the National Endowment for the Arts.

## TWO WOMEN (LA CIOCIARA)

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**

**Co-commissioned by San Francisco Opera and Teatro Regio di Torino**

June 13, 19, 23, 28, 30

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 a generous anonymous grant.

## LE NOZZE DI FIGARO (THE MARRIAGE OF FIGARO)

Wolfgang Amadeus Mozart

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

This production made possible, in part, by United Airlines.

## LUISA MILLER

Giuseppe Verdi

September 11, 16, 19, 22, 25, 27

This production is made possible, in part, by Opening Weekend Grand Sponsor Diane B. Wilsey, Koret Foundation and Dianne & Tad Taube.

Original production made possible by The Edgar Foster Daniels Foundation.

## SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Stephen Sondheim

**Company Premiere**

September 12, 15, 18, 20, 23, 26, 29

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by an award from the National Endowment for the Arts.

## LUCIA DI LAMMERMOOR

Gaetano Donizetti

October 8, 11, 13, 16, 21, 24, 28

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. Major support is also provided by the Great Interpreters of Italian Opera Fund established by Jan Shrem & Maria Manetti Shrem.

## THE MAGIC FLUTE

Wolfgang Amadeus Mozart

October 20, 25, 27, 29; November 4, 8, 12, 14, 17, 20

This production is made possible, in part, by San Francisco Opera Guild, Chevron, United Airlines and The E. Nakamichi Foundation.

## DIE MEISTERSINGER VON NÜRNBERG

Richard Wagner

November 18, 21, 24, 27; December 2, 6

This production is made possible, in part, by the Burgess & Elizabeth Jamieson Fund and The Bernard Osher Endowment Fund.

## THE BARBER OF SEVILLE

Gioachino Rossini

November 25, 29; December 1, 5, 9

## THE FALL OF THE HOUSE OF USHER

(A Double Bill)

Gordon Getty • Claude Debussy

**West Coast Premiere**

December 8, 10, 11, 13

This production is made possible by Jan Shrem & Maria Manetti Shrem.

**The following conductor appearances made possible by the Jan Shrem & Maria Manetti Shrem Conductors Fund:**

Nicola Luisotti (*Two Women, Luisa Miller, Lucia di Lammermoor*)

Giuseppe Finzi (*The Barber of Seville*)

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

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

Susan Graham (*The Trojans*)

Gerald Finley, Stephanie Blythe (*Sweeney Todd: The Demon Barber of Fleet Street*)

Diana Damrau, Piotr Beczala (*Lucia di Lammermoor*)

Greer Grimsley (*Die Meistersinger von Nürnberg*)

**The following artist appearances are made possible by the Jan Shrem & Maria Manetti Shrem Emerging Voices Fund:**

Leah Crocetto, Michael Fabiano (*Luisa Miller*)

Heidi Stober (*Sweeney Todd: The Demon Barber of Fleet Street*)

Nadine Sierra (*The Magic Flute*)

Alek Shrader (*Die Meistersinger von Nürnberg*)

Daniela Mack, René Barbera, Lucas Meachem (*The Barber of Seville*)

All performances feature English supertitles.

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Wolfgang Amadeus Mozart

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## SAN FRANCISCO OPERA

**David Gockley**, General Director

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



**Wolfgang Amadeus Mozart**

# LE NOZZE DI FIGARO

This production is made possible, in part, by United Airlines.

Additional support for this production provided by  
Affiliate Sponsors Andrew Ball & Corinne Winter,  
Athena & Timothy Blackburn and Michael & Chandra Rudd.

## LE NOZZE DI FIGARO

## ACT I

While preparing for their wedding, the valet Figaro learns from the maid Susanna that their philandering master, Count Almaviva, has his eye on her. At this, the servant vows to outwit his master. Before long Dr. Bartolo enters with the palace housekeeper, Marcellina, who wants Figaro to marry her to cancel a loan he cannot repay. Marcellina and Susanna trade insults until the amorous page Cherubino arrives, reveling in his infatuation with all women. The Count enters, furious at having caught Cherubino flirting with the gardener's daughter Barbarina, and the page hides not a moment too soon. The Count pursues Susanna and conceals himself when the gossiping music master Don Basilio approaches, only to reemerge when Basilio mentions Cherubino's infatuation with the Countess. The Count becomes livid when he finally discovers Cherubino hiding in the room. Figaro returns with fellow servants praising the Count's progressive reform in abolishing the *droit du seigneur*—the right of a noble to take a manservant's place on his wedding night. The Count banishes Cherubino to serve in his regiment in Seville and leaves Figaro to cheer up the distraught adolescent.

## ACT II

The Countess laments her husband's waning love but plots to chasten him, with help from Figaro and Susanna. They will send Cherubino, disguised as Susanna, to a romantic tryst with the Count. Cherubino, smitten with the Countess, appears and the two women begin to dress the page for his rendezvous. While Susanna goes out to find a ribbon, the Count knocks on the door, furious to find it locked. Cherubino quickly locks himself in the closet, and the Countess admits her husband, who hears a noise coming from the closet and doubts the Countess's claim that Susanna is inside the closet. He takes his wife to fetch some tools with which to force open the closet door. Meanwhile, Susanna, having observed everything from behind a screen, urges Cherubino out of the closet. Cherubino jumps out of the window, and Susanna takes his place in the closet. Both Count and Countess are amazed to find her there upon their return. All seems well until the gardener, Antonio, storms in with crushed geraniums from a flower bed below the window. Figaro, who has run in to announce that the wedding is ready, contends it was he who jumped from the window and feigns a sprained ankle. Marcellina, Bartolo, and Basilio burst into the room waving a court summons for Figaro, which delights the Count since this gives him an excuse to delay the wedding.

## ACTS III and IV

Susanna, encouraged by the Countess, leads the Count on with promises of a rendezvous in the garden. The nobleman, however, grows doubtful when he spies her conspiring with Figaro. As everyone assembles for Figaro's trial, Barbarina takes Cherubino off to her house where she dresses him as a girl in order to hide from the Count. After the trial is over, the enraged Figaro finds himself sentenced to marry Marcellina—unless he pays her at once. They soon discover, however, that Figaro is actually the off-

spring of an illicit union between Dr. Bartolo and Marcellina herself. Susanna meanwhile has secured from the Countess enough money to pay off Figaro's debt and returns to find him embracing the despised housekeeper. The confusion is rapidly cleared, and the couples plan a double wedding, much to the Count's irritation. The Countess and Susanna resume their plotting, summoning the Count to the garden that evening with a secret letter. They seal it with a pin which the Count is to return to Susanna. A group of village girls, including Barbarina and the disguised Cherubino, arrive to bring flowers to the Countess. Antonio unmasks Cherubino, but Barbarina's allegations against the flirtatious Count earn them permission to stay at the wedding. Marcellina and Bartolo are married along with Figaro and Susanna, who slips the Count her note.

In the moonlit garden, Barbarina searches for the hatpin the Count asked her to bring to Susanna, which she has dropped, and unwittingly reveals the arrangement to Figaro and Marcellina. Figaro immediately suspects that Susanna is deceiving him and hides to oversee the rendezvous. Susanna and the Countess, who have exchanged clothes in order to deceive the Count, arrive with Marcellina who has warned them of Figaro's suspicions. Punishing her doubting husband, Susanna torments Figaro with her supposed joy at waiting for the Count. Susanna hides in time to see Cherubino flirting with the Countess disguised as Susanna. The Count soon chases the page away so that he can fulfill his own desires with the supposed Susanna when he is frightened off by Figaro. Figaro attempts to enlist the aid of the supposed Countess, but he needs only a moment to understand from her voice that it is in reality Susanna. He woos her as if she were the Countess in playful revenge, but has only enough time to calm Susanna before the Count returns. Figaro and Susanna, whom the Count takes to be his wife, play an exaggerated love scene for his benefit. Believing the Countess has deceived him, the Count furiously calls everyone to witness her disgrace. He adamantly refuses all pleas for pardon, until the real Countess appears. Grasping the truth at last, the Count begs his wife's forgiveness.

**First performance:** Vienna, Burgtheater, May 1, 1786, with the composer conducting.

**First performance in the U.S.:** New York, Park Theatre, May 10, 1824, in Bishop's English-language version.

**First San Francisco Opera performance:** November 9, 1936.

*Le Nozze di Figaro* has been performed in 17 previous seasons at San Francisco Opera. For complete information on all past casts, visit [archive.sfopera.com](http://archive.sfopera.com)

**Personnel:** 13 principals, 24 choristers, 11 supernumeraries; **48 total**

**Orchestra:** 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 1 timpani, 1 fortepiano (played by Maestro Summers); reduced strings: 8 first violins, 8 second violins, 6 violas, 4 celli, 3 basses; **43 total**

Opera originally composed in four acts by **Wolfgang Amadeus Mozart**

Libretto by **Lorenzo Da Ponte**

After the comedy by **Pierre-Augustin Caron de Beaumarchais**

# LE NOZZE DI FIGARO

## THE MARRIAGE OF FIGARO

(Sung in Italian with English supertitles)

*Conductor*

**Patrick Summers**

*Director*

**Robin Guarino\***

*Lighting Designer*

**Gary Marder**

*Chorus Director*

**Ian Robertson**

*Fight Director*

**Dave Maier**

*Assistant Conductor*

**Dennis Doubin**

*Musical Preparation*

**Robert Morrison**

**Noah Lindquist†**

**John Churchwell**

**Fabrizio Corona**

*Prompter*

**Dennis Doubin**

*Fortepiano Continuo*

**Patrick Summers**

*Supertitles*

**Clifford Cranna**

*Assistant Stage Director*

**Morgan Robinson**

*Stage Manager*

**Rachel C. Henneberry**

*Costume Supervisor*

**Jai Altizer**

*Wig and Makeup Designer*

**Jeanna Parham**

San Francisco Opera production

SUNDAY, JUNE 14, 2015 AT 2 PM

THURSDAY, JUNE 18 AT 7:30 PM

SUNDAY, JUNE 21 AT 2 PM

WEDNESDAY, JUNE 24 AT 7:30 PM

SATURDAY, JUNE 27 AT 7:30 PM

MONDAY, JUNE 29 AT 7:30 PM

FRIDAY, JULY 3 AT 7:30 PM

SUNDAY, JULY 5 AT 2 PM

### CAST

(in order of appearance)

*Figaro* **Philippe Sly**

*Susanna* **Lisette Oropesa**

*Dr. Bartolo* **John Del Carlo**

*Marcellina* **Catherine Cook**

*Cherubino* **Kate Lindsey**

**Angela Brower** (6/29; 7/3, 5)

*Count Almaviva* **Luca Pisaroni**

*Don Basilio* **Greg Fedderly**

*Countess Almaviva* **Nadine Sierra**

*Antonio* **Bojan Knežević**

*Barbarina* **Maria Valdes†**

*Don Curzio* **John Easterlin**

*First bridesmaid* **Virginia Pluth**

*Second bridesmaid* **Erin Neff**

*Peasants and servants*

\*San Francisco Opera debut

†Current Adler Fellow

TIME AND PLACE: 18th century; the villa of Count Almaviva outside Seville

**ACT I:** A room in the villa

—INTERMISSION—

**ACT II:** The Countess' apartment

—INTERMISSION—

**ACT III:** A courtyard of the villa

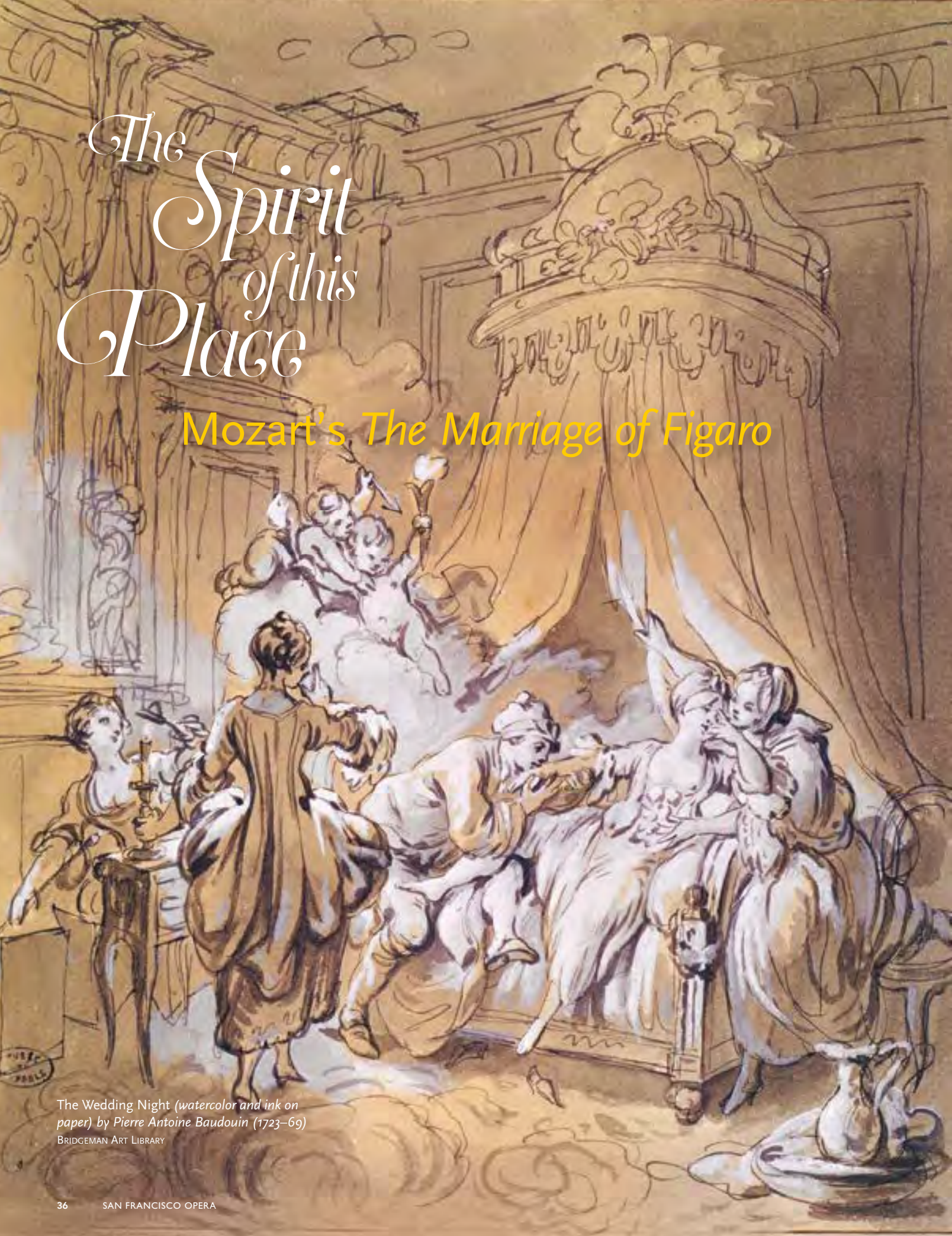
**ACT IV:** The garden of the villa

*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, forty minutes.*



# The Spirit of this Place

## Mozart's *The Marriage of Figaro*



The Wedding Night (watercolor and ink on paper) by Pierre Antoine Baudouin (1723–69)  
BRIDGEMAN ART LIBRARY



“Oh, come par che all’amoroso foco  
l’amenita del loco, la terra e il ciel risponda...”

(O, how the spirit of this place, the earth and the sky,  
seem to echo the fire of love!)

—Lorenzo da Ponte, from his libretto for *The Marriage of Figaro*

That overused word, *genius*, is not the fixed image we often seek; it is a kaleidoscope. Wolfgang Amadeus Mozart’s extraordinary gifts continue to mystify and inspire because he exemplifies a complex idea of genius—for some he is spiritual enlightenment itself, music’s great philosopher—to others he is earthly proof of a deity. To still others he is a visionary miscreant, a bawdy and brilliant savant. He utterly satisfies the intellect while piercing the heart. For a few curmudgeons who deserve avoidance, his music just isn’t dramatic enough to be found interesting.

Unlike most composers, who excelled in one genre over another, Mozart mastered every type of music he composed: his piano concertos remain the pinnacles of the repertoire, even if the later concerti of Tchaikovsky, Rachmaninoff, or Prokofiev are flashier and more readily win competitions. Name any musical form: symphonies; string quartets and quintets; piano trios; concertos for violin, horn, and all the woodwind instruments; sonatas for many instruments; masses; dances; and many other forms, but once bitten by the stage, opera became his fundamental obsession. What is now his first mature opera, *Idomeneo*, was, at age 25, the work of a seasoned opera composer. His twelfth opera,

*Idomeneo* was an eighteenth-century artistic peak of more than a thousand operas based on various Trojan War sources, a creative impulse that would culminate almost a century later in Hector Berlioz’ vast *The Trojans*, also in San Francisco Opera’s repertory this summer. The operas that consumed the remainder of Mozart’s brief life are unprecedented in their depth of understanding of the universality of love, loss, and humor: *The Abduction from the Seraglio*, *The Marriage of Figaro*, *Don Giovanni*, *Così fan tutte*, *The Magic Flute*, and *La Clemenza di Tito*. Each has numerous instances of enlightened transcendence, frozen moments of enriching beauty unique to Mozart’s operas, with the most poignant appearing in the two act-closing ensembles of *The Marriage of Figaro*.

In his 1979 play and 1984 film *Amadeus*, Peter Shaffer created the modern image of Mozart. The rival composer for the Emperor Joseph II’s attention and support, Antonio Salieri, is painted as a man fully cognizant of his own mediocrity, vowing revenge on a God who would so capriciously bestow musical gifts on such an immoral child as little Wolfgang, while he’d lived a virtuous life in service of music. Shaffer’s Salieri, reading through then-unheard Mozart manuscripts, brings them to sonic life in his imagination:



Frederica von Stade as Cherubino, Renée Fleming as Countess Almaviva in her Company debut, Cheryl Parrish as Susanna in 1991.

**Left to right:**

Wolfgang Amadeus Mozart;  
Elisabeth Schwarzkopf, who made her  
U.S. debut with San Francisco Opera  
in 1955, performed the role of Countess  
Almaviva in the Company's 1958  
production;  
Bryn Terfel as Figaro and Sylvia  
McNair as Susanna in the 1997 San  
Francisco Opera production;  
Reri Grist as Susanna in 1966;  
Charlotte Boerner and Ezio Pinza  
were San Francisco Opera's first  
Susanna and Figaro in 1936.



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BILL COGAN

She had said that these were original scores. First and only drafts of the music. Yet they looked like fair copies. They showed no corrections of any kind. It was puzzling—then suddenly alarming. What was evident is that Mozart was transcribing music completely finished in his head. And finished as most music is never finished. Displace one note and there would be diminishment. Displace one phrase and the structure would fall....I was staring through the cage of those meticulous ink strokes at an absolute beauty.

Though the action of *Amadeus* is fictional: Mozart was not poisoned and Salieri did not help him write the Requiem, nor was Salieri less than supportive of his brilliant colleague, Schaffer's wonderful play carried an emotional truth about Mozart's music that makes it one of history's most important films about creativity.

It took a trio of geniuses from three nations and diverse backgrounds to bring *Figaro's* characters to life. Before Mozart could ignite them with his indelible music, Pierre-Augustine Caron de Beaumarchais created them and Lorenzo da Ponte adapted them into an operatic scenario. All three men had roving eyes to varying degrees, so much so that it is a puzzling wonder that they created one of the great works of art about forgiveness, constancy, and young love.

In addition to a busy and productive writing career, Beaumarchais pursued female flesh across Europe with such an astonishing zeal that one wonders how he ever wrote anything. He found time to support the American War of Independence and to play a role in the early days of the French Revolution, not the least of which was

his writing of three French plays that follow the Almaviva family through generations, *Le Barbier de Séville*, *Le Mariage de Figaro*, and *La Mère Coupable*, (*The Barber of Seville*, *The Marriage of Figaro*, and *The Guilty Mother*). Because the plot of *The Marriage of Figaro* depicted a servant, Figaro, saying "no" to an aristocrat, the Count, royalists blamed Beaumarchais for igniting the restless feelings of a working-class populace they had assumed to be perfectly content.

Lorenzo da Ponte's life was as packed with frenzy as Beaumarchais's. Born Emmanuele Conegliano in the Jewish ghetto of Venice in approximately 1749, Da Ponte was intellectually gifted but so precocious that his father thought it best to send him to the Catholic priesthood. He cannot, by any generous standard, be said to have been an exemplary priest. He met a fellow Venetian, Giacomo Casanova, whose name still conjures the sexual exploits that Da Ponte emulated. His fathering of illegitimate children, as well as several shady business deals, sent him scuttling out of both the priesthood and the Venetian Republic. He eventually landed in the young United States, where the man who wrote the librettos of three eighteenth-century Mozart operas worked briefly as a nineteenth-century grocer in Pennsylvania, before becoming the first professor of Italian literature at Columbia College, which would later become Columbia University in New York City. In the 1830s he produced the first *Don Giovanni* in the Americas, and founded the first opera company in New York City, though he could make it last for only two seasons. Another half-century would pass before the establishment of the Metropolitan Opera in 1883.

As fascinating as Da Ponte and Beaumarchais are, it is Mozart who has kept *The Marriage of Figaro* alive through the centuries. This is a





score fueled with the most elemental of human characteristics—curiosity and humor. Mozart takes small thematic materials and plays with them, as though they are a puzzle to be solved, or he a tour guide to their impulses. The opera’s familiar overture, for example, develops out of a comically simple five-note flourish, igniting the light-hearted emotional complexity of an opera whose title most musicians utter with a contented sigh. Its humor, both visual and musical, is the humor of youth: disguises and tricks to the eye and ear. Mozart so loved these characters that they seemingly fly on the page: we hear Figaro’s excited measurements of his marriage bed in the ever-larger intervals of his counting. We hear the joy of the young lovers singing in duet, something we never hear from the Count and Countess. We hear the cynical orchestral imitation of a guitar in Figaro’s first aria, in which he refers to his employer as *Contino*, an insulting diminutive of *Count*. We hear the martial bravado of Cherubino’s possible military life. We hear the pain of the Countess longing for a revival of her love. We hear every possible human emotion in *The Marriage of Figaro*, all with a musical humor that erases the barrier of the centuries.

The two arias of the page Cherubino are both characterized by a then-new instrument Mozart particularly loved, the clarinet. The instrument got its name from the Italian word for a small trumpet, the clarino, though the instrument itself descended from what became the modern oboe, the chalumeau (or *shawm*, in olde English), and was invented by Johann Christian Denner in the early 1800s. Mozart was the first major composer to write a concerto for the clarinet, and *The Marriage of Figaro* marks its first major presence in opera.

*The Marriage of Figaro*, though a joyously youthful work of art, also has within it a beautiful melancholy about aging, about how

love changes but endures. At one end of the age continuum is Cherubino, all libido, and on the other, the enterprising Marcellina. In the middle stands the Countess, and the score’s emotional highlight, “Dove sono?” The heartbroken Countess, sings alone, words which have a surface simplicity:

“Where are those happy moments of sweetness and pleasure? Where have they gone, those vows of a lying tongue?”

Mozart’s simple melody for these words, notes which slightly rise and fall around a fixed point, give the feeling of a woman seeking to recover what was once central to her happiness.

On the most important level, *The Marriage of Figaro* has endured simply because its music is so beautiful. But there is another reason: it is a work of deep Enlightenment Era spirituality. In its perfectly ordered way, it teaches us an element of how to live: forgiveness, constancy, compassion, and truth matter. Musical beauty caresses the sadness and ferocity we see around us. Laughter is a balm. We all have, even if imaginary, an indelible memory of a single day of youthful folly that evolved into dusk, during which we experienced disguises, jokes, tears, pain, forgiveness, and a final laugh at it all by the time we slept. *The Marriage of Figaro* is that day, the spirit of our small place in the world, constantly renewed, recreated, and relived. ●

*Patrick Summers is artistic and music director for Houston Grand Opera and principal guest conductor for San Francisco Opera.*

# The Marriage of Figaro

## Fomenting the French Revolution?

Before *The Marriage of Figaro* became one of the world's most beloved operas—with 420 global performances during the 2013–14 season alone—it was, like many operas, a play.

But what a play! *La Folle Journée, ou Le Mariage de Figaro* was written as a five-act comedy in 1778 by French playwright Pierre-Augustin Caron de Beaumarchais, and was no simple dramatic exercise. Loaded with subtext, this original *Figaro* was considered nothing less than an incendiary call to both political and social uprising. When it was finally staged six years later in 1784, an exiled Napoleon Bonaparte called it “the Revolution already put into action.”

Could this really be the origin of Wolfgang Amadeus Mozart's light-as-air romantic comedy we all know and love? To understand this is to dig a little deeper into the prevailing political climate of the day.

During the politically volatile years just before the French Revolution, Beaumarchais—originally a Parisian watchmaker, journalist and publisher—echoed the frustration of the masses by suggesting in his work that there ought to be social equality, and also by heaping contempt on persons of noble birth. Servants were more clever and humane than their aristocratic masters. And Figaro himself could be downright insubordinate, occasionally even venting his anger directly to the Count's face.

In a famed speech by Beaumarchais' Figaro (during which sections of the audience were known to rise to their feet, shouting approval) he lashed out at his lord, Count Bartholo: “Because you are a great nobleman, you think you are a great genius. Nobility, fortune, rank, position! How proud they make a man feel! What have you done to deserve such advantages? Put yourself to the trouble of being born—nothing more! Whereas I, lost among the obscure crowd, have had to deploy more knowledge, more calculation and skill merely to survive than has sufficed to rule all the provinces of Spain for a century.”

Yes, Spain—not France. For in order to have the play produced



Pierre Augustin Caron de Beaumarchais (oil on canvas) by Jean-Marc Nattier (1685–1766).

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at all, Beaumarchais was forced to change its dramatic location.

After being accepted for production by the Comédie Française in 1781, at a private reading before the French court, the play so shocked King Louis XVI that he refused to grant permission for the play's production. The king was quoted as saying, prophetically, “For this play not to be a danger, the Bastille would have to be torn down first.” Beaumarchais revised the text, moving the action from France to Spain, and the piece was again played to a private audience that included members of the Royal Family in September 1783. The censors still refused to license the play for public performance, but the king personally gave his approval.

*Le Mariage de Figaro* finally opened at the Théâtre Français on April 27, 1784 and ran for 68 consecutive performances, earning higher box-office receipts than any other French play of the 18th century. The author, again proving his “man of the people” image a true one, gave his share of the profits to charity.

(Not content with fomenting revolution at home, Beaumarchais also actively encouraged France's support of the American Revolution, even organizing the shipment of military equipment, which led to the Colonies' victory at Saratoga.)

Mozart was also faced with questions regarding *Figaro's* revolutionary zeal when he and librettist Lorenzo da Ponte proposed turning the popular play into an opera; they allayed the concerns of their patron, the Hapsburg Emperor Joseph II, by transforming the story into a light comedy. Indeed, in a comic scene in the film *Amadeus*, the Emperor initially reacts negatively, saying, “*Figaro* is a bad play. It stirs up hatred between the classes... My own dear sister Antoinette writes me that she is beginning to be frightened of her own people.”

And yet, permission was granted, and in 1786 Mozart and Da Ponte converted *Figaro* into an Italian operatic libretto, *Le Nozze di Figaro*. But as happened in Paris, the Viennese censors would have their way with it. Some of the play's controversial aspects were removed, thus ensuring that future generations would view *Figaro* merely as a charming comedy of manners, not the caustic revolutionary vehicle Beaumarchais intended. 🍷

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





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# ARTIST PROFILES



**PHILIPPE SLY**  
(Ottawa, Canada)

**Figaro**

A winner of the 2011 Metropolitan Opera National Council Auditions, French-Canadian

bass-baritone Philippe Sly is a former San Francisco Opera Adler Fellow who made his Company debut as Archibald Craven in the world premiere of Nolan Gasser and Carey Harrison's *The Secret Garden* in March 2013. He returned that summer as Guglielmo in *Così fan tutte* and in 2013 as Doctor Bartolo in *The Barber of Seville for Families*. In 2014, he sang Ormonte in *Partenope*. A graduate of the 2011 Merola Opera Program, he is a former member of the Canadian Opera Company Ensemble Studio. Recent career highlights include Mephistopheles (*La Damnation de Faust*) and Marmot (*L'Aiglon*) with Kent Nagano and the Montreal Symphony Orchestra and Bach's *St. Matthew Passion* with Yannick Nezet-Seguin and the Philadelphia Orchestra. Sly recently appeared as Ori in Philippe Boesmans' new opera *Au Monde* at the Opéra Comique in Paris.



**LISETTE OROPESA**

(New Orleans, Louisiana)

**Susanna**

Soprano Lisette Oropesa made her San Francisco

Opera debut in 2011 as Romilda in *Xerxes* and returned as Nannetta in *Falstaff* in 2013. Engagements in the current season include Gilda (*Rigoletto*) in Geneva; Konstanze (*Die Entführung aus dem Serail*) with Munich's Bavarian State Opera and the Opéra National de Paris; Rosalba (Catán's *Florencia en el Amazonas*)

with Los Angeles Opera; Susanna with New Orleans Opera; and Marie (*La Fille du Régiment*) with Pittsburgh Opera. Next season, Oropesa will make her role and company debut in the title role of *La Traviata* with Opera Philadelphia, and sing Gilda with Madrid's Teatro Real. She will also appear in concerts with the Orchestra Accademia di Santa Cecilia in Rome, the Philadelphia Orchestra, the Baltimore Symphony, and others. At the Metropolitan Opera, she has appeared in more than 100 performances in various roles including Gilda, Susanna, and Nannetta. Other career highlights include Ismene (Mozart's *Mitridate, Re di Ponto*) with Munich's Bavarian State Opera; Susanna with Santa Fe Opera; the title role of *Lucia di Lammermoor* with Arizona Opera and Deutsche Oper am Rhein; Nannetta in Amsterdam and Bilbao; Konstanze with Welsh National Opera; and Cleopatra (*Giulio Cesare*) with Michigan Opera Theatre. In concert, she has appeared with the Chicago Symphony, the Pittsburgh Symphony, the Cleveland Orchestra, Amsterdam's Concertgebouw, Chicago's Ravinia Festival, and the Tanglewood Festival.



**NADINE SIERRA**

(Fort Lauderdale, Florida)

**Countess Almaviva**

Former San Francisco Opera Adler Fellow Nadine Sierra

made her Company debut in 2011 creating the roles of Juliet and Barbara in the world premiere of *Heart of a Soldier* and returned as Papagena in *The Magic Flute* (2012) and Musetta in *La Bohème* (2014). She is an alumna of the 2010 Merola Opera Program, where she was heard as Adina in *L'Elisir d'Amore*.

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Winner of the 2009 Metropolitan Opera National Council Auditions, Sierra has appeared in the title role of *Lucia di Lammermoor* in Zurich; Musetta with the Israeli Opera; Euridice (*Orfeo ed Euridice*) with Palm Beach Opera; Gilda (*Rigoletto*) with the Teatro di San Carlo in Naples, Florida Grand Opera, Boston Lyric Opera, Atlanta Opera, and Seattle Opera; and Pamina (*Die Zauberflöte*) at Virginia Opera. Her engagements in the coming season include debuts with the Metropolitan Opera, Paris Opera, and Berlin State Opera. Her engagements in the current season include Gilda with Atlanta Opera. She holds first prizes from the George London, Gerda Lissner, Loren Zachary, and Marilyn Horne Foundation Competitions and is a recipient of the Richard Tucker Music Foundation's Study and Career Grant.



**KATE LINDSEY**  
(Richmond, Virginia)  
**Cherubino**  
Mezzo-soprano  
Kate Lindsey made her San Francisco Opera

debut as Zerlina (*Don Giovanni*, 2011) a role she has performed at the Royal Opera, Covent Garden and Santa Fe Opera. Recent career highlights include Nicklausse (*Les Contes d'Hoffmann*), Zerlina (*Don Giovanani*), Hänsel (*Hänsel und Gretel*), and Annio (*La Clemenza di Tito*) with the Metropolitan Opera; Cherubino with Munich's Bavarian State Opera and the Aix-en-Provence Festival; Der Komponist (*Ariadne auf Naxos*) with the Vienne State Opera, Seattle Opera and Glyndebourne Festival; Rosina (*Il Barbiere di Siviglia*) at Bavarian State Opera; the title role of *La Cenerentola* with Los Angeles Opera; Sesto (*La Clemenza di Tito*) and Idamante (*Idomeneo*) at the Paris Théâtre des Champs-Élysées.

A graduate of the Met's Lindemann Young Artist Development Program, Lindsey created the title role in the premiere of Daron Hagen's *Amelia* at Seattle Opera in 2010. On the concert stage, she has appeared as a soloist with the Royal Concertgebouw, Orchestre de Paris, Boston Symphony Orchestra, the New York

Philharmonic, Cleveland Orchestra, St. Louis Symphony Orchestra, Met Chamber Orchestra, and at the Tanglewood and Mostly Mozart festivals. Engagements this season include Dido (*Dido and Aeneas*) at the Salzburg Festival; Cherubino and Lazuli (*L'Étoile*) at the Royal Opera, Covent Garden; Hänsel at Dutch



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**ANGELA BROWER**  
(Phoenix, Arizona)  
**Cherubino**  
Mezzo-soprano  
Angela Brower made her San Francisco Opera debut as

Nicklausse (*Les Contes d'Hoffmann*), a role she performed at Munich's Bavarian State Opera, where she is a member of the ensemble. Other roles in Munich include Wellgunde (*Ring cycle*), Hänsel (*Hänsel und Gretel*), Dorabella (*Così fan tutte*), Der Komponist (*Ariadne auf Naxos*), Rosina (*Il Barbiere di Siviglia*), and Cherubino. In the current season, she appeared as Sesto (*La Clemenza di Tito*) and Angelina (*Cenerentola*). On the concert stage she has been a soloist with the NDR Radio Symphony Orchestra, Florence's Maggio Musicale Festival, and at the Festspielhaus Baden-Baden where she recorded Dorabella for Deutsche Grammophon. This summer, she returns to Baden Baden for another recording project with Deutsche Grammophon, singing Cherubino. Brower is a former member of Bavarian State Opera's young artist program and recipient of the 2009 Munich Festival Prize. Brower graduated from Arizona State University and studied at Indiana University and was also a member of Glimmerglass Opera's Young American Artists Program.

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**LUCA PISARONI**

(Busseto, Italy)

**Count Almaviva**

Bass-baritone Luca Pisoni made his San Francisco Opera debut in 2007 as Masetto

in *Don Giovanni* and returned in the title role of *Le Nozze di Figaro* in 2010. Since his debut at age 26 with the Vienna Philharmonic at the Salzburg Festival, Pisoni has performed at many of the world's leading opera houses, concert halls, and festivals. Following a series of critically acclaimed performances of Leporello in Mozart's *Don Giovanni* at the Salzburg Festival, Pisoni's opera engagements this season include Count Almaviva in Mozart's *Le Nozze di Figaro* at the Teatro Real in Madrid and the Wiener Staatsoper, the title role in *Le Nozze di Figaro* at the Munich's Bavarian State Opera and the Festspielhaus in Baden-Baden, Leporello in Mozart's *Don Giovanni* at the Metropolitan Opera and Enrico VIII in Donizetti's *Anna Bolena* in Zurich and Vienna. He will conclude the season by bringing his celebrated portrayal of Count Almaviva in a new production of *Le Nozze di Figaro* to the Salzburg Festival. This season, concert appearances are with the Orchestra of St. Luke's at Carnegie Hall, the Swedish Radio Orchestra Los Angeles Philharmonic, and San Francisco Symphony. He will also perform a series of recitals with pianist Wolfram Rieger, at the Muziekgebouw in Amsterdam, Carnegie Hall, Vancouver Recital Society, and the Schubertiade in Schwarzenberg.

**CATHERINE COOK**

(San Francisco, California)

**Marcellina**

Mezzo-soprano Catherine Cook has appeared with

San Francisco Opera in more than fifty roles since her debut in 1991. Company credits include the title role in Tobias Picker's *Dolores Claiborne*, originating the roles of Jade Boucher in Jake Heggie's *Dead Man Walking* as well as Arlene Kamen and Wang Tai-Tai in Stewart Wallace's *The Bonesetter's Daughter*; Suzuki (*Madama Butterfly*), Mother Goose (*The Rake's Progress*), Annina (*Der Rosenkavalier*), Flora (*La Traviata*), Lapák the Dog and Woodpecker (*The Cunning Little Vixen*), Emilia (*Otello*), Marthe (*Faust*), Mrs. Sedley (*Peter Grimes*), and Mrs. McLean earlier in this season's *Susannah*. Cook has sung with the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, Santa Fe Opera, Opera Company of Philadelphia, and Portland Opera as well as with the San Francisco Symphony. A winner of the Metropolitan Opera National Council Auditions, Cook is a graduate of the Merola Opera Program and a former Adler Fellow. Recent engagements include Marthe (*Faust*) with the Metropolitan Opera, Mistress Quickly (*Falstaff*) with Opera Santa Barbara, Mrs. DeRocher (*Dead Man Walking*) with Opera Parallele and Gertrude Stein in the World Premiere of "After Life" by Tom Cipullo with Music of Remembrance in Seattle. Future engagements include a return to Houston Grand Opera as Marcellina and Berta (*Il Barbiere di Siviglia*) with San Francisco Opera. Cook heads the department of voice at the San Francisco Conservatory of

Music where she holds the Frederica von Stade Distinguished Chair in Voice.

**GREG FEDDERLY**

(Eau Claire, Wisconsin)

**Don Basilio**

Tenor Greg Fedderly returned to San Francisco Opera most

recently as Bardolfo (*Falstaff*) and to create the role of Detective Thibodeau in the world premiere of *Dolores Claiborne* in 2013. Other Company appearances include Brighella (*Ariadne auf Naxos*) in 2002, Don Basilio (*Le Nozze di Figaro*) in 2006 and 2010, Pang (*Turandot*) in 2011, and Monostatos (*The Magic Flute*) in 2007 and 2012. Fedderly is a principal artist with Los Angeles Opera and has also performed with the Washington Opera, Houston Grand Opera, Seattle Opera, and at the Aldeburgh and Drottningholm Festivals, among others. Recent engagements include Monostatos, Gherardo (*Gianni Schicchi*), and Prunier (*La Rondine*) with Los Angeles Opera; Monostatos, Don Basilio, Goro (*Madama Butterfly*), and Bob Boles (*Peter Grimes*) at the Metropolitan Opera; Bob Boles with the San Diego Opera; and Brighella with Washington National Opera.

**JOHN DEL CARLO****Doctor Bartolo**

American bass-baritone John Del Carlo has appeared in nearly forty productions

with the Company since his debut in 1973. Among his most notable roles with San Francisco Opera



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are Bartolo (*Il Barbiere di Siviglia*), Dulcamara (*L'Elisir d'Amore*), Donner (*Das Rheingold*), and most recently the title role of *Falstaff*. The Merola Opera Program alumnus is a native San Franciscan who was a member of the San Francisco Opera Chorus from 1973 to 1976. Del Carlo has also enjoyed an important relationship

with the Metropolitan Opera since 1993. Since his debut as Kothner (*Die Meistersinger von Nürnberg*) with that company, he has appeared in the title role of *Don Pasquale*, Dr. Bartolo (*Il Barbiere di Siviglia*, which was broadcast in HD in movie theaters around the world), Swallow (*Peter Grimes*), Quince (*A Midsummer*

*Night's Dream*), Mathieu (*Andrea Chénier*), Frank (*Die Fledermaus*), Baron Zeta (*The Merry Widow*), and Alfieri in the Met's premiere of Bolcom's *A View from the Bridge*. Other opera houses in which he has appeared include Lyric Opera of Chicago; Seattle Opera; Houston Grand Opera; Los Angeles Opera; Washington National Opera; San Diego Opera; the Royal Opera, Covent Garden; Paris Opera; the Aix-en-Provence Festival; Teatro Comunale Giuseppe Verdi in Trieste; the Cologne Opera; and Deutsche Oper am Rhein, among many others.



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**MARIA VALDES**  
(Atlanta, Georgia)

**Barbarina**

Soprano Maria Valdes is a second-year San Francisco Opera Adler Fellow who made

her Company debut as Clorinda (*La Cenerentola*) in 2014. She appeared as Susanna in Merola Opera Program's 2013 production of *The Marriage of Figaro*. Later in 2014 she appeared 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.



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**JOHN EASTERLIN**

(Miami, Florida)

**Don Curzio**

John Easterlin made his San Francisco Opera debut in 2006 as Don Curzio.

His recent engagements include creating Andy Warhol in the world premiere of Philip Glass's *The Perfect American* at the Teatro Real, Madrid and for the English National Opera, London; Larry King in the U.S. premiere of Anthony Turnage's *Anna Nicole* with the New York City Opera for BAM's Next Wave Festival; the Scrivener (*Khovanshchina*) and Monostatos (*Die Zauberflöte*) with the Metropolitan Opera and Washington National Opera; Andres (*Wozzeck*) and Prince Nilsky (*The Gambler*) with the Royal Opera House, Covent Garden and at the Met; Jack O'Brien and Toby Higgins (*The Rise and Fall of the City of Mahagonny*) at the Bolshoi Theatre in Moscow, in Madrid and Mexico City, and for the Los Angeles Opera; Herod (*Salome*) with the Vienna State Opera and for Spain's Merida Festival; Squeak (*Billy Budd*) and the Hunchback Brother (*Die Frau ohne Schatten*) with the Paris Opera and Lyric Opera of Chicago; Goro (*Madama Butterfly*) with the Houston Grand Opera; Monostatos and the Tanzmeister (*Ariadne auf Naxos*) for the Canadian Opera Company and Spoleto USA; and The Magician (*The Consul*) for the Glimmerglass Festival. A multi-Grammy and Emmy Award winner, he is both a master puppeteer and certified magician, with three listings in the Guinness Book of World Records. Easterlin returns to San Francisco Opera later in 2015 as Adolfo Pirelli in *Sweeney Todd*.

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**BOJAN KNEŽEVIĆ**  
**Antonio**

Former Adler Fellow and Merola alumnus made his San Francisco Opera debut as

Marquis d'Obigny (*La Traviata*) in 1995 and has since appeared with the Company in a number of roles, including Harašta (*The Cunning Little Vixen*), Dulcamara (*L'Elisir d'Amore*), and Haly (*L'Italiana in Algeri*). Career highlights include

Frosch (*Die Fledermaus*) with Lyric Opera of Chicago; Scarpia (*Tosca*) with Mississippi Opera; Benoit and Alcindoro (*La Bohème*) with Vancouver Opera; the Four Villains (*Les Contes d'Hoffmann*) with Sacramento Opera and Fort Worth Opera; and the title role of *Le Nozze di Figaro* with the New National Theatre in Tokyo.



**VIRGINIA PLUTH**  
(San Leandro, California)

**First Bridesmaid**  
Having recently celebrated her twenty-fifth year as a member of

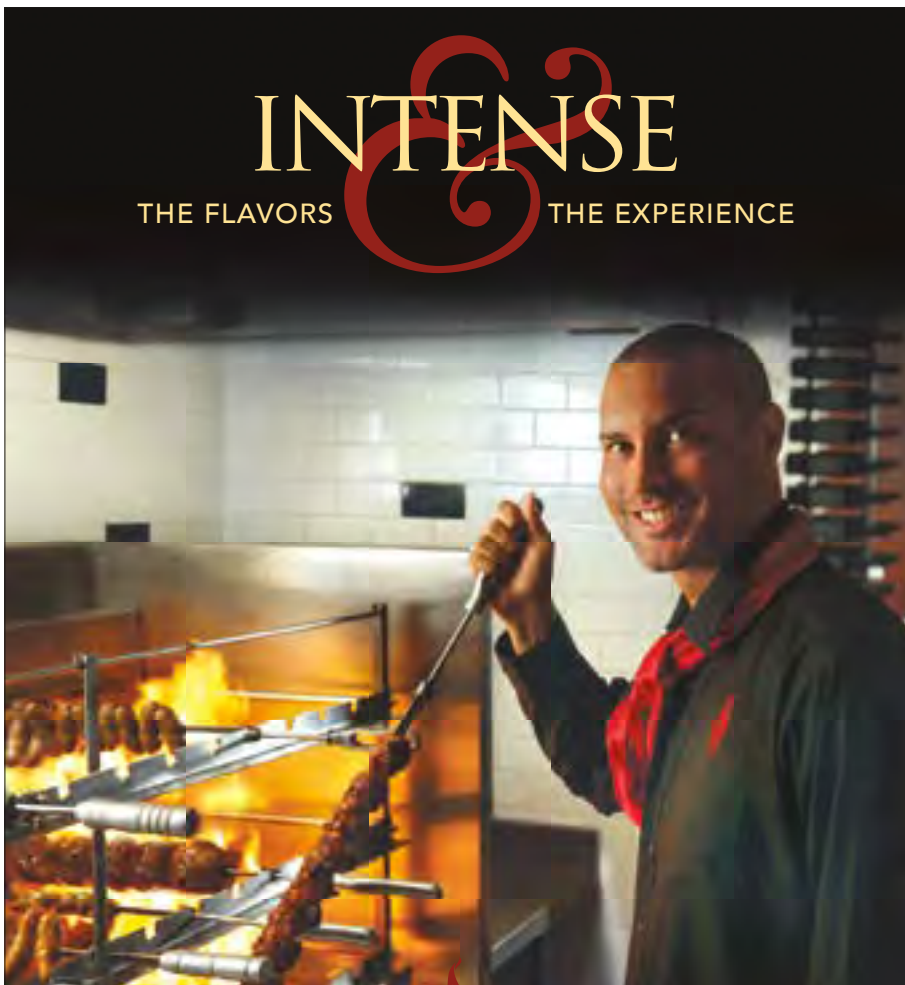
the San Francisco Opera Chorus, Pluth created the role of a Civil Rights Marcher in *Appomattox* in 2007 and has performed numerous solo roles with the Company. Her repertoire includes Fiordiligi and Dorabella (*Così fan tutte*), Anne Page (*The Merry Wives of Windsor*), Lauretta (*Gianni Schicchi*), Micaëla (*Carmen*), Cherubino (*Le Nozze di Figaro*), and the title role of *La Cenerentola*.



**ERIN NEFF**  
**Second Bridesmaid**

Neff is a member of the San Francisco Opera Chorus and made her solo Company debut as Blanche

in the 2000 production of *Louise*. She has also appeared as an Apprentice (*Die Meistersinger von Nürnberg*), the Page (*Rigoletto*), Amelia's Servant (*Simon Boccanegra*), and created the role of Chang's Third Wife in 2008's *The Bonesetter's Daughter*. A frequent recitalist, Neff has been featured



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at several festivals, most recently at the Telluride Music Festival. She also works collaboratively with visual and multimedia artists developing installations for museums; her work has been seen at the Oakland Museum and the Stanford Gallery, among others. Neff currently teaches voice at the University of California at San Francisco.



**PATRICK SUMMERS**  
(Washington, Indiana)  
Conductor  
Houston Grand Opera Artistic and Music Director

and Principal Guest Conductor for San Francisco Opera, Patrick Summers has led a vast repertory for the Company, including *Ariodante*; *Samson et Dalila*; *Iphigénie en Tauride*; *Il Trittico*, *Xerxes*, *Der Fliegende Holländer*; the world premieres of André Previn's *A Streetcar Named Desire* (1998), Jake Heggie's *Dead Man Walking* (2000), and Christopher Theofanidis and Donna Di Novelli's *Heart of a Soldier* (2011); the West Coast premiere of Heggie's *Three Decembers* (2008); and Heggie's *Moby-Dick* (2012). Summers has twice received Merola Opera Program's Otto Guth Award and was named its "Distinguished Alumnus" in 2001. The maestro has led an array of productions at the Metropolitan Opera, including *La Traviata*, *Lucia di Lammermoor*, *Così fan tutte*, *I Puritani*, *Rodelinda*, *Iphigénie en Tauride*, as well as *Madama Butterfly*, *Salome*, and *I Puritani*, which were broadcast live in HD to movie theaters globally. Summers has also conducted at the world's preeminent opera companies, including Barcelona's Gran Teatre

del Liceu, Lisbon Opera, Bordeaux Opera, Deutsche Oper Berlin, the Bregenz Festival, Welsh National Opera, Opera Australia, Seattle Opera, Los Angeles Opera, and the Dallas Opera. Other world premieres include Previn's *Brief Encounter* at Houston Grand Opera and Paul Moravec's *The Letter* at the Santa Fe Opera. Summers has overseen many of Houston Grand Opera's important artistic advances, including the formation of the Houston Grand Opera Orchestra. During his tenure, he has supervised and conducted seven world premieres as well as many seminal opera works not previously mounted by the company. In 2015, Maestro Summers conducts the Company production of *Sweeney Todd: The Demon Barber of Fleet Street*.



**ROBIN GUARINO**  
(New York, New York)  
**Director**

Robin Guarino makes her San Francisco Opera debut directing *Le Nozze di Figaro* in 2015. Recent engagements include the world premiere of Beecher's *I Have No Stories to Tell* and Monteverdi's *Il Combattimento di Tancredi e Clorinda* with Gotham Chamber Opera; *L'Etoile* for the Cincinnati College-Conservatory of Music; and *Orlando Paladino* at the Manhattan School of Music; *Così fan tutte* and *Der Rosenkavalier* at the Metropolitan Opera; and *Dialogues des Carmélites* with Opera Theatre of Saint Louis. As a faculty member of the University of Cincinnati College-Conservatory of Music, she holds the J. Ralph Corbett Distinguished Chair of



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Opera and has directed a number of works there, including *Falstaff*, *Alcina*, *Le Nozze di Figaro*, *The Rape of Lucretia*, *Le Mamelles de Tiresias*, *The Rake's Progress*, *The Threepenny Opera* and *Cabaret: Letters Home*. Other career highlights include *Don Giovanni* with Toronto's Canadian Opera Company, *Giulio Cesare in Egitto* with Glimmerglass Opera, *Aida* at Seattle Opera, *Il Signor Bruschino* with Gotham Chamber Opera, *Le Nozze di Figaro* with the Met, and *L'Etoile* at Wolf Trap Opera. Guarino has produced and directed four independent films, including *Crossing the Atlantic*, which was shown on PBS's "Independent Focus." She has been the recipient of numerous grants, awards and fellowships, including the Hamburg Filmhaus Production Grant, New York Foundation for the Arts Artist's Fellowship Award, The Jerome Foundation Fellowship, and the New York State Council on the Arts Production Grant.



**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 around 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.



**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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Photo: Brian Jadge and Lianna Haroutounian star in *Tosca*/Cory Weaver.

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

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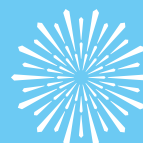
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Michael McGinley  
Mr. Noel T. Bloss  
Jodie M. Bourdet  
Mr. & Mrs. Philip Bowles  
John Buoymaster  
Karen Burtness Prak & Jan Willem Prak  
Seyem & John Cardoza  
Dr. Heidi H. Cary  
Craig & Letitia Casebeer  
Mel & Hella Cheitlin  
Julia Frohlich Cherry  
Maureen Clarke  
Joseph W. Conroy  
Paul & Valerie Crane Dorfman  
John W. Crittenden  
George & Susan Crow  
Marc Petty Cruciger, M.D.  
& Quita Jones Cruciger, M.D.  
John Cullison & Diana Kissil  
Janet Cullum  
Dr. & Mrs. Philip S. Dauber  
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Mr. Neil Koris  
Barbara Graham Kreissler  
Karen J. Kubin  
Sheila & Thomas Larsen  
Norman T. Larson  
Paul J. Laveroni  
Mr. & Mrs. Laurence R. Lyons  
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Patrick J. Mahoney  
Mr. Charles D. Mann  
Patrick McCabe  
Teresa & Mark Medearis  
Beatriz Mejia  
Karl & Kristen Mills  
Phyllis Moldaw  
Cathy & Howard Moreland  
Ronald D. Morrison  
Bill & Carrie Morrow

Bhushan & Blue Mudbhary  
Frederick T. & Lynn Hart Muto  
Stephen C. Neal  
Paul Nordine  
Helen W. O'Hanlon  
Brad & Julia Peck  
Marianne H. Peterson  
Mandala Pham & Michael Kwende  
Susan Cooper Philpot  
Mark B. Pitchford  
Anna & Frank Pope  
Marya A. Postner  
Patric & Mary Powell  
Mr.\* & Mrs.\* William D. Rasdal  
Mr. Glenn H. Reid  
Mr. & Mrs. John S. Renard  
Louise & Paul Renne  
Michael & Lisa Rhodes  
Dr. David Robinson  
Matt & Yvonne Gonzalez Rogers  
Joseph P. Russoniello  
Louise Adler Sampson  
Mr. Glen Y. Sato  
& Ms. Hope G. Nakamura  
Martin S. Schenker  
Joseph Scherer & Clare Maier  
The Honorable & Mrs. George P. Shultz  
Michael Stern  
Patricia Stich  
Myron Sugarman  
Mark Tanoury  
Frank & Barbara Tatum  
Barbara L. Traisman  
Mr. & Mrs. James S. Tunnell  
Mary Van Voorhees  
Mrs. Marshall I. Wais  
Rosalie V. Weaver  
Christopher & Barbara Westover  
Marilyn & Jack Whitcher  
David & Susan Young  
Peggy & Lee Zeigler  
Anonymous

\* deceased

*Wilsey Center Opera  
Campaign Gifts received through  
April 30, 2015*



SAN FRANCISCO  
OPERA



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**Nicola Luisotti**

*Music Director*

*Caroline H. Hume Endowed Chair*

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*Principal Guest Conductor*

**Giuseppe Finzi**

*Resident Conductor*

**Jon Finck**

*Director of Communications and Public Affairs*

**Gregory Henkel**

*Director of Artistic and Music Planning*

**Daniel Knapp**

*Director of Production*

**Marcia Lazer**

*Director of Marketing*

**Matthew Shilvock**

*Associate General Director*

**Michael Simpson**

*Director of Finance and Administration/CFO*

**Jarrold Bell**

*Chief Information Officer*

**Jennifer Good**

*Director of Music Operations*

**Sheri Greenawald**

*Opera Center Director*

**Kristen Jones**

*Director of Innovation and Engagement*

**Jessica Koplos**

*Director of Electronic Media*

**Daniele McCartan\***

*Costume Director*

**Ruth Nott**

*Director of Education*

**Elkhanah Pulitzer**

*Director of Programming, The Wilsey Center for Opera*

**Teri Xavier**

*Director of Human Resources*

**ARTISTIC AND MUSIC PLANNING**

Sean Waugh, *Artistic Planning Manager*  
DeAnna Sherer, *Music Planning Manager*  
John Churchwell, *Head of Music Staff*

Ilana Rainero de Haan, *Assistant to the Director of Artistic and Music Planning*

Valentina Simi, *Artist Services Coordinator and Assistant to the Music Director*

Manuela Galindo, *Contracts and Accommodations Assistant*

**MUSIC STAFF**

John Churchwell, Tyson Deaton, Dennis Doubin, Bryndon Hassman, Jonathan Kelly, Jonathan Khuner, Vito Lombardi, Joseph Marcheso, Robert Mollicone, Robert Morrison, Matthew Piatt, Laura Poe, Tamara Sanikidze, In Sun Suh, Sun Ha Yoon, Maureen Zoltek

Noah Lindquist, Ronny Michael Greenberg, *Adler Fellows*

**LANGUAGE COACHES**

Alessandra Cattani, *Italian*  
Patricia Kristof Moy, *French*

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Micah Standley, *Editor*

Matthew Erikson, *Communications Manager*

Teresa Concepcion, *Communications Associate*

Ann Farris, *Archive Associate*

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**ADMINISTRATIVE AND DONOR SERVICES**

David Odenkirchen, *Director of Development Operations*

Kathleen Esselstyn, *Gift Acknowledgment Coordinator*

Leela Krishnan, *Development Services Coordinator*

Chivly Krouch, *Gift Processing Coordinator*

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Roya Clune, *Annual Giving Associate*

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Lisette Miles, *Director of Corporate Giving*

Chris Wybenga, *Corporate Giving Officer*

Samantha Stevick, *Corporate and Legacy Giving Associate*

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Joo Eun Lee, *Senior Individual Giving Officer*

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Lisa Bordachar, *Prospect Research Manager*

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Lynn Vear, *Senior Principal Giving Officer*

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Dolores DeStefano, *Assistant Director of Education*

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Joseph Castañeda, *School Programs Associate*

Julia Petraglia, *Community Programs Coordinator*

Rebecca Scott, *School Programs Administrator*

Hector Armienta, Nick Benavides, Erin Bregman, Joshua Raoul Brody, Robert Chastain, Danny Clay, Hannah Dworkin, Lisa Edsall Giglio, Kevin Gordon, Lua Hadar, Magdalena Klein, Rosalyn Nash, Virginia Nichols, Steven Sven Olbash, Aaron Pike, Emily Shisko, Alex Stein, Alyssa Stone, Christopher Street, Matthew Wolka, *Teaching Artists*

Ryan Engstrom, *Intern*

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Linda Steenman, *Assistant to the General Director*

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Jess G. Perry, *Senior Budget Manager*  
Christopher Tom, *Controller*  
Mingsy Yan-Lau, *Senior Accountant*  
Elaine Quan, *Senior Accountant*  
Linda Rodriguez, *Senior Accountant*  
Gracie Tang, *Senior Accountant*  
Annabella Tam, *Payroll Administrator*

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Elysse Jimenez, *Human Resources Coordinator*

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Mark Wladika, *Internet and E-Commerce Manager*  
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Genevieve Neumuth, *Marketing Manager, New Audiences, BRAVO! Club, & Special Events*  
Pamela Sevilla, *Marketing Manager, Single Tickets*  
Ted Schaller, *Marketing Associate, Web Content & Social Media*  
Megan Coss, *Marketing Coordinator, Subscriptions*  
Elisabeth Morgan, *Marketing Coordinator, Single Tickets*  
Tanya Grant, *Data Entry*

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Marcella Bastiani, *Medallion Society Concierge Manager*  
Jessica Fauver, *Assistant Box Office Manager, First Assistant Treasurer*  
Emily Tilles, *Subscriptions Manager, Assistant Treasurer*  
Jennifer Hughes, Rebecca Page, *Assistant Treasurers*  
Ruth Van Slyke, *Telephone Sales Manager*  
Roberto Bonilla, Gillian Eichenberger, Khalil El-Kareh, Beverlee G. Hassid, Kyle Minor, Jennifer Pollack, Kristin Reyda, *Telephone Sales Assistants*

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George Windstrup, *Head Usher*  
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Julie Peck, Robert Remple, Bill Repp, Rilla Reynolds, Joe Savin, Kelly Smith, Tom Taffel, Richard Wagner, Steve Weiss, JoAnne Westfall, *Ushers*  
Hui Ming Wu, *Show Maid*

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Karen Topp, *Assistant Manager*

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Jeremy Patfield, *Media Administrator*  
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Brett Wesner, *Artistic Assistant*

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

## ORCHESTRA

Carrie Weick, *Orchestra Librarian*  
Tracy Davis, *Orchestra Manager*  
Timothy Spears, *Assistant Orchestra Librarian/Assistant Orchestra Manager*

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\* Senior Production Staff Member

## PRODUCTION ADMINISTRATION

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Allee Pitaccio, *Production and Events Coordinator*

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Ziggy Tomcich, *Assistant Master Audio/Video Engineer*

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Mark Baumann, *Assistant Master Carpenter*

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Amy Ashton-Keller, *Master Draper*

Irene Murray, *Star Rabinowitz, Senior Cutters*

Sally Thomas, *Senior Tailor*  
Cheryl Mennen, *Cutter*  
Carol Wood, *Gillian Haratani, Catharine Bray, Assistant Cutters*  
Kristen Eiden, *Santiago Suanes, First Hands*  
Jai Alltizer, *Senior Production Supervisor*  
Kristi Johnson, *Production Supervisor*  
Manuel Gutierrez, *Production Coordinator*  
Paula Wheeler, *Senior Milliner*  
Amy Van Every, *Senior Dyer*  
Jersey McDermott, *Senior Craft Artisan*  
Nicole Diascenti, *Junior Workroom Assistant*  
Valerie Galindo, *Shopper*  
Alexandra Leon, *Production Assistant*

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Leon Parsons, *Master Electrician*  
Michael Anderson, *Assistant Master Electrician*  
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Erik Docktor, *Projection Programmer*

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John Del Bono, *Assistant Master of Properties*

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Dale Haugo, *Scenic Artist in Charge*

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Darin Burnett, *Production Stage Manager\**  
Lawrence Pech, *Dance Master*  
Lisa Anderson, Darin Burnett, Gina Hays, Rachel Henneberry, *Stage Managers*  
Jose Maria Condemini, E. Reed Fisher, Jodi Gage, Shawna Lucey, Roy Rallo, Morgan Robinson, Lisa-Marie Shuster, *Assistant Stage Directors*  
Lisa Anderson, Sarah Bingel, Jennifer Harber, Gina Hays, Rachel Henneberry, Andrew G. Landis, Shawna Lucey, Jimmy Marcheso, Jayme O'Hara, Thea Railey, Lisa-Marie Shuster, *Assistant Stage Managers*

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Ben Steiner, *Technical Intern*

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Cynthia Fusco, Robert Horek, José Téllez Ponce, Catherine Verdier, *Assistants*

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Susan E. Stone, *Senior Wig Maker*  
Marcelo Donari, *First Assistant*  
Vicky Martinez, *Senior Administrative Assistant*  
Ashley Joyce, *Second Assistant*  
Richard Battle, Marcelo Donari, Denise Gutierrez, William Stewart Jones, Connie Strayer, Elizabeth Poindexter, Kerry Rider-Kuhn, Melanie Birch, Karalynne Fiebig, Tim Santry, Susan E. Stone, *Principal Make-up Artists*  
Judith Disbrow, William Stewart Jones, Richard Battle, Vicky Martinez, Melanie Birch, *Foremen*  
Melanie Birch, Rick Burns, Denise Gutierrez, Monica Maka, Vicky Martinez, Toby Mayer, Connie Strayer, Karalynne Fiebig, *Journeymen*  
Sarah Coy, Christina Martin, Sophia Smith, Maia Kzenzevic, Ashley Joyce, Pamela Johnson, *Associates*

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Kali Wilson, *Rehearsal Administrator*  
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Ellen Presley, *Rehearsal Assistant and Merola Scheduler*  
Jessie Neilson, *Rehearsal Assistant / Child Wrangler*

## SAN FRANCISCO OPERA CENTER

Mark Morash, *Director of Musical Studies*  
Chris Bragg, *Administrative Director*  
Karen Jine, *Company Manager*  
Jo Ann McStravick, *Artists' Services and Auditions Administrator*  
Cesar Ulloa, *Master Voice Teacher*

---

Dr. Myron Marx, *Company Medical Adviser*  
Seyfarth Shaw LLP, *Counsel*  
Armanino LLP, *Independent Public Accountants*  
Y.A. Tittle and Associates, *Insurance Brokers*  
Cory Weaver, *Official Photographer*

Yamaha is the Official Piano of San Francisco Opera  
Pianos supplied by Music Exchange

ORCHESTRA



Kay Stern  
Concertmaster



Laura Albers  
Associate Concertmaster



Heidi Wilcox  
Assistant Concertmaster



Jennifer Cho  
First Violin



Dawn Harms  
First Violin



Mariya Borozina  
First Violin



Barbara Riccardi  
First Violin



Leonid Igudesman  
First Violin



Asuka Annie Yano  
First Violin



Wenyi Shih  
First Violin  
Regular Substitute



Joseph Edelberg  
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



Marianne Wagner  
Second Violin  
Regular Substitute



Carla Maria Rodrigues  
Principal  
Viola



Sergey Rakitchenkov  
Associate Principal  
Viola



Paul Nahhas  
Assistant Principal  
Viola



Patricia Heller  
Viola



Jonna Hervig  
Viola



Natalia Vershilova  
Viola



Joy Fellows  
Viola



David Kadarauach  
Principal  
Cello



Thalia Moore  
Associate Principal  
Cello



Nora Pirquet  
Associate Principal  
Cello



Emil Miland  
Cello



Victoria Ehrlich  
Cello



Ruth Lane  
Cello



Joseph Lescher  
Principal  
Bass



# SAN FRANCISCO ORCHESTRA CONTINUED



Jonathan Lancelle  
Associate Principal  
Bass



Steven D'Amico  
Assistant Principal  
Bass



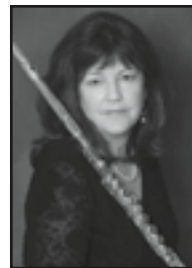
Shinji Eshima  
Bass



Mark Drury  
Bass



Julie McKenzie  
Principal  
Flute



Patricia Farrell  
Flute



Stephanie McNab  
Flute & Piccolo



Mingjia Liu  
Principal  
Oboe



Deborah Henry  
Assistant Principal  
Oboe



Janet Popesco  
Archibald  
Oboe & English Horn



Deborah Shidler  
Oboe  
Regular Substitute



Jose Gonzalez  
Granero  
Principal Clarinet



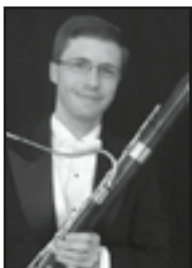
Joanne Burke Eisler  
Assistant Principal  
Clarinet



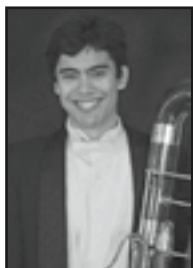
Anthony Striplen  
Clarinet &  
Bass Clarinet



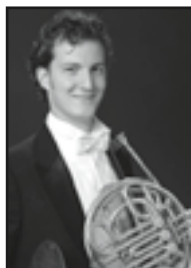
Rufus Olivier  
Principal  
Bassoon



Daniel MacNeill  
Bassoon



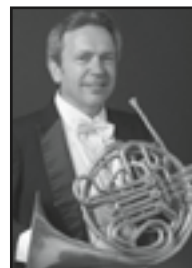
Michael Severance  
Bassoon &  
Contrabassoon



Kevin Rivard  
Co-Principal  
Horn



Christopher Cooper  
Acting Co-Principal  
Horn



Keith Green  
Horn



Brian McCarty  
Horn



Lawrence Ragent  
Horn



Adam Luftman  
Principal  
Trumpet



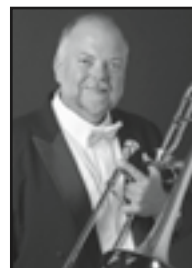
William Holmes  
Trumpet



John Pearson  
Trumpet



Samuel Schlosser  
Principal Trombone



Donald Kennelly  
Trombone



David Ridge  
Trombone &  
Bass Trombone



Zachariah Spellman  
Tuba/Cimbasso



John Burgardt  
Timpani



Richard Kvistad  
Principal Percussion &  
Associate Timpani



Patricia Niemi  
Percussion



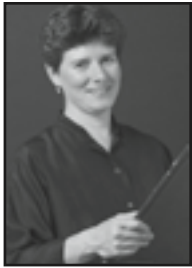
Olga Ortenberg  
Rakitchenkov  
Harp

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

## SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Tracy Davis  
*Orchestra Manager*



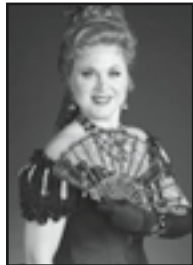
Carrie Weick  
*Librarian*



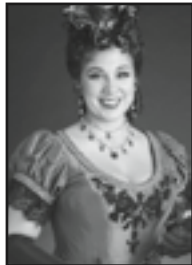
Timothy Spears  
*Assistant Orchestra  
Manager & Librarian*

## SAN FRANCISCO OPERA

# REGULAR CHORUS



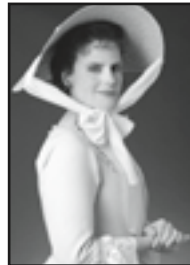
Kathleen Bayler  
*Soprano*



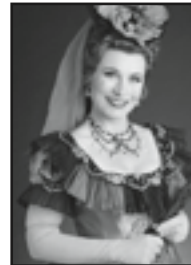
Sara Colburn  
*Soprano*



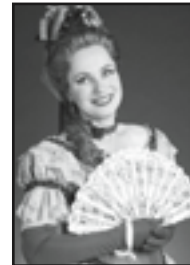
Dvora Djoraev  
*Soprano*



Mary Finch  
*Soprano*



Claire Kelm  
*Soprano*



Elisabeth Rom Lucio  
*Soprano*



Angela Eden Moser  
*Soprano*



Rachelle Perry  
*Soprano*



Virginia Pluth  
*Soprano*



Carole Schaffer  
*Soprano*



Mitzie Kay Weiner  
*Soprano*



Roberta Bowman  
*Mezzo-Soprano*



Janet Campbell  
*Mezzo-Soprano*



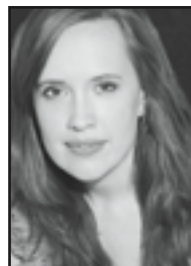
Sally Mouzon  
*Mezzo-Soprano*



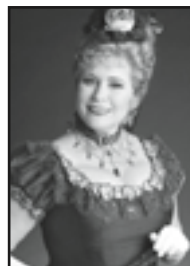
Sally Munro  
*Mezzo-Soprano*



Erin Neff  
*Mezzo-Soprano*



Laurel Porter  
*Mezzo-Soprano*



Laurel Rice  
*Mezzo-Soprano*



Shelley Seitz  
*Mezzo-Soprano*



Claudia Siefer  
*Mezzo-Soprano*



Nicole Takesono  
*Mezzo-Soprano*

## SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Donna Turchi  
*Mezzo-Soprano*



C. Michael Belle  
*Tenor*



Alan Cochran  
*Tenor*



Chris Corley  
*Tenor*



Daniel Harper  
*Tenor*



Christopher Jackson  
*Tenor*



Phillip Pickens  
*Tenor*



Chester Pidduck  
*Tenor*



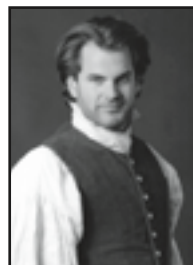
Colby Roberts  
*Tenor*



Sigmund Seigel  
*Tenor*



Dan Stanley  
*Tenor*



Andrew Truett  
*Tenor*



Richard Walker  
*Tenor*



Torlef Borsting  
*Baritone*



Frank Daniels  
*Baritone*



Cameron Henley  
*Baritone*



Ken Johnson  
*Baritone*



David Kekuewa  
*Baritone*



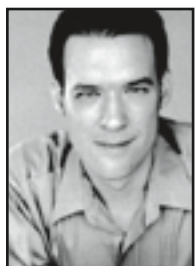
Bojan Knežević  
*Bass*



Frederick Matthews  
*Baritone*



Jim Meyer  
*Bass*



William O'Neill  
*Bass*



William Pickersgill  
*Bass*



Valery Portnov  
*Bass*



Ken Rafanan  
*Baritone*



Michael Rogers  
*Baritone*



Jere Torkelsen  
*Baritone*

*Most photos by  
John Martin.*

*Carole Schaffer  
and Claudia Siefer  
photos by  
Pamela Dale.*

## SAN FRANCISCO OPERA

# CORPS DANCERS



Brook Broughton



Blanche Hampton



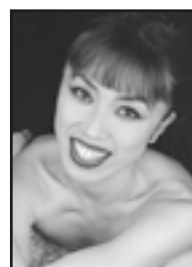
Bryan Ketron  
*Leave of Absence*



Michael Levine



Rachel Speidel Little



Chiharu Shibata



# 2014-15 ARTISTS

# CHORUS

**ARTISTS**

Raymond Aceto  
 Julie Adams † ♪  
 Anna Caterina Antonacci  
 Buffy Baggott  
 René Barbera\* ♪  
 Ryan Belongie † ♪  
 Giorgio Berrugi\*  
 Marco Berti  
 Andrew Bidlack † ♪  
 Jordan Bisch  
 Corey Bix  
 Angela Brower  
 Carlos Chausson\*  
 Jennifer Check\*  
 Scott Conner\*  
 Catherine Cook † ♪  
 Sasha Cooke  
 Anthony Roth Costanzo\*  
 Leah Crocetto † ♪  
 David Daniels  
 Danielle De Niese  
 John Del Carlo ♪  
 Ellie Dehn  
 Mark Delavan † ♪  
 Karine Deshayes\*  
 Julianna Di Giacomo\* ♪  
 John Easterlin  
 Pasquale Esposito\*  
 Michael Fabiano  
 Greg Fedderly  
 A.J. Glueckert † ♪  
 Susan Graham ♪  
 Lianna Haroutounian\*  
 Thomas Hampson ♪  
 Suzanne Hendrix ♪  
 Philip Horst † ♪  
 Bryan Hymel\* ♪  
 Brian Jagde † ♪  
 Erin Johnson † ♪  
 Brandon Jovanovich  
 Joo Won Kang † ♪  
 Laura Krumm † ♪  
 James Kryshak\*  
 Kate Lindsey  
 Daniela Mack † ♪  
 Megan Marino\*  
 Alexey Markov\*  
 Michaela Martens\*  
 Timothy Mix  
 Brian Mulligan  
 Edward Nelson\* † ♪

Andrey Nemzer\*  
 Lisette Oropesa  
 Jacqueline Piccolino † ♪  
 Luca Pisaroni  
 Dimitri Pittas\*  
 Patricia Racette † ♪  
 Sondra Radvanovsky  
 Anthony Reed\* † ♪  
 Sarah Shafer  
 Alek Shrader † ♪  
 Nadine Sierra † ♪  
 Philip Skinner † ♪  
 Philippe Sly † ♪  
 Efraim Solis † ♪  
 Joel Sorensen  
 Heidi Stober  
 Matthew Stump\* † ♪  
 Zanda Švėdė † ♪  
 Stacey Tappan  
 Russell Thomas\*  
 Dale Travis † ♪  
 Maria Valdes\* † ♪  
 Ramón Vargas  
 Christian Van Horn  
 Alexia Voulgaridou  
 Nian Wang\* † ♪  
 Chong Wang\* † ♪  
 Dolora Zajick † ♪

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**CHOREOGRAPHERS**

David Greeves\*  
 Lynne Page\*  
 Gemma Payne\*  
 Lawrence Pech

**PROJECTION DESIGNER**

S. Katy Tucker

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

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

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

**REGULAR CHORUS**

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

\*Chorus member appearing in a Solo Role

**EXTRA CHORUS**

Elizabeth Baker	John Artz
Radoslava Biancalana	Richard Block
Jennifer Brody	Micah Epps
Johanna Bronk	Adam Flowers
Cheryl Cain	Timothy Foster
Katie Carlson	Anders Froehlich
Kristin Clayton	Peter Girardôt
Margaret Genovese	Thomas Hart
Karen Winner Huff	Michael Jankosky
Ann Hughes	Bradley Kynard
Silvie Jensen	Anthony P. McClaun
Carolyne Anne Jordan	Jim Monios
Sara LeMesh	Jess G. Perry
Eileen Meredith	Keith Perry
Francis Peterson	Samuel Rabinowitz
Aimée Puentes	Tom Reed
Mimi Ruiz	Pedro Rodelas
Lori Willis	Alfredo Rodriguez
Jacque Wilson	Clifton Romig
Kali Wilson	Karl Saarni
	Alexander Taite
	Nicholas Volkert

# CORPS DANCERS

Lawrence Pech, *Dance Master*

Laura Alexich	Nicholas Cunningham
Brook Broughton*	Gregory DeSantis
Blanche Hampton*	Stephen DiBiase
Ilana Jonas	Jonathan Dummar
Rachel Speidel Little*	Bryan Ketron*†
Jackie McConnell	Michael Levine*
Angela Dice Nguyen	Jekyns Peláez
Chiharu Shibata*	Jeremy Rucker
	Erik Wagner

\* Tenured

† Leave of Absence

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Zachary Diener  
Brandon Kazen-Maddox  
Dustin Kelly  
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Andrey Pfening  
Robin Zander

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Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*

Giuseppe Finzi, *Resident Conductor*

## FIRST VIOLIN

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

## SECOND VIOLIN

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

## VIOLA

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

## CELLO

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

## BASS

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

## FLUTE

Julie McKenzie, *Principal*  
Patricia Farrell  
Stephanie McNab

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald

## CLARINET

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

## BASS CLARINET

Anthony Striplen

## BASSOON

Rufus Olivier, *Principal*  
Daniel MacNeill  
Michael Severance

## CONTRABASSOON

Michael Severance

## HORN

Kevin Rivard, *Co-Principal*  
Christopher Cooper, *Co Principal* \*\*  
Keith Green  
Brian McCarty  
Lawrence Ragent

## TRUMPET

Adam Luftman, *Principal*  
William Holmes  
John Pearson

## TROMBONE

Samuel Schlosser, *Principal*  
Donald Kennelly  
David Ridge

## TUBA/CIMBASSO

Zachariah Spellman

## TIMPANI

John Burgardt

## PERCUSSION

Richard Kvistad, *Principal/Associate Timpani*  
Patricia Niemi

## HARP

Olga Rakitchenkov

## LIBRARIAN

Carrie Weick  
Timothy Spears, *Assistant*

## ORCHESTRA MANAGER

Tracy Davis  
Timothy Spears, *Assistant*

\* Principal for one or more season operas

† Leave of absence

\*\* Season substitute

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To be the most exciting force in the opera world, the Company needs your long-term commitment and support. We honor those whose endowment contributions since 1972 have helped ensure that our tradition of excellence continues. Consider adding your name to this list by making a current or legacy gift of \$10,000 or more to the Company's endowment. To learn more, contact Mark Jones, Director of Endowment and Legacy Giving, at (415) 565-3206 or [mjones@sfopera.com](mailto:mjones@sfopera.com).

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**SAN FRANCISCO OPERA** is pleased to acknowledge the generosity of the following corporate partners for their support of performance years 2014–2015 (recorded from August 1, 2013 through April 15, 2015). Our corporate members receive unique benefits including but not limited to: exclusive client entertainment privileges, networking opportunities, broad name recognition, and employee benefits. For more information about joining the Corporate Council, please telephone (415) 551-6208.

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The following patrons have made a legacy commitment to San Francisco Opera Association and have joined the Bel Canto Legacy Society as of April 15, 2015. Their generosity helps support our long-range financial stability and artistic planning. Please consider joining this extraordinary group. For more information, contact Mark Jones, Director of Endowment and Legacy Giving, at (415) 565-3206 or [mjones@sfopera.com](mailto:mjones@sfopera.com). Thank you for your support.

*Marilyn Horne*, HONORARY CHAIRWOMAN



- |   |  |  |  |   |
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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

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco

The Honorable Edwin M. Lee, *Mayor*

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

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

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

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

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

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

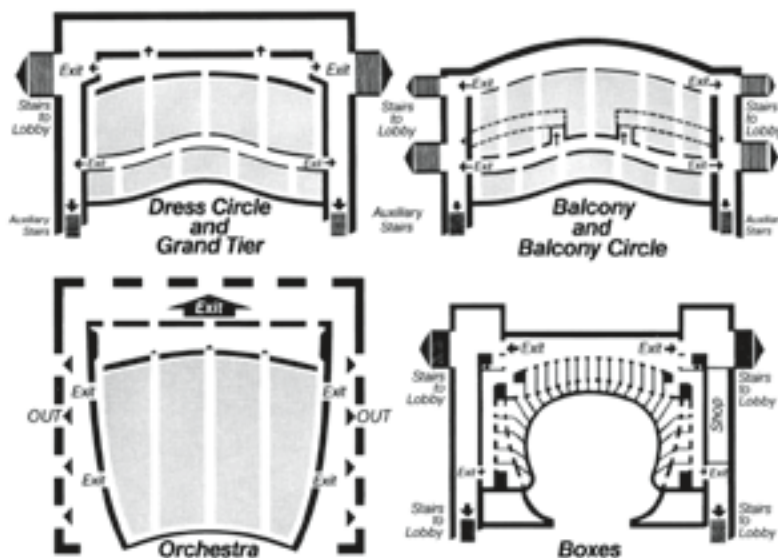
**LARGE PRINT CAST SHEETS AND SYNOPSIS** are available at the coat check stations in the main lobby.

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

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

**TAXI SERVICE** Patrons desiring a taxi after a performance should come to the Grove Street Taxi Ramp located on the south side of the Opera House. Accommodations are provided on a first come, first served basis, and cannot be guaranteed as service is based on availability of licensed taxis. Staff will be on hand to assist.

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



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



# The art of performance draws our eyes to the stage



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