



SAN FRANCISCO
OPERA 2014-15 SEASON

PARTENOPE

BY GEORGE FRIDERIC HANDEL



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On the cover:

Man Ray (1890–1976)
Nancy Cunard (1926)
Man Ray Trust / ADAGP,
Paris, and DACS, London /
Telimage, 2008

FEATURES

- 18 Season Opening Celebrations**
Images from the opening festivities of San Francisco Opera's 92nd Season.
- 36 *Partenope***
by Thomas May
A look at the role of the 20th century director in 18th century opera.

DEPARTMENTS

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

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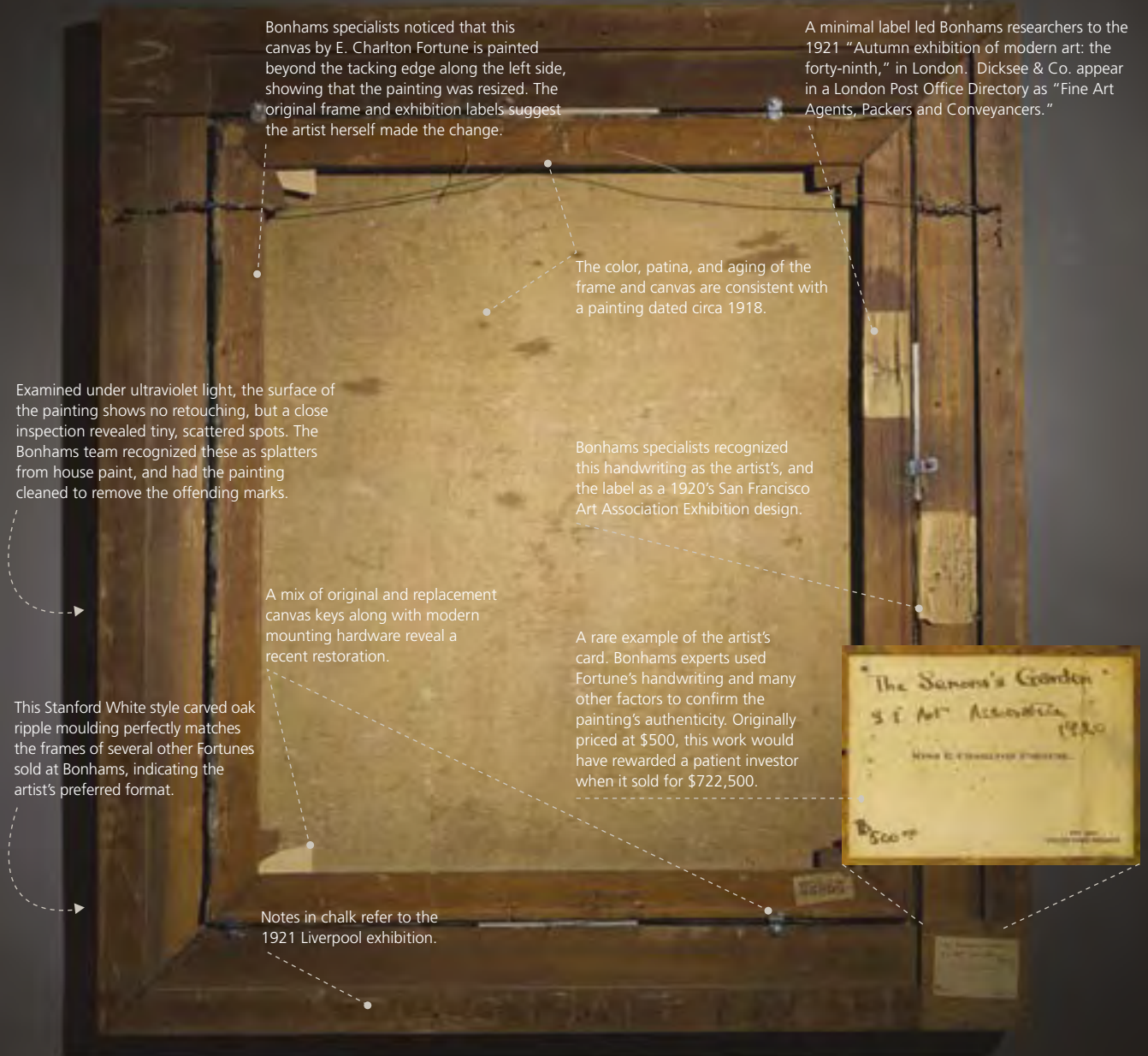
Gaetano Merola	1923-53
Kurt Herbert Adler	Artistic Director, 1953-57; General Director, 1957-81
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David Gockley	2006-

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E. Charlton Fortune
The Senora's Garden, circa 1918
oil on canvas

...back to front.



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

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

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

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

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

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

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

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

Notes in chalk refer to the 1921 Liverpool exhibition.

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

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

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

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

A Message from the Leaders of San Francisco Opera

Dear opera-goers,

Welcome to the continuation of San Francisco Opera's 92nd season! For nearly a century, this Company has distinguished itself by presenting exciting programming and spectacular international artists, proudly standing as one of the leading opera companies in the United States. Our 2014-15 season continues this tradition with Company premieres of *Susannah* and *Partenope*, the world premiere of Marco Tutino's *La Ciociara (Two Women)*, and the return of Berlioz's epic *Les Troyens* after more than four decades—a rare, Herculean feat for any opera company.



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

Your program documents the celebration that began our season last month, featuring exceptional artists in *Norma* and *Susannah* and toasting the 75th anniversary of San Francisco Opera Guild, whose efforts bring the opera experience to tens of thousands of children across the Bay Area. October is equally as thrilling, highlighted by the Company premiere of Handel's *Partenope* as well as *Un Ballo in Maschera* and *Tosca*, all in electrifying productions. We're also proud to announce the release of our fourth DVD and Blu ray recording, *Mefistofele*, and the national broadcast of *Porgy and Bess* on PBS on October 17.

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. We also extend heartfelt thanks to our Company sponsors: Norby Anderson, the Ann and Gordon Getty Foundation, John A. and Cynthia Fry Gunn, Franklin and Catherine Johnson, the Edmund W. and Jeannik Méquet Littlefield Fund, Steven M. Menzies, Bernard and Barbro Osher, Jan Shrem and Maria Manetti Shrem, Phyllis C. Wattis Endowment Funds, and Diane B. Wilsey. We are grateful to Wells Fargo Bank for its continuing leadership as our corporate season sponsor and express our appreciation to our corporate partners: Chevron and United.

Finally, we thank you, our loyal patrons and donors. Thanks to your support, the Bay Area is one of the most exciting and innovative musical communities in the world, with San Francisco Opera leading the way. Producing world-class opera, which enriches the lives of more than 200,000 patrons each year, takes an immense investment of time, talent and resources. It would not be possible without your continued dedication and support, for which we are deeply grateful.

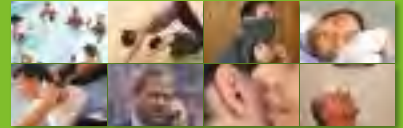
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La Bohème for Families November 22 & 29

The perfect opera for families and new operagoers of all ages, *La Bohème for Families* are specially priced matinee performances of this exciting production sung in Italian with English supertitles. A much beloved opera, *La Bohème* is a fusion of high-spirited fun and poignant tragedy about starving artists falling in and out of love in 19th-century Paris. Recommended for children age 7 and older. Visit sfopera.com for more information.

San Francisco Opera's Education Department will offer Family Workshops preceding each performance of *La Bohème for Families*. For dates, times, and more information, visit sfopera.com/learn.



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Porgy and Bess on PBS Fall Arts Festival

On October 17, San Francisco Opera's production of *Porgy and Bess* will be broadcast nationwide as part of PBS's Fall Arts Festival (KQED 9 locally).

Visit sfopera.com/broadcasts for complete information.

Laquita Mitchell (*Bess*) and Eric Owens (*Porgy*) in our 2009 production.



Mefistofele on DVD and Blu-Ray

San Francisco Opera continues its partnership with EuroArts Music International, one of the world's leading distributors of classical programming, with the release of Arrigo Boito's *Mefistofele*. An illustrious international cast—led by Ildar Abdrazakov, Ramón Vargas and Patricia Racette—brings



CORY WEAVER

Boito's retelling of the Faust tale to life in this spectacular production conceived by Robert Carsen and conducted by Music Director Nicola Luisotti. *Mefistofele* is available at shop.sfopera.com and other retailers.

Ramon Vargas: *Verdi Lieder* CD Signing on October 19

Join famed tenor Ramón Vargas on Sunday, October 19 as he autographs CDs from his discography in the Opera Shop (South Mezzanine level) immediately following that day's performance. Vargas is celebrating the recent release of his latest album, *Verdi Lieder*.

For Giuseppe Verdi, "the song had about the same significance that the sketch has for the painter." It gave him the opportunity "to sketch emotions and characters in a smaller, more improvised form, genre pictures of passions and destinies he otherwise placed in the wide space of the stage." Vargas performs the legendary composer's miniatures with exquisite care in this album from the Capriccio label.



ADOLFO BUTRÓN



Notes from the General Director

Legacy Giving: Critical Insurance for the Future

For opera to thrive into the future, it will have to be supported by three income sources: ticket sales, annual gifts, and legacy (estate) gifts. **Over time the ticket sales portion of the income budget, now approximately 33%, will decrease, while the percentages of annual and legacy giving will have to increase.**

Just as there are tax advantages to making annual gifts, there are even more attractive tax incentives to making legacy gifts. The fruits of certain legacy gifts can even be enjoyed in a donor's lifetime! **As the old adage goes, "You can't take it with you!"** I personally have remembered Houston Grand Opera and San Francisco Opera in my will, in addition to providing the wherewithal for my three children to educate their own children. **It is important for me to perpetuate causes that have given me great pleasure and inspiration during my lifetime.** My particular interest is to provide permanent funds for the recruitment and training of young singers.

The most valuable legacy gifts to San Francisco Opera are those that are unrestricted and can be used at the discretion of the board for appropriate needs. Some legacy donors prefer to donate to our endowment. These funds, currently valued at more than \$165 million, are invested by an investment committee of the board, earning income that is prudently distributed to the Company every year—either for general or specific purposes. **These are the legacy gifts that "keep on giving."** There are specific and substantial permanent funds within the endowment to support tickets for the underserved, student subscriptions, San Francisco Opera Center (young artist training), maintaining the War Memorial Opera House, traditional Italian opera productions, and new productions of leading-edge works.

It might surprise you that many of our legacy donors have not supported San Francisco Opera significantly through annual giving. At the end of their lives, they surmise, they can make a difference in providing significant support to a cause they treasure. Their gifts include not only cash and securities, but real estate, art, and jewelry—anything reasonably marketable.

Let me be perfectly clear: institutions like San Francisco Opera, Stanford, University High School, and Grace Cathedral will not continue to exist, let alone thrive, without constantly increasing endowments. One of the primary sources of this endowment growth will be legacy giving.

Bel Canto Legacy Society

Established in 1991 during Lotfi Mansouri's general directorship, San Francisco Opera's Bel Canto Legacy Society is a group of opera lovers who have agreed to "go public" with their legacy giving plans. In return, they are invited to an annual "high tea" with entertainment provided by our Adler Fellows, as well as to closed rehearsals and other events with the likes of Bryn Terfel and Susan Graham. There were 60 charter members in the Bel Canto Society 20 years ago. When I arrived in 2006, there were 255. Now there are 500! **By the end of my contract in 2016, I have committed to have a whopping 750 members.** Of course there are those who prefer not to disclose their estate plans, and that is perfectly fine. **But I do urge people to "go public," as others are then motivated to follow in their footsteps.**

Please refer to our current Bel Canto members at the back of your program. If there is a vibrant San Francisco Opera in 2050, it will be because of these extraordinary people! Contact our Director of Endowment and Legacy Giving, Mark Jones, at (415) 565-3206 or mjones@sfoera.com to find out more about the Bel Canto Society and legacy giving in general. 🌟



Legendary mezzo-soprano Marilyn Horne, who sang more than twenty roles with the Company from 1960 to 1992, is honorary chairwoman of San Francisco Opera's Bel Canto Legacy Society.



San Francisco Opera Guild Holiday Dinner on Stage

Celebrate the holiday season by joining San Francisco Opera Guild's black-tie Holiday Dinner on the stage of the War Memorial Opera House on Monday, December 1. The evening honors renowned opera supporter and philanthropist Diane B. Wilsey and will include lively entertainment as well as an exclusive live auction. Your participation in this event ensures that San Francisco Opera Guild continues its tradition of introducing children to the beauty and excitement of opera through their education and outreach programs. Co-Chairs: Jane Hartley & Susan S. Tamagni. Tickets start at \$750. For more information and to purchase tickets, call (415) 565-3204 or visit sfopera.com/guild.

San Francisco Opera and Musicians Union Ratify New Four-Year Contract

In September, the San Francisco Opera Association and the American Federation of Musicians Local 6 ratified a new four-year agreement for the San Francisco Opera Orchestra effective August 1, 2014 through July 31, 2018. General Director David Gockley commented, "At a time of continued turbulence for this industry, I'm heartened that difficult issues were able to be addressed in a respectful manner, with both sides committed to the future of the



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The Stephen and Cynthia Rubin Institute for Music Criticism San Francisco Conservatory of Music November 5–10, 2014

San Francisco Conservatory of Music's Caroline H. Hume Concert Hall

Alex Ross, music critic for *The New Yorker*, said, “Music is inconceivable without language. We have a desperate need to talk about musical experiences, even if we can only say we ‘have no words.’” He made this statement at the inaugural Rubin Institute for Music Criticism in 2012.

The first program of its kind focusing on music and music criticism, the Rubin Institute is a biennial gathering that brings together before the public national music journalists, renowned musicians, and aspiring young writers, combining the wisdom and insight of today's highly esteemed critics, the artistry and daring of acclaimed musicians, and the energy and promise of tomorrow's music journalists. This year's institute held at the San Francisco Conservatory of Music comprises a weeklong series of public events including performances, keynote addresses by critics, critical review, and discussion panels.

Founded in 2011 by Stephen Rubin, President and Publisher, Henry Holt & Co., the inaugural edition of the Rubin Institute was held at the Oberlin Conservatory of Music in 2012 and featured performances by the Cleveland Orchestra, pianist Jeremy Denk, Apollo's Fire, and the International Contemporary Ensemble (ICE).

With public concerts by acclaimed musicians from the opera, chamber, and orchestral stages, the 2014 performances are reviewed by a select group of student writers (Rubin Institute Fellows). Their work is critiqued in private workshops and public sessions by a panel of highly esteemed national music critics and journalists. Leading up to the Institute, the twenty student writers work with a preparatory team at each of their nominating universities.

San Francisco Conservatory of Music, San Francisco Opera, San Francisco Symphony, Cal Performances, and Philharmonia Baroque Orchestra invite you to join us as we partner for the biennial Stephen and Cynthia Rubin Institute for Music Criticism November 5–10, 2014. Solely devoted to the art of classical music criticism, the Institute brings together the nation's most dis-

tinguished music journalists and writers, and aspiring young writers (Rubin Institute Fellows) for a keynote address, lectures, public performances, discussion panels, and critical reviews. The week-long event culminates in the awarding of both the \$10,000 Rubin Prize in Music Criticism to one of the Fellows for demonstrating outstanding promise in musical criticism, and the \$1,000 Everyone's a Critic Public Audience Review Prize for the best review by an audience member of a concert performed during the Institute.

You are invited to attend the November 8 performance of *Tosca*, featuring a pre-performance lecture by *Washington Post* critic and writer Anne Midgette, and submit a 400-word critical review to the Rubin Institute to compete in the Audience Prize. *San Francisco Chronicle* Music Critic Joshua Kosman chairs the Everyone's a Critic Public Audience Review Prize judging panel, which includes writer/critics Robert Commanday, Wynne Delacoma, and Steven Winn.

The 2014 Rubin Institute Writers Panel includes Anne Midgette; Tim Page, professor, journalism and music, University of Southern California; John Rockwell, writer and arts critic; Alex Ross, *The New Yorker* magazine critic and author; Heidi Waleson, *Wall Street Journal* critic and author; and Rubin Institute benefactor Stephen Rubin, President and Publisher of Henry Holt & Co. Anthony Tommasini, *The New York Times* chief music critic, will give the November 5 opening keynote address.

For Midgette, the importance of the Rubin Institute is clear. “We need creativity more than ever, simply to find new outlets and new forms of expressing ourselves.” 🍷

Please visit the Rubin Institute's website for full details on the entire Institute and all public events, and for a video of Mr. Kosman, Rubin Institute Critic-in-Residence, offering advice and tips on how a critic works: www.sfcm.edu/rubin-institute.



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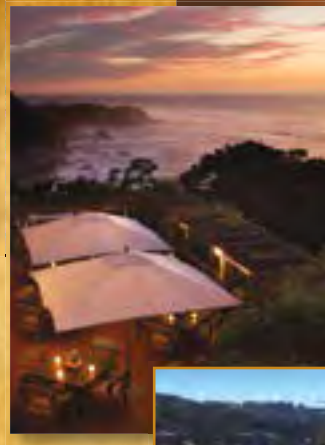
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E-OPERA NEWSLETTER

San Francisco E-Opera subscribers are the first to know about the latest performances, special events, and educational opportunities. Keep up-to-date on featured artists, special ticket offers, advance program notes, and other insider information by signing up at sfopera.com/eopera.

INSIGHT PANELS

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

OPERA PREVIEW LECTURES

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

OVERTURE: OPERA WORKSHOPS FOR ADULTS

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

FAMILY PROGRAMS

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

CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

OPERA HOUSE TOURS

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

OPERA TALKS

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

Un Ballo in Maschera: Marcia Green

Partenope: Alexandra Amati-Camperi

Tosca: Jonathan Khuner

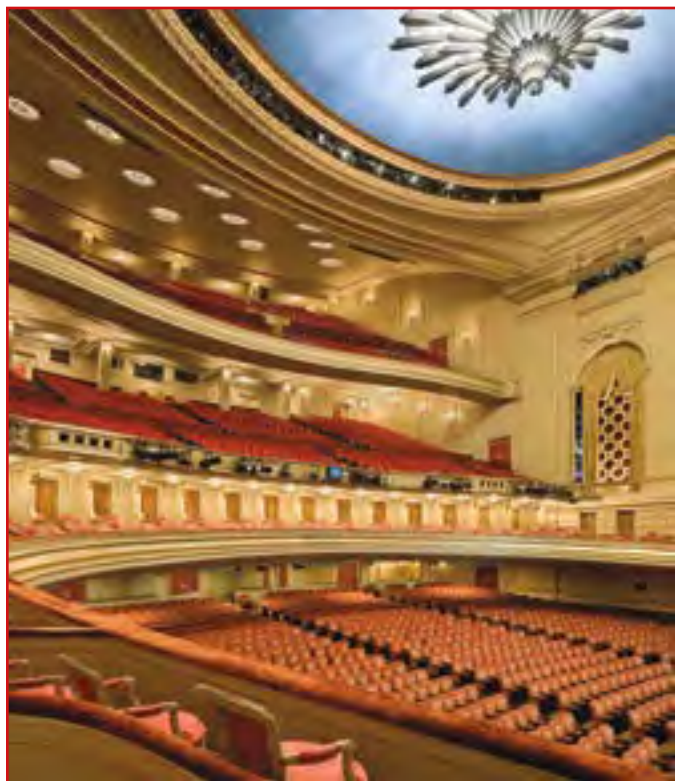
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La Bohème: Kip Cranna

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Opera Ball 2014



Randy Laroche, David Laudon; Maria Manetti Shrem & Jan Shrem; Andrea Herberstein & Thomas Hampson; George & Charlotte Shultz; George & Leslie Hume; Willie Brown & Sonya Molodetskaya

San Francisco Opera celebrated the opening of its 92nd season on September 5 with a sold-out performance of Vincenzo Bellini's *Norma*, led by Music Director Nicola Luisotti. The evening was distinguished by two events that are the highlight of the City's cultural season: San Francisco Opera Guild's Opera Ball 2014, co-chaired by Teresa Medearis and Cynthia L. Schreuder, and BRAVO! Club's Opening Night Gala, co-chaired by S.B. Hadley Wilson and Benjamin Osgood. Opera Ball 2014 was designed by event stylist J. Riccardo Benavides with dinner by McCall's Catering and benefited San Francisco Opera and Opera Guild's education and outreach programs that **annually reach more than 60,000 young people and families.**

PHOTO IDENTIFICATIONS ARE LEFT TO RIGHT. PHOTOS BY DREW ALTIZER



Diane B. Wilsey

Back row: Cynthia Fry Gunn & John Gunn; Bill, Ann, Gordon, & Vanessa Getty; Linda Kemper & David Gockley
Front Row: Athena & Timothy Blackburn; Claire Fluhr; Alex Chases & Victoria Raiser; Nancy & Paul Pelosi





Karen Kubin, Keith Geeslin, Teresa & Mark Medearis,
Cynthia Schreuder & Ovidia Kalev



Jack Calhoun, Barbara Brookins-Schneider,
Trent Norris



Yuan Yuan Tan



GINNY & ALVIN ZIEGLER Pam & JOHN FLANNAGAN



Marybeth LaMotte, Ann Girard,
Anne Marie Massocca



Charles Githier,
Mai Shiver



David & Natasha Dolby



Boaz Mazor,
J. Riccardo Benavides

Genelle Relfe, Randy Reynoso
Carolyn Chang



Susan Tamagni,
Michael & Allison Mauze



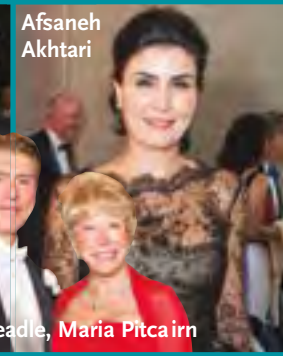
Ann Akichika, Jane Mudge, Celeste Bobroff



David & Inger Golob,
Linle & James Froeb



Angela Young, Charles &
Patricia Sprincin



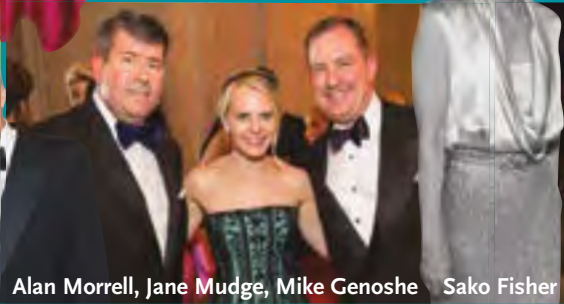
Nancy & Joachim Bechtle
Afsaneh Akhtari



Renata Anderson, Debbie Muller,
Karen Richardson, Alison Newport



Courtney Collins
& Jim Labe



Alan Morrell, Jane Mudge, Mike Genoshe
Sako Fisher



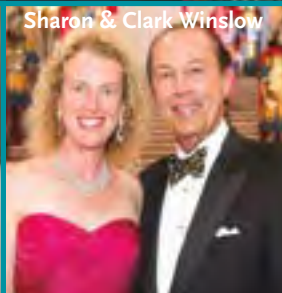
Harold Blajwas &
Alisa Burgess-Blajwas



John & Judith
Renard



David & Mary Beth Shimmon



Sharon & Clark Winslow



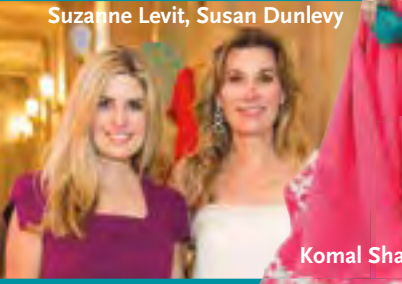
Rose Rosenberg & Anthony Vissian



Patricia Kelly



Daniel & Ann Girard



Suzanne Levit, Susan Dunlevy



Colin Bailey, Leslie Berriman, Nion McEvoy



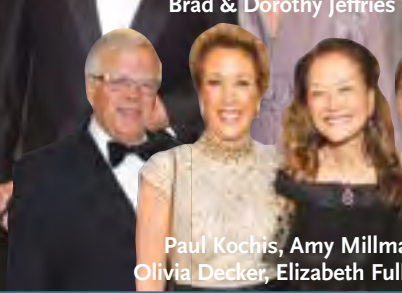
Oran & Maryam Muduroglu,
Charlot & Greg Malin



Komal Shah



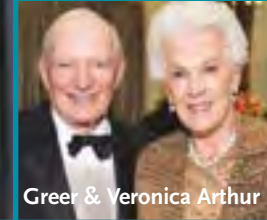
Carolyn Chandler, Jimmy Lopez, Kevin Newbury, D.M. Wood, and guests



Brad & Dorothy Jeffries



Diana Kissil, John Cullison



Greer & Veronica Arthur



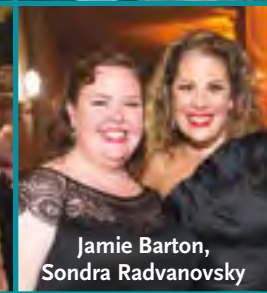
Gretchen deBaubigny, Dagmar Dolby,
Jan Shrem & Maria Manetti Shrem



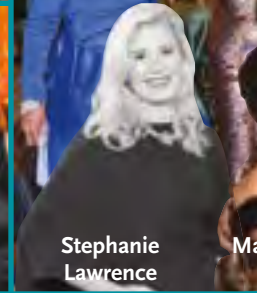
Paul Kochis, Amy Millman,
Olivia Decker, Elizabeth Fullerton



Keith & Priscilla Geeslin



Jamie Barton,
Sondra Radvanovsky



Stephanie
Lawrence



Maria Manetti Shrem,
Nicola Luisotti



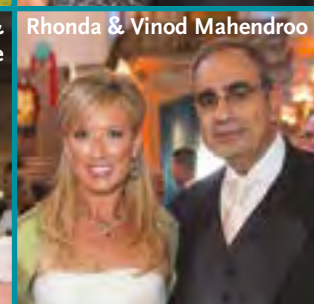
Anne & Keith McWilliams



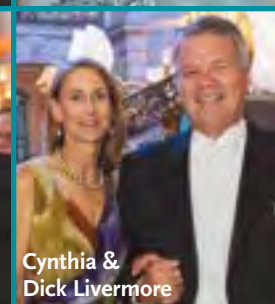
Susan & Mark Kroll



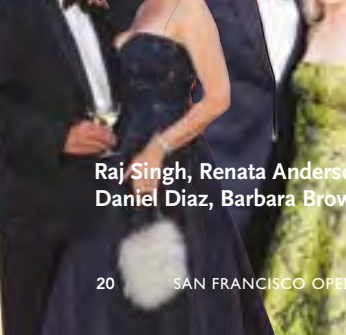
Christopher Verdosci,
Jennifer MacCready



Kristine & Jeff Shine



Christine Suppes



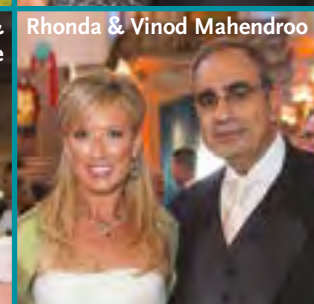
Leonard Eber &
Diane Rubin



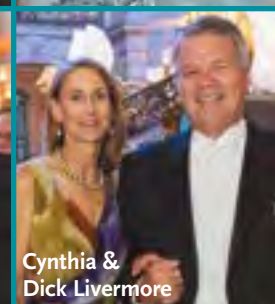
Karl & Kristen Mills



Robert &
Chandra Friese



Rhonda & Vinod Mahendroo



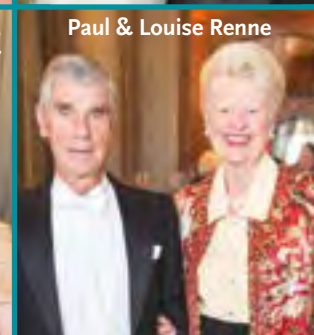
Cynthia &
Dick Livermore



Michael Sack,
Gretchen Kimball



William Stensrud,
Suzanne Vaucher



Paul & Louise Renne



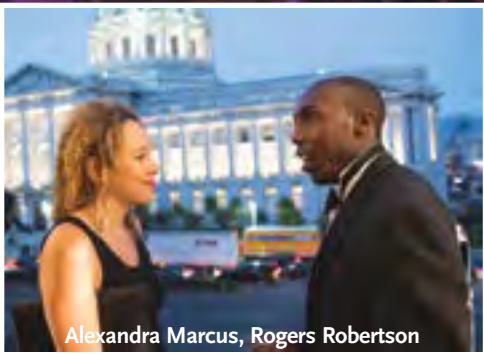
Robert Capan,
Julie Coplon



Yong Jin, Sherry Juneja and BRAVO! CLUB attendees



BRAVO! CLUB Opening Night Gala



Alexandra Marcus, Rogers Robertson



Benjamin Osgood, Adam Adam Bier, Lauren Groff, Anna Aleksandrova, Shannon Eliot, Kyle Brisby, Hadley Willson



Opera in the Park 2014



San Francisco Opera's season-opening festivities included the 41st annual *San Francisco Chronicle Presents San Francisco Opera in the Park*, featuring Music Director Nicola Luisotti conducting the San Francisco Opera Orchestra. *Opera in the Park* featured Thomas Hampson, Dolora Zajick, Ramon Vargas, Heidi Stober, and other luminaries of the Fall 2014 season.





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John A. & Cynthia Fry Gunn



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

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

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

John is the former chairman and CEO of Dodge & Cox Investment Managers. He joined the firm in 1972, the year he received his MBA from Stanford Business School and married Cynthia, who graduated from Stanford with an A.B. in political science in 1970. Early in her career, Cynthia was the editor and director of The Portable Stanford book series for ten years. She edited twenty-eight books by Stanford professors on a vast array of topics, including *Economic Policy Beyond the Headlines* by George Shultz and Ken Dam.

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

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



Thank You for Supporting San Francisco Opera!

As members of the San Francisco Opera Chorus, we are proud to participate once again this year in SingforAmerica, a program that provides support for the performing arts in our community, including San Francisco Opera.

We are thrilled to use our voices and talents to generate support for the Company we care for so deeply and to join with so many of you who have also made generous gifts this year to San Francisco Opera.

Thank you for your wonderful support!

Above: San Francisco Opera Chorus members recently participated in SingforAmerica to raise funds in support of San Francisco Opera. Photo: Kristen Loken

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RAY "SCOTTY" MORRIS



The Bernard Osher Endowment Fund (Production Sponsor, *A Masked Ball* and *Partenope*)

A native of Maine, Bernard Osher began his involvement with San Francisco Opera more than forty years ago as a season subscriber shortly after moving here from New York. He and his wife Barbro have been outstanding supporters of Bay Area cultural programs ever since. In 1977, Bernard created the Bernard Osher Foundation to support principally cultural and educational organizations to maintain and enrich the quality of life locally and nationally. As a reflection of Bernard and Barbro's interest in the arts, the Osher Foundation has funded virtually every major arts organization in the area and many groups offering special programs in the arts for youth. At San Francisco

Opera, the Oshers have supported every aspect of the Company's work, from artist appearances to production facilities. Another focus of their foundation support is higher education, including the Osher initiative for community college students, lifelong learning institutes on 119 campuses nationwide, and Osher Centers for Integrative Medicine at UCSF, Harvard, and Karolinska Institute in Stockholm.

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

After a career devoted to his publishing businesses in Japan and Europe, the creation of Clos Pegase Winery and his art collection, Jan Shrem, in joyous partnership with his wife Maria Manetti Shrem, is bringing his focus and affection to philanthropic causes that advance education and the performing and visual arts. Though they grew up half-a-world apart, Jan and Maria both developed a love of opera at a young age. While their lives led them each around the globe, their individual passions eventually led them to San Francisco Opera, and to each other. With a generous three-year commitment, Jan and Maria have assumed the volunteer leadership role of Chairs of the *Amici di Nicola* of Camerata, which focuses on projects involving Music Director Nicola Luisotti.



DREW ALTZER

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, Thomas Hampson, Dolora Zajick, and Ramón Vargas in *A Masked Ball* and Danielle de Niese and David Daniels in *Partenope*)

“Without great singers, opera is not all it could be,” says San Francisco Opera board member Joan Traitel. “That’s why my husband and I approached David Gockley with the idea of creating a special way of supporting singers exclusively.” The result was the Great Singers Fund, inaugurated by the Traitels in 2008 to provide San Francisco Opera with enhanced support in attracting the world’s best-known singers. Joan, a member of the Opera’s board of directors since 1998, and her husband David were production sponsors for several years before founding the Great Singers Fund. “The Fund makes a difference in the quality of opera in San Francisco,” Joan explains. When asked to name a favorite artist in the 2014-15 Season, Joan simply can’t stop at one. “There are so many! Sondra Radvanovsky is the rare soprano who can do full justice to one of opera’s most dazzling and demanding roles in the season opener, *Norma*. I’m so pleased that the Fund can enable her appearance.” Joan and David and the Great Singers Fund are also supporting the appearances of Patricia Racette in *Susannah*, Ramón Vargas, Thomas Hampson and Dolora Zajick in *A Masked Ball*, and Danielle de Niese and David Daniels in *Partenope*. Joan concludes, “I hope people see the relationship between the Great Singers Fund and this season’s fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy.”



DREW ALTIZER

Elizabeth and Burgess Jamieson Fund (Production Sponsor, *Tosca*)

Libby and Burgess Jamieson have made an extraordinary commitment to San Francisco Opera through the years by supporting traditional, classic productions. Their special enthusiasm for classic works of opera has assured a regular place on the War Memorial Opera House stage for recent memorable productions of *Il Trittico*, *La Bohème*, *Madama Butterfly*, *Turandot* and *Tosca*. “San Francisco Opera’s classic production is by far the best *Tosca* I have ever experienced,” Burgess says. “Aside from being historic, the grandeur and opulence of the sets are perfectly suited to the story, and this season, to the larger-than-life diva portraying Floria Tosca, Lianna Haroutounian.” The Jamiesons are pleased to know that their favorite operas continue to draw thousands of

newcomers to San Francisco Opera every year.

With 40 years of experience in private and public investment management, Burgess is active on San Francisco Opera’s board of directors and its investment committee.

In addition to their outstanding underwriting of the Company, the Jamiesons are active philanthropists, supporting other cultural and educational organizations and foundations.

DREW ALTIZER





the TROJANS

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An opera this epic needs many heroes.

Join the Trojans Circle with a gift starting at \$5,000 and enjoy exclusive benefits. Your support is crucial to produce this landmark opera at San Francisco Opera.

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 Ms. Margarita Gandia
Tad & Dianne Taube
Mr. & Mrs. David T. Traitel

Trojans Circle list current as of September 9, 2014

**Deceased*

CONTACT

Andrew Morgan
amorgan@sfopera.com
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90	9.0

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Young Professionals

AT SAN FRANCISCO OPERA

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

BRAVO! CLUB

DREW ALTIZER



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

DISCOUNTED TICKETS:

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

FREE ADMISSION:

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

EXCLUSIVE INVITATIONS:

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

2014 BRAVO Board of Directors

Lauren Groff, President

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



DREW ALTIZER

ORPHEUS

BETSY KERSHNER



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

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

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

ADDITIONAL BENEFITS:

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



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

sfopera.com/Orpheus



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SAN FRANCISCO
OPERA

2014–2015 REPERTOIRE

NORMA

Vincenzo Bellini

New Production

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

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

SUSANNAH

Carlisle Floyd

Company Premiere

September 6, 9, 12, 16, 21

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

A MASKED BALL

Giuseppe Verdi

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

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

PARTENOPE

George Frideric Handel

Company Premiere

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

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

TOSCA

Giacomo Puccini

October 23, 26; November 1, 4, 8

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

CINDERELLA

Gioachino Rossini

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

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

LA BOHÈME

Giacomo Puccini

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

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

LA BOHÈME FOR FAMILIES

November 22, 29

THE TROJANS

Hector Berlioz

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

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

TWO WOMEN (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 • Commissioned by San Francisco Opera

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

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

THE MARRIAGE OF FIGARO

Wolfgang Amadeus Mozart

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

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

Amici di Nicola of Camerata:

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

Giuseppe Finzi (*La Bohème*)

Riccardo Frizza (*Tosca*)

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

Sondra Radvanovsky and Marco Berti (*Norma*)

Patricia Racette (*Susannah*)

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

Danielle de Niese and David Daniels (*Partenope*)

Susan Graham (*The Trojans*)

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

All performances feature English supertitles.

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

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George Frideric Handel

BRIDGEMAN ART LIBRARY

SAN FRANCISCO OPERA

David Gockley, General Director

Nicola Luisotti, Music Director
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George Frideric Handel

PARTENOPE

This production is made possible, in part, by
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Ms. de Niese's and Mr. Daniels's appearances
are made possible by a gift to the Great Singers Fund by
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Additional support for this production provided by
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PARTENOPE

ACT I

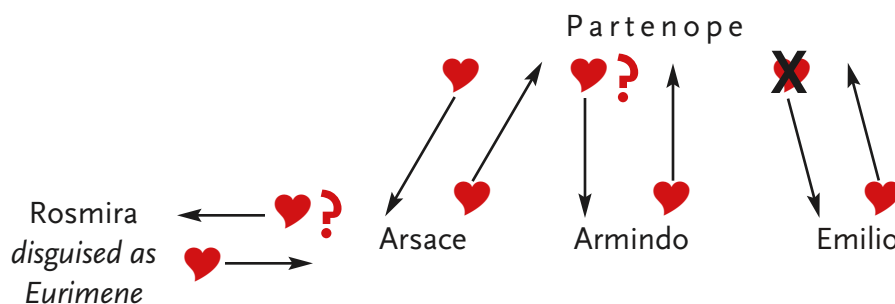
Partenope asks for Apollo's blessing. Rosmira enters, disguised as a man, and introduces herself as Eurimene. Despite the disguise, Arsace recognizes her as his former betrothed; before they can talk, Ormonte announces that Emilio wants to meet Partenope. Armindo confides in Eurimene that he loves Partenope; she, however, is in love with Arsace. Rosmira scolds Arsace for abandoning her; he begs her forgiveness and she insists that he must not reveal her true identity. Armindo admits to Partenope that he loves her. When Eurimene interrupts Partenope and Arsace, "he" declares himself to be yet another of Partenope's suitors. Partenope continues to assert her devotion to Arsace. Emilio offers Partenope marriage; when she refuses, he threatens her. She asks Arsace to lead her forces against Emilio, and this provokes jealousy among the other suitors. Armindo is perturbed by Eurimene's feelings for Partenope, but Eurimene reassures him that his affections lie elsewhere.

ACT II

Partenope's and Emilio's forces engage, and Emilio is captured by Arsace. Eurimene claims all credit for Emilio's capture and Arsace says nothing to the contrary. When Emilio contradicts Eurimene's assertion, Eurimene challenges Arsace to a duel to prove his honor. Arsace attempts to pacify Eurimene, whose feelings are torn between love and rage. Armindo declares his love for Partenope; she, however, continues to want only Arsace. Alone together, Rosmira and Arsace struggle with conflicting emotions.

ACT III

Eurimene tells Partenope that "he" challenged Arsace not for himself but on behalf of a woman—Rosmira—whom Arsace had promised to marry and then abandoned. When Arsace admits the allegation is true, Partenope rejects him and gives hope to Armindo. Emilio offers Arsace his support in the forthcoming duel. Arsace asks for Rosmira's forgiveness. When Partenope discovers them together, Rosmira manages to conceal her true identity. Both women scorn Arsace, who rails at the tyranny of love. The contestants are given their weapons for the duel. When Arsace suddenly demands that he and Eurimene must fight bare-chested, Eurimene is placed in a dilemma and chooses to reveal "his" true identity. The lovers change partners: Partenope takes Armindo, and Rosmira and Arsace are reunited.



First performance: London; February 24, 1730

Personnel: 6 principals

Orchestra: 2 flutes, 2 oboes, bassoon, 2 horns, trumpet, theorbo, 2 harpsichords; reduced (29) strings; 39 total

SAN FRANCISCO OPERA PREMIERE

Opera in three acts by **George Frideric Handel**
Anonymous adaptation of **Silvio Stampiglia's** libretto *Partenope*

PARTENOPE

(Sung in Italian with English supertitles)

Conductor

Julian Wachner*

Director

Christopher Alden

Set Designer

Andrew Lieberman*

Costume Designer

Jon Morrell*

Lighting Designer

Adam Silverman

Associate Lighting Designer

Gary Marder

Dramaturg

Peter Littlefield

Assistant Conductor & Prompter

Joseph Marcheso

Musical Preparation

Peter Grunberg

Lydia Brown

Continuo

David Kadarrauch, cello

Michael Leopold, theorbo

Julian Wachner, harpsichord

Peter Grunberg, harpsichord

Supertitles

Amanda Holden

Assistant Stage Director

Roy Rallo

Stage Manager

Lisa Anderson

Costume Supervisor

Christopher Verdosci

Wig and Makeup Designer

Jeanna Parham

Production originally created by

English National Opera and

Opera Australia

WEDNESDAY, OCTOBER 15, 2014 AT 7:30 PM

SATURDAY, OCTOBER 18 AT 7:30 PM

TUESDAY, OCTOBER 21 AT 7:30 PM

FRIDAY, OCTOBER 24 AT 7:30 PM

THURSDAY, OCTOBER 30 AT 7:30 PM

SUNDAY, NOVEMBER 2 AT 2 PM

CAST

(in order of appearance)

Emilio **Alek Shrader**

Partenope **Danielle de Niese**

Arsace **David Daniels**

Rosmira **Daniela Mack**

Ormonte **Philippe Sly†**

Armindo **Anthony Roth Costanzo***

*San Francisco Opera debut

†Current Adler Fellow

TIME AND PLACE: 1920s, Paris

ACT I

—INTERMISSION—

ACT II

—INTERMISSION—

ACT III

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

PRODUCTION NOTES ON PARTENOPE

Love is dangerous. We all know that. An emotion that is supposed to be about bringing people together, it causes no end of conflict. In *Partenope*, Handel portrays love as a battle—both literally and figuratively. Prince Emilio attacks the city state of Queen Partenope after she rejects his marriage proposal. And in the various relationships among Partenope; her lover, Arsace; Arsace’s spurned-lover Rosmira; and Armindo, yet another Partenope suitor, the battlefields are many.

Through the character of Rosmira, Handel presents one of love’s mysteries: why does love coexist so easily with hate? (“Tearing at my heart are jealousy, love, and rage in equal portions,” she declares.) And, indeed, she takes her scheme to get Arsace back to an extreme. She enters disguised as a man and competes with him for his position in the court. She embarrasses him in every way she can. And ultimately, she has to question her own relentlessness. Not that Arsace doesn’t enjoy this kind of cat-and-mouse game. It’s what attracts him to her.

Of course, we all become a little crazy in the face of love, because love is the great unsettle. It cares very little about the arrangements people make—the social alliances, the accommodations to power and convention.

In this production, we took our inspiration from the Surrealists and their vision of the erotic nature of the psyche. Artists and writers such as André Breton, Louis Aragon, Max Ernst, Salvador Dalí, and Man Ray, came of age under the shadow of the First World War. Influenced by the ideas of Freud and wary of industrialization on the one hand, and Fascism on the other, they thought the rational ideal of culture was delusional. In their view of the mind, commonsense gives way to the logic of dreams. The forces of feeling overturn the artificiality of relationships. And they put desire at the center—elusive, inescapable, and inextricable from love.

We set Partenope’s court in a salon. It’s an elite of socialites, men of affairs and artists who enjoy the daily round of parties, cocktails, and card games. Yet each character is troubled by questions about what these relationships add up to. Each must come to terms with one of love’s difficulties: Partenope struggles with the contradiction between her public role and personal desire, and she has a tendency to pick the wrong kind of man. Arsace evades commitment and is dishonest about his feelings. And Armindo is simply too timid to declare himself. It is left to Ormonte to suggest an approach that seems to elude the others: “In love as in a battle, you have to take a chance.”

The peace of this group is shaken by two assaults. The first, by Rosmira, threatens the relationship between Arsace and Partenope. The second, by Emilio, is more mysterious. We based him very loosely on the Surrealist photographer Man Ray. He uses his camera to uncover the hidden recesses of desire. He is anarchic and mercurial. He is an embodiment of the libido with all its protean qualities, and the attack he launches on this narrow, little group is nothing less than an attack of love. He sets in motion a kind of game in which relationships are transformed.

So Partenope, Arsace, Rosmira, and Armindo fight it out. If love is a battle, as this highly ironic opera suggests, we all have to ask ourselves why. How does it take hold of us, subvert our expectations and break us down? Therein lies a mystery of man, and the answer lies buried in a tangle of feelings. It’s a conundrum expressed in all of our art and literature, and for the Surrealists, it seemed for a moment to hold the key to a revolution of the mind. Love assaults us, they would tell us, with the deeper truth about our natures. And so it would seem for our combatants, whose battle scars are mainly to their illusions. 🌸

CATHERINE ASHMORE / ENGLISH NATIONAL OPERA





*Handel's Witty, Urbane,
Subversive Art:*
Staging **PARTENOPE**

Even adjusted for inflation, his operas are now doing far better box office (255 years after his death) than he could have ever wished at the height of his career. No doubt George Frideric Handel—as the German-born Georg Friedrich Händel rebranded himself in his adoptive hometown of London—would have relished the irony. Only a sensibility finely attuned to the ironic could have created the delicious blend of erotic longing and satire that defines his treatment of *Partenope*.

We are closing in on the centenary of the start of the ongoing revival of Handel opera. It all began with a production of *Rodelinda* in Göttingen, Germany in 1920. From the very end of Handel's life

until that point, the composer's output of approximately 40 operas had lain dormant, completely forgotten—aside from the occasional tune that, when abstracted from its original context, fostered a deceptive impression of statuesque, Handelian “nobility” (e.g., the “Largo” from *Xerxes*).

An admirer of Handel's genius as astute as George Bernard

The work of American artist Man Ray (born Emmanuel Radnitzky [1890-1976]) was very influential to this production. Left: André Breton, circa 1930; Right: Tristan Tzara, 1921.

© MAN RAY TRUST/ADAGP, PARIS, AND DACS, LONDON/TELIMAGE

Shaw failed to perceive the hidden gold. Shaw did anticipate the thrust of the early music movement in his denunciations of the gargantuan Victorian excess with which Handel's oratorios had been encrusted. Still, he wrote off the operas as hopelessly out of fashion, devoid of dramatic interest. They were nothing but "stage concerts for showing off the technical skills of the singers," Shaw declared.

It would be silly to fault the playwright for his blindness, since the consensus verdict on Baroque opera in particular more or less affirmed the notorious (and xenophobic) putdown of opera in general by Handel's contemporary Dr. Samuel Johnson: "an exotic and irrational entertainment." Shaw was writing as a devoted Wagnerite, in an era when the Wagnerian concept of opera as a seamless continuity—an autonomous, organic form intended to facilitate the audience's immersive experience—was rapidly becoming the desired paradigm.

Frankly, the theatrical side of the equation must have seemed all but a lost cause for the staunchest Handelian in those early years of the revival. The violence done to the musical side by ruthless cuts and rearrangements was bad enough; imagining what it must have been like as a dramatic experience, the musicologist David Vickers likens the 1920 staging of *Rodelinda* at the Göttingen Handel Festival to "the entire cast of the silent-movie Buck Rogers meeting at Bayreuth on a bad day."

And yet Göttingen was the tipping point that reawakened interest in what Handel had been up to in his operas: not just musically, but as works of *music theater*. After all, this art form had been the chief focus of Handel's creative activity until the marketplace drove him to re-channel his energy into oratorio. Rather than trivialize his operas as "stage concerts," astute Handel lovers began to realize the reverse: that his oratorios are arguably operas in disguise. (Claus Guth's intriguing staged version of *Messiah* for the 2009 anniversary year—easy to find on YouTube—makes the case for the one piece by Handel that has, if anything, suffered the opposite of neglect.)

Appreciation of the inherent theatricality of Handel's musical thinking has played a key part in bringing these long-ignored

works back to life for audiences today. "Handel was one of the greatest music theater writers of *all time*," says *Partenope* director Christopher Alden, "right up there with Verdi, Wagner, Janáček, Britten, and Monteverdi."

True, he created these works during an era whose obsession with star singers resembles the attitude of sports fans today. Yet Handel's genius was to invest the conventions of his time—long since obsolete—with a lively theatricality just waiting to be tapped. "Handel wrote about issues that continue to speak to peoples' lives," asserts Alden. "He makes so much theater from the psychology and relationships in his operas. It's all there to be mined."

Partenope, which enters San Francisco Opera's repertoire for the first time in company history with this production, is an especially compelling example of Alden's premise. In contrast to the absurdly labyrinthine literary or historical plots and nested subplots typically found in *opera seria*—the "serious opera" genre Handel imported from Italy to London for the majority of his stage works in the 1720s and 1730s—*Partenope* unfolds around a simple plot line of frustrated affection. The result is an intricate character study and sophisticated situation comedy: most of what happens involves an emotional progress report mapped out by each character vis-à-vis his or her object of affection.

The libretto Handel used for *Partenope* derived from a pre-existing source that had already been set many times by other composers. (The same holds for such other Handel masterpieces as *Giulio Cesare*.) Regarded by several Handel experts as one of the best-crafted librettos the composer ever worked with, *Partenope* manifests the sensibility of the earlier era in which it was written.

This production mimics that counterpoint of different eras overlaid atop one another not only by means of its 1920s Parisian salon setting, but through the saucily tinged supertitles that evoke the crisp wit of Noël Coward. (They were created in tandem with Amanda Holden's English translation commissioned for the original English National Opera staging.) The sensibility of the modern setting is intended to trigger associations we can all recognize;

HANDEL

1685: Born in Halle, Germany February 23

1703: Obtains a position at the opera house in Hamburg

1704: Writes his first opera, *Almira*

1711: Visits to London to perform *Rinaldo*, returns one year later

1717: *Water Music*

1719: Appointed orchestra master of London's Royal Academy of Music

WORLD EVENTS

1692: Salem Witch Trials

1687: Isaac Newton publishes his *Principia*, forming the foundation of classical mechanics and stating his laws of motion

1701: Kingdom of Prussia established

1709: First piano built

1712: Coffee introduced in Amsterdam

1715: Louis XIV dies

1719: Defoe: *Robinson Crusoe*

1722: J.S. Bach: *Well-Tempered Clavier*

these in turn help us tap into the emotional tug of war that plays out in Handel's music.

The poet Silvio Stampiglia (1664–1725) initially penned *Partenope* in 1699 for a theater in Naples. Stampiglia was a cofounder of the reformist operatic movement the Academy of the Arcadians, which was established in 1690 in Rome to counter the kudzu-like proliferation of overwrought, over-ornamented imagery in earlier Baroque librettos. (Goethe includes an interesting passage about the Arcadian movement in his *Italian Journey*.)

Partenope, however, actually swerves away from the Arcadians' classicizing aesthetic by virtue of its mélange of funny and serious aspects. The text and story epitomize a looser, less-uptight, more free-wheeling theatrical tonality characteristic of seventeenth-century opera. Alden additionally observes that this is closer to the "all-the-world's-a-stage" sensibility of Shakespeare. Fans of the Bard's mature, bittersweet comedies will immediately home in on the similar emotional realm evoked by the misaligned affections and gender confusion of *Twelfth Night* or *As You Like It*.

Indeed, *Partenope* shares something with the later *Xerxes*, the last Handel opera to be ventured at San Francisco Opera (in 2011)—also, as it happens, in a highly lauded production that originated at English National Opera, where Alden's Olivier Award-winning *Partenope* was first staged in 2008. Both operas are technically classified in the *opera seria* genre but are really satires permeated with comic elements: intentional comedy, that is, not the unintended humor that sometimes triggers guffaws from contemporary audiences.

The object of *Partenope's* satire, on one level, is the artifice of opera and even of art itself. The "unmasking" of Rosmira, the lover betrayed by Arsace who passes as a man for most of the opera, as the denouement cleverly foregrounds the slipperiness of gender and identity that operatic conventions of the Baroque so easily accommodated. Standard heroic themes of valor and battle are turned on their head in the anti-heroic second act, nowhere more so than when Arsace and "Eurimene" fight over who should get credit for the victory.

Alden picks up on the pointed artifice of the battle as a key to the entire opera by staging it as a series of attempted seductions at a party. The battle is "a metaphor for desire and eroticism as a force that comes into our lives and attacks us like an enemy," says Alden. "It changes everything about our rational lives and injects an element of the irrational."

The late Winton Dean, one of the great Handel authorities, called this subset of the composer's operas "antiheroic," a term that works especially well for *Partenope*, thanks to its scenes of battle and the anti-climactically preempted duel. Dean points out that Handel had no need for such genre labels since "he approached each libretto in the spirit it seemed to demand and, being a multifarious artist, refused to be confined by any stereotyped tone or method."

But *Partenope* goes further in its subversive parody to take aim at the social status quo, Alden argues. This isn't an anachronistic, *avant la lettre* feminist reading: it clearly draws from the opera's structure. The plot can be outlined as concentric circles focused on a female in power. All the male characters "buzz around Partenope as the queen bee," as Alden puts it, measuring themselves according to their relative favor in her eyes. These suitors are positioned with an almost Tom Stoppard-like geometry that highlights comic contrasts: the aggressive Emilio and the timid, confidence-lacking Armindo. In the middle of that spectrum stands Arsace, a player whose game is cramped by the unexpected arrival of Rosmira/Eurimene. The latter, actually a more complex character than the queen, replicates and amplifies Partenope's control over the men through the focus on her relationship to the tormented Arsace. She is also a counterweight "outsider" figure to the intruding, belligerent Emilio. Some treatments (such one by the composer Leonardo Vinci from 1725) even named the opera after Rosmira, asserting her claim to be the true heroine of the story.

Partenope, meanwhile, vacillates in her emotions; her vulnerability is both teasingly and touchingly expressed in the second-act "Qual farfalletta." Yet she remains in control—delineated in the



eight arias assigned to her in the uncut score. (She also sings in a trio and a quartet.) Dean observes that the vast majority of the music Handel gives her is “in major keys commonly associated with extrovert moods.”

“There’s a very camp aspect to Handel’s operas, especially this piece,” Alden says. “It can’t be proven that Handel was gay, but he was an unmarried man who chose to live in a sophisticated city, who had unmarried male friends in his circle. And his relationship with powerful divas was a big part of his life. *Partenope* is a subversive, urban, gender-defying work that is witty but at the same time raises questions about societal assumptions. The libretto turns the norm around so that the powerful monarch in this piece is a woman. The men are all vying for her political/romantic favors. And like anyone in power, *Partenope* can never be sure whether these people are attracted to her or her power. Handel takes that from the story and writes music that makes her a fascinating, sympathetic, three-dimensional character.”

In fact, Handel had long wanted to set *Partenope* (one treatment of which he likely saw in Venice as far back as 1707–08). He first proposed the topic in 1726 to the Royal Academy of Music, the joint-stock company to produce opera that had been formed by royal charter in London in 1719. But the board rejected it, most likely because of its parody of the heroic style of *opera seria* they wanted to present in undiluted form.

The reaction of the impresario Owen Swiney further indicates that *Partenope*, with its gender-bending, invited-to-bear-her-breasts “coquette,” was even considered subversively decadent. In a letter to the Duke of Richmond, Swiney fretted that the notion of *Partenope* on the London stage “put me in a Sweat ... for it is the very worst book ... that I ever read in my whole life: Signor Stampiglia (the author) endeavours to be humourous and witty in it: If he succeeded in his attempt, on any stage in Italy [which he certainly did], ’twas meerly, from a depravity of Taste in the audience ... ’twill bring more scandal & less profit, than any opera, that has been, yet, acted to the Hay-Market Theatre.” The title role, he added, was only fit for “some He-She-thing or other.”

The Academy went through a setback at the end of the decade when its ensemble of expensive, superstar singers imported from Italy decided to leave London. Reorganized as the “Second” Academy of Music in 1729, the company now gave Handel far more control over artistic decisions, and he chose *Partenope* for the opening season. The opera premiered in February 1730. Pace Mr. Swiney, the production failed to cause a public scandal, and within a few seasons it proved to be decently successful.



Lee Miller, *Life* photographer David E. Scherman equipped for war, 1942

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Winton Dean’s remark about the case-by-case treatment Handel devoted to his librettos, avoiding “stereotyped tone or method,” supplies a useful corrective to the notion that his operas betray a cookie-cutter approach on account of the recurrent *da capo* arias (ABA form arias) that are the musical “meat.” A similar caution should be applied by those biased against the director-centered approach to opera staging frequently labeled *Regie*—by those who automatically assume productions that radically reimagine an opera’s setting, visual elements, and action are intended to “supplant” or even mock the composer’s original intentions. Alden’s decision to set *Partenope* in the context of 1920s Paris is merely a starting point, not a rigid “concept” to which the score and libretto must be mercilessly tailored.

“The idea is not to airlift the piece into a specific modern context,” explains Alden. “It’s a very open-ended visual context that allows the audience to focus on the relationships and on the text and the music. I want to let all

of that do the work together and not impose some meaning. For me, directing opera is a lot closer to choreography than to directing spoken theater. What I do is shaped very much by the music—that’s the bottom line. It’s not so much about interpreting a piece as about shaping it. When I direct, visual shapes come to me come straight from the music.”

It’s no coincidence that the innovative energy of the historically informed performance movement has proved to be so compatible with the outlook of Christopher Alden (and his brother, director David Alden), Nicholas Hytner, David McVicar, and other controversial directors who reject the old-fashioned stand-and-sing approach to staging Handel. Both are fueled by an intense desire to bring out the vitality of Handel’s creations—whether in the dance-inflected sensuality of his rhythms or by underscoring the emotional resonance of his theater.

“It has to do with the excitement of rediscovery of these works from the past, which for a long time seemed like dead artifacts,” says Alden. “What’s called ‘early’ or ‘authentic’ music is just a style that emerged as another way to get in touch with these pieces.”

“What attracts me to opera, and especially to these Handel pieces, is that the music portrays so many different levels than what you find in straight naturalistic or spoken theater. Opera is a much more subconscious art form, a more opened-up art form that uses these different ways to get at things that are unspoken.” 🍷

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

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Photos (clockwise from left): Cory Weaver/San Francisco Opera;
Cory Weaver/San Francisco Opera; Michael Cooper/Michael Cooper
Photographic/Canadian Opera Company; Marty Sohl/San Francisco Opera

ARTIST PROFILES



DANIELLE DE NIESE

(Melbourne, Australia)

Partenope

Soprano Danielle De Niese regularly appears on the

world's most prestigious opera and concert stages and has an exclusive recording contract with Decca. She has released several solo albums since her debut solo album, *Handel Arias*, for which she was given numerous awards, including being nominated for the 2009 Classical Brit Award for Female Artist of the Year. Her latest album, *Beauty of the Baroque*, a collection of favorite arias from Baroque period, was released to great critical acclaim. She made her San Francisco Opera debut as Susanna (*Le Nozze di Figaro*) in 2010, a role she has also sung at

the Metropolitan Opera and the Lyric Opera of Chicago. Her career got off to a prestigious start when, at age 18, she became the youngest singer ever to enter the Metropolitan Opera's Lindemann Young Artist Development Program, making her house debut as Barbarina (*Le Nozze di Figaro*). Soon after came important operatic debuts with the Netherlands Opera, Japan's Saito Kinen Festival, and Paris Opera, but it was her portrayal of Cleopatra in *Giulio Cesare* for her 2005 Glyndebourne Festival debut that brought her to true international acclaim. Orchestral engagements have included appearances with the New York Philharmonic, Cleveland Orchestra, National Symphony, San Francisco Symphony, and the Academy of St. Martin in the Fields. Upcoming important engagements include Susanna at the Met, concert appearances in Paris and Dublin, Valencienne (*Die Lustige Witwe*) at the Met, and Conception as well as the androgynous young boy in Ravel's *L'Heure Espagnole* and *L'Enfant et les Sortilèges* at Glyndebourne Festival. Born to parents of Sri Lankan and Dutch heritage, Danielle de Niese grew up in Los Angeles. The soprano has been captivating audiences since childhood, when she was a fixture of Los Angeles local television hosting a weekly arts showcase for teenagers, for which she won an Emmy Award.

the Company production of *Il Barbiere di Siviglia*. A native of Buenos Aires, she has recently been heard as Sesto (*Julius Caesar*) with English National Opera; the title role of *Carmen* at Santa Fe Opera; Nancy (*Albert Herring*) with Los Angeles Opera; Angelina (*La Cenerentola*) with Madison Opera and Opera Colorado; Cherubino (*Le Nozze di Figaro*) at Switzerland's Verbier Festival; Rosina with Pittsburgh Opera and Opera Cleveland; Isabella (*L'Italiana in Algeri*) in Bordeaux; Tamiri (*Il Re Pastore*) with Opera Theatre of St. Louis; and Sister Helen Prejean (*Dead Man Walking*) at Madison Opera. Other recent and upcoming engagements include Nancy in Toulouse; the Madrigal Singer (*Manon Lescaut*) with Washington National Opera; concerts with Lyric Opera of Baltimore, Los Angeles Philharmonic, the Cincinnati May Festival, and Opera Theater of San Antonio; also roles with Los Angeles Opera, Chile's Teatro Municipal de Santiago, Opera Theatre of St. Louis, Madison Opera, and English National Opera. Mack's engagements in the current season include Rosina with Opera Theatre of St. Louis, Béatrice (*Béatrice et Bénédicte*) at Japan's Saito Kinen Festival and concerts with the Los Angeles Philharmonic, Washington Chorus, and the Sydney Symphony.

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DANIELA MACK

(Buenos Aires, Argentina)

Rosmira

Former San Francisco Opera Adler Fellow and Merola Opera

Program alumna Daniela Mack made her San Francisco Opera debut as Lucienne in *Die Tote Stadt* and returned as Idamante (*Idomeneo*), Siebel (*Faust*), and in *Suor Angelica (Il Trittico)*. This past fall she appeared as Rosina in



DAVID DANIELS

(Spartanburg, South Carolina)

Arsace

David Daniels has appeared with the world's major opera companies

as well as on its concert and recital stages, and has made history as the first countertenor to give a solo recital in the main auditorium of Carnegie Hall. He made his San Francisco Opera debut as Nerone in 1998's *L'Incoronazione di Poppea* and returned in the title role of *Giulio Cesare* (2002), as Bertarido (*Rodelinda*, 2005), and

Arsamenes (*Xerxes*, 2011). Highlights of recent seasons include Giulio Cesare at the Metropolitan Opera and in Detroit, originating the role of Prospero in the Baroque pastiche *The Enchanted Island* at the Met, the title role in the world premiere of Morrison's *Oscar* at Santa Fe Opera and Opera Philadelphia, Lichas (*Hercules*) in Toronto, Ottone (*Agrippina*) at Barcelona's Gran Teatre del Liceu, and Tirinto (*Imeneo*) at Paris Opera. An exclusive Virgin Classics recording artist, David Daniels's latest release was a collection of J.S. Bach's Sacred Arias and Cantatas. He has also released recordings of Pergolesi's Stabat Mater, Berlioz's song cycle *Les Nuits d'été*, and Handel's *Rinaldo* on the Decca label which received a Gramophone Editor's Choice Album of the Year award in 2002. His debut disc was *Handel: Opera Arias*, followed by *Sento Amor*, with arias by Mozart, Gluck and Handel, and *Serenade*, a recital of songs by Beethoven, Gounod, Poulenc, Schubert and others with his frequent piano partner Martin Katz. Honored by the music world for his unique achievements, Daniels has been the recipient of two of classical music's most significant awards: *Musical America's* Vocalist of the Year for 1999 and the 1997 Richard Tucker Award.

role of *Orfeo ed Euridice* at Palm Beach Opera; *Tolomeo (Giulio Cesare)* at the Michigan Opera Theater; *Ottone (Agrippina)* at Boston Lyric Opera; and the U.S. premiere of Henze's *Phaedre* at Opera Philadelphia. On the concert stage, he has appeared with the New York Philharmonic, Cleveland Orchestra, National Symphony Orchestra, and at Carnegie Hall. Costanzo's recent and upcoming engagements include the Voice of Apollo (*Death in Venice*) at Madrid's Teatro Real; Ixbalanqué

(Purcell's *The Indian Queen*) with English National Opera; roles in the world premieres of *Great Scott* at the Dallas Opera and *Bel Canto* at Lyric Opera of Chicago; and he will be presented in recital in New York by the George London Foundation and in Princeton by Princeton University Concerts. He was featured in the Merchant/Ivory film *A Soldier's Daughter Never Cries* and recently created and appeared in a Kabuki presentation of *The Tales of Genji* in Kyoto.



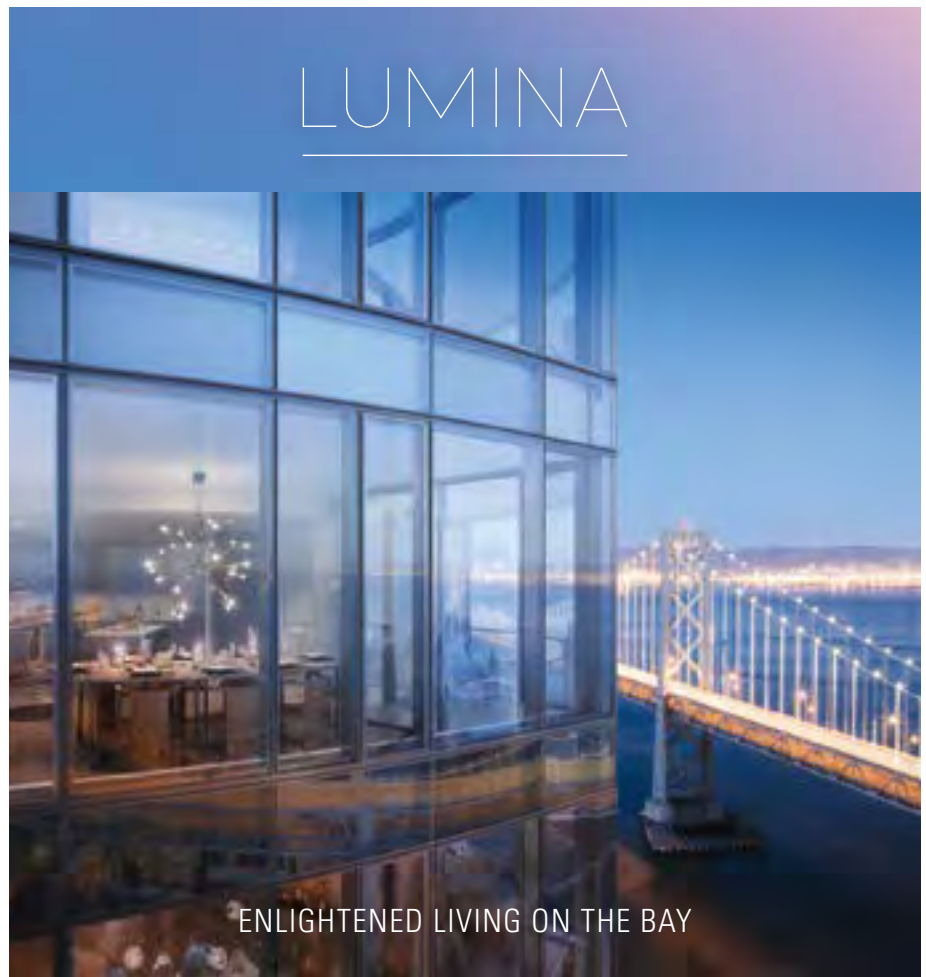
ANTHONY ROTH COSTANZO

(Durham, North Carolina)

Armindo

Countertenor Anthony Roth Costanzo makes his San Francisco

Opera debut in a role he has previously sung at the New York City Opera. First prize winner of the 2012 Operalia Competition and a winner of the 2009 Metropolitan Opera National Council Auditions, his recent engagements have included Unulfo (*Rodelinda*), Prince Orlofsky (*Die Fledermaus*), and Ferdinand and Prospero (*The Enchanted Island*) at the Metropolitan Opera; Eustazio (*Rinaldo*) at the Glyndebourne Festival; the title role of *Tolomeo*, the Sorceress (*Dido and Aeneas*), and staged performances of Pergolesi's *Stabat Mater* at Glimmerglass Opera; the title



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ALEK SHRADER
(Alva, Oklahoma)
Emilio

Former San Francisco Opera Adler Fellow Alek Shrader made his San Francisco Opera

debut as Icarus in 2008's *Die Tote Stadt* and returned as Nemorino in both *The Elixir of Love* and *The Elixir of Love for Families* as well as Tamino (*The Magic Flute*); he recently appeared as Count

Almaviva in this past fall's *Il Barbiere di Siviglia*. Recent engagements include Count Almaviva at Lyric Opera of Chicago and the Dallas Opera; Tamino, Count Almaviva, and Ferdinand (*Adès's The Tempest*) at the Metropolitan Opera; Ernesto (*Don Pasquale*) at Santa Fe Opera and the Glyndebourne Festival; Don Ramiro (*La Cenerentola*) with Hamburg State Opera; Ferrando (*Così fan tutte*) in Los Angeles; Tom Rakewell (*The Rake's Progress*) with Lille Opera; Tamino at Lyric Opera of Chicago; the

title role of *Albert Herring* with Los Angeles Opera and the Santa Fe Opera; as well as Oronte (*Alcina*), Tamino, and Lindoro (*L'Italiana in Algeri*) at Bordeaux Opera. Upcoming appearances include Camille de Rosillon (*Die Lustige Witwe*) at the Met, Count Almaviva in Toronto, Jupiter and Apollo (*Semele*) with Seattle Opera, and Tonio (*La Fille du Régiment*) in Santa Fe. An alumnus of the Merola Opera Program and Music Academy of the West, Shrader is a 2007 winner of the Metropolitan Opera National Council Auditions, and he received a 2007 Sarah Tucker Grant from the Richard Tucker Foundation.



PHILIPPE SLY
(Ottawa, Canada)
Ormonte

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

baritone Phillippe Sly is a second-year 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 this past fall as Doctor Bartolo in *The Barber of Seville for Families*. Later this season he will sing Schaunard in *La Bohème* and the title role of *Le Nozze di Figaro*. A graduate of the 2011 Merola Opera Program, he is a former member of the Canadian Opera Company Ensemble Studio. Recent career highlights include Marcello (*La Bohème*) and Nick Shadow (*The Rake's Progress*) at McGill University and Masetto (*Don Giovanni*) at the University of Ottawa. Sly also recently performed Ori in Philippe Boesmans's *Au Monde* at Paris Opera.



JULIAN WACHNER
(Hollywood, California)
Conductor

Grammy-nominated conductor Julian Wachner makes his San Francisco Opera

debut leading *Partenope*. Upcoming


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events include Reid's *Winter's Child* with the Prototype Festival; Handel's *Saul* in a new staging by director James Darrah; *Messiah* at Lincoln Center; *Missa Solemnis* at the Kennedy Center; the Ives Symphony No. 4 and Ginastera's *Turbad ad Passionem Gregorianam* at Carnegie Hall; Rands's *Vincent* and Woolf's *The Pillar* for Opera America; and orchestral performances with the Jacksonville Symphony, Philharmonia Baroque, and NOVUS NY. With the various professional ensembles of Trinity Wall Street, Wachner's recent recordings include the Grammy-nominated *Israel in Egypt*; the world premiere of Gawlick's *Missa Gentis Humanae*; the Complete Motets of J. S. Bach; and Ruehr's *Averno* and *Gospel Cha-Cha*. This season also sees the release of Wachner's original orchestral works on the Naxos label; Prestini's *Oceanic Verses* for VIA Recordings; and Wolfe's oratorio *Anthracite Fields* with the Bang on a Can All-Stars for Cantaloupe Records. In addition, Atma Classique recently released Wachner's acclaimed Triptych for Organ and Orchestra with L'Orchestre Metropolitain of Montreal. Wachner has appeared with Glimmerglass Opera; Hawaii Opera Theater; the Philadelphia Orchestra; the Montreal, Pacific, Calgary, and Pittsburgh Symphonies; the New York Philharmonic; Carnegie Hall Presents; Juilliard Opera Theater; Lincoln Center Festival; Hong Kong Philharmonic; Spoleto Festival USA; the Handel and Haydn Society; and the Boston Pops. In 2010, he made New York City Opera history when he was selected as both conductor and composer at the company's annual VOX festival of contemporary opera. He is currently music director of the Grammy-award winning Washington Chorus and is also director of music and the arts at Historic Trinity Wall Street.



CHRISTOPHER ALDEN
(New York, New York)
Director
Christopher Alden made his San Francisco Opera

debut directing the U.S. premiere of Henze's *Das Verratene Meer* in 1991. Since then he has returned for *I Vespri Siciliani*, *La Cenerentola*, *Harvey Milk*, *Les Contes d'Hoffmann*, *L'Incoronazione d'Poppea*, and Thomson's *The Mother of Us All*. His engagements in the current season include *The Rake's Progress* for Braunschweig State Opera, *Gianni Schicchi* and *La Vida Breve* with Opera North (U.K.), *Il Turco in Italia* with Turin's Teatro Regio, and *Norma* for Bordeaux Opera. Recent career highlights include *Die Fledermaus*, *Rigoletto*, *A Midsummer Night's Dream*, and the Olivier Award-winning *Partenope* for English National Opera; *Lizzie Borden* with Boston Lyric Opera; *Norma* at Chemnitz State Theater; *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte* with the Los Angeles Philharmonic; *Il Turco in Italia* in Aix-en-Provence; *The Makropulos Case* at the Prague National Theater; *Peter Grimes* in Karlsruhe; *Phaeton* in Saarbrücken; *Die Entführung aus dem Serail* at Basel Opera; *Nabucco* with Deutsche Oper am Rhein; *Aida* for Deutsche Oper Berlin; *Orfeo* in Oslo; and *A Quiet Place* and *La Périchole* for New York City Opera.

ANDREW LIEBERMAN

Set Designer

Associate professor of stage design at New York University's Tisch School of the Arts, designer Andrew Lieberman makes his San Francisco Opera debut with *Partenope*. His work has been seen at English National Opera, Deutsche Oper Berlin, New York City Opera, Montreal Opera, Glimmerglass Opera, Spoleto Festival USA, Australian Opera, Long Beach Opera, Portland Opera, Cincinnati Opera, Wolf Trap Opera, Virginia Opera, Gotham Opera, Opera Theatre of St. Louis, Austin Lyric Opera, the Curtis Institute, the Royal Shakespeare Company, Second Stage, the Public Theater, Roundabout Theater Co, Bard Summerscape, the Children's Baltimore's Centerstage, La Jolla Playhouse, Denver Center, Portland Center Stage, Santa Fe Stages, the Juilliard School, Shakespeare Santa Cruz, Wilma Theater, and California Shakespeare, among others. He

was also part of the creative team responsible for Handel's *Partenope*, winner of the 2009 Lawrence Olivier Award for Best New Opera Production & 2010 Australian Helpmann Award for Best Opera. Lieberman is a Princess Grace USA Fabergé Theater Award Winner, as well as a Lucile Lortel and Drama Desk nominee. His design for *Aida* was chosen for the 2011 American Exhibit at the Prague Quadrennial of Performance Design and Space.

JON MORRELL

Costume Designer

British designer Jon Morrell makes his Company debut with *Partenope* this season. His designs for opera include *La Clemenza di Tito* for Turin's Teatro Regio; *Jenůfa* for English National Opera and Houston Grand Opera; *Turandot*, *Fortunato*, *Gianni Schicchi*, and *Suor Angelica* for Sweden's Norrlands Opera; *Angels in America* for the Paris Théâtre du Châtelet; and *Tosca* for Opera North (U.K.). His ballet designs have been



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seen at Scottish Ballet, the Edinburgh Festival, San Francisco Ballet, New York City Ballet, Houston Ballet, and the Royal Ballet at Covent Garden and Sadler's Wells. Winner of the 2013 Olivier Award for Best Costume Design (*Top Hat*), Morrell's upcoming engagements include *Tannhäuser* for Lyric Opera of Chicago; sets and costumes for *Otello* at Royal Swedish Opera in Stockholm; and *La Finta Giardiniera* for Santa Fe Opera.

ADAM SILVERMAN

Lighting Designer

Adam Silverman creates lighting designs for opera, theater, and dance; he made his San Francisco Opera debut with *Tannhäuser* in 2007. Recent productions include *The Rite of Spring* by Fabulous Beast Dance Theatre; *Dido Queen of Carthage* at the Royal National Theater, London; *L'Ercole Amante* for The Netherlands Opera; *Peter Grimes*, *Partenope*, and *Lucia di Lammermoor* at English National Opera; *Aida* for Deutsche Oper Berlin; and *James, Son of James*, *The Bull*, and *Giselle* for the Fabulous Beast Dance Theatre. Other credits include *Prélude à l'après-midi d'un faune*, *Jeux*, and *La Chûte de la Maison Usher* for the Bregenz Festival; *Das Schatzgräber* for Frankfurt Opera; *The Queen of Spades* for Munich's Bavarian State Opera; *Orfeo*, *One Touch of Venus*, and the *Eight Little Greats* at Opera North (U.K.); *Orfeo* and *Imeneo* for Glimmerglass Opera; *La Traviata* for the New Israeli Opera; the premiere of the play *Five Gold Rings* for the Almeida Theatre; the musical *Beauty and the Beast* for the Royal Shakespeare Company; and the play *A Day in the Death of Joe Egg* on Broadway.

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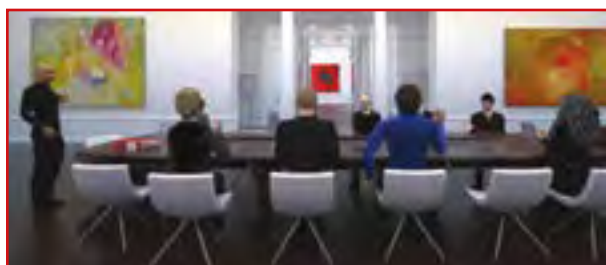
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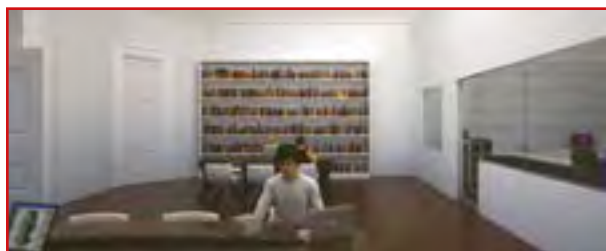
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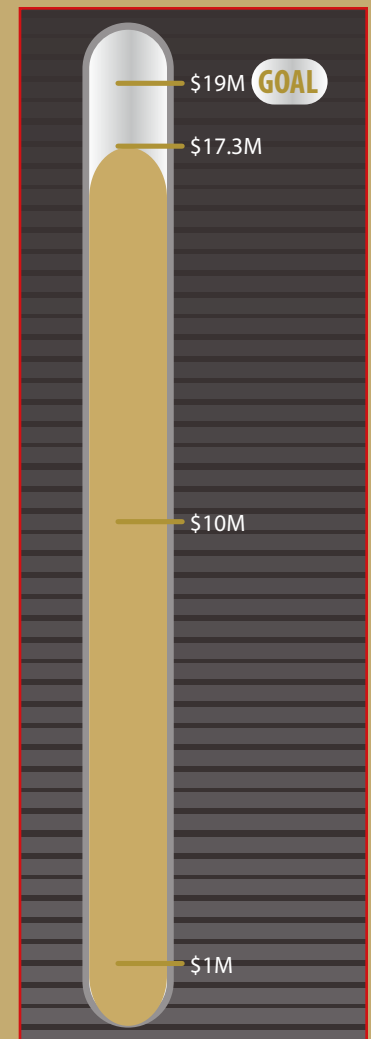
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Jim Meyer, *Chorus and Dance Manager*
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Emily Adams, *Ballet Pianist*

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* Senior Production Staff Member

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Kristi Johnson, *Production Supervisor*
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Amy Van Every, *Senior Dyer*
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Erik Docktor, *Projection Programmer*

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Clayton Van Winkle, *Lighting Intern*

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John Del Bono, *Assistant Master of Properties*

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Jose Maria Condemi, E. Reed Fisher, Shawna Lucey, Roy Rallo, Morgan Robinson, Lisa-Marie Shuster, *Assistant Stage Directors*
Lisa Anderson, Sarah Bingel, Darin Burnett, Gina Hays, Rachel Henneberry, Andrew G. Landis, Shawna Lucey, Jimmy Marcheso, Thea Railey, Lisa-Marie Shuster, *Assistant Stage Managers*

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Ryan O'Steen, *Assistant Technical Director*

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Susan E. Stone, *Assistant Head of Department*
Marcelo Donari, *First Assistant*
Vicky Martinez, *First Assistant*
Jessica McGinty, *Second Assistant*
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Melanie Birch, Rick Burns, Denise Gutierrez, Monica Maka, Vicky Martinez, Toby Mayer, Connie Strayer, Robert Mrazik, Karalynne Fiebig, Pat Polen, Andrea Pino, Lisa Patno, *Journeymen*
Sarah Coy, Jakey Hicks, Christina Martin, Sophia Smith, Mary Still, Jessica McGinty, *Associates*

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Trey Costerisan, *Rehearsal Assistant and Supernumeraries Coordinator*
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Jeff Dittmer, *Rehearsal Assistant*

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Chris Bragg, *Administrative Director*
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Cesar Ulloa, *Master Voice Teacher*

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Kay Stern
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Laura Albers
Associate Concertmaster



Heidi Wilcox
Assistant Concertmaster



Jennifer Cho
First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Barbara Riccardi
First Violin



Leonid Igudesman
First Violin



Asuka Annie Yano
First Violin



Wenyi Shih
First Violin
Regular Substitute



Robin Hansen
First Violin
Regular Substitute



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Gerard Svazlian
Second Violin



Linda Deutsch
Second Violin



Craig Reiss
Second Violin



Joseph Edelberg
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Sergey Rakitchenkov
Associate Principal
Viola



Paul Nahhas
Assistant Principal
Viola



Patricia Heller
Viola



Jonna Hervig
Viola



Natalia Vershilova
Viola



Joy Fellows
Viola



David Kadarau
Principal
Cello



Thalia Moore
Associate Principal
Cello



Nora Pirquet
Associate Principal
Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Joseph Lescher
Principal
Bass



Jonathan Lancelle
Associate Principal
Bass



Steven D'Amico
Assistant Principal
Bass

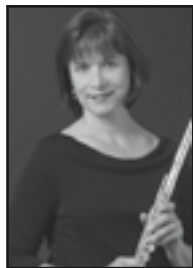
SAN FRANCISCO ORCHESTRA CONTINUED



Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
Principal
Flute



Patricia Farrell
Flute



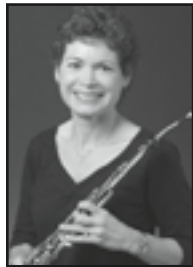
Stephanie McNab
Flute & Piccolo



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



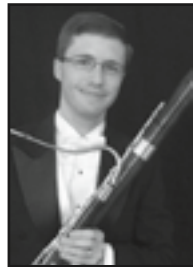
Joanne Burke Eisler
Assistant Principal
Clarinet



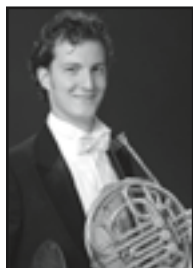
Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Kevin Rivard
Co-Principal
Horn



Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
Principal
Trumpet



William Holmes
Trumpet



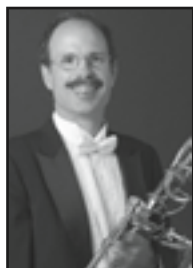
John Pearson
Trumpet



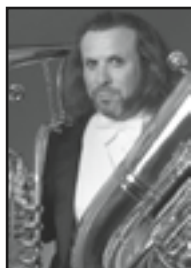
Samuel Schlosser
Principal Trombone



Donald Kennelly
Trombone



David Ridge
Trombone &
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



Richard Kvistad
Principal Percussion &
Associate Timpani



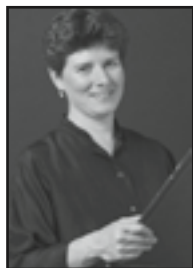
Patricia Niemi
Percussion



Olga Ortenberg
Rakitchenkov
Harp



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian



Timothy Spears
Assistant Orchestra
Manager & Librarian

Not pictured:

Lev Rankov, *First Violin*;
Jeremy Preston, *Principal Second Violin*;
Eric Sung, *Cello, Regular Substitute*;
Michael Severance, *Bassoon and Contrabassoon*;
Christopher Cooper, *Co-Principal Horn, Regular Substitute*

Most photos by John Martin

REGULAR CHORUS



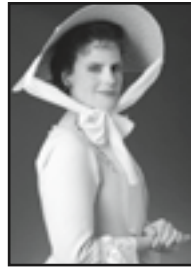
Kathleen Bayler
Soprano



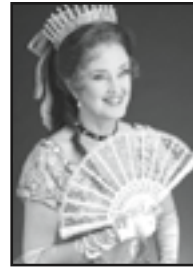
Sara Colburn
Soprano



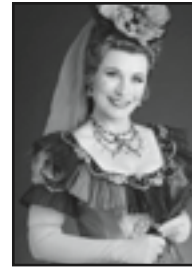
Dvora Djoraev
Soprano



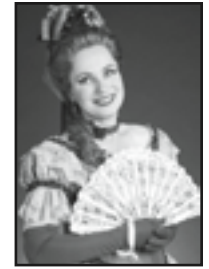
Mary Finch
Soprano



Ann Hughes
Soprano



Claire Kelm
Soprano



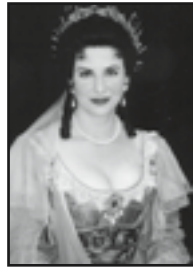
Elisabeth Rom Lucio
Soprano



Rachelle Perry
Soprano



Virginia Pluth
Soprano



Carole Schaffer
Soprano



Mitzie Kay Weiner
Soprano



Roberta Bowman
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Joy Graham
Mezzo-Soprano



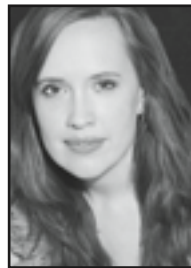
Sally Mouzon
Mezzo-Soprano



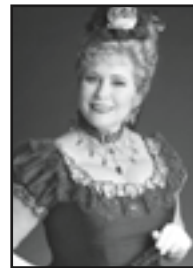
Sally Munro
Mezzo-Soprano



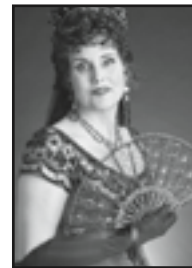
Erin Neff
Mezzo-Soprano



Laurel Porter
Mezzo-Soprano



Laurel Rice
Mezzo-Soprano



Shelley Seitz
Mezzo-Soprano



Claudia Siefer
Mezzo-Soprano



Donna Turchi
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Chris Corley
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Colby Roberts
Tenor



Sigmund Seigel
Tenor



Dan Stanley
Tenor



Alexander Taite
Tenor



Andrew Truett
Tenor



Richard Walker
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Torlef Borsting
Baritone



Frank Daniels
Baritone
Leave of Absence



Henryk De Rewenda
Bass
Leave of Absence



Cameron Henley
Baritone



Ken Johnson
Baritone



David Kekuewa
Baritone



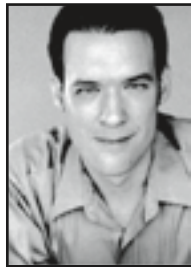
Bojan Knežević
Bass



Frederick Matthews
Baritone



Jim Meyer
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass



Ken Rafanan
Baritone



Michael Rogers
Baritone



Jere Torkelsen
Baritone

SAN FRANCISCO OPERA

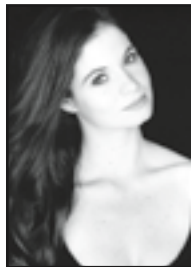
CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



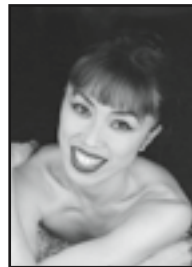
Bryan Ketron



Michael Kruzich



Michael Levine



Chiharu Shibata

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

ARTISTS

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

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 Jacqueline Piccolino ‡ ♪
 Luca Pisaroni
 Patricia Racette † ♪
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 Es Devlin*

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Lawrence Pech

PROJECTION DESIGNER

S. Katy Tucker

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

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

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

REGULAR CHORUS

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

†leave of absence
 *appears in a solo role

EXTRA CHORUS

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

CORPS DANCERS

Lawrence Pech, *Dance Master*

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

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

† Tenured

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Caroline H. Hume Endowed Chair

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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**
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
Joseph Edelberg**

VIOLA

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

CELLO

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

BASS

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

FLUTE

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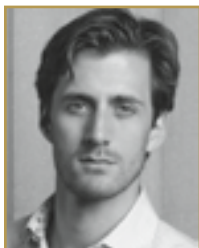
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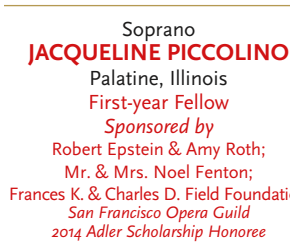
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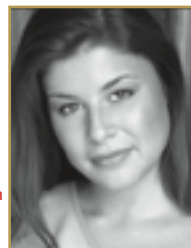
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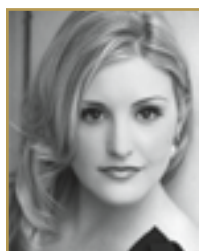
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Daniela Mack in the 2013 San Francisco Opera production of The Barber of Seville

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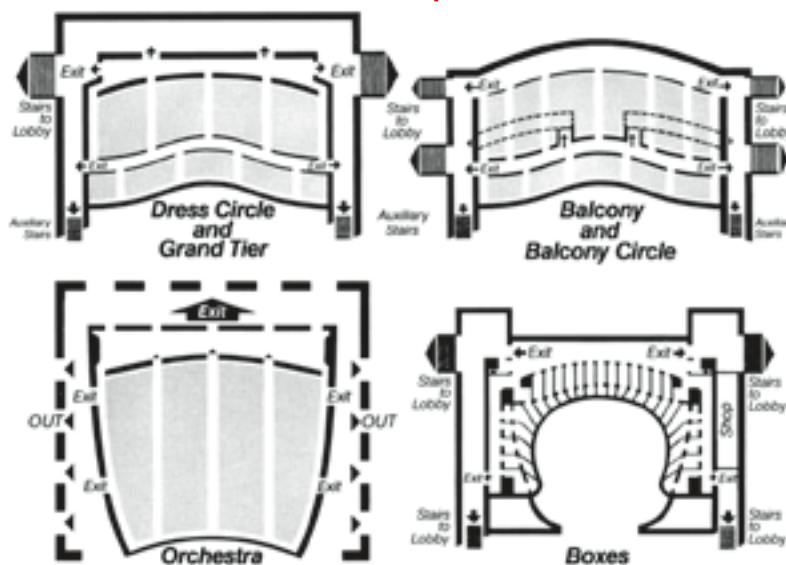
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