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OPERA 2014-15 SEASON

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BY CARLISLE FLOYD

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On the cover:
 Thomas Hart Benton
 (1889–1975) *Susanna and the Elders* (1938)
 Oil and tempera on canvas mounted on wood panel (60 X 42 in.)
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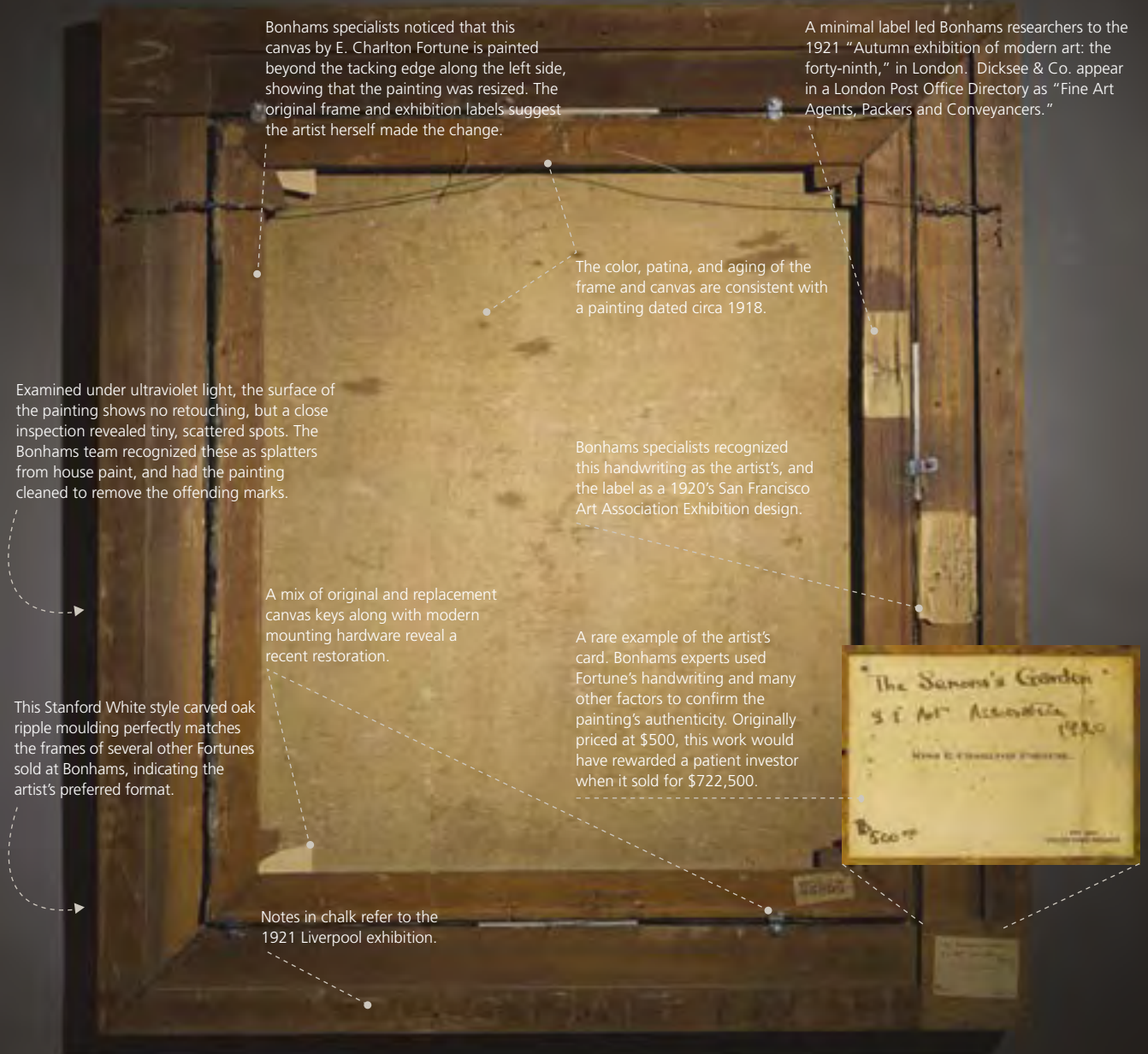
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Bonhams specialists noticed that this canvas by E. Charlton Fortune is painted beyond the tacking edge along the left side, showing that the painting was resized. The original frame and exhibition labels suggest the artist herself made the change.

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

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

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

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

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

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

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



Notes in chalk refer to the 1921 Liverpool exhibition.

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

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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.

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A Message from the Leaders of San Francisco Opera

Dear opera-goers,

Welcome to the 92nd season of San Francisco Opera! 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

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.

This year marks the 75th anniversary of the San Francisco Opera Guild. They have supported San Francisco Opera since 1939 through its fundraising efforts and by creating award-winning education programs that bring the opera experience to tens of thousands of children across the Bay Area.

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 over 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.

David Gockley
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San Francisco Opera Guild invites you to deepen your experience of the operas before you see them by joining us for Preview Lectures and Insight Panels.

Insight Panels feature renowned cast members and directors from productions, sharing behind-the-scenes experiences and inspirations during informal discussions. The next Insight Panel, on Handel's *Partenope*, occurs on October 13 from 6 p.m. to 7 p.m. at the Kanbar Performing Arts Center (home of the San Francisco Girls Chorus), Chorissima Hall, 44 Page Street in San Francisco. Free to San Francisco Opera subscribers and students with valid student ID; \$5 for the general public. visit sfopera.com/insights for more information.

San Francisco Opera Guild chapters throughout the Bay Area, as well as San Jose Opera Guild, also host a series of revealing lectures on the creation, performance, and fun facts about this season's operas. For complete information on schedules and lecturers, visit sfopera.com/previews.



Nicola Luisotti's 2014–15 Season

Following his riveting performances of *La Traviata* and *Madama Butterfly* with the Company this summer, San Francisco Opera Music Director Nicola Luisotti is setting out for another thrilling performance season. This fall, Maestro Luisotti conducts world-renowned casts in both *Norma* and *Un Ballo in Maschera* with the Company. In Naples, where he also serves as music director of the venerable Teatro di San Carlo, Europe's oldest opera house, Luisotti conducts Verdi's *Il Trovatore*. Other international dates on his performance schedule include conducting *Nabucco* at the Palau de les Arts Reina Sofia in Valencia, Spain; *Madama Butterfly* with the Royal Opera, Covent Garden; and a concert with Rome's Accademia di Santa Cecilia. Luisotti will round out the current season by conducting the exciting world premiere of Marco Tutino's *La Ciociara* (*Two Women*) at San Francisco Opera in 2015.



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Opera Shop Recommendations

The San Francisco Opera Shop carries many exciting recordings of favorite singers and conductors, complete operas, and opera highlights. With the start of the new opera season, consider getting better acquainted with these recommendations.

Vincenzo Bellini's *Norma*: The Opera Shop feature nearly fifteen different recordings of this early 19th-century masterpiece, but the three top standout CDs begin with the extraordinary **Maria Callas** in her most celebrated recording of the Druid priestess, joined by **Ebe Stignani** and tenor **Mario Fillepeschi**, with conductor **Tullio Serafin** and the Teatro alla Scala Orchestra (EMI). For **Joan Sutherland** fans, consider Dame Joan's *Norma* to **Montserrat Caballe's** spectacular *Adalgisa* and the then up-and-coming **Luciano Pavarotti** as Pollione led by conductor **Richard Bonyng** and the forces of the Welsh National Opera (Decca). And, in an interesting twist of voice types, last year's exciting release of mezzo-soprano **Cecilia Bartoli** in the title role along with soprano **Sumi Jo** (*Adalgisa*), and **Jon Osborne** (Pollione) conducted by **Giovanni Antonini** (Decca).

Carlisle Floyd's *Susannah*: Listen to the original cast recording with **Phyllis Curtin** in the title role and **Norman Treigle** (Olin Blitch) and the New Orleans Opera.

Don't miss the newly published ***Falling Up: The Days and Nights of Carlisle Floyd, The Authorized Biography*** by Thomas Holliday.

A – Z of Opera: Thanks to the **NAXOS** label, this box set of 38 opera highlights and accompanying booklet features plot synopses, background details and cast lists for hundreds of operas.

The Opera Shop is located on the mezzanine level and open before curtain, during the intermission, and for 30-minutes after the performance.





Notes from the General Director

Welcome to the 2014–2015 Season

This fall, I am especially proud of the repertoire and artists we have assembled. After recent seasons were budgetarily stunted by the Great Recession, we are now poised to once again let out all the stops

and present a season that is the equal of the greatest this company has ever offered. This fall, we will present world-class casting and new productions of *Norma*, *Susannah*, and *La Bohème*; beloved stagings of *Un Ballo in Maschera*, *Cenerentola*, and *Tosca*; and the Company premiere of the delightfully naughty *Partenope*.

Norma

There is no diva like a bel canto diva. She possesses a full arsenal of expressive techniques that get to the core of emotional experience, and *Norma* demands such a woman. In the last half century, luminaries like Callas and Sutherland essayed this role with its staggering vocal, emotional, and theatrical requirements, and this September we are setting out to create their heiress apparent. Sondra Radvanovsky has all the basic tools to be successful: a handsome, regal appearance and huge vocal range and agile technique, as evidenced by her debut here in 2009. Her role debut at the Metropolitan Opera last fall was a “Golden Age” event: bravos for twenty minutes, confetti drifting down from the balconies, bouquets being tossed over the orchestra pit. We expect nothing less here.

Susannah

I am so pleased to finally bring Carlisle Floyd’s *Susannah* before San Francisco Opera audiences. It is one of my favorite American operas and it has been absent here for far too long. Actually, the opera was performed in 1964 here at the War Memorial Opera House, with Floyd as the stage director, under the auspices of an affiliated—but separate—entity called Spring Opera Company. *Susannah* was inspired by the apocryphal biblical tale “Susanna and the Elders” and wherever it has been performed it has captivated audiences with its lyricism and directness

Un Ballo in Maschera (A Masked Ball)

Our handsome and traditional production most recently opened our 2006–07 season, and we are bringing it back this fall with a quartet of world renowned singers: tenor Ramón Vargas, baritone Thomas Hampson, and mezzo-soprano Dolora Zajick. Rounding out this all-star list is Julianna Di Giacomo as Amelia. The Merola Opera Program alumna’s recent debuts in several top international opera houses have earned her the reputation as one of the exciting young sopranos on the classical music scene

today. Add conductor Nicola Luisotti to the mix, and something very special is in store for us. While *Ballo* does not have the Verdi’s greatest hit numbers of *Rigoletto*, *Traviata*, and *Aida*, the music is much more than pleasing, and the piece is beautifully and efficiently structured; all in all a very satisfying evening.

Partenope

Baroque operas are finding their way in the world of American opera. The plots—usually convoluted with lots of erotic entanglements—put the characters into circumstances where they express strong emotions in a series of virtuosic arias. The audience, wowed by the vocal pyrotechnics, identifies with the emotion at a gut level because it resonates with something deep down in their experience. San Francisco Opera audiences have seen two Handel operas during my time: *Ariodante* in 2008 and *Xerxes* in 2011. We thought it was time for another, and we wanted to offer one that our audiences had not seen before, *Partenope*. Simultaneous to our decision to present the work, the adventurous English National Opera created a new production by American stage director Christopher Alden that was a huge success. The production moves the action from the mythological era to early twentieth-century Paris, where Freudian psychology helped to launch the Surrealist and Dadaist movements. I quote stage director Alden:

“In this production we took our inspiration from the Surrealists and their vision of the erotic nature of the psyche. Surrealist André Breton is quoted as saying, ‘desire is the sole motivating principle of the world, the only master that humans must recognize.’ It sounds like something composer Handel could have said in 1690. It shows why this updating really makes sense!”

Tosca

I am also excited about this season’s *Tosca* because we have a debutting soprano in the title role, the Armenian-born Lianna Haroutou-



Un Ballo in Maschera

nian, who has made several international splashes in the last year. She is an emerging talent, and I'm thrilled to have our audiences experience her artistry in our classic production.

La Cenerentola

She has many names: Cendrillon, Aschenputtel, Chernushka, Cenerentola, Cinderella. Cultures around the world have been fascinated with this charming orphan for hundreds of years, and her story—along with her wicked stepsisters and handsome prince—is still intriguing audiences. In the coming months, we will see her in a new film adaptation of *Sondheim's Into the Woods* and a live-action version of the Disney classic. This season, we are bringing Rossini's comic bel canto setting of her story to our stage with the brilliant young French mezzo-soprano Karine Deshayes, the latest in a series of charming personalities to have performed the role in this classic Jean-Pierre Ponelle production. Not to be missed!

La Bohème

La Bohème again?! "Why so soon?" you may ask. "It will have been almost six years," I answer. "You've got to be kidding!" you reply, "six years have really gone by?" Time flies.

In any case, many opera lovers are not necessarily resistant to frequent viewings of beloved works. Operas are more ritualistic than spoken plays. They lead us on a journey our hearts want to take again and again, reminding us of the basic truths of being human. The music in opera mythologizes the drama. It puts it inside us.

Our new production by John Caird features two young, incredibly attractive, and talented casts in a work that has bewitched opera lovers for more than a century.

Looking forward to our summer 2015 season, we will offer *Les Troyens*, the world premiere of *La Ciociara (Two Women)*, and *Le Nozze di Figaro*. More on them anon. In the meantime, I hope you enjoy our fall season! 🍷

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SAN FRANCISCO OPERA *Profile*

Jon Gossett

Chief Development Officer



In March, Jon Gossett joined San Francisco Opera as its chief development officer and is responsible for the Company's contributed revenue: current operations, projects, capital, and endowment support from individuals, businesses, foundations, and government. Equipped with a master's degree in philanthropy and development, he has led development efforts at Boston Ballet, Guthrie Theater, American Public Media, Planned Parenthood Federation of America, and Houston Grand Opera.

What is your fundraising philosophy?

All of us at San Francisco Opera—our artists, board, volunteers, and staff—have a responsibility to inspire, engage, and animate our audiences. Believe me, those close to the center live for the passion and love we engender amongst our audiences. Beyond ticket and subscription sales, our fundraising activities ask people to place a financial value on the organization's work beyond sales transactions.

How do you generate financial support?

As fundraisers, our critical role is to seek financial support from those who have the ability to invest and to place a monetary value on the relationship and the work. We do that through requests on the internet and through mail, on the phone and in person. And we strive to build a stronger connection between individuals and the Company by connecting our constituents to aspects of opera that get them excited, through rehearsals, learning and engagement programs and other activities. I think the "behind the scenes" opportunities like we provided at select performances this past summer—leaving the curtain up during an intermission so patrons could witness the intricate process of changing from one scene to the next—are incredibly impactful. Opera is the most expensive art form, and the majority of our budget actually comes from voluntary gifts from generous individuals and families. The more people learn about opera, the more they understand what it takes to produce and present it.

What was your first opera?

I was a church organist and choir assistant starting at age 12 and I studied organ in college. While at Michigan, I had the chance to sing *Carmina Burana* with the Detroit Symphony at Carnegie Hall, and was able to sneak away for a *Madama Butterfly* performance at the Metropolitan Opera. Words can't adequately express how blown away I was. And working with David Gockley at Houston Grand Opera from 1994 to 2003 only deepened my passion for the art form. Since the mid-1990s, I've been fortunate to experience a number of productions around the country and particularly here in San Francisco. It's such an honor, both personally and professionally, to be part of this extraordinary institution.



Step and Repeat **Win Box Seats!**

Want an exclusive box seat experience? It's easy! Just snap a photo of yourself at the War Memorial Opera House this fall and post it to Twitter or Instagram with the hashtag **#SFOselfie**, or share it on our Facebook wall for a chance to win two box seats to an upcoming San Francisco Opera production.



AMANDA GORDON/BLOOMBERG

Sarah Billinghamurst **Retires from the Met**

Sarah Billinghamurst, Assistant General Manager for Artistic Affairs at the Metropolitan Opera, recently retired after 20 years with that company. A native of New Zealand, Billinghamurst went to the Met after two decades with San Francisco Opera, where she began in the office of then General Director Kurt Herbert Adler and eventually became artistic administrator from 1982 to 1994. Upon her retirement, she recently told the *New York Times*, "I never ended up being prime minister of New Zealand—an early aspiration—and I never ended up running an opera company. But I like being behind the scenes."



Dr. Jasleen Kukreja is

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for Russell Colunga

Russell Colunga was a fitness instructor who started experiencing a sudden shortness of breath. He deteriorated quickly and needed answers fast. Dr. Jasleen Kukreja is the Surgical Director of the UCSF Medical Center Lung Transplant Program, which, in terms of overall patient survival, is one of the most successful programs in the country. Once Russell heard about the innovative transplant techniques Dr. Kukreja had pioneered, he was immediately put at ease. "I knew I was in good hands," said Russell. Today, he's back in the saddle, teaching spin classes five days a week. [Learn more at PioneeringCare.com](https://www.pioneeringcare.com)

UCSF Medical Center

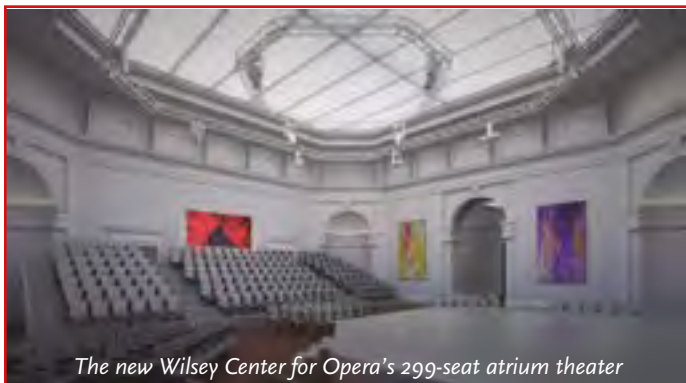


WAR MEMORIAL CAMPUS UPDATES

San Francisco has undoubtedly seen an explosion of new construction recently, with apartment buildings and office towers popping up all over town. This building boom has spilled over into the campus of the War Memorial Performing Arts Center, comprised of the War Memorial Opera House, Louise M. Davies Symphony Hall, Herbst Theatre, the Green Room, and Harold L. Zellerbach Rehearsal Hall.

Wilsey Center for Opera

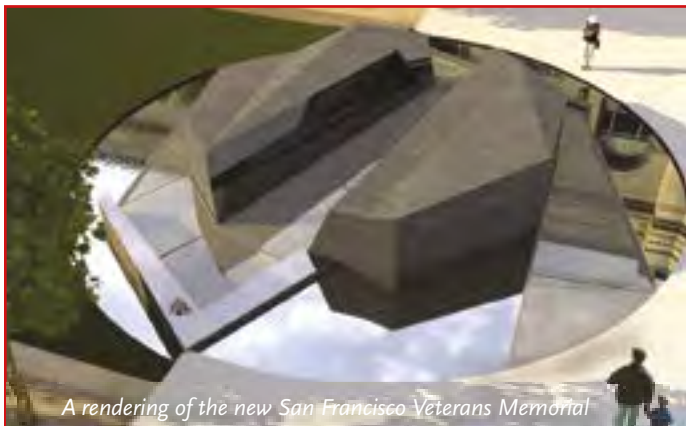
In July 2013, the War Memorial Opera House's "twin," the War Memorial Veterans Building, began undergoing its two-year seismic retrofit along with other building improvements. This project follows the seismic upgrades of City Hall and the War Memorial Opera House. As part of the retrofit, San Francisco Opera is establishing the Diane B. Wilsey Center for Opera on the building's fourth floor that will centralize the Company's functions currently spread over seven venues throughout the City. The Wilsey Center, expected to open in early 2016, also features a 299-seat atrium theater that will be shared with the City of San Francisco. Please see page 32 of your program or visit sfopera.com/wilseycenter for more information on how you can be a part of Wilsey Center.



The new Wilsey Center for Opera's 299-seat atrium theater

San Francisco Veterans Memorial

The San Francisco Veterans Memorial will honor a 75-year promise to our nation's military veterans by installing a veterans' memorial in the Memorial Court, located between the War Memorial Veterans Building and Opera House and made sacred by the interment of con-



A rendering of the new San Francisco Veterans Memorial

secrated soils from battlefields throughout the world. In 2010, the San Francisco Arts Commission (under the direction of the San Francisco Veterans Memorial Steering Committee) conducted a national design competition for the memorial, and ground was broken on March 20 of this year. The memorial is expected to be dedicated in October 2014. Visit sfveteransmemorial.org for more information.

Café at the Opera

In the Lower Level of the War Memorial Opera House, the Patina Restaurant Group has instituted a number of exciting changes in terms of the space and the menu. While maintaining the historical integrity of the Opera House, Patina has updated the overall guest experience through new interior design features like banquette seating; dining room chairs, tabletops, and tabletop lamps; bar stools and lounge chairs; bar wall sconces and shelves; and drapery and hardware partitions. Innovations to the Grand Buffet feature a seasonal menu of cold appetizers, salads, entrées, and a rotating carvery. Reservations are recommended for this popular pre-performance dining venue and can be made on opentable.com/cafe-at-the-opera. Additionally the restored Café at the Opera House Bar offers a wide range of beer, wine, and cocktails along with a menu of small bites and appetizers.

Dress Circle Lounge and Bar

The Lower Level isn't the only spot receiving an update. The Dress Circle now features a lounge and bar with plush sofas, banquettes, chairs, ottomans and tables. It also offers shareable snacks and platters, sandwiches, salads, and soup plus cocktails, wine, and beer in this unique lounge environment.

North Box Restaurant (Mezzanine Level)

Beginning this fall, the North Box Restaurant on the Mezzanine Level offers a full-service dining option with an à la carte menu composed of dinner entrees and drink service. 🍷

These newly updated areas at the War Memorial Opera House will provide you with an exciting way to explore the upcoming season at San Francisco Opera. As always, intermission food and beverage is available at any of Patina's dining locations by pre-ordering with a server. Please visit the Patina Restaurant Group at patinagroup.com for more information.

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SAN FRANCISCO OPERA MEDIA



In 2007, San Francisco Opera General Director David Gockley led the Company to the forefront of new media with the creation of the Koret-Taube Media Suite, the first permanent high-definition broadcast-standard video production facility installed in any American opera house. Since then, San Francisco Opera has been in the vanguard of bringing opera beyond the footlights to thousands of enthusiasts and new fans of the art form. Visit sfopera.com/watch-listen to stay up-to-date on these and other media initiatives.

SAN FRANCISCO OPERA ON DVD AND BLU-RAY

In 2013, San Francisco Opera forged a business partnership with EuroArts Music International, one of the world's leading and most prestigious distributors of classical programming, for international television and home video distribution of San Francisco Opera productions. The following titles (pictured at left)—recorded live in high definition at the War Memorial Opera House—are available at sfopera.com and other retailers.



Opera productions. The following titles (pictured at left)—recorded live in high definition at the War Memorial Opera House—are available at sfopera.com and other retailers.

Upcoming releases include Bellini's *I Capuleti e i Montecchi*, with Nicole Cabell and Joyce DiDonato; Boito's *Mefistofele*, featuring Ildar Abdrazakov, Ramón Vargas, and Patricia Racette; and Kern and Hammerstein II's *Show Boat*.

KQED-TV

This fall, KQED TV broadcasts its fifth series of San Francisco Opera productions, hosted by Frederica von Stade, recorded in HD.

September 4 at 8 p.m.: *I Capuleti e i Montecchi*

September 11 at 8 p.m.: *Attila*

September 25 at 9 p.m.: *Mefistofele*

October 2 at 8 p.m.: *Rigoletto*

For more information on dates and times at sfopera.com/broadcasts.



PORGY AND BESS ON PBS FALL ARTS FESTIVAL

On October 17, San Francisco Opera's production of *Porgy and Bess* will be broadcast on PBS's *Fall Arts Festival*. Visit sfopera.com/broadcasts for complete information.

GRAND OPERA CINEMA SERIES

Recorded live in high-definition, our series of popular operas in movie theaters will have you feeling like you are watching this performance from your favorite seat in the Opera House. Visit sfopera.com/cinemaseries for information on dates and locations.

RADIO BROADCASTS

San Francisco Opera radio broadcasts are available locally each month on award-winning classical station KDFC as well as nationally on the WMFT Radio Network. For a schedule, visit sfopera.com/broadcasts.

GET “IN THE KNOW”

San Francisco Opera and its affiliates are pleased to offer a wealth of educational resources to help you get “in the know” for each opera performance. For information on these and other resources, visit sfopera.com/learn.

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.

Norma: Ron Gallman

Susannah: Desirée Mays

Un Ballo in Maschera: Marcia Green

Partenope: Alexandra Amati-Camperi

Tosca: Jonathan Khuner

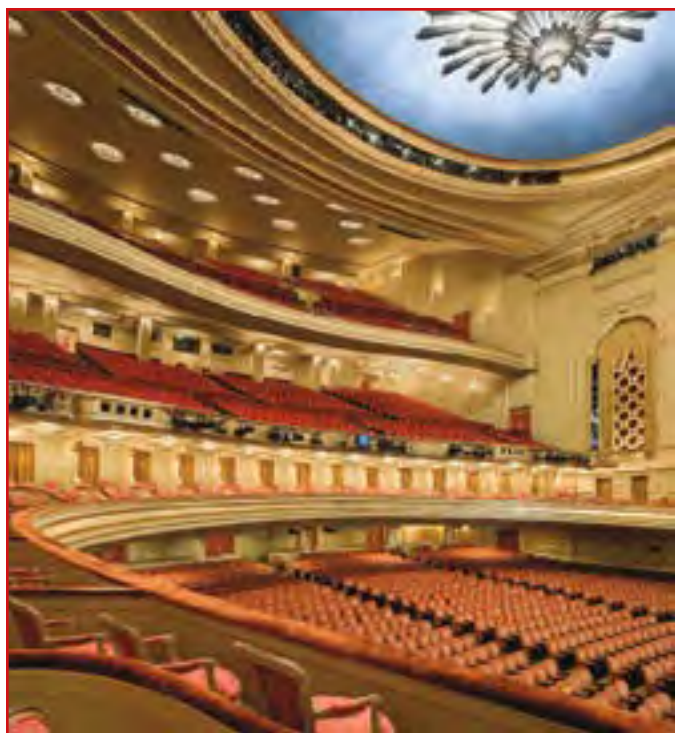
La Cenerentola: Giancarlo Aquilanti

La Bohème: Kip Cranna

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DAVID WAKELY

CIVIC CENTER SAFETY



The Civic Center area of San Francisco is the vibrant heart of the City, a neighborhood home to many government and cultural institutions. The face of the neighborhood changes constantly throughout the day, from the people who work there during the day to the arts patrons who visit the area in the evening. Navigating such a dynamic area has its challenges, and San Francisco Opera remains committed to the improvements happening in Civic Center in order to ensure our home is safe and enjoyable for our audiences.

COMMUNITY BENEFIT DISTRICT

San Francisco's Civic Center Community Benefit District (CBD) is a special assessment district created in 2011 by a group of concerned Civic Center property owners, arts organizations, government entities, and other stakeholders. The goal of the CBD is to improve coordination and communication around the management, image, safety, beautification, and cleanliness of the greater Civic Center area. It has given the many arts organizations within the neighborhood a forum to pool resources and effectively work together on issues that affect our patrons: parking, safety, and street lighting, to name a few.

Donald Savoie, Executive Director of the Civic Center Community Benefit District, relates the following story: "At a meeting with BART officials to discuss the conditions of the Civic Center Station, there were approximately 6 BART officials and more than fifty people from

the CBD, including members from all the arts organizations in the area. It was incredibly impactful for BART to see that, and now the station has been moved up on the priority list for improvements. We are working with the planner on the improvement designs for the station, including the UN Plaza entrance, lighting, and signage."

The population in San Francisco's Civic Center area changes daily. "There is a large group of people that work in the area, coming in around 8 a.m. and leaving around 6 p.m.," explains Savoie. "And then a second large group of people, arts patrons, enters the area from 6 p.m. until 11 p.m. It's completely different than anywhere else in the City." And with the recent construction boom in the neighborhood, the residential population—formerly a small percentage of the Civic Center—is going to triple in the next five years. "There are residential towers going up all over the place, and that is extremely positive in terms of neighborhood safety and community. Soon, we will have a third large population that lives in the area who are truly invested in the issues we work on, because it's their home," says Savoie.

INVESTING IN PUBLIC SAFETY

San Francisco Supervisor London Breed, whose district includes the Civic Center area, recently helped finalize the City's new budget that puts 300 new police officers on the streets over the next two years, giving San Francisco the resources to get more officers walking the beat in our neighborhoods.

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In addition to the San Francisco Police Department, another resource for public safety in the Civic Center are the CBD's team of Community Service Ambassadors. Identifiable by their orange and grey uniforms, the Ambassadors patrol the area in shifts—four ambassadors daily from 7:30 a.m. to 4:30 p.m., and four on most evenings from 6:30 p.m. to 11:30 p.m.—to assist the public with information and direct them to destinations within the area, and serving as a deterrent to misdemeanor crime by reporting unsafe conditions or observations of criminal activity immediately to the police department. “Our Evening Ambassadors are in the main corridors of Grove and Van Ness as patrons are coming in for shows; patrolling the area, including parking garages during performances; and back in the most heavily trafficked corridors when patrons are heading home,” says Savoie.

With as many as 6,000 arts patrons in the area on a given night, these resources—while welcome—are easily taxed. Plans are in place to increase the number of Community Service Ambassadors as well as having a 24-hour presence and off-duty police officers to work with the CBD on patrolling the area.

LIGHTING

A crucial element to pedestrian safety is lighting. The CBD recently conducted a public survey to gauge people's feelings and perceptions about the issue in the Civic Center. It determined that while street lighting in the area as fairly uniform (a detailed map of the survey's findings is available on the organization's website), the amount of light at the pedestrian level is affected by trees and other factors, such as the amount of lighting on building exteriors. Some of the group's activities in this arena are working with the Bill Graham Civic Auditorium to continue lighting the entrance on Grove Street after hours on certain evenings, and the Community Lighting Grants Program, which incentivizes local property owners to increase outdoor lighting on their properties with grants of \$1,000.

PARKING

“Making sure our patrons have a safe, reliable place to park is one of our priorities,” says San Francisco Opera Chief Financial Officer Michael Simpson, who is tasked with working with the various City agencies on this complex issue. Many park in the Performing Arts Garage (on Grove Street) or attempt to find street parking, but Simpson emphasizes a third option: the Civic Center Garage, located underneath Civic Center Plaza (accessible via McAllister). “We know that the Performing Arts Garage can fill up quickly, so we want our patrons to know that there is another option close by. We meet quarterly with the San Francisco Municipal Transit Agency about the Civic Center Garage.”

VAN NESS AVENUE AND PEDESTRIAN SAFETY

Van Ness Avenue, an important traffic artery in San Francisco, is also part of U.S. Highway 101 and can be very challenging to cross. A solution to the issue, the Van Ness Bus Rapid Transit project, is in the works. It will introduce a rapid transit bus line down the center of Van Ness, alleviating congestion and making it easier for pedestrians to get across the street by adding pedestrian bulb-

outs and other safety upgrades. The project is slated for completion in 2018, so pedestrians must remain vigilantly careful walking across Van Ness for the immediate future. For complete information on this project, visit sfcta.org/vanness.

PROVIDE FEEDBACK

The time required for impactful change can be lengthy and frustrating, but remaining involved in the community is crucial to the success of programs like these. The most important and valuable thing patrons can do is engage with your surroundings and report issues to agencies like the CBD. “If you see anything that is concerning to you—lack of lighting, pedestrian safety, parking—call us or take a photo and text or e-mail it to us. We record and send that information directly to the City Hall, and that leads to improved services and attention to the Civic Center neighborhood. We're competing with other areas like Western Addition for City services, so having the data to back up our requests is vital,” says Savoie. 🍷

USEFUL INFORMATION

For all emergencies, call **9-1-1**

Report safety concerns or problems with trash or graffiti, to the Civic Center Community Benefit District at (415) 781-4700 or visit sfcciviccen.org (also a mobile site, accessible on smart phones)



For non-emergency issues, call SFPD at **553-0123**

For all issues related to the San Francisco Department of Public Works, call **3-1-1**

Download the SFPark app or visit sfpark.org to view real-time space availability and rates at area parking garages.

Homeless Transportation Patrol: **431-7400**

Mental Health Mobile Crisis Team: **970-4000**

MUNI Information: **673-6864**

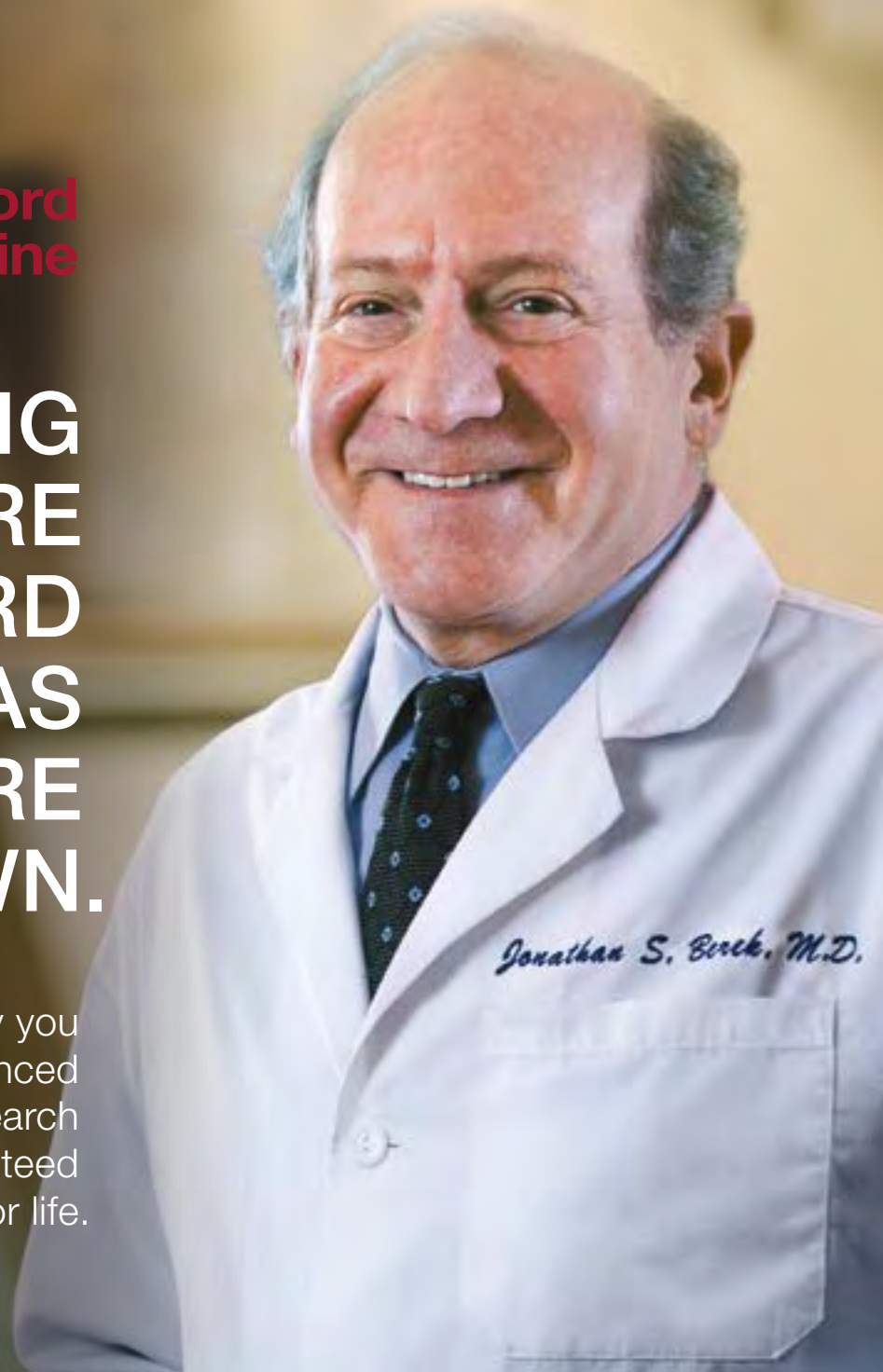
Parking Enforcement: **553-1200**

Towed Cars: **553-1235**



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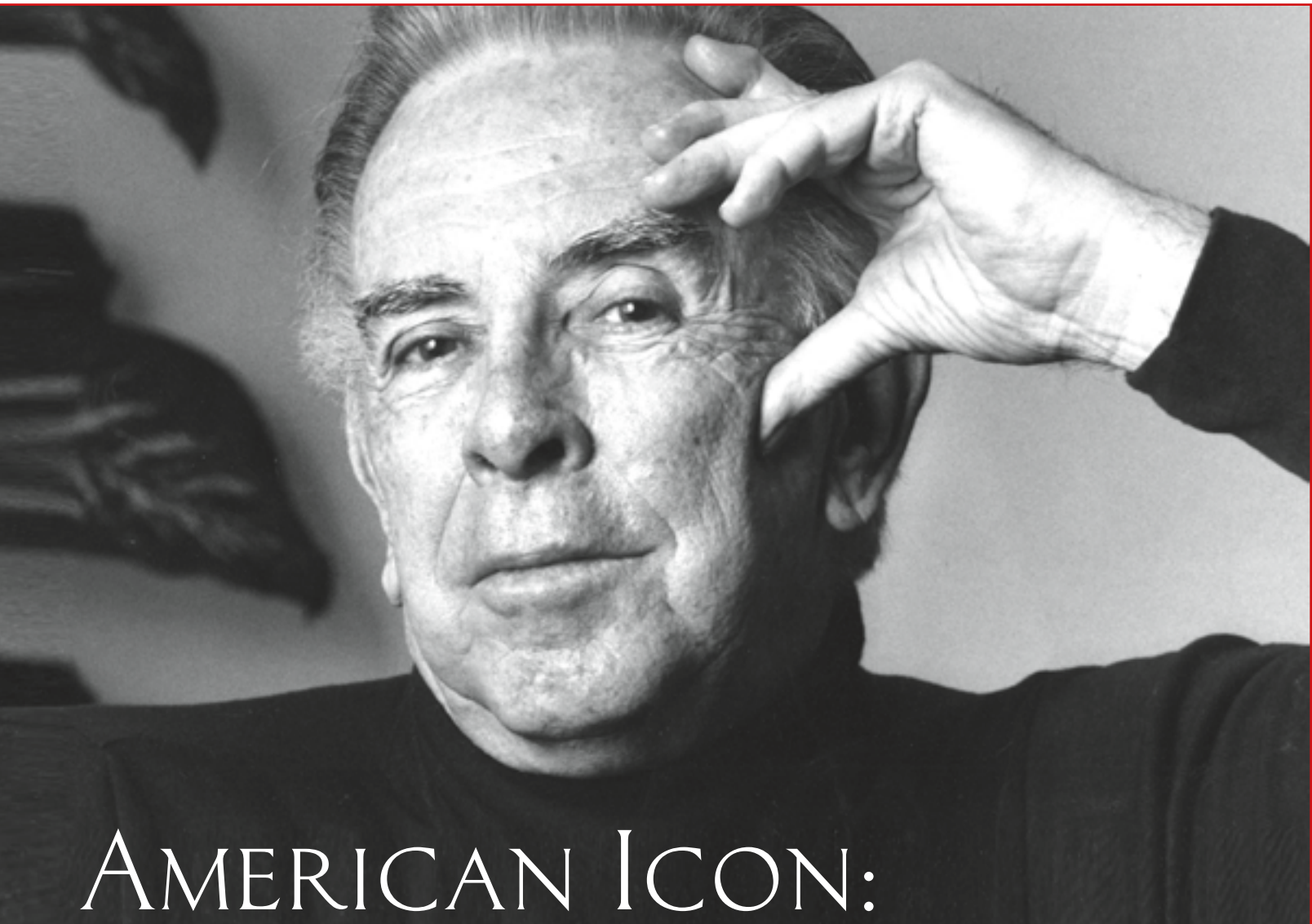
Blake Grossman, JD
650.723.4661

pgmed@stanford.edu
<http://pgmed.stanford.edu/medcenter>

On February 24, 1955, when the final curtain came down on the world premiere of *Susannah*, Carlisle Floyd's life changed forever. Until then, the young pianist and assistant professor at Florida State University had no plans to devote himself to composing operas. But, with that moment, the disparate influences and events of his life came together to make his destiny impossible to ignore.

Methodist minister and the family obeyed Christian doctrine (as interpreted by Jack) to the letter. Church attendance was mandatory. There was no reading the newspaper funny pages on Sunday. Alcohol and cigarettes were forbidden. Idleness was a sin and work came first, though Carlisle's mother, Ida, put down her foot when it came to prioritizing piano-practicing time.

By the time Carlisle was in high school, Ida recognized her son's



AMERICAN ICON:

Carlisle Floyd Talks About Life and Opera

Beginnings

Carlisle Floyd was born in 1926 in Latta, South Carolina. From an early age, he demonstrated creative leanings. At four, he showed exceptional skill in drawing; by seven he was writing short stories. At eleven, he turned his focus to the piano, though practicing had to compete with daily chores and football, basketball, baseball, and boxing. Carlisle's father, Carlisle, Sr., known as Jack, was a

talent and convinced Jack to trade in their old piano for a better model. Jack drove Carlisle eighty-five miles from Bethune, where the family had moved, to Orangeburg for weekly lessons, despite gas rationing imposed because of World War II. Around this time, Floyd saw his first opera, *Carmen*, performed by the touring Charles L. Wagner Company. He was far more impressed by Sergei Rachmaninoff's piano recital in Columbia a few weeks later.

Floyd earned a scholarship to Converse College, where he studied with Francis Bacon. “He came of that group in the 1930s and ‘40s,” said Floyd, “that we might say today was militantly American, which happens when a country is trying to establish its musical independence. He felt we should develop our own culture out of our own materials. I was indoctrinated with that early on and it never occurred to me to question it.” Bacon gave Floyd the best advice a young composer could hear: “Write what you want to write.”

On his first trips to New York in the 1940s and ‘50s, Floyd took in original Broadway productions of Inge’s *Picnic*, Miller’s *Death of a Salesman*, Williams’s *A Streetcar Named Desire*, among many others. “I loved the theater,” he said. “They all were writing in this super realistic manner, yet they were poetic also. I wanted to emulate that.

“Opera never attracted me in those days,” said Floyd. “I didn’t like how it was done. Drama had lost out. It was dominated by European artists; Americans were considered second-class. Yet, American singers started a revolution in opera, many of them under the tutelage of Boris Goldovsky [impresario, teacher, and founder of the New England Opera Theater]. Boris made singers conscious of their acting. That was part of the new emphasis on drama and theatrical realism. Up to that point, audiences thought of opera as the singer with the spear and the horned helmet.”

Susannah

In 1952, Floyd met Nathan S. “Sam” Blount, a graduate English student at FSU. Blount suggested they team up as librettist and composer and offered the idea of an opera based on the biblical Apocrypha story of Susanna and the elders. Blount and Floyd identified with the story of a heroine who was wrongly accused, a timely parallel in that era of McCarthyism and patriotic paranoia.

Floyd was attracted to the subject because it focused on religious hypocrisy. “It struck fire immediately. We had the idea of updating the action and placing it in the remote Tennessee Valley during the summer revival meetings.” But, Blount procrastinated and did not present a draft of a libretto. Floyd was so anxious to get moving on the project, he wrote his own libretto in ten days.

Looking back on his life up to that point, Floyd seemed destined to write *Susannah*. “I suppose I was,” said Floyd. “I drew on many aspects of my own experience for it.” Floyd was well familiar with the conservative teachings of the Methodist church and had been forced to attend revival meetings as a child. He had grown up among self-righteous adults who were quick with a judgmental comment or a critical remark, his father providing the closest example.

Floyd completed the score in March, 1954. “With the confidence of a twenty-seven-year-old,” recalled Floyd, “I went to Karl Kuersteiner, dean of the School of Music at Florida State, and told him I’d written an opera and I’d like to see it done there. It’s the kind of brashness you have when you begin a career [he laughs].” Kuersteiner was impressed with *Susannah* and gave Floyd the authority to engage professionals in the lead roles.

“I was at the Aspen Festival that summer,” said Floyd, “and Phyllis Curtin and Mack Harrell were on the voice faculty. I knew of Phyllis’s career, her dedication to new music, and most recently, her sensational *Salome* at New York City Opera. I called her up one evening and she invited me over to play through *Susannah*.”

Curtin, who grew up in Clarksburg, West Virginia, less than a day’s drive from Floyd’s birthplace, had an immediate identification with the character of Susannah. “I remember I was tired when he asked me,” recalled Curtin, “but I told him I’d love to hear it. We read through *Susannah* and I fell in love with it. I didn’t grow up in the hill country of West Virginia for nothing! I called Mack and told him there was something he had to hear. Carlisle and I went through it again for him and he loved it as much as I did.” They found they both had the same two weeks free the following February and agreed to do the piece.

As preparations for the premiere got underway, FSU president Doak Campbell asked to read the *Susannah* libretto. After doing so, Campbell and his wife deemed the opera unsuitable for presentation. “That was a very unpleasant and troubling episode,” said Floyd. “They withdrew the funds and suddenly everything was uncertain. [Campbell] was vehement in making accusations that I had written it for the sexual excitement and objected that Susannah must have become pregnant as a result of the encounter with Blitch. He didn’t understand the story at all. I finally called on him directly. I explained that the story was about Susannah’s innocence and he saw he was wrong and allowed the production to move forward.”

Opening Night

“I won’t say that the success of *Susannah* was unexpected,” said Floyd, “but, it was on a scale I hadn’t planned for. My parents sat with the Governor and his wife at the performance. FSU President Campbell was not planning on attending, but when he found out the Governor and his wife were giving the opening night party at the Governor’s mansion, he and his wife were suddenly available.” Audience and critical reaction was nearly unanimous: *Susannah* was a success. Plans for a New York production began immediately. Erich Leinsdorf had just been appointed music director of



Carlisle Floyd received the National Medal for Arts, the highest honor specifically given for achievement in the arts by the U.S. government, from President George W. Bush in 2004. He is pictured here with one of his co-honorees, choreographer Twyla Tharp (center), and President Bush.

ASSOCIATED PRESS



The 1962 live recording of *Susannah*, featuring the title role's originator Phyllis Curtin, was described by NPR's Fresh Air critic Lloyd Schwartz: "This is a recording of such historical importance that it should be required listening for anyone interested in opera."

New York City Opera and scheduled the opera for the 1956 fall season.

In another twist of fate, Harrell and NYCO were in a dispute about the baritone's contract. Unwilling to wait for resolution, Harrell had accepted another engagement. "Norman Treigle took the role," said Floyd. "From that point he made it his own. He was Olin Blicht." *Susannah* won a New York Critics' Circle Award and was performed at NYCO for five consecutive seasons. As part of the United States' participation in the 1958 Brussels World Fair, NYCO and *Susannah* were selected to represent the American performing arts.

"I've been enormously pleased with *Susannah's* staying power over the years," said Floyd. "People always respond to something that is human and direct without apology. Certainly that's the staying power of the Williams and Miller plays. I don't think anybody nowadays talks about the expressionistic thrust of *Death of a Salesman*. What sustains it is the fact that it is profoundly human."

Did Floyd's complicated relationship with his father give him any hesitations about *Susannah*? "That's a logical question to ask. I have to say, it did not. My father was supportive of me from the time I started studying piano in high school," said Floyd. "Yet, he was also critical. He was in the opening night audiences at FSU and in New York and saw many performances in different places. He never said anything to me about his feelings on the opera. It wasn't until years later when [Floyd's wife] Kay asked him about his reaction the first time he saw the revival scene. He said, 'I almost left.' Kay adroitly responded that she could see how someone who felt seriously about revival meetings would react like that, which cooled things down. I believe he thought it was an accurate depiction of a revival scene. I still thunder on about that. I don't want even a hint of parody, with people screaming and rolling around on the floor. I want something solemn and frightening, which is the way I saw it through the eyes of a child. Anything else diminishes the power of the scene. It becomes easy for the audience to say, 'oh look at those poor, benighted people,' and not see themselves.

A Fortunate Meeting

On July 9, 1971, Floyd attended a new production of his most recent opera, *Of Mice and Men*, and met David Gockley, the 28-year-old general director-designate of Houston Grand Opera. After the performance Gockley pitched his ideas to the composer over Jack Daniels at Floyd's hotel: new productions of *Susannah* and *Of Mice and Men*, to be followed by a new opera.

"When I met David, he looked like a college sophomore," recalled Floyd. "What impressed me was his seriousness and his strong intent. He wanted me to do an opera for HGO for the bicentennial. I had several offers from other companies, but had not committed myself yet. When David asked me, I decided to say 'yes.'"

"David has been a marvelous champion," said Floyd. "[He] wanted first crack at any opera I wrote and then always gave it a wonderful production. We've done six operas together [*Susannah*, *Of Mice and Men*, plus world premieres of *Bilby's Doll*, *Willie Stark*, the revised version of *The Passion of Jonathan Wade*, and *Cold Sassy Tree*]."

How does Floyd feel about being labeled an outsider throughout his career? "It depends on what you mean by outsider," he began. "If you mean someone who doesn't follow musical fashion, I would certainly plead guilty to that. I found a certain kind of music congenial to me; it never occurred to me to write music that was academically acceptable. I'm by no means the only so-called outsider. I think I have quite a bit of company these days. One of the first things young composers who come to work with me say is that they want to write music people will like, and that's a thoroughly commendable attitude if it doesn't mean pandering. Verdi and Handel wrote very likeable music for their publics."

It's impossible to deny that Floyd has spent his career working in a genre that exists on the sidelines of American culture. "The artist is something of an outsider in America. I have always felt that America does not value its artists. There is something inherent in our democracy that tends to want to level. We are a curious nation because on the one hand, there is no country that extols the nonconformist, the rugged individual, more than we do. Yet, there is huge pressure toward conformity. That same kind of duality exists in the oppression of the arts."

Floyd is working on a new opera based on the life of Edward Kynaston, the last British male actor to appear on stage as a woman during the 17-century English Restoration. He continues to be motivated by the possibility of communicating a story directly to an audience. "When I was starting out, I said I wanted to create operas in which the drama was tight and forward-moving, as you found in theater and film. I would hope an audience would be absorbed by what they are witnessing on stage and see what I am presenting as a deeply human experience.

"When *Willie Stark* had its premiere at the Kennedy Center, Illinois Congressman [Sidney R.] Yates was seated next to me. After the opera was over, he said to me, 'I was looking forward to having a doze at the opera. *I didn't blink.*' I told him he could not have given me a greater compliment." 🍷

Robert Wilder Blue is a Bay Area writer and frequent contributor to San Francisco Opera Magazine.

John A. & Cynthia Fry Gunn



It was only fitting that San Francisco Opera Chairman John Gunn was asked to speak at the 2014 conference of OPERA America, the national service organization for opera. The theme of this year’s event, held in San Francisco this past June, was Audiences Reimagined—a topic John knows well.

“We’ve been captivated by a centuries-old art form, opera,” stated John as he took the podium at the conference. In the speech that followed, he reflected on the critical roles that boards and donors play in helping opera survive and thrive. He also spoke of the entrepreneurial activity required to seek fresh channels of engagement and cultivate new audiences. “For opera’s guardians, optimism is a key ingredient,” he emphasized. “We have to be fighters, not folders.”

John and his wife, Cynthia Fry Gunn, have long been the standard-bearers of that philosophy and stewards of its practice. Since 2002, when John joined the board of San Francisco Opera, the couple has underwritten numerous productions and provided generous 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)*.

To John’s way of thinking, it’s all part of moving opera forward. As he reminded conference attendees, “Those of us here today are the art form’s custodians. It’s a difficult job because opera, which inspires us, is expensive. At San Francisco, we can get X dollars for a ticket and it takes three times that to put on the performance—a relationship that’s true across the country. How then should we proceed?”

John believes each opera company should assess its talents and core competencies, then establish goals for the next ten years that are realizable with the energy of its trustees. “Opera is a dynamic art form and all of us play a role in keeping it vital,” he said in closing. “We must expand our repertoire and our audiences, and strive for financial flexibility. And we depend on donors to keep opera alive.”

SPONSOR SPOTLIGHT

DREW ALTIZER



Diane B. Wilsey (Opening Weekend Grand Sponsor, *Norma*)

Longtime San Francisco Opera board member and patron Dede Wilsey believes deeply in the transformative power of the arts, and sees opera as a prime example. “It’s a marvelous spectacle,” Dede says. “From the voices and pageantry to the scenery, costumes, and acting, opera fills the senses and takes you to another place.”

Dede also believes that such experiences should be available to all. “We work hard to make events open to the public at no cost,” she explains. “And because a love of any art form starts at a young age, we take opera to the schoolroom.”

Thanks to Dede’s generosity, opera enthusiasts of all ages have much to celebrate. As Opening Weekend Grand Sponsor for the ninth consecutive year, Dede is supporting the opening production of the 2014–15 Season, *Norma*; the sea of flowers that grace the War Memorial Opera House on September 5; and the free annual *Opera in the Park* concert at Sharon Meadow on September 7.

Dede’s lead support for San Francisco Opera’s renovation of the fourth floor of the historic Veteran Building is helping make another transformation possible—the consolidation of the Company’s activities from seven locations citywide to one. “This will save time and money,” Dede states. “And facilitate greater collaboration.”

Dede’s commitment to the arts and philanthropy extends to many organizations. To name a few, she is president of the Fine Arts Museums; she is on the boards of the San Francisco Ballet, Grace Cathedral, and the San Francisco War Memorial of Performing Arts Center; and she is leading the effort to build three hospitals for UCSF at Mission Bay.

Thomas and Barbara Wolfe (Production Sponsors, *Norma*)

Tom and Barbara Wolfe have been longtime opera fans and supporters of San Francisco Opera since 1985. Mozart, operas in the classical Italian tradition, and the works of Wagner are their particular favorites. They have been sponsors of San Francisco productions of *Mephistopheles*, *The Magic Flute*, *Tannhäuser*, *Tristan und Isolde*, *Arshak II*, and the 1999 *Ring* Festival.

Barbara is a Trustee of Mills College and serves on the board of the San Francisco Opera Association. Through their private foundation and personally, Barbara and Tom Wolfe support educational programs and scholarships at several primary and secondary schools, graduate scholarship programs at Mills College, UC Davis Veterinary School, The UCSF Foundation, and the ARCS program in Northern California.



Wells Fargo (Season Sponsor)

Wells Fargo is proud to have supported San Francisco Opera as the corporate Season Sponsor for more than a decade. Since 1852, Wells Fargo has had a proud history of serving its customers and communities in the Bay Area. Wells Fargo’s philosophy of investing in community institutions encourages a culture of artistic achievement and growth, which strengthens the communities in which we live and work. The company celebrates its 161st anniversary this year, and supporting arts and culture has been a part of its history since the days when Wells Fargo stagecoaches brought actors, musicians and other performing artists to the west. As the oldest and largest financial services company headquartered in California, Wells Fargo has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, consumer finance and much more. Wells Fargo has helped generations of families build, manage, preserve, and transfer wealth with personalized advice and services to satisfy all their customers’ financial needs and help them succeed financially.

Joan and David Traitel/Great Singers Fund

(Sponsor, Marco Berti and Sondra Radvanovsky in *Norma* and Patricia Racette in *Susannah*)

“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 Marco Berti in *Norma*, 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

Dianne and Tad Taube (Production Sponsors, *Norma*)

San Francisco Opera is grateful to Dianne and Tad for their generous financial support of over 13 mainstage productions, including the season’s opening production, *Norma*. In partnership with Koret Foundation, Tad and Dianne provided lead funding for the Opera’s Koret-Taube Media Suite, the first permanent high-definition, broadcast-standard facility installed in an American opera house. The Taubes are active philanthropists, providing significant cultural support to the Museum of the History of Polish Jews (Warsaw), opening October 2014; the Exploratorium; San Francisco Symphony; the San Francisco Zoo; and numerous academic institutions including Stanford University, the University of California, and the University of San Francisco.



DREW ALTIZER

Koret Foundation (Production Sponsor, *Norma*)

San Francisco Opera is grateful to the Koret Foundation for its generous financial support of over 13 mainstage productions, including this season’s opening production, *Norma*. Koret has enjoyed its longstanding partnership with the Opera which has included helping to create the company’s Koret-Taube Media Suite, bringing OperaVision and simulcast programs to broader audiences, as well as being the first private foundation funder of Orpheus, San Francisco Opera’s next generation initiative. Koret is particularly interested in innovative projects that strengthen the Bay Area and enrich our cultural landscape. “Koret is proud to work with the Opera to expand the organization’s outreach and leverage the company’s ability to enhance Bay Area cultural life, especially during these difficult economic times,” said Jeffrey A. Farber, Koret CEO.



THOMAS HEINER

The Andrew W. Mellon Foundation (Production Sponsor, *Susannah*)

The Mellon Foundation supports scholarship and work in the humanities and the arts through grants to charitable institutions, including colleges and universities, performing arts organizations, museums, and libraries. The Foundation’s grantmaking philosophy is to build, strengthen and sustain institutions and their core capacities by developing thoughtful, long-term collaborations with grant recipients that achieve meaningful results. San Francisco Opera is grateful to The Andrew W. Mellon Foundation for its generous support of *Susannah*, as well as its commitment to the Opera’s world-premiere productions in future seasons. Grants are awarded on the basis of artistic merit and leadership, and the Opera is honored to be the recipient of these grants.

Jan Shrem & Maria Manetti Shrem

After pursuing a publishing career in Japan and Europe, founding Clos Pegase Winery, and building a major art collection, Jan Shrem, in joyous partnership with his wife Maria Manetti Shrem, now focuses on causes that advance education and the performing and visual arts.

Jan and Maria's lives led them each around the globe, but their individual passions—for music, the arts, food, and wine—eventually brought them to San Francisco Opera, and to each other.

Born in Florence, Italy, Maria says “Opera has been one of my greatest passions since I was 13 years old, when I saw Renata Tebaldi in *La Bohème*.” After moving to San Francisco, Maria pursued a fashion career and began attending San Francisco Opera. When she saw *Madama Butterfly* starring Renata Scottò, they had a memorable backstage meeting. Maria has since developed friendships with artists including Luciano Pavarotti, Renée Fleming, and Plácido Domingo. “I deeply respect the artists—their talent, dedication and sacrifice. I also had the privilege of being involved in early discussions surrounding Nicola's appointment as Music Director,” she says. “I am thrilled to see how he has taken Italian opera to new heights.”

Jan's introduction to opera began in 1948 when he came to Salt Lake City from his childhood in Colombia, South America, and Jerusalem. As a student, his housemates “played opera continuously on the radio,” and he was drawn to its beauty and drama.

Today, Maria and Jan share their passion and dedication to the future of the art form through their commitment of \$3 million to San Francisco Opera, in support of the *Amici di Nicola* of Camerata and the Great Interpreters of Italian Opera Fund. General Director David Gockley explains, “With this gift, Jan and Maria have assumed the volunteer leadership role of Chairs of the *Amici di Nicola* of Camerata, a group of visionary donors who help fund the projects that define the Company's international reputation. Jan and Maria have also established the Great Interpreters of Italian Opera Fund.”

Maria points out, “Being a great interpreter of Italian opera does not necessarily mean being Italian. It has everything to do with a certain style and depth of understanding needed for this repertoire. Sondra Radvanovsky is a tremendous example. She is an American who is considered one of the leading Verdi sopranos. In *Un*



Ballo in Maschera this season, we have the Mexican artist Ramón Vargas who is a richly Italianate tenor.”

Maestro Nicola Luisotti is considered by many to be one of the greatest interpreters of Italian opera today. As Chairs of *Amici di Nicola*, Jan and Maria are supporting Maestro Luisotti's work this season in *Norma*, *Un Ballo in Maschera* and *Two Women*.

Jan reflects, “*Two Women (La Ciociara)* is especially exciting to Maria and to me as it is a new commission showcasing the best of Italian talent. Not only does it feature the Italian soprano Anna Caterina Antonacci and Maestro Luisotti. The story was written by the renowned Italian author Alberto Moravia, with music composed by acclaimed operatic composer Marco Tutino. What could be better?”

“Becoming San Francisco Opera's music director was a dream come true,” adds Maestro Luisotti. “With Jan and Maria's help, we are bringing the finest artists to San Francisco to realize everything Italian opera can be.”

Additionally, Jan and Maria have selected *Norma* for major support from the Great Interpreters of Italian Opera Fund. Because of their generosity, San Francisco audiences will enjoy performances from renowned interpreters of Italian opera such as Sondra Radvanovsky, Daveda Karanas and Marco Berti.

Jan says, “Opera is an obsession, especially the great Italian works. It is a joy to share in Maria's overwhelming enthusiasm. Opera is what brought us together, and it will always be central to our lives. It is important to ensure that San Francisco Opera has the support and stability it deserves to continue its work.”

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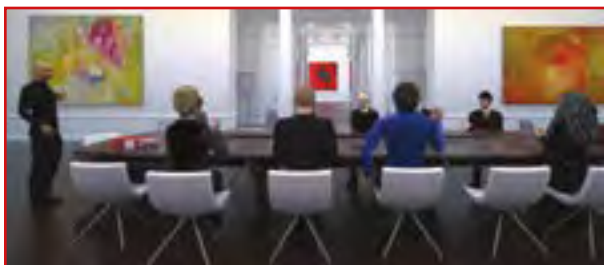
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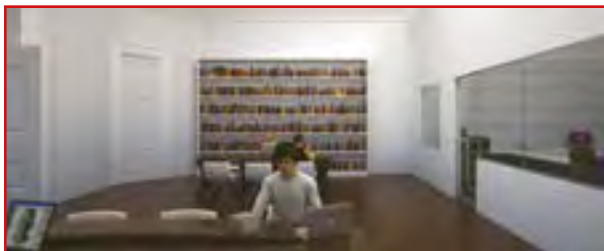
In 2010, General Director David Gockley announced the establishment of **The Diane B. Wilsey Center for Opera** on the fourth floor of the Veterans Building, in the space formerly occupied by the San Francisco Museum of Modern Art. The Center, adding over 55,000 square feet to San Francisco Opera’s facilities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



We are excited to report that **the capital campaign has achieved 90% of our fundraising goal of \$19 million**, including a \$5 million lead naming gift by Diane B. Wilsey.



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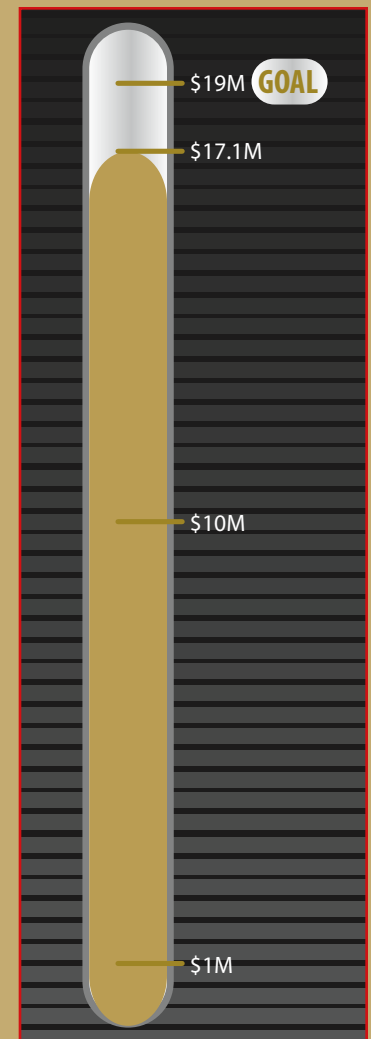
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2014–2015 REPERTOIRE

NORMA

Vincenzo Bellini

New Production

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

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

SUSANNAH

Carlisle Floyd

Company Premiere

September 6, 9, 12, 16, 21

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

A MASKED BALL

Giuseppe Verdi

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

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

PARTENOPE

George Frideric Handel

Company Premiere

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

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

TOSCA

Giacomo Puccini

October 23, 26; November 1, 4, 8

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

CINDERELLA

Gioachino Rossini

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

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

LA BOHÈME

Giacomo Puccini

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

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

LA BOHÈME FOR FAMILIES

November 22, 29

THE TROJANS

Hector Berlioz

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

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

TWO WOMEN (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.

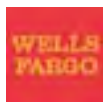
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Carlisle Floyd

DAN TCHETCHIK

SAN FRANCISCO OPERA

David Gockley, General Director

Nicola Luisotti, Music Director
Caroline H. Hume Endowed Chair



Carlisle Floyd

SUSANNAH

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

Ms. Racette's appearance is made possible by a gift to the Great Singers Fund by Joan & David Traitel.

Additional support for this production provided by Affiliate Sponsors Peter & Jane Carpenter, Shirley Davis & Paul Sack, and Lisa Erdberg & Dennis Gibbons.

The costumes in *Susannah* are made possible by a generous gift from Abbott Laboratories to the Lyric Opera of Chicago and from Philip Morris Companies, Inc. to Houston Grand Opera as sponsor to its Opera New World program.

SUSANNAH

ACT I

New Hope Valley, Tennessee; 1930s

At a square dance hosted by her church, the beautiful Susannah is the object of gossip: the congregation's pious womenfolk take exception to the attention that she attracts, observing that it is what they would expect of someone raised by her alcoholic brother. The newly arrived Reverend Olin Blitch ignores the gossip and asks Susannah to dance. Later that night, Susannah tells Little Bat McLean, a troubled young boy who follows her everywhere, about the dance, but he leaves quickly when Susannah's brother, Sam, comes home from hunting.

The next morning, the church elders discover Susannah innocently bathing nude in the creek they plan to use for baptisms. They denounce her and trumpet her sin to the community. When Susannah arrives at a church dinner that night, she is ostracized and returns home in confusion. Little Bat explains that the elders are angry with her for bathing in the nude and confesses that they forced him to say that she seduced him. Sam, who has overheard their conversation, tries in vain to comfort her.

ACT II

Sam advises Susannah to attend a prayer meeting to satisfy the elders' demands, and he leaves on an overnight hunting trip. Susannah goes to the church where Olin Blitch is preaching, even though she is innocent. Susannah is gradually swept up in the fervent preaching and chanting, but runs away at the last moment. After the sermon, Olin Blitch comes to her house and offers to pray for her. Discovering that Sam is away, Blitch wears down Susannah's resistance and takes her into the house.

The next day, Blitch tries to seek forgiveness from Susannah when he realizes she was a virgin. Susannah refuses and tells Sam what happened. Sam goes off in a rage to take revenge. The church community, believing that Susannah has driven her brother to commit murder, converges on her house but she fends them off them with a shotgun. As they retreat, she is left alone.

First performance: Tallahassee, Florida State University; February 24, 1955

These performances mark the official Company premiere of *Susannah*. For two performances in May 1964, Spring Opera Company—a company affiliated with and organized by San Francisco Opera to produce opera in the spring, when the main company wasn't in season—performed the work at the War Memorial Opera House with Floyd himself as stage director. Western Opera Theater—a touring arm of San Francisco Opera that brought opera performed by young singers to communities throughout the Western United States—included *Susannah* as part of its 1977 tour.

Personnel: 14 principals, 48 choristers, 9 supernumeraries; **71 total**

Orchestra: 2 flutes (1 doubling piccolo), 2 oboes (1 doubling english horn), 2 clarinets (1 doubling bass clarinet), 2 bassoons (1 doubling contrabassoon), 4 horns, 2 trumpets, 3 trombones, 1 tuba, 1 timpani, 2 percussion, 1 harp, celeste; regular (40) strings. **63 total**

Onstage: 1 violin

COMPANY PREMIERE

Opera in two acts by **Carlisle Floyd**
Text by the composer
Based on the story of “Susanna and the Elders” from the biblical Apocrypha

SUSANNAH

(Sung in English with English supertitles)

Conductor

Karen Kamensek*

Director

Michael Cavanagh

Set Designer

Erhard Rom

Costume Designer

Michael Yeargan

Lighting Designer

Gary Marder

Chorus Director

Ian Robertson

Choreographer

Lawrence Pech

Fight Director

Dave Maier

Musical Preparation

Matthew Piatt

Lydia Brown

Noah Lindquist†

Fabrizio Corona

Prompter & Assistant Conductor

Jonathan Khuner

Assistant Stage Directors

Roy Rallo

Morgan Robinson

Stage Manager

Lisa Anderson

Costume Supervisor

Kristi Johnson

Wig and Makeup Designer

Jeanna Parham

San Francisco Opera production

Costumes part of a co-production with

Lyric Opera of Chicago and

Houston Grand Opera

SATURDAY, SEPTEMBER 6, 2014 AT 7:30 PM

TUESDAY, SEPTEMBER 9 AT 7:30 PM

FRIDAY, SEPTEMBER 12 AT 7:30 PM

TUESDAY, SEPTEMBER 16 AT 7:30 PM

SUNDAY, SEPTEMBER 21 AT 2 PM

CAST

(in order of appearance)

<i>Mrs. Gleaton</i>	Erin Johnson†
<i>Mrs. Hayes</i>	Jacqueline Piccolino†
<i>Mrs. McLean</i>	Catherine Cook
<i>Mrs. Ott</i>	Suzanne Hendrix
<i>Elder McLean</i>	Dale Travis
<i>Reverend Olin Blicht</i>	Raymond Aceto
<i>Elder Hayes</i>	Joel Sorensen
<i>Elder Gleaton</i>	A.J. Glueckert†
<i>Elder Ott</i>	Timothy Mix
<i>Susannah Polk</i>	Patricia Racette
<i>Little Bat McLean</i>	James Kryshak*
<i>Sam Polk</i>	Brandon Jovanovich
<i>Two Men</i>	Jere Torkelsen
	William O'Neill

Townspeople

*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: New Hope Valley, Tennessee; 1930s

ACT I

—INTERMISSION—

ACT II

*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 two hours.*

DIRECTOR'S NOTES ON SUSANNAH

The title character of Carlisle Floyd's *Susannah* is a child of nature, finding spirituality in the world around her. For the people of the nearby town, the mountains, streams, and forests exist only to suit their needs. Their religious leader is not interested in spiritual growth, only in the harvesting of souls. An isolated, independent woman who revels in the natural world and rebels against order seems foreign to them, instilling fear, jealousy and distrust. The so-called crime that first unites the community against her, bathing naked in the baptismal creek, is compounded by her refusal to apologize or feel ashamed. Soon other, worse transgressions are invented to use against Susannah. Again, she refuses to confess and conform, despite enormous social pressure.

This lack of humility and refusal to surrender cannot be tolerated. The preacher, newly arrived and determined to keep his place as the sole arbiter of salvation for the community, visits her alone to lead her to confession and contrition. However, he is akin to many in positions of power whose determination to control others merely belies the lack of control over his own desires. Even though he sets out to compel her to bend to society's expectations, his baser desires soon take hold and he compels Susannah to bend to them instead. His pride has led directly to Susannah's fall.

Our production contrasts the complicated beauty of nature with the ordered results of man's conquest of it. Images of trees, mountains, and the sky are juxtaposed with the clean, straight

lines of plank floors, barn-board walls, and the Christian cross with all its weighty symbolism. As the opera progresses and Susannah weakens under siege, the natural world is drained of its color, as though it is withering and drying up along with her. The structure of the space is framed in a folkloric way, and the architectural elements (the Polk farmhouse, the church and the town square) are stylized versions of themselves, retaining a rustic sensibility while slightly distorting reality, to underscore the metaphorical aspect of this parable.


Our setting of Depression-era Tennessee emphasizes this as well: the story takes place just as the conditions that led to the Dust Bowl take hold. All over the Central and Southern states, the unrestricted growth of mechanization in farming techniques caused terrible erosion of the topsoil and left the environment vulnerable to drought, which in turn led to the collapse of the agricultural economy. In the story of *Susannah*, a child of nature suffers at the hands of mankind. She's been abandoned, neglected and abused by one father figure after another. We see the skies darken and the world dry up. It's as though her mother figure—nature itself—has come to exact revenge.

In all of this lies an allegory for our own times and a cautionary tale. If we attempt to control and harvest nature—or our natural selves—only for selfish reasons, we are doomed to a life out of balance and a world teetering on the brink. Individually or as a society, pride really does go before a fall. ●



Set design by Erhard Rom

Innocence and Experience in Carlisle Floyd's *SUSANNAH*



“The triumph of one human being over the depredations and moral pressure of a community is a wonderful source of drama, and the destruction of innocence is as heartbreaking a theme as we have to deal with.”
—Carlisle Floyd

Christina's World (1948) by Andrew Wyeth (1917–2009), considered an icon of American Art, was a source of inspiration for our current production.

MUSEUM OF MODERN ART, NEW YORK CITY / WYETH FOUNDATION FOR AMERICAN ART

What sort of opera would you expect from the son of a Methodist minister, an aspiring concert pianist, not yet thirty, and a recent addition to the keyboard faculty at Florida State University? You might expect a work with religious overtones and the local color of the southern United States. You would probably *not* expect one of the greatest success stories in the history of American opera: Carlisle Floyd's *Susannah* (1955). The first opera in Floyd's catalogue after the one-act *Slow Dusk* (1949) and the full-length *The Fugitives* (which he withdrew after a single performance), *Susannah* has received more than 800 performances in its first fifty years, the most of any opera by an American. “I feel a little embarrassed,” Floyd has admitted, “I can only say that it was the impetuous and heedless confidence of a twenty-eight year old who had no composing reputation to lose, and certainly very little to draw on in the way of experience in, or exposure to, opera itself that made it possible.”

An accomplished student of creative writing, Floyd has always written his own librettos; even his more recent *Cold Sassy Tree*

Beth Levy is associate professor of music at UC Davis and the author of Frontier Figures: American Music and the Mythology of the American West.

(2000) sets his own adaptation of the novel by Olive Ann Burns. As one of the best known composer–librettists since Richard Wagner, Floyd is often asked to offer advice on choosing and shaping operatic material. He notes that, in order to work effectively in a genre where “showing” is more important than “telling,” one must be able to answer the following questions of any good opera plot: “whose story is it and what is the dramatic premise of the material? The answers should be simple to the point of being simplistic....” Although Floyd put this idea into words after the fact, *Susannah* makes clear that he already understood these aims intuitively at the very beginning of his career: the opera is entirely without subplots and the title character appears in each of its ten scenes.

Early in 1953, Floyd rediscovered the Apocryphal story of “Susanna and the Elders” in discussion with a graduate student in English literature and he recalls being immediately struck by its operatic potential: “the innocent and virtuous Susanna’s being spied upon while bathing by lustful Elders who, when she refuses their advances, falsely accuse her of being an adulteress.” After this “basic premise,” however, Floyd’s vision diverged from the ancient text (and from the plot as it appears in G. F. Handel’s oratorio). First, he transplanted the story in time and space, moving it pointedly to “the present” and setting it “against the backdrop of a summer revival meeting” in a

Carlisle Floyd photographed in Central Park 1999

ASSOCIATED PRESS / SUZANNE PLUNKETT



remote community in the mountains of eastern Tennessee. More important, Floyd reversed the message of the traditional tale. Instead of the prophet Daniel (divinely inspired to cross-examine the Elders and bring justice to the situation), Floyd's New Hope Valley is visited by the Reverend Olin Blicht, who himself succumbs to lust despite his terrifyingly fervent religiosity. *Susannah* thus traces not a story of wickedness punished, but a collective fall from grace: the church congregation becomes a mob, Susannah's dissolute brother becomes a desperate murderer, the weak-willed fear-filled Little Bat perjures himself, Blicht commits a sin he cannot live with, and Susannah herself is transformed almost beyond recognition.

The irrevocable changes wrought in New Hope Valley are rapid, even when measured by operatic standards. By the end of the first scene, almost all the characters are clearly delineated. The acid-tongued Mrs. McLean holds the other women under her sway, while their husbands vie with one another to dance with the exuberant and attractive Susannah. Mistrust of strangers brings the community's dancing to a temporary halt at the entrance of Olin Blicht, but his association with the Church gives him immediate and unquestioned moral authority over all subsequent proceedings. Even the physical setting contributes to Floyd's almost startling efficiency. The stifling summer heat mirrors the suffocating mores of the close-knit community, and the fact that almost all of the action takes place either at the Polk home or on the church grounds reinforces the claustrophobic context of Susannah's ruin. Reflecting on the pacing of the opera, the late Julius Rudel (consistent champion of Floyd's music and conductor for most of *Susannah's* many performances at New York City Opera) observes, "There isn't a wasted note or breath in the entire piece.... To conduct this work is in many ways like leading a religious service. It is critical to move the piece from scene to scene, to keep the drama taut and to let the characters evolve, so that through the cumulative build-up, the audience—the opera's congregation—is pulled into New Hope Valley."

Like many of Floyd's other works, including *Of Mice and*

Men (1970), *Susannah* is a plainspoken opera, relying on a gentle Southern dialect and occasionally incorporating spoken words to great dramatic effect, especially during Blicht's sermon at the pivotal revival meeting. The directness of Floyd's prose is matched by his music, which takes the majority of its rhythms from the natural inflections of speech. Lyrical outpourings are few and far between, but heightened declamation makes even routine dialogue memorable. The composer's melodic lines have endeared him to singers worldwide. While rarely predictable at first hearing, they employ stepwise motion and consonant intervals that spell out the traditional triads of major and minor keys. Even the most surprising utterances quickly come to sound "right."

Much has been made of Floyd's stylized folk songs—a habit he surely learned from his most important mentor, the composer-pianist Ernst Bacon. Written one year before Douglas

Moore's *Ballad of Baby Doe*, and one year after Aaron Copland's *The Tender Land*, *Susannah* holds its own as an evocation of regional Americana. Floyd has resisted labeling any of his works a "folk opera" along the lines of George Gershwin's *Porgy and Bess* (1935), perhaps because of the condescension that often accompanies that label. Yet Floyd's deployment of folk song gives us crucial insights into his characters. Unlike operas whose characters are strongly stratified along class lines, *Susannah* presents a more or less uniformly home-spun population. The fiddle tune of the opening scene—which Rudel observes is "startlingly reminiscent" of the Prelude from J. S. Bach's E-Major Violin Partita—ensures that we see them as capable of sharing a musical language. Yet only Susannah and her brother Sam actually sing "folk" material: the "Jaybird" song of Act I, Scene 2 and the mournful ballad with which Susannah opens Act II, Scene 3. One does not have the impression that the other characters would be incapable of folk feeling—if only their hearts were pure. The fact that neither "Jaybird" nor the ballad return after Susannah's seduction reinforces the powerful association between folk song and innocence.

The disappearance of folk music is only one of the many signposts in the gradual transformation of Susannah at the heart of Floyd's drama. Even during the opening square dance, when Susannah is only seen and not heard, the seeds of her destruction are readily apparent in the Elders' incautious admiration and Mrs. McLean's dark foreboding: "She'll come to no good, mark my words." Introduced as an object of desire, Susannah finds her voice in Scene 2, with the opera's lyric highpoint. The entire scene is framed by the characteristic rising leap of one of the most famous soprano arias in the American repertory, "Ain't It a Pretty Night." The freshness of her wonder at the world spills into the childlike "Jaybird" song, which gives a tuneful form to Sam's pet names for his sister ("little Robin," "little Sparrow") and sets up the fateful discovery of Susannah "naked as a jaybird" shortly thereafter. While the Susannah of "Ain't It a Pretty Night" was eager to see what lies "beyond them mountains,"

by the beginning of Act II, her enthusiasm has been stunted by the injustice of her situation. “I ain’t gonna leave this place no more,” she states flatly to Sam, “That’s one thing I know fer sure.” Her next (and last) true aria, the ballad of Act II, Scene 3 shows how drastically her worldview has darkened: “The trees on the mountain are cold and bare. The summer jes’ vanished an’ left them there.”

Standing like a pillar between these lyric moments is the fiery revival meeting itself. Justly celebrated as a showpiece for Reverend Blicht, the scene also demonstrates the potentially devastating power of misguided communal enthusiasm. After welcoming the itinerant preacher to New Hope Valley (and not including the ominous quartet of Elders proclaiming Susannah’s wickedness), the chorus has remained relatively quiet until this point. Now its coercive power bursts forth in vociferous repetitions of a revival hymn calling sinners to confession. Floyd minces no words when he describes the actual revival meetings that he experienced as a youngster: “First of all, they’re very frightening—especially for children, but even for grown-ups who buy into their violently mysterious life-and-death proposition. It’s mass coercion to conform, whether people are really convinced of the doctrine or not. You simply bend the knee without question, which is the basis of any totalitarian society.” Measuring his operatic revival against such terrifying originals, Floyd confides: “The only [part of the opera] I ever heard my father comment on was the revival meeting scene, which I think he felt was sacrilegious.... He told me, in front of some other people, that he almost walked out. I think it was because it was real, and he felt, therefore, that I was blaspheming. I intended it to be real. It’s very solemn and also a very sinister occasion.” The destructive power of the revival meeting corrupts even the local landscape, as the pristine creek that welcomed Susannah’s nakedness is sullied, first by the sheer number of baptisms—“the crick must be plum’ spoilt now,” Susannah complains—and finally polluted by the blood of Blicht.

In “Ain’t It a Pretty Night,” Susannah had sketched a Tennessee Eden. Older and wiser, her brother Sam sees the community capacity for evil: “They’ll turn this valley into hell,” he predicts at the end of Act I. This vision of a twisted moral order suggests a powerful parallel between the opera’s plot and the cultural context of its conception: the aftermath of the so-called “Red Scare,” during which U. S. Senator Joseph McCarthy and others pursued suspected communists with a combination of religious zeal, innuendo, and intimidation. While distancing himself from any directly political interpretation of his work—“I’m too practical a man of theater,” he says—Floyd admits that the witch-hunts of the 1950s left their mark on *Susannah*. He recalls, “I did write the work during the McCarthy years, and I lived through the terrors. At Florida State an accusation was tantamount to guilt. We faculty had to sign a pledge of loyalty or lose our jobs. It affected me and informed me emotionally. And there it is in the opera. But I can’t say I put it there.” With the precedent of Arthur Miller’s *The Crucible* (1953) in mind, it is easy to see McCarthyism continuing to cast its long shadow over Floyd’s own theocratic parable of 1976 *Bilby’s Doll* (based on *A Mirror for Witches*, Esther Forbes’s novel about seventeenth-century Salem).

Perhaps because of the politically charged context of its first per-

formance, and almost certainly because of its ingratiating vocal lines and stageworthiness, *Susannah* has always been a favorite with its casts. The opera’s impact on its early performers is signaled by the fact that the youngest granddaughter of conductor Julius Rudel bears the title character’s name. Norman Treigle (who played Olin Blicht for New York audiences) went one step further by calling his daughter Phyllis Susannah Treigle, after soprano Phyllis Curtain, who created the title role at the premiere and helped bring the work to the New York City Opera in 1956. Despite winning a New York Music Critics’ Circle Award, being selected to represent American opera at the 1958 World’s Fair in Brussels, and achieving resounding successes on stages worldwide, forty-four years would pass before *Susannah* was invited to that most prestigious of U. S. operatic venues, the Metropolitan Opera, probably thanks to the intercession of such singers as Renée Fleming, who had sung *Susannah* with the Lyric Opera of Chicago in 1993. For some critics, Floyd’s unpretentious tunefulness seemed “out of place” at the Met, where twentieth-century productions have tended to be challenging in design and musical language. Bernard Holland of *The New York Times* meant it as no compliment when he called *Susannah* “as simple as it seems,” comparing it to “something small and innocent, some lonely tourist lost in the vastness of Grand Central Terminal.” Yet it is precisely this intimacy and immediacy that has ensured the opera’s ability to speak to audiences in productions far removed from any revival meeting. Its continued popularity speaks for the enjoyment gained and the lessons learned each time *Susannah* has traveled “beyond them mountains.” 🍷

The story of Susanna and the Elders from the book of Daniel, chapter 13, inspired numerous artists, including Lotto, Rubens, and Rembrandt (below).



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Photos (clockwise from left): Terrence McCarthy/San Francisco Opera; ©ENO/Catherine Ashmore; Michael Cooper/Michael Cooper Photographics/Canadian Opera Company; Marty Sohl/San Francisco Opera; Bill Cooper/Royal Opera House/ArenaPAL

PATRICIA RACETTE: COMING HOME

This season's Susannah, Patricia Racette, is celebrating her 25th anniversary with San Francisco Opera. She receives the San Francisco Opera Medal, the highest honor the Company awards an artistic professional, on September 21.

Patricia Racette's career is one of the most remarkable of all San Francisco Opera success stories. The New Hampshire-born soprano has risen from the Company's young-artist ranks to star in a vast repertoire with the world's most prestigious opera companies. But no matter how far afield she travels, her artistic life invariably finds its anchor at San Francisco Opera, where her 31 roles have been as varied musically and dramatically as Luisa Miller and Jenůfa, Marguerite and Dolores Claiborne. The artistry Racette brings to the stage is limitless, whether in vocal prowess, stylistic range, or emotional depth.

Racette is returning this season for her latest challenge—the vibrant, restless heroine of Carlisle Floyd's *Susannah*. “It’s always a gift to be able to sing in one’s native language,” she declares, “albeit with a Tennessee accent in this case!” No doubt the heroines she’s sung in San Francisco were still a dream for Racette when her career was launched with the Merola Program, Western Opera Theater (a touring arm of San Francisco Opera), and an Adler Fellowship. She recalls, “I was what you might call ‘GOA’—Green on Arrival!” Fresh out of college, she was overwhelmed by new tasks, “from learning to juggle six cover assignments in one season to choosing an appropriate concert gown.” It was also during her Merola/Western Opera Theater tenure she debuted her now-celebrated portrayal of Puccini’s Cio-Cio-San.

As an Adler Fellow she covered Pilar Lorengar as Alice in *Falstaff* (“magnificent” is her word for the late Spanish soprano) and sang that role in student performances. She relished week-long master classes with great artists—Crespin, Söderström, Hotter, Tozzi: “For the record, I would personally love to bring back that tradition of working with young singers for more than 30 minutes in a master class.”

What Racette describes as her “crystalline moment” happened during Boito’s *Mefistofele*: “Sarah Billinghamurst approached me out in the house during the intermission of the dress rehearsal. The next thing I knew I was being pushed onstage to sing Act Two as Margherita for an indisposed Gabriela Beňáková. I will never forget the rush of that experience! After the performance, I was offered artistic management on the spot—suffice to say it was a good night!”

In this 25th-anniversary year, Racette feels a veritable floodgate of memories opening up, especially regarding two personalities—each, alas, no longer with us. “I’ve never enjoyed my interaction as Madama Butterfly more than with our adored Zheng Cao [who sang Suzuki opposite Racette in 2006 and 2007]. What a spirit—we both howled with laughter and cried like babies during basically every performance!” And essential to her life as an artist was “my beloved Elena Servi.” The revered diction coach arranged for Racette to study Italian in Perugia—“not Rome, not Florence, or anywhere else where people might speak English to me! That summer stint, combined with her meticulous teaching, shaped me and continues to inform every phrase of Italian that I speak or sing.”

The city of San Francisco offers endless joys to Racette. She and her wife, mezzo-soprano Beth Clayton, have a ritual of taking their 16-year-old toy poodle, Sappho, to Ocean Beach. And, of course, the years have brought Racette many friends here: “Some of them I’ve known for the entire 25 years, and others have come into my life over the past few years. The only downfall is that I’m always here to work. There’s not enough time amidst rehearsals and performances to see everyone as much as I’d like!”

And then there is the San Francisco audience, for whom Racette feels immense affection: “There is both loyalty and passion, and I’m quick to remind that we *do* feel the energy of the audience when we’re on the stage. It really is palpable—you can just tell when the crowd is ‘with you.’ I’m lucky enough to sing around the world, but when I come back to San Francisco, I know that I’m home.” 🍷

Read the complete interview and see a full list of the roles Patricia Racette has sung here, including photos, at sfopera.com/Susannah.





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ARTIST PROFILES



PATRICIA RACETTE
(Manchester, New Hampshire)
Susannah Polk
American soprano
Patricia Racette celebrates her twenty-fifth

anniversary with San Francisco Opera in 2014. A participant in the San Francisco Opera Adler Fellowship and Merola Opera Program, she has sung more than 30 roles with the Company, most recently the title role of *Madama Butterfly*, Julie LaVerne (*Show Boat*), Margherita and Elena (*Mefistofele*), and created the title role of Tobias Picker's *Dolores Claiborne*. Other recent engagements include Cio-Cio-San in Barcelona; the title role of *Tosca*, Cio-Cio-San, Leonora (*Il Trovatore*), and Madame Lidoine (*Dialogues des Carmélites*) with the Metropolitan Opera; *Tosca* and the title role of *Manon Lescaut* at Washington National Opera; the Governess (*The Turn of the Screw*) with Los Angeles Opera; and the title role of *Kát'a Kabanová* for English National Opera. She has also created roles in several world premieres: Leslie Crosbie in Moravec's *The Letter* for Santa Fe Opera; Love Simpson in Floyd's *Cold Sassy Tree* for Houston Grand Opera; the title role of Picker's *Emmeline* at Santa Fe Opera; and Roberta Alden in Picker's *An American Tragedy* at the Met. Racette has performed leading roles abroad at Milan's La Scala; the Royal Opera, Covent Garden; Paris Opera; the Vienna State Opera; Genoa's Teatro Carlo Felice; Bavarian State Opera; and the Maggio Musicale Festival. Her Met portrayals of Cio-Cio-San and Ellen Orford (*Peter Grimes*) were captured for that company's HD series and are available on DVD. Her latest recording, *Diva on Detour*, is a cabaret album produced by GPR Records and Naxos—a program she has performed live at the celebrated 54 Below (formerly Studio 54), the Ravinia Festival, and New York's Century Club. Recent career highlights include the title role of *Salome* at the Ravinia Festival, *Tosca* for both Turin's Teatro Regio in Tokyo and the Met (live in HD), and Maddalena (*Andrea Chénier*) at the Met.



BRANDON JOVANOVIĆ
(Billings, Montana)
Sam Polk
Winner of the 2007 Richard Tucker Award, Brandon Jovanovich made his San Francisco

Opera debut as Pinkerton (*Madama Butterfly*) in 2007 and returned in 2009 as Luigi (*Il Tabarro*) in *Il Trittico*; as Siegmund and Froh in the 2011 *Ring* cycle; and in the title role of 2012's *Lohengrin*. The American tenor's career highlights include Don José (*Carmen*) at the Metropolitan Opera, Lyric Opera of Chicago, and in Munich, Berlin, Verona, and Barcelona; Cavaradossi (*Tosca*) with Canadian Opera Company, Seattle Opera, the Bregenz Festival, and in Nice and Cologne; Pinkerton with the Santa Fe Opera, the Dallas Opera, New York City Opera, and in Toulouse, Stuttgart, and Bordeaux; Boris (*Kát'a Kabanová*) with Lyric Opera of Chicago; the title roles of *Candide* and *Peter Grimes* in Naples; Turiddu (*Cavalleria Rusticana*) with Houston Grand Opera and New York City Opera; Števa (*Jenůfa*) in Munich; Pollione (*Norma*) in Trieste; the Prince (*Rusalka*) with Minnesota Opera and at the Glyndebourne Festival; Aeneas (*Dido and Aeneas*) and the title role of *Les Contes d'Hoffmann* at Milan's La Scala; Bacchus (*Ariadne auf Naxos*) with Lyric Opera of Chicago; and the title role of *Don Carlos* with Houston Grand Opera. Jovanovich's recent engagements include Don José with Los Angeles Opera, the Dallas Opera, and Houston Grand Opera; Don José and Florestan (*Fidelio*) in Zurich; and the Prince (*Rusalka*) with Lyric Opera of Chicago.



RAYMOND ACETO
(Cleveland, Ohio)
Reverend Olin Blich
Raymond Aceto made his San Francisco Opera debut as Monterone in the 1997 production of *Rigoletto* and has

returned to the Company as the Bonze (*Madama Butterfly*), the King of Egypt (*Aida*), Pietro (*Simon Boccanegra*), Zuniga (*Carmen*), Banquo (*Macbeth*), Hunding (*Die Walküre*), and Timur (*Turandot*). His

recent career highlights include Scarpia (*Tosca*), Fiesco (*Simon Boccanegra*), Seneca (*L'Incoronazione di Poppea*), and Sarastro (*Die Zauberflöte*) at Houston Grand Opera; the title role of *Nabucco* at the Arena di Verona; Daland (*Der Fliegende Holländer*) at New Orleans Opera; Zaccaria (*Nabucco*) at the Metropolitan Opera and San Diego Opera; and Escamillo (*Carmen*) at Los Angeles Opera. He has also appeared as the Commendatore (*Don Giovanni*) with the Metropolitan Opera and Houston Grand Opera; as well as Walter (*Luisa Miller*), Leporello (*Don Giovanni*), Sparafucile (*Rigoletto*), and Fafner and Fasolt (*Das Rheingold*) with the Dallas Opera. His international career highlights have included Don Basilio (*Il Barbiere di Siviglia*), Nourabad (*Les Pêcheurs de Perles*), Banquo, and Sparafucile at the Royal Opera, Covent Garden; Ramfis (*Aida*) and Escamillo (*Carmen*) at Vienna State Opera and the Arena di Verona; Escamillo at the Teatro Massimo in Palermo, the Arena di Verona, and Deutsche Oper Berlin; Ferrando (*Il Trovatore*) at Covent Garden and the Teatro Real in Madrid; and Fiesco, Ramfis, Escamillo, and Bidebent (*Lucia di Lammermoor*) at Deutsche Oper Berlin. Recent engagements include Timur at the Royal Opera, Covent Garden; Daland with Arizona Opera; Zaccaria in Florence; and Scarpia in Bologna.



CATHERINE COOK

(San Francisco, California)

Mrs. McLean

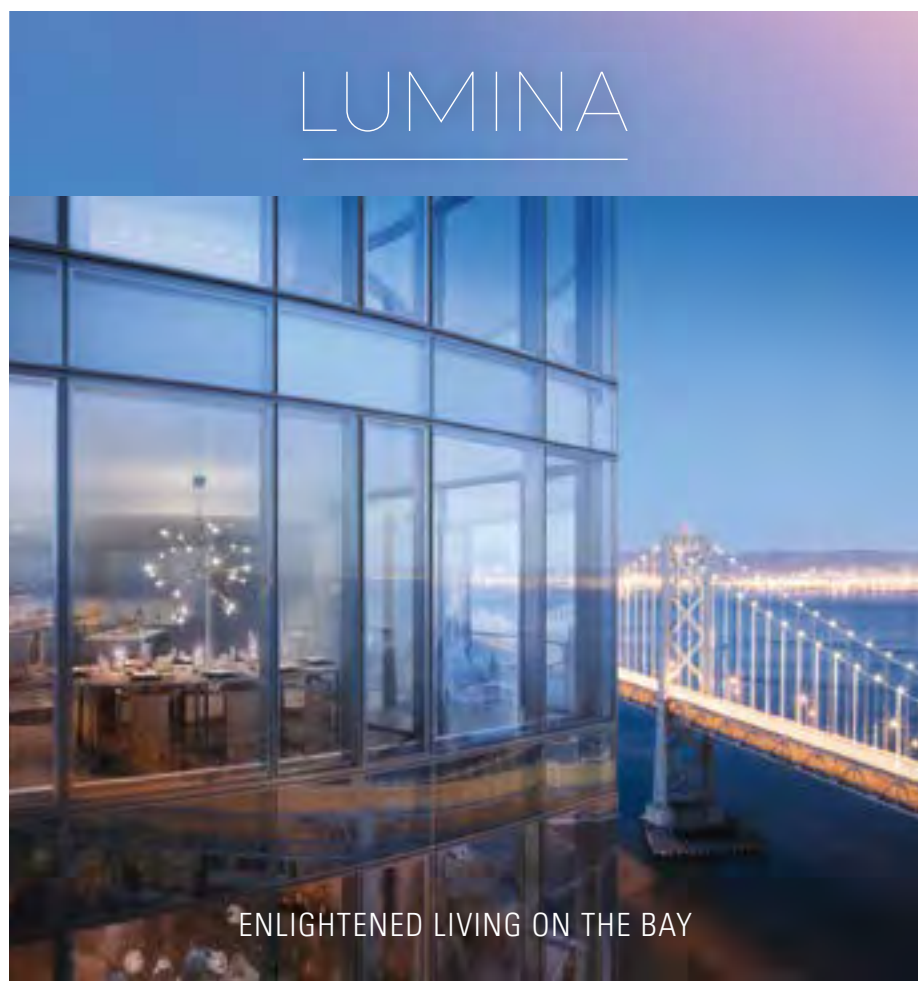
Mezzo-soprano

Catherine Cook has appeared with San Francisco Opera in fifty

roles since her debut in 1991. Company credits include the title role of Tobias Picker's *Dolores Claiborne*; originating the roles of Jade Boucher in Jake Heggie's *Dead Man Walking* as well as Arlene Kamen and Wang Tai-Tai in Stewart Wallace's *The Bonesetter's Daughter*; Suzuki (*Madama Butterfly*), Mother Goose (*The Rake's Progress*), Annina (*Der Rosenkavalier*), Flora (*La Traviata*), Lapák the Dog and Woodpecker (*The Cunning Little Vixen*), Emilia (*Otello*), Marthe (*Faust*), and Mrs. Sedley (*Peter Grimes*). Cook has sung with the Metropolitan Opera in *Faust* and *Kát'a Kabanová*; Lyric Opera of Chicago in *Peter*

Grimes, *Le Nozze di Figaro*, and *Il Barbiere di Siviglia*; Houston Grand Opera as Marthe, Berta (*Il Barbiere di Siviglia*), and Tisbe (*La Cenerentola*); and she has appeared at Los Angeles Opera, Santa Fe Opera, Opera Company of Philadelphia, and Portland Opera as well as with the San Francisco Symphony. A winner of the Metropolitan Opera National Council Auditions, Cook is a graduate of the Merola Opera Program and a former San Francisco Opera Adler Fellow. Recent engagements include Marthe with the

Metropolitan Opera, and *Mistress Quickly* (*Falstaff*) with Opera Santa Barbara. Future engagements include Marcellina (*Le Nozze di Figaro*) with San Francisco Opera, Mrs. De Rocher (*Dead Man Walking*) with Opera Parallèle, and Gertrude Stein in the world premiere of Cipullo's *After Life* with Seattle's Music of Remembrance. Cook is the chair of the department of voice at the San Francisco Conservatory of Music where she holds the Frederica von Stade Distinguished Chair in Voice.



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JAMES KRYSHAK
(Baldwinsville, New York)

Little Bat McLean
American tenor
James Kryshak makes his San Francisco Opera debut in 2014.

He made his professional opera debut in 2008 as Don Ottavio in Raylynmor Opera's production of *Don Giovanni*. Kryshak most recently became an ensemble member of the Vienna State

Opera, making his debut in *Tristan und Isolde*. Other recent engagements there include Missail in *Boris Godunov*, Borsa in *Rigoletto*, the Third Jew in *Salome*, Scaramuccio in *Ariadne auf Naxos*, and the Schoolmaster and Mosquito in Janáček's *The Cunning Little Vixen*. Kryshak spent two seasons with the Ryan Opera Center at Lyric Opera of Chicago, where he sang several roles including Joe in *La Fanciulla del West*, Amelia's Servant in *Un Ballo in Maschera*, the Second Nobleman in *Lohengrin*, the Herald in

Rinaldo, and Monostatos in the student matinee performances of *Die Zauberflöte*, as well as several others.



ERIN JOHNSON
(Washington, New Jersey)

Mrs. Gleaton
Soprano Erin Johnson is a second-year San Francisco Opera Adler Fellow who

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



JACQUELINE PICCOLINO
(Palatine, Illinois)

Mrs. Hayes
Jacqueline Piccolino is a first-year Adler Fellow who made her San Francisco Opera

debut last summer as Stella in *Les Contes d'Hoffmann* and returned as a maid in the world premiere of *Dolores Claiborne* and as Kate Pinkerton (*Madama Butterfly*). As a participant in the 2012 and 2013 Merola Opera Program, the soprano appeared as Countess Almaviva (*Le Nozze di Figaro*) and Arminda (*La Finta Giardiniera*). As a studio artist with Wolf Trap Opera Company, she has appeared in that company's productions of *The Inquisitive Women*, *Sweeney Todd*, and *Les Contes d'Hoffmann*. Other career highlights include appearing in the Napa Festival del Sole's Bouchaine Young Artist Concert Series and participating in the Houston Grand Opera Young Artist Vocal Academy. Piccolino is a recipient of the

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Images clockwise from top left: John Wootton, *Sir Robert Walpole*, ca. 1725. Oil on canvas. One of a pair of armchairs, ca. 1730. Designed by William Kent; probably made by James Richards. Partially gilded mahogany, beech, oak, and original velvet upholstery. Vase, 1765. Sèvres Porcelain Manufactory, painted by Jean Louis Morin. Soft-paste porcelain. John Singer Sargent, *Portrait of Sybil, Countess of Rocksavage*, 1913. Oil on canvas. All objects Marquess of Cholmondeley, Houghton Hall. Photos: Pete Huggins, by kind permission of Houghton Hall. Exterior view of Houghton Hall, Norfolk, England. Photo courtesy Houghton Hall

Richard F. Gold Career Grant from the Shoshana Foundation and winner of the New York Lyric Opera Theatre Competition and the Bel Canto Competition.



SUZANNE HENDRIX

(Charles City, Iowa)

Mrs. Ott

A winner of the 2012 George London Competition, mezzo-soprano Suzanne Hendrix made her San

Francisco Opera debut as Schwertleite in *Die Walküre* in 2011. The Merola Opera Program alumna's career highlights include Waltraute (*Der Ring des Nibelungen*) with Seattle Opera; Grimgerde (*Die Walküre*) with the Grand Théâtre de Genève; numerous roles with Wichita Grand Opera, including Azucena (*Il Trovatore*), Suzuki (*Madama Butterfly*), and Hedwige (*Guillaume Tell*); Madame Flora (*The Medium*) and Bianca (*The Rape of Lucretia*) with Opera Memphis; Mary (*Der Fliegende Holländer*) with Lyric Opera

of Kansas City; and the Fortune Teller (*Arabella*) with Santa Fe Opera. Hendrix's upcoming engagements include La Frugola, the Princess, and Zita (*Il Trittico*) with Frankfurt Opera and Mahler's *Das Lied von der Erde* in Seattle.



A.J. GLUECKERT

(Portland, Oregon)

Elder Gleaton

Tenor A.J. Glueckert is a second-year San Francisco Opera Adler Fellow who made his Company debut in *The*

Gospel of Mary Magdalene last summer and appeared as Mr. Knox in the world premiere of *Dolores Claiborne*, the Steersman (*Der Fliegende Holländer*), and Ambrogio (*Il Barbiere di Siviglia*) in the 2013–14 season. He is an alumnus of the 2012 Merola Opera Program, where he performed Mr. Owen in Argento's *Postcard from Morocco*. As a resident artist with Minnesota Opera, he was heard as Arturo (*Lucia di Lammermoor*) in addition to creating the role of the Crown Prince in the world premiere of Puts's *Silent Night*. Upcoming engagements include his European debut at Frankfurt Opera as the Prince in *Rusalka*, a role he will also sing at New Orleans Opera, and Don José (*Carmen*) at Pittsburgh Opera. He holds two degrees from the San Francisco Conservatory of Music.



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JOEL SORENSEN

(Canton, Ohio)

Elder Hayes

Tenor Joel Sorensen made his San Francisco Opera debut in 2004 as the Mosquito in Janáček's

The Cunning Little Vixen, returning as Spoletta in *Tosca* (2009, 2012) and, in 2013, creating the role of Mr. Pease in the world premiere of *Dolores Claiborne* as well as performing Dr. Caius in *Falstaff*. During his long association with New York City Opera he performed in more than two dozen productions, including *Prince Igor*, *Falstaff*, *Turandot*, *Salome*, *Of Mice and Men*, *La Rondine*, *Les Contes d'Hoffmann*, *Il Trittico*, *Mefistofele*, and *Mathis der Maler*. Other career highlights include Spoletta, Goro (*Madama Butterfly*), Monostatos

(*Die Zauberflöte*), Valzacchi (*Der Rosenkavalier*), and Andrés, Cochenille, Pitichinaccio, and Frantz (*Les Contes d'Hoffmann*) at the Metropolitan Opera; Tybalt (*Roméo et Juliette*), Beppe (*Pagliacci*), Pang (*Turandot*), Curley (*Of Mice and Men*), and Tentatore/Cavaliere (*Assassinio nella Cattedrale*) at San Diego Opera; Spoletta and Caius at Los Angeles Opera; Herodes (*Salome*) at Florentine Opera; Mime (*Das Rheingold*) with Longborough Festival, UK; and Andres (*Wozzeck*) with the Landestheater in Salzburg.

as Le Bret (*Cyrano de Bergerac*) and Le Dancaïre (*Carmen*). The baritone's recent engagements include Belcore (*L'Elisir d'Amore*) with Opera Theatre of St. Louis, the title role of *Don Giovanni* with Opera Southwest, and Marcello (*La Bohème*) at Annapolis Opera. Career highlights include Michele (*Il Tabarro*) and Tonio (*Pagliacci*) with Opera Theatre of St. Louis; Don Giovanni at Opera Grand Rapids; Ping (*Turandot*) with the Los Angeles Philharmonic; Ford (*Falstaff*) with

New York City Opera and Washington National Opera; Renato (*Un Ballo in Maschera*) with Washington National Opera; the Duke of Nottingham (*Roberto Devereux*) at the Dallas Opera; and Marcello at Lyric Opera Baltimore, Arizona Opera, Boston Lyric Opera, Opera Theatre of St. Louis, and Palm Beach Opera. Upcoming engagements include Sharpless (*Madama Butterfly*) with Lyric Opera Baltimore and Amonasro (*Aida*) with Opera Southwest.



DALE TRAVIS
(Trenton, New Jersey)
Elder McLean
Bass-baritone Dale Travis is a graduate of the Merola Opera Program and a former San Francisco Opera

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



TIMOTHY MIX
(Fairfax, Virginia)
Elder Ott
Timothy Mix made his San Francisco Opera debut as Sonora in *La Fanciulla del West* in 2010 and has returned



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JERE TORKELSEN

(San Francisco, California)

Man

Jere Torkelsen joined the San Francisco Opera Chorus in 1987. In addition to ongoing work in the Chorus, he has performed an array of roles at San Francisco Opera in *Tristan und Isolde*, *La Forza del Destino*, *Alcina*, *Appomattox*, *Madama Butterfly*, *Tosca*, and, most recently, *Heart of a Soldier* and *Lucrezia Borgia*. He has appeared with regional opera companies as Don Alfonso (*Così fan tutte*), Silvio (*Pagliacci*), Sharpless (*Madama Butterfly*), Germont (*La Traviata*), Count Almaviva (*Le Nozze di Figaro*), and the four villains in *The Tales of Hoffmann*.

WILLIAM O'NEILL

(Providence, Rhode Island)

Man

Bass-baritone William O'Neill is a Bay Area performer, conductor, and member of the San Francisco Opera Chorus. Roles in his repertoire include the title roles of *Il Barbiere di Siviglia* and *Falstaff*, Don Magnifico (*La Cenerentola*), the Pirate King (*The Pirates of Penzance*), Sarastro (*Die Zauberflöte*), Sam (*Trouble in Tahiti*), Bottom (*A Midsummer Night's Dream*), and Gobineau (*The Medium*).



KAREN KAMENSEK

(Chicago, Illinois)

Conductor

Karen Kamensek makes her San Francisco Opera debut with this production. Music director of the

Hannover State Theater since 2011, her previous and upcoming productions there include *Lady Macbeth of Mtsensk*, *Così fan tutte*, *Die Meistersinger von Nürnberg*, *Cavalleria Rusticana*, *Pagliacci*, and *A Midsummer Night's Dream*. She has led productions at Opera Australia, Deutsche Oper Berlin, Berlin's Komische Oper, Bordeaux Opera, Dortmund Opera, Frankfurt Opera, Copenhagen's Royal Danish Theater, and Stuttgart Opera, among others. Kamensek cooperates closely with Philip Glass, whose work *Orphée* she led with the Brooklyn Philharmonic Orchestra in its world premiere as well as at the Festival in

Weikersheim in Germany with the Jeunesses Musicales. She also conducted the world premiere of Glass's *Les Enfants Terribles* at the Spoleto Festival in the U.S. and his composition for Büchner's play *Wozzeck* performed at the New York Shakespeare Festival. Kamensek was First Kapellmeister at the Vienna Volksoper from 2000 to 2002, and she served as music director of the Freiburg Theater from 2003 to 2006. She has also been interim music director at the Slovenian National Theater and assistant music director at Hamburg State Opera.



MICHAEL CAVANAGH

(Winnipeg, Manitoba, Canada)

Director

Michael Cavanagh made his San Francisco Opera

debut with *Nixon in China* in 2012, a production he also directed at Vancouver Opera, Lyric Opera of Kansas City, and most recently, in Dublin, Ireland. Recent career highlights include a return to Minnesota Opera to direct *Manon Lescaut*, *Tosca* at Austin Lyric Opera, and *L'Italiana in Algeri* with Calgary Opera. Former artistic director of Edmonton Opera, he has directed productions throughout his native Canada, including production at Vancouver Opera, Opera Lyra Ottawa, Montreal Opera, Manitoba Opera, Calgary Opera, and Opera Hamilton. He has also directed many productions in the United States, including new productions and return engagements at Opera Philadelphia, Boston Lyric Opera, Hawaii Opera Theatre, Arizona Opera, Tulsa Opera, and many others. Cavanagh made his Covent Garden debut in 2006, directing a new chamber opera, *The Midnight Court*. He has developed and staged many new pieces, and is in high demand as a dramaturg. As a librettist, Cavanagh has enjoyed critical and popular success with seven of his own operas. Upcoming highlights include a return to Lyric Opera of Kansas City for *L'Italiana in Algeri*, a new production of *Carmen* at Minnesota Opera, and a debut at the Royal Swedish Opera with *Nixon in China*.

ERHARD ROM

(Seattle, Washington)

Set Designer

Having made his San Francisco Opera debut with *Nixon in China* in 2012, Erhard Rom has designed more than 200 productions across North America. Recently, his design for *Nixon and China* was seen in the Bord Gáis Energy Theatre in Dublin. He has also designed for Seattle Opera, Vancouver Opera, The Glimmerglass Festival, Opera Theatre of Saint Louis, Minnesota Opera, Syracuse Stage, Geva Theatre Center, Shakespeare Santa Cruz, Boston Lyric Opera, Florida Grand Opera, Opera de Montréal, Atlanta Opera, and Wolf Trap Opera, among many others. He has collaborated with many of the world's leading directors, including Colin Graham, Nic Muni and Francesca Zambello, for whom he designed the world premiere of the 2011 Glimmerglass Festival production of *A Blizzard on*

Marblehead Neck by Jeanine Tesori and Tony Kushner. Several of his designs have been featured in the Prague Quadrennial International exhibition of scenography. His design work was also displayed in the Opera America Design Gallery at the National Opera Center in Manhattan.

Future engagements include a new production of *Silent Night* for the Wexford Festival Opera, *Semele* for Seattle Opera and *Carmen* for Minnesota Opera. Rom is an associate professor at Montclair State University where he teaches design.

Future engagements include a new production of *Silent Night* for the Wexford Festival Opera, *Semele* for Seattle Opera and *Carmen* for Minnesota Opera. Rom is an associate professor at Montclair State University where he teaches design.

MICHAEL YEARGAN

(Dallas, Texas)

Costume Designer

Since his San Francisco Opera debut with the 1993 staging of *I Puritani*, Michael Yeargan has designed sets and costumes for the Company's productions of *The Merry Widow*, *La Bohème*, *Carmen*, *Madama Butterfly*, *Rigoletto*, *Luisa Miller*, *Das Rheingold*, *Simon Boccanegra*, the world premieres of *A Streetcar Named Desire* and *Dead Man Walking*, and the 2011 *Ring* cycle. Yeargan's North American opera credits include designs for the Metropolitan Opera (*Otello*, *Così fan tutte*, *Ariadne auf Naxos*, *Il Barbiere di Siviglia*, *Les Contes d'Hoffmann*), and the world premiere of Harbison's *The Great Gatsby*, Los Angeles Opera (*Rubino*, *The*



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Frankfurt Opera; and Opera Australia. A two-time Tony Award-winner (*South Pacific, The Light in the Piazza*), Yeargan has also designed New York productions of Terrence McNally's *Bad Habits, The Ritz, Awake and Sing*, and *Joe Turner's Come and Gone*. He has worked extensively with regional theaters throughout North America and is a professor of stage design at the Yale School of Drama.

GARY MARDER

(San Diego, California)

Lighting Designer

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

IAN ROBERTSON

(Dundee, Scotland)

Chorus Director

Recipient of the 2012 San Francisco Opera Medal, Ian Robertson has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 300 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson has also conducted nine main-stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera,



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Robertson was head of music and chorus director of Scottish Opera.

LAWRENCE PECH

(San Francisco, California)

Choreographer

Lawrence Pech is in his eighteenth season as dance master and resident choreographer for San Francisco Opera. He has created period and interpretive dances on more than forty productions with the Company. Pech received his formal training from American Ballet Theatre (ABT) and was invited by Mikhail Baryshnikov to join that company in 1980. In 1986, he joined San Francisco Ballet, where he became a principal dancer in 1989. Pech founded his own dance company in 1995 and has choreographed more than fifty ballets, thirty musicals, and numerous self-produced evenings of music and dance around the world.

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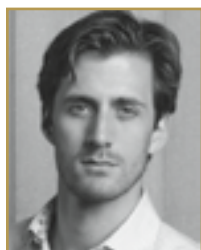
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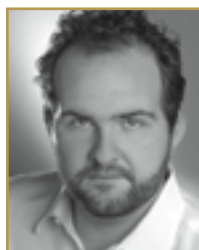
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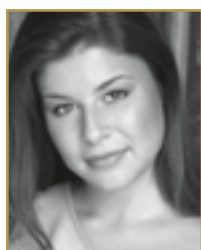


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Young Professionals

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



sfopera.com/BRAVO



ADMINISTRATION

David Gockley

General Director

Nicola Luisotti

Music Director

Caroline H. Hume Endowed Chair

Patrick Summers

Principal Guest Conductor

Giuseppe Finzi

Resident Conductor

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Jon Gossett

Chief Development Officer

Gregory Henkel

Director of Artistic and Music Planning

Marcia Lazer

Director of Marketing

Matthew Shilvock

Associate General Director

Michael Simpson

Director of Finance and Administration/CFO

Greg Weber

Director of Production

Jarrold Bell

Chief Information Officer

Sheri Greenawald

Opera Center Director

Kristen Jones

Director of Audience Engagement

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Director of Electronic Media

Daniele McCartan*

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Ruth Nott

Director of Education

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Manuela Galindo, *Contracts and Accommodations Assistant*

Steven White, *Music Librarian/ Chorus Librarian*

Bella Mello, *Intern*

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John Churchwell, *Head of Music Staff*

Lydia Brown, Dennis Doubin, Peter Grunberg, Bryndon Hassman, Jonathan Khuner, Vito Lombardi, Joseph Marcheso, Robert Mollicone, Matthew Piatt, Tamara Sanikidze, Insun Suh, Noah Lindquist, Sun Ha Yoon, *Adler Fellows*

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Alessandra Cattani, *Italian*

COMMUNICATIONS

Julia Inouye, *Associate Director of Communications*

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Chivly Krouch, *Gift Processing Coordinator*

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Nicola Rees, *Director of Annual Giving*

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Roya Clune, *Annual Giving Associate*

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Michelle La Pierre Bell, *Director of Corporate Giving*

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Mandala Pham, *Legacy Giving Officer*

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Sue Ramsay, *Senior Individual Giving Officer*

Joo Eun Lee, *Individual Giving Officer*

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Katie Cagampan, *Special Events Manager*

Lisa Bordachar, *Prospect Research Manager*

Sandra Chien, *Individual and Leadership Giving Associate*

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Derek Lance, *Principal Giving Associate*

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Chastain, Danny Clay, Joseph

Colombo, Hannah Dworkin,

Lisa Edsall Giglio, Lua Hadar, G.

Scott Lacy, Carla Lucero, Virginia

Nichols, Steven Sven Olbash,

Aaron Pike, Alex Stein, Alyssa

Stone, Christopher Street, Adrienne

Verhoeven-deLanda, Matthew

Wolka, *Teaching Artists*

Fan Zhang, *Intern*

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Elaine Quan, *Senior Accountant*
Linda Rodriguez, *Senior Accountant*
Gracie Tang, *Senior Accountant*
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Sapna Patel, *Business Process Improvement Manager*
Paul Goetz, *Systems Administrator*
Steve Long, *Network & Systems Administrator*
Porter Venn, *Database Analyst*
Sara Lee, *Programmer/Analyst*

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Valerie York, *Associate Director of Marketing*
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Kathryn Appleton, *Marketing Manager, Subscriptions*
Genevieve Neumuth, *Marketing Manager, New Audiences, BRAVO! Club, & Special Events*
Pamela Sevilla, *Marketing Manager, Single Tickets*
Ted Schaller, *Marketing Associate, Web Content & Social Media*
Megan Coss, *Marketing Coordinator, Subscriptions*
Elisabeth Morgan, *Marketing Coordinator, Single Tickets*
Tanya Grant, *Data Entry*

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Emily Tilles, *Subscriptions Manager, Assistant Treasurer*
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Roberto Bonilla, Gillian Eichenberger, Khalil El-Kareh, Beverlee G. Hassid, Kyle Minor, Jennifer Pollack, Kristin Reyda, *Telephone Sales Assistants*

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

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Jessica Shown-Morgan, *Media Coordinator*
Jeremy Patfield, *Media Administrator*

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Brett Wesner, *Artistic Assistant*

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Ian Robertson, *Chorus Director*
Fabrizio Corona, *Associate Chorus Master*
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Mary Finch, *Assistant Chorus Manager/Chorus Librarian*
Michael Dolman, *Ballet Pianist*

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

PRODUCTION

* Senior Production Staff Member

PRODUCTION ADMINISTRATION

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Paul Dana, *Support Services Coordinator*

Lee Helms, *Production Operations Manager*

Arsène Longuelé, *Senior Production Accountant*

Joshua D. O'Malley, *Production Administrative Assistant*

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Ziggy Tomcich, *Assistant Master Audio/Video Engineer*

CARPENTRY

David Hatch, *Master Carpenter*
Mark Baumann, *Assistant Master Carpenter*

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David Doré, *Senior Production Accountant*
Amy Ashton-Keller, *Master Draper*
Irene Murray, *Star Rabinowitz, Senior Cutters*
Sally Thomas, *Senior Tailor*

Cheryl Mennen, *Cutter*
Carol Wood, *Gillian Haratani, Lisa Angback, Assistant Cutters*
Kristen Eiden, *Santiago Suanes, First Hands*

Jai Alltizer, *Senior Production Supervisor*
Kristi Johnson, *Production Supervisor*
Manuel Gutierrez, *Production Coordinator*
Paula Wheeler, *Senior Milliner*
Amy Van Every, *Senior Dyer*
Jersey McDermott, *Senior Craft Artisan*
Nicole Diascenti, *Junior Workroom Assistant*
Ashley Rogers, *Shopper*
Alexandra Leon, *Production Assistant*

ELECTRICS

Leon Parsons, *Master Electrician*
Michael Anderson, *Assistant Master Electrician*
Maria T. Mendoza, *Projection Coordinator*
Erik Docktor, *Projection Programmer*

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Dave Maier, *Fight Director*

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Eric Furbish, Sarah Tundermann, *Assistant Lighting Designers*
Erika Johnson, Gilbert V. Hemsley, Jr. *Lighting Intern*
Clayton Van Winkle, *Lighting Intern*

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John Del Bono, *Assistant Master of Properties*

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Dale Haugo, *Scenic Artist in Charge*

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Lisa Anderson, Darin Burnett, Gina Hays, Rachel Henneberry, Lisa-Marie Shuster, *Stage Managers*
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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Erik Walstad, *Technical and Safety Director**
Ryan O'Steen, *Assistant Technical Director*

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Geoffry M. Craig, *Wardrobe Head*
Cynthia Fusco, Robert Horek, José Téllez Ponce, Catherine Verdier, *Assistants*

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Jeanna Parham, *Head of Department*
Susan E. Stone, *Assistant Head of Department*
Marcelo Donari, *First Assistant*
Vicky Martinez, *First Assistant*
Jessica McGinty, *Second Assistant*
Richard Battle, Marcelo Donari, Denise Gutierrez, Linda Magarian, William Stewart Jones, Kerry Rider-Kuhn, Melanie Birch, Karalynne Fiebig, Tim Santry, Susan E. Stone, *Principal Make-up Artists*
Judith Disbrow, William Stewart Jones, Richard Battle, Melanie Birch, *Foremen*
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*

REHEARSAL

Marin Venturi, *Rehearsal Department Director*
Kali Wilson, *Rehearsal Administrator*
Trey Costerisan, *Rehearsal Assistant and Supernumeraries Coordinator*
Ellen Presley, *Rehearsal Assistant and Merola Scheduler*
Jeff Dittmer, *Rehearsal Assistant*

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

THE WILSEY CENTER FOR OPERA

Elkhanah Pulitzer, *Director of Programming*

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

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

ORCHESTRA



Kay Stern
Concertmaster



Laura Albers
Associate Concertmaster



Heidi Wilcox
Assistant Concertmaster



Jennifer Cho
First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Barbara Riccardi
First Violin



Leonid Igudesman
First Violin



Asuka Annie Yano
First Violin



Wenyi Shih
First Violin
Regular Substitute



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

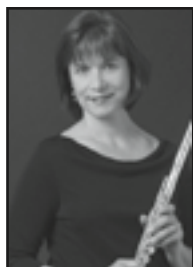
SAN FRANCISCO ORCHESTRA CONTINUED



Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
Principal
Flute



Patricia Farrell
Flute



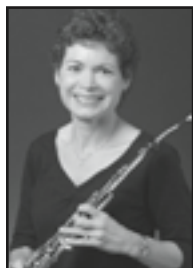
Stephanie McNab
Flute & Piccolo



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



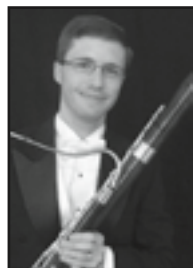
Joanne Burke Eisler
Assistant Principal
Clarinet



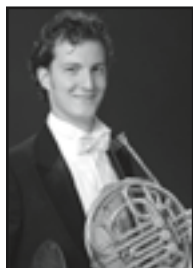
Anthony Striplen
Clarinet &
Bass Clarinet



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



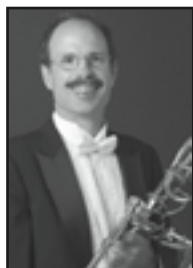
John Pearson
Trumpet



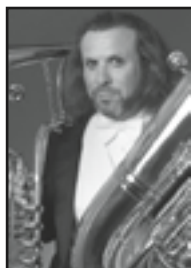
Samuel Schlosser
Principal Trombone



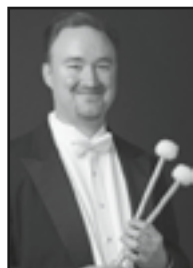
Donald Kennelly
Trombone



David Ridge
Trombone &
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



Richard Kvistad
Principal Percussion &
Associate Timpani



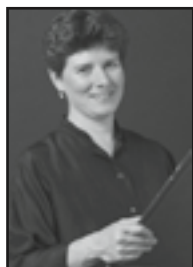
Patricia Niemi
Percussion



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



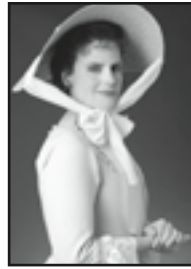
Kathleen Bayler
Soprano



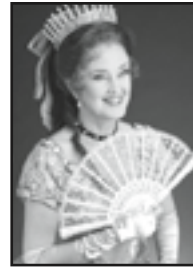
Sara Colburn
Soprano



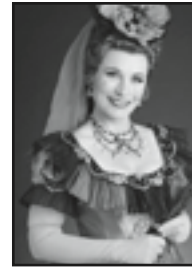
Dvora Djoraev
Soprano



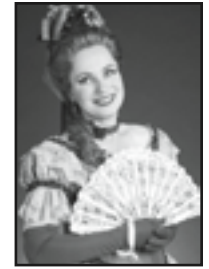
Mary Finch
Soprano



Ann Hughes
Soprano



Claire Kelm
Soprano



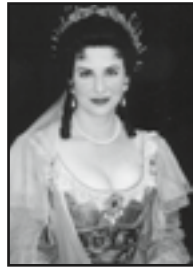
Elisabeth Rom Lucio
Soprano



Rachelle Perry
Soprano



Virginia Pluth
Soprano



Carole Schaffer
Soprano



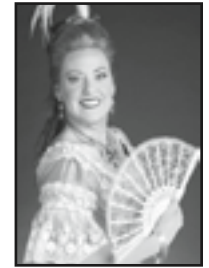
Mitzie Kay Weiner
Soprano



Roberta Bowman
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Joy Graham
Mezzo-Soprano



Sally Mouzon
Mezzo-Soprano



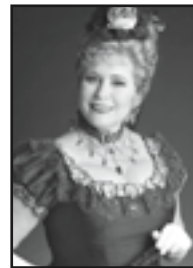
Sally Munro
Mezzo-Soprano



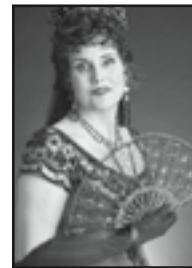
Erin Neff
Mezzo-Soprano



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



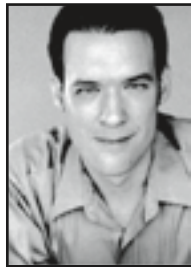
Bojan Knežević
Bass



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

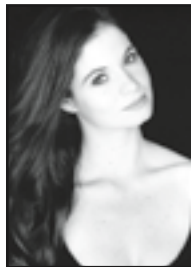
CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



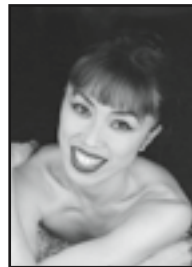
Bryan Ketron



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

Patricia Racette † ♪
 Sondra Radvanovsky
 Sarah Shafer
 Alek Shrader † ♪
 Nadine Sierra † ♪
 Philippe Sly ‡ ♪
 Efraín Solís ‡ ♪
 Joel Sorensen
 Heidi Stober
 Zanda Švėdė ‡ ♪
 Stacey Tappan
 Russell Thomas*
 Dale Travis † ♪
 Maria Valdes* ‡ ♪
 Ramón Vargas
 Christian Van Horn
 Alexia Voulgaridou*
 Dolora Zajick † ♪

CONDUCTORS

Christian Curnyn*
 Riccardo Frizza
 Karen Kamensek*
 Jesús López-Cobos
 Nicola Luisotti
 Donald Runnicles
 Patrick Summers ♪

DIRECTORS

Christopher Alden
 John Caird*
 Michael Cavanagh
 Jose Maria Condemí † ♪
 Gregory Fortner*
 Robin Guarino*
 David McVicar
 Kevin Newbury
 Francesca Zambello

PRODUCTION DESIGNERS

Thierry Bosquet
 David Farley*
 Jean-Pierre Ponnelle

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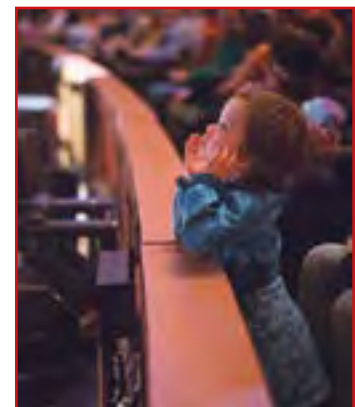
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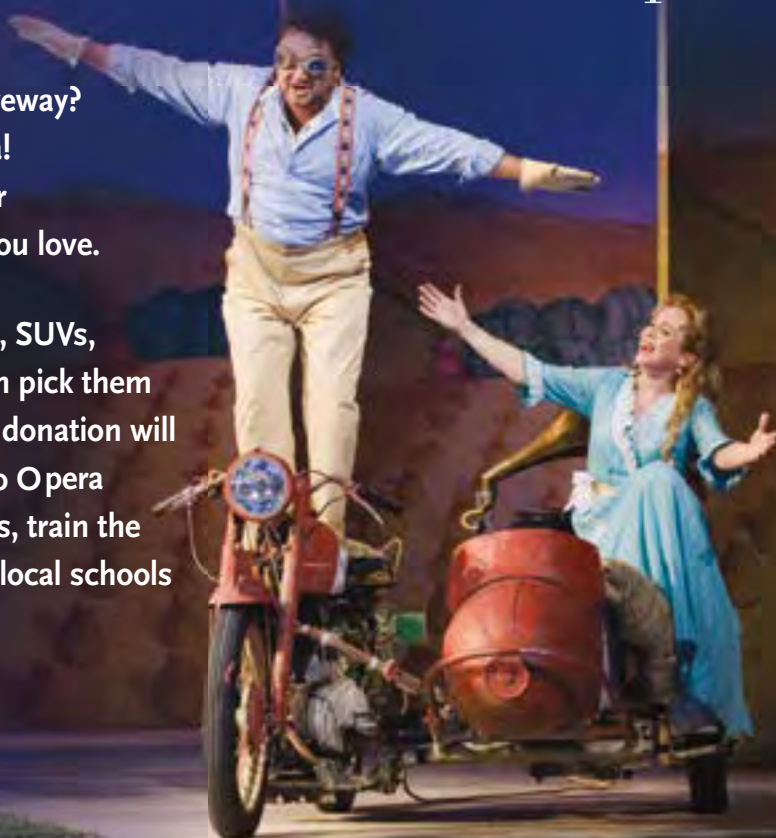
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YOUR OPERA EXPERIENCE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

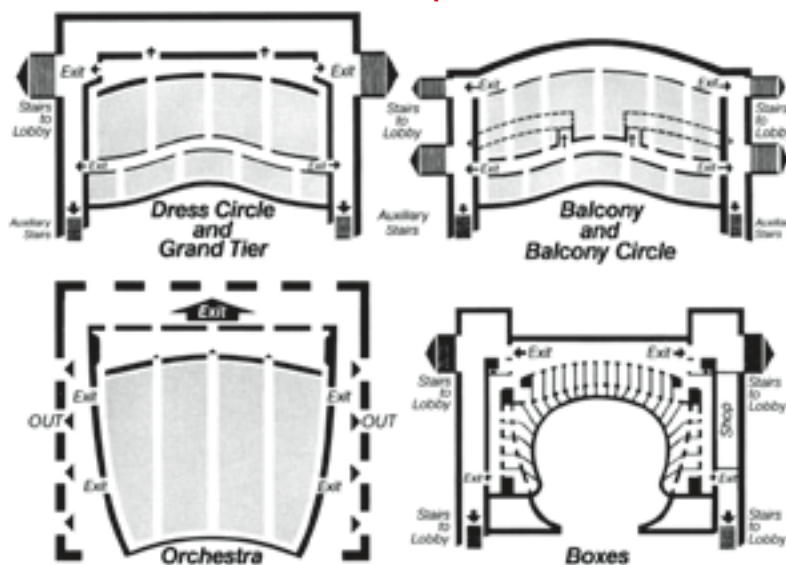
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FIRST AID STATION is located on the South Lower level. In case of emergency, please ask the nearest usher to assist you.

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

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

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



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