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OPERA 2014-15 SEASON

TOSCA

BY GIACOMO PUCCINI

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On the cover:
Amleto De Santis
Castel Sant'Angelo (oil on canvas)
Mondadori Portfolio/Electa/Sergio Anelli / Bridgeman Images

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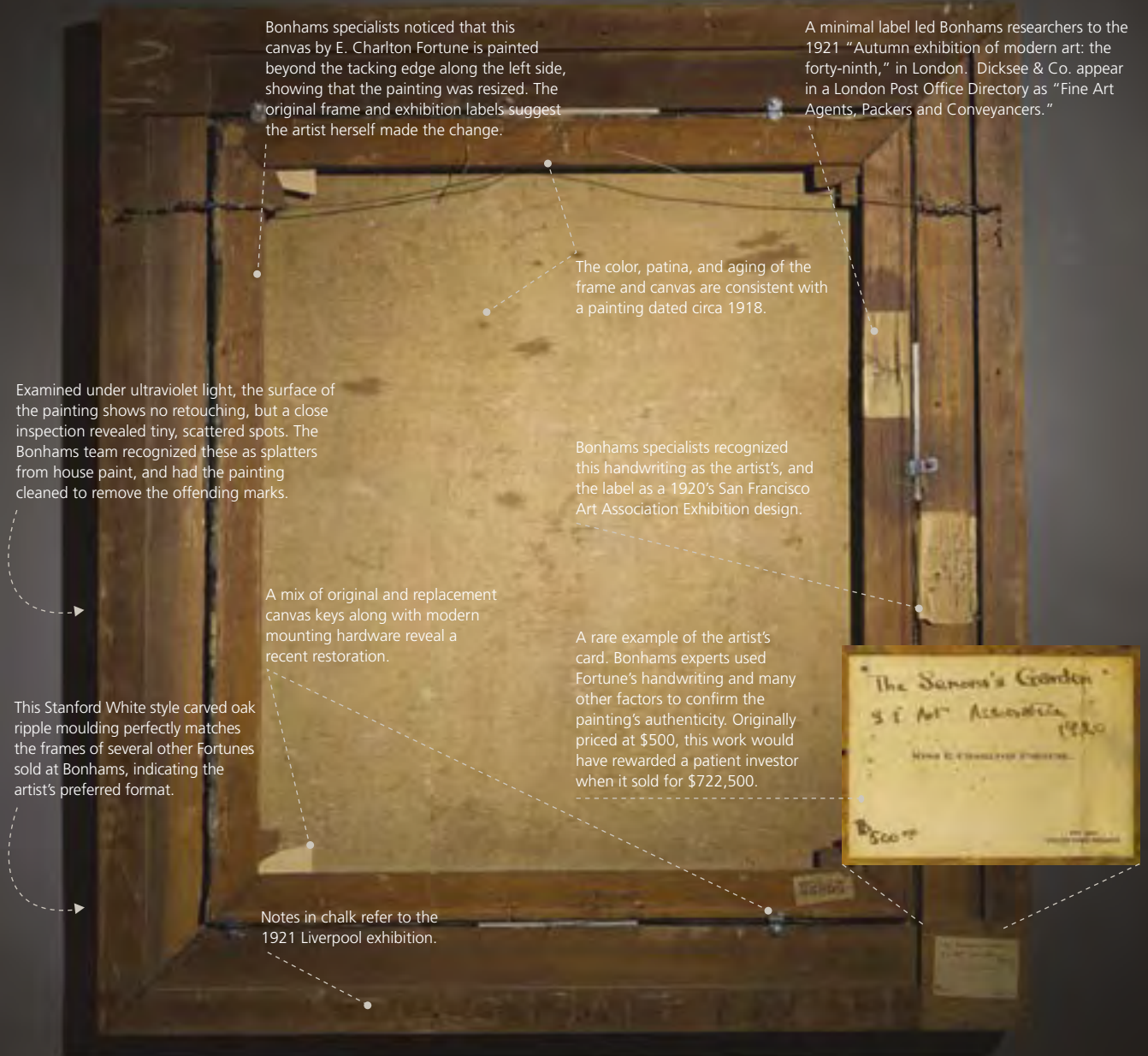
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Sold for \$722,500
E. Charlton Fortune
The Senora's Garden, circa 1918
oil on canvas

...back to front.



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

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

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

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

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

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

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

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

Notes in chalk refer to the 1921 Liverpool exhibition.



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

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

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

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

A Message from the Leaders of San Francisco Opera

Dear opera-goers,

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



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

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

Producing this complex art form is the very definition of "team effort." Our dedicated orchestra, chorus, dancers, crew, and administration are the foundation of this great company. We also extend heartfelt thanks to our Company sponsors: Norby Anderson, the Ann and Gordon Getty Foundation, John A. and Cynthia Fry Gunn, Franklin and Catherine Johnson, the Edmund W. and Jeannik Méquet Littlefield Fund, Steven M. Menzies, Bernard and Barbro Osher, Jan Shrem and Maria Manetti Shrem, Phyllis C. Wattis Endowment Funds, and Diane B. Wilsey. We are grateful to Wells Fargo Bank for its continuing leadership as our corporate season sponsor and express our appreciation to our corporate partners: Chevron and United.

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

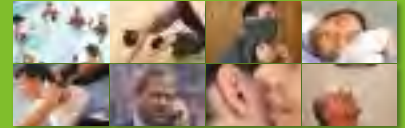
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La Bohème for Families November 22 & 29

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

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



CORY WEAVER

Porgy and Bess on PBS Fall Arts Festival

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

Visit sfopera.com/broadcasts for complete information.

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



Mefistofele on DVD and Blu-Ray

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

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



CORY WEAVER

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

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

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



ADOLFO BUTRÓN



Notes from the General Director

Legacy Giving: Critical Insurance for the Future

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

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

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

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

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

Bel Canto Legacy Society

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

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



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



San Francisco Opera Guild Holiday Dinner on Stage

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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



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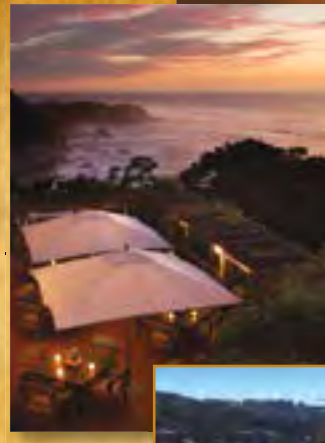
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E-OPERA NEWSLETTER

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

INSIGHT PANELS

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

OPERA PREVIEW LECTURES

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

OVERTURE: OPERA WORKSHOPS FOR ADULTS

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

FAMILY PROGRAMS

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

CHECK OUT SAN FRANCISCO OPERA'S BLOG

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

OPERA HOUSE TOURS

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

OPERA TALKS

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

Un Ballo in Maschera: Marcia Green

Partenope: Alexandra Amati-Camperi

Tosca: Jonathan Khuner

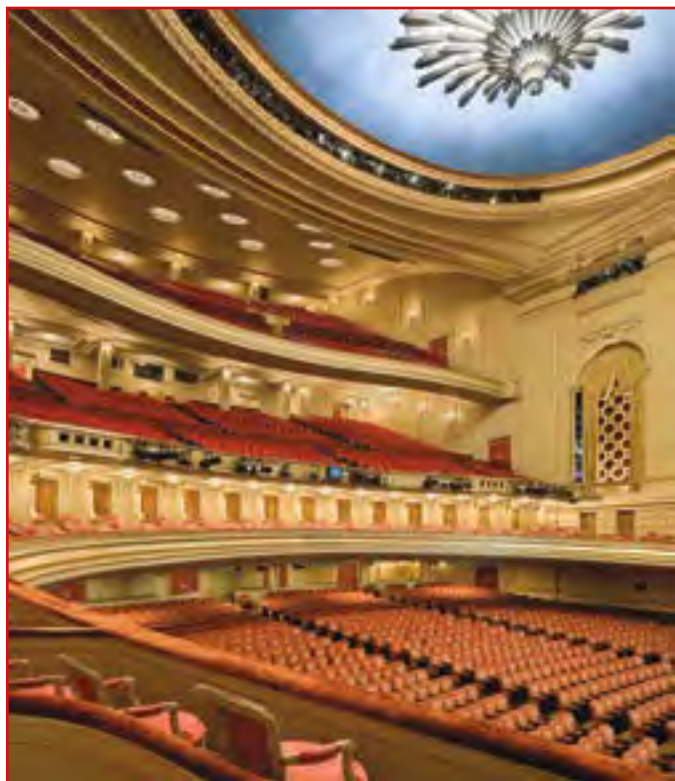
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La Bohème: Kip Cranna

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Opera Ball 2014



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

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

PHOTO IDENTIFICATIONS ARE LEFT TO RIGHT. PHOTOS BY DREW ALTIZER



Diane B. Wilsey

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





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



Jack Calhoun, Barbara Brookins-Schneider,
Trent Norris



Yuan Yuan Tan



GINNY & ALVIN ZIEGLER Pam & JOHN FLANNAGAN



Susan Tamagni,
Michael & Allison Mauze



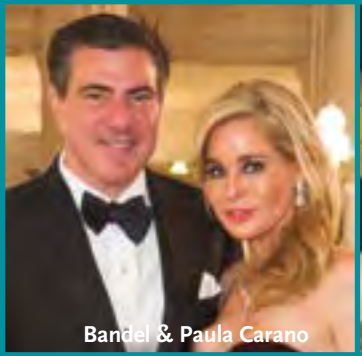
Ann Akichika, Jane Mudge, Celeste Bobroff



David & Inger Golob,
Linle & James Froeb



Karen Caldwell



Bandel & Paula Carano



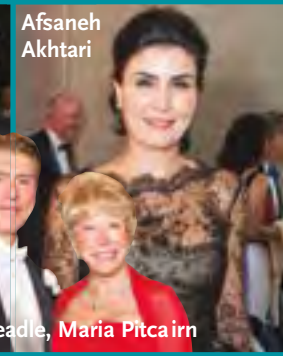
Deepa Pakianathan



Angela Young, Charles &
Patricia Sprincin



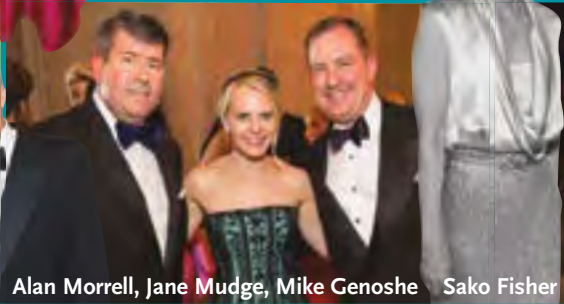
Nancy &
Joachim Bechtle



Afsaneh Akhtari



Renata Anderson, Debbie Muller,
Karen Richardson, Alison Newport



Alan Morrell, Jane Mudge, Mike Genoshe



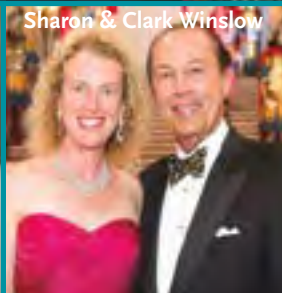
Harold Blajwas &
Alisa Burgess-Blajwas



John & Judith
Renard



David & Mary Beth Shimmon



Sharon & Clark Winslow



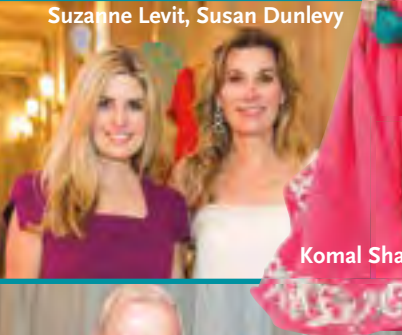
Rose Rosenberg & Anthony Vissian



Patricia Kelly



Daniel & Ann Girard



Suzanne Levit, Susan Dunlevy



Colin Bailey, Leslie Berriman, Nion McEvoy



Oran & Maryam Muduroglu,
Charlot & Greg Malin



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



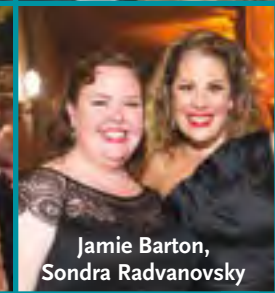
Gretchen deBaubigny, Dagmar Dolby,
Jan Shrem & Maria Manetti Shrem



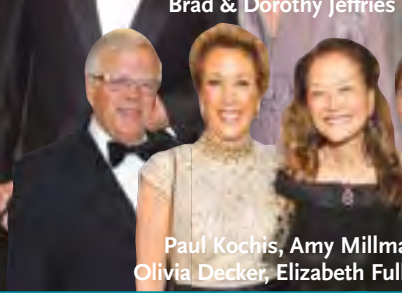
Brad & Dorothy Jeffries



Diana Kissil, John Cullison



Greer & Veronica Arthur



Paul Kochis, Amy Millman,
Olivia Decker, Elizabeth Fullerton



Keith & Priscilla Geeslin



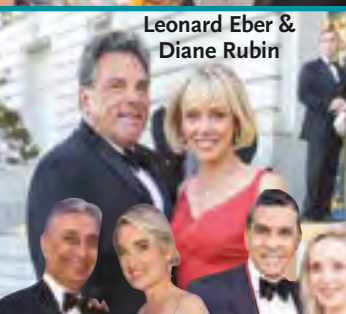
Jamie Barton,
Sondra Radvanovsky



Stephanie
Lawrence



Maria Manetti Shrem,
Nicola Luisotti



Leonard Eber &
Diane Rubin



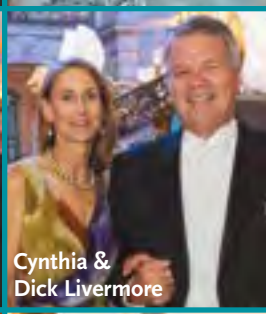
Karl & Kristen Mills



Robert &
Chandra Friese



Rhonda & Vinod Mahendroo



Cynthia &
Dick Livermore



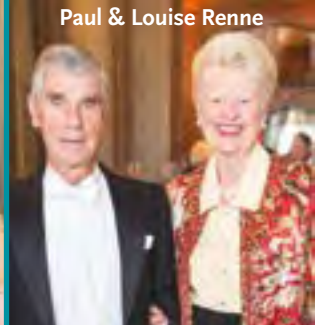
Raj Singh, Renata Anderson
Daniel Diaz, Barbara Brown



Michael Sack,
Gretchen Kimball



William Stensrud,
Suzanne Vaucher



Paul & Louise Renne



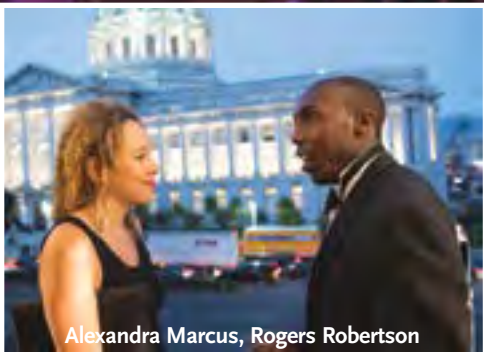
Robert Capan,
Julie Coplon



Yong Jin, Sherry Juneja and BRAVO! CLUB attendees



BRAVO! CLUB Opening Night Gala



Alexandra Marcus, Rogers Robertson



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



Opera in the Park 2014



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





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John A. & Cynthia Fry Gunn



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

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

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

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

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

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



Thank You for Supporting San Francisco Opera!

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

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

Thank you for your wonderful support!

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

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RAY "SCOTTY" MORRIS



The Bernard Osher Endowment Fund

(Production Sponsor, *A Masked Ball* and *Partenope*)

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

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

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

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

They have also established the Great Interpreters of Italian Opera Fund to help bring today's most compelling artists in Italian repertoire to San Francisco Opera. "I am personally honored by Maria and Jan's support and confidence in me," says Maestro Luisotti. "With their help, we are realizing everything Italian opera can—and should—be."



DREW ALTZER

Joan and David Traitel/Great Singers Fund

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

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



DREW ALTIZER

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

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

newcomers to San Francisco Opera every year.

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

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

DREW ALTIZER





the TROJANS

HECTOR BERLIOZ

An opera this epic needs many heroes.

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

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Pamela & Richard Rigg
Ms. Vivian M. Stephenson &
 Ms. Margarita Gandia
Tad & Dianne Taube
Mr. & Mrs. David T. Traitel

Trojans Circle list current as of September 9, 2014

**Deceased*

CONTACT

Andrew Morgan
amorgan@sfoopera.com
Direct: (415) 565-3266

sfoopera.com/trojans





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90	9.0

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Young Professionals

AT SAN FRANCISCO OPERA

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

BRAVO! CLUB

DREW ALTIZER



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

DISCOUNTED TICKETS:

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

FREE ADMISSION:

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

EXCLUSIVE INVITATIONS:

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

2014 BRAVO Board of Directors

Lauren Groff, President

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



DREW ALTIZER

ORPHEUS

BETSY KERSHNER



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

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

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

ADDITIONAL BENEFITS:

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

sfopera.com/Orpheus



sfopera.com/BRAVO



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SAN FRANCISCO
OPERA

2014–2015 REPERTOIRE

NORMA

Vincenzo Bellini

New Production

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

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

SUSANNAH

Carlisle Floyd

Company Premiere

September 6, 9, 12, 16, 21

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

A MASKED BALL

Giuseppe Verdi

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

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

PARTENOPE

George Frideric Handel

Company Premiere

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

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

TOSCA

Giacomo Puccini

October 23, 26; November 1, 4, 8

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

CINDERELLA

Gioachino Rossini

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

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

LA BOHÈME

Giacomo Puccini

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

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

LA BOHÈME FOR FAMILIES

November 22, 29

THE TROJANS

Hector Berlioz

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

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

TWO WOMEN (LA CIOCIARA)

Music by Marco Tutino

Libretto by Marco Tutino and Fabio Ceresa

Adapted from a script by Luca Rossi

Based on the novel *La Ciociara* by Alberto Moravia

By arrangement with Studio Legale Cau Morandi Minutillo Turtur

World Premiere • Commissioned by San Francisco Opera

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

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

THE MARRIAGE OF FIGARO

Wolfgang Amadeus Mozart

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

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

Amici di Nicola of Camerata:

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

Giuseppe Finzi (*La Bohème*)

Riccardo Frizza (*Tosca*)

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

Sondra Radvanovsky and Marco Berti (*Norma*)

Patricia Racette (*Susannah*)

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

Danielle de Niese and David Daniels (*Partenope*)

Susan Graham (*The Trojans*)

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

All performances feature English supertitles.

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

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Giacomo Puccini

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David Gockley, General Director

Nicola Luisotti, Music Director
Caroline H. Hume Endowed Chair



Giacomo Puccini **TOSCA**

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

Riccardo Frizza's appearance made possible by Jan Shrem and Maria Manetti Shrem, Chairs, Amici di Nicola of Camerata.

TOSCA

ACT I

Cesare Angelotti, a political prisoner, has just escaped from the jail at Castel Sant'Angelo and seeks refuge in the church of Sant'Andrea della Valle. A Sacristan enters followed by the painter Mario Cavaradossi, who climbs the scaffold and begins to work on his painting, a portrait of Mary Magdalene. Angelotti comes out of hiding and asks for his friend Cavaradossi's assistance as the voice of the painter's beloved, the famous opera singer Floria Tosca, is heard. She enters demanding to know why she was kept waiting and suspects Cavaradossi of talking to another woman. He reassures her of his love, and the pair agrees to meet that evening.

A cannon shot is heard announcing Angelotti's escape, and the friends flee. The Sacristan gathers choristers around him, telling them they must rehearse for a special performance for which Tosca will be the soloist. At that moment, the Roman chief of police, Baron Scarpia, arrives searching for Angelotti. Scarpia soon realizes that Cavaradossi had aided Angelotti's escape; he convinces Tosca, who has just returned, that Cavaradossi has fled with another woman. Scarpia hopes Tosca will then lead him to Cavaradossi, and thus to Angelotti. He vows to ensnare them all.

ACT II

Dining alone in his quarters, Scarpia receives word that Cavaradossi has been arrested. He summons Tosca from her concert in the courtyard below, and she is shocked to see the captured Cavaradossi. Scarpia tries to get the location of Angelotti's hiding place from Tosca, but she insists that she knows nothing. As Cavaradossi is tortured in the next room, she reveals the secret and asks Scarpia for Cavaradossi's freedom in return. Delirious from torture, Cavaradossi hears Scarpia order his men to Angelotti's hiding place, curses Tosca, and cries defiance at the tyranny of Scarpia.

Tosca pleads for her lover's life, and Scarpia offers her an exchange: if she will give herself to him, he will give Cavaradossi back to her. In despair, she pleads for mercy but realizes she must agree to the bargain. Scarpia tells Tosca there must be a mock execution and circuitously orders his henchman to make prepara-

tions for a real one. At Tosca's request, he then writes a safe-conduct pass for her and Cavaradossi and prepares to claim his prize. She grabs a knife from the table and stabs him, then takes the pass and goes to find Cavaradossi.

ACT III

Outside the prison, Cavaradossi bribes the jailer for permission to write a farewell letter to Tosca and recalls pleasant memories of times they spent together. She hurries in, explaining that there is to be a mock execution in which he is to pretend to die. She also tells him about Scarpia's murder and of the safe-conduct pass that will get them out of Rome. The lovers ecstatically plan for the future but are interrupted by the arrival of the firing squad. Tosca urges Cavaradossi to fall convincingly. Tosca urges Cavaradossi to fall convincingly. She bids him to wait until they are gone and then asks him to rise and come away with her. Tosca is horrified to discover that the execution was real after all, and distant shouts announce Scarpia's murder. As the soldiers rush in to seize Tosca, she climbs to the fortress parapet and leaps to her death.

First performance: Rome, January 14, 1900

First San Francisco Opera performance: October 2, 1923

Tosca has been performed in 37 previous San Francisco Opera seasons. For complete casting and other information, visit archive.sfopera.com.

Personnel: 8 principals, 48 choristers, 16 child choristers, 35 supernumeraries; **107 total.**

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

Backstage: flute, viola, harp

A complete list of members from the San Francisco Boys Chorus appearing in this production can be found at the end of the artist profiles.

They are led by Ian Robertson, Artistic Director, and Margaret Nomura Clark, Associate Artistic Director.

Opera in three acts by **Giacomo Puccini**
Libretto by **Luigi Illica** and **Giuseppe Giacosa**
Based on the drama *La Tosca* by **Victorien Sardou**

TOSCA

(Sung in Italian with English supertitles)

Conductor

Riccardo Frizza

Director

Jose Maria Condemí

Production Designer

Thierry Bosquet

Lighting Designer

Gary Marder

Chorus Director

Ian Robertson

Fight Director

Dave Maier

Celeste

Bryndon Hassman

Organ

Ernest Fredric Knell

Musical Preparation

John Churchwell

Bryndon Hassman

Tamara Sanikidze

Sun Ha Yoon†

Prompter & Assistant Conductor

Dennis Doubin

Supertitles

Christopher Bergen

Assistant Stage Director

E. Reed Fisher

Stage Manager

Gina Hays

Costume Supervisor

Jai Alltizer

Wig and Makeup Designer

Jeanna Parham

San Francisco Opera production

THURSDAY, OCTOBER 23, 2014 AT 7:30 PM

SUNDAY, OCTOBER 26 AT 2 PM

SATURDAY, NOVEMBER 1 AT 7:30 PM

TUESDAY, NOVEMBER 4 AT 7:30 PM

SATURDAY, NOVEMBER 8 AT 7:30 PM

CAST

(in order of appearance)

Cesare Angelotti **Scott Conner**

Sacristan **Dale Travis**

Mario Cavaradossi **Brian Jagde**

Floria Tosca **Lianna Haroutounian***

Baron Scarpia **Mark Delavan**

Spoletta **Joel Sorensen**

Sciarrone **Efraín Solís**†

Shepherd boy **Pietro Juvara***

Jailer **Hadleigh Adams**†

Soldiers, police agents, priests, citizens

*San Francisco Opera debut †Current Adler Fellow

PLACE AND TIME: Rome in June of 1800

ACT I

Interior of the church of Sant'Andrea della Valle

—INTERMISSION—

ACT II

A room in Scarpia's apartments in the Farnese Palace

—INTERMISSION—

ACT III

A terrace of the Castel Sant'Angelo, outside the prison

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

The Rest of the Story: *Tosca's* Historical Background

Victorien Sardou (1831–1908) would be all but forgotten today, even in his native France, were it not for the extraordinary success of Puccini's opera based on his 1887 play *La Tosca*. Sardou was an avid historian who took pride in the wealth of factual detail he poured into his plays. In fact the overwhelming supply of erudition relative to the French Revolution and the Napoleonic Wars that overburdens *La Tosca* makes the play a tough slog for modern readers.

Sardou wrote the work as a vehicle for the famously temperamental French actress Sarah Bernhardt, yet the heroine does not make her entrance until forty-five minutes into the play. But the play's heated melodrama and vivid characters enabled its drawbacks to be overlooked by opera librettists and composers, including the aged Verdi, who at eighty-one allowed that he would have made *La Tosca* into an opera had he been younger.

Puccini saw the play with Bernhardt in the lead no fewer than three times—the first in Milan in 1889, while he was still finishing preparations for his second opera *Edgar*. He was certain he had found the makings of a future opera project. But years would pass before he could get to it, by which time *Manon Lescaut* and *La Bohème* had made him famous. Sardou had at first seemed willing to grant Puccini the rights to his play, but later changed his mind and gave them instead to one of Puccini's rivals, Alberto Franchetti.

Exactly how Puccini managed to retrieve the rights from Franchetti is the subject of somewhat conflicting stories that needn't detain us. Suffice it to say that Puccini gave the task of

distilling Sardou's wordy play into a usable form to the literary team of Luigi Illica and Giuseppe Giacosa. They had worked on the *Manon Lescaut* text and created the brilliant libretto for *La Bohème*. The pair successfully captured the dramatic essence of the story, telescoping its five acts into three, and the opera premiered in Rome in 1900—exactly one hundred years after the action of the story takes place there.

Despite being firmly based on the aftermath of the French Revolution, the opera itself includes no actual historical characters. But real-life figures appear in Sardou's play, and even the fictional ones may be partly based on actual people. Harvard musicologist Deborah Burton has found evidence that Baron Scarpia, Tosca, and Angelotti may have been based on historical figures of the time. Burton also uncovered the story of an unfortunate prisoner named Palmieri, whose execution was real, not "simulated" as Scarpia suggests to Tosca.

In both play and opera, Tosca is a tempestuous, beautiful, deeply religious opera singer. The aristocratic painter Cavaradossi, we know from the play, has a French mother and lived in France at the time of the Revolution, hence his "republican" (i.e., pro-Napoleon) leanings. He is painting the portrait of Mary Magdalene for the Church of Sant' Andrea delle Valle not out of religious conviction, but to allay suspicions about his revolutionary leanings.

Although the onstage characters are essentially fictional, two important historical personages are mentioned in the opera. The first, of course, is Napoleon, referred to as "Bonaparte." His troops invaded Italy several times, beginning in 1797, and were countered primarily by forces of the Austrian Empire, which dominated most of Italy in the 18th century. This conflict provides the primary backdrop for the story. But another, less obvious reference in the opera is to a figure no less significant. In Act II, Scarpia scornfully assures Tosca that by the time she runs to seek intercession from "the Queen," her beloved Cavaradossi will already



Dr. Clifford (Kip) Cranna is dramaturg at San Francisco Opera, dealing with educational and community outreach projects and commissions of new operas. He has served the Company since 1979 and for more than 30 years was director of music administration. In 2008 he received the San Francisco Opera Medal, his Company's highest honor.

Left: Oval plaque decorated with profiles of Ferdinand and Maria Carolina, King and Queen of Naples and Sicily.

Right: Portrait of Napoleon Bonaparte by Hippolyte Delaroche.

IMAGES COURTESY BRIDGEMAN ART LIBRARY

be a corpse. The royal lady in question is not the Queen of Rome—there was no such person—but the queen of the “Kingdom of the Two Sicilies,” i.e., Naples. (The year is 1800, long before Italy became a unified country in the 1860s.)

Queen Maria Carolina was the wife of Ferdinand IV, King of Naples and Sicily, who was descended from the same Bourbon dynasty as the late French king (and guillotine victim) Louis XVI. (Naples had sided with Britain and Austria to oppose Napoleon’s invasions.) Ferdinand and Maria had a foothold of sorts in Rome at the Palazzo Farnese, a Bourbon family inheritance. It is here that Act II of the opera takes place, during and after a concert—with the queen in attendance—celebrating the supposed military victory over Napoleon at the village of Marengo in Northern Italy.

The headstrong Maria Carolina was herself Austrian, the daughter of the Hapsburg Empress Maria Theresa and the sister of Marie Antoinette, who had also met her fate at the guillotine. Thus there can be no doubt that the formidable Queen of Naples had little regard for French “Republicanism,” nor for Napoleon—its principal representative at the time.

The queen’s husband Ferdinand was a feeble leader, and she ruled him with an iron hand. The tug-of-war over Rome began in 1797, when Napoleon invaded the city for the first time. Rome was declared a republic—the government of which the fictional Angelotti would have been a part. Encouraged by his queen, King Ferdinand attempted to invade the Roman Republic but was driven back. The French-led counteroffensive then pushed them back to Naples, sending its royal pair fleeing to Sicily. Naples was declared the “Parthenopean Republic,” but the two French-style republics in Rome and Naples were to be short-lived. By June of 1799 the monarchy had been restored to Naples.

The Roman republic fell a few months later, in September of 1799, and the Bourbon monarchs from Naples took the opportunity to assert their authority over Rome. Republican sympathizers were locked up in Castel Sant’Angelo—the Castel of the “Holy Angel” (i.e., St. Michael, whose statue sits atop the fortress)—where Act III of the opera takes place.

In his 1950 book about the Palazzo Farnese, Raoul de Broglie describes the actions of Queen Maria Carolina’s civil commander:

Under the pretext of establishing order, he filled the prisons with honorable citizens.... Soldiers of the Neapolitan army pillaged the homes of all partisans of the Republic. They shot and killed all who resisted. To flush out suspects, he multiplied the number of police and spies.... A special state tribunal was even created to judge suspects according to the rules and traditions of Naples. The principal agents of the police forces of The Two Sicilies poured into Rome and established themselves in the king’s own residence, the Palazzo Farnese.

The action of the opera takes place amid this tense political atmosphere. (For an interesting read about this period, try Susan



Sontag’s 1993 novel *The Volcano Lover*, based on the true story of the British ambassador to Naples and his wife, who became a confidante of Maria Carolina.)

The actual events referred to in *Tosca* enable us to date the action to a specific day: June 17, 1800. Three days prior, Napoleon invaded Italy again and was nearly defeated by the Austrians at Marengo. The premature reports of this supposed victory over the French (announced by the Sacristan in the opera) spark the celebration at the close of Act I, as the church quickly organizes a *Te Deum*, the traditional liturgical celebration of a military victory.

But within hours of that first, erroneous report, a second dispatch arrived with the news that Napoleon staged a surprise counter-attack and had in fact been victorious at Marengo. Scarpia’s henchman Sciarrone rushes in to report this reversal in Act II, giving rise to Cavaradossi’s rash outburst of “down with tyranny” exultation, so angering Scarpia that he seals his own doom.

Had he lived, Cavaradossi would have been in for some bitter political disillusionment. Although Napoleon did eventually conquer Rome a second time, in 1806, he had by then forgotten about republicanism, declaring himself emperor and annexing the Papal States to the French Empire. The papacy was finally restored in 1814, shortly before Napoleon’s final defeat at Waterloo.

King Ferdinand of Naples was also driven out by Napoleon a second time, but was eventually restored to his throne once more, in 1816. By then, however, his queen Maria Carolina had fled home to Austria and died there. Ferdinand ruled on another nine years until his death in 1825. Both in Rome and Naples, absolutism in government would remain in place for decades to come.

The Napoleonic Wars failed to bring Cavaradossi’s longed-for republican freedoms, but they changed the face of Europe nonetheless, and provided the historical underpinnings for one of the most gripping dramas in the operatic repertoire. 🍷

The Play That Started It All



Background: *Victorien Sardou*
reading the newspaper,
photograph by Paul Dornac.

Left: *Sarah Bernhardt* in *La Tosca*
at the *Theatre de la Renaissance*, 1898.
Color lithograph by *Alphonse Mucha*.

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W

hen French playwright Victorien Sardou wrote *La Tosca* in 1887 he did so for the simplest of reasons: it was to be a star vehicle for Sarah Bernhardt, the most famous actress of La Belle Époque. They had collaborated twice before, with moderate success, on the plays *Féodora* (1882), and *Théodora* (1884). But unlike those largely forgotten dramas, *La Tosca* would soon, and unexpectedly, set the world on fire—both as a play and as the immortal opera based upon it.

Even before it opened, Sardou's *La Tosca* was igniting scandal. Author Ernest Daudet accused Sardou of plagiarism, claiming he had written a play set during the same time period featuring a famed opera singer—a play that Bernhardt had read years before. And in the weeks preceding its premiere, Bernhardt angrily threatened to walk out when she learned that Sardou had sold the rights for the first American production of the play to the actress Fanny Davenport.

The day of *La Tosca*'s premiere, the Parisian journal, *Gil Blas*, infuriated the play's producers by publishing a complete description of the plot. (Sardou later sued the paper successfully.) And at the end of the opening night performance, a near-riot ensued when the actor Pierre Berton (Bernhardt's sometime lover who was playing Scarpia) came on stage to introduce the author. The audience would have none of it, shouting, "Bernhardt, Bernhardt!" Berton pleaded with Bernhardt to come out, but she refused to do so until Sardou had been introduced. After he took a bow, Bernhardt appeared to thunderous applause and cries of "Vive Sarah!"

And the brouhahas were only beginning to brew.

Because of the high visibility of *La Tosca*'s lead actress, famous names weighed in as the production toured Europe. George Bernard Shaw called the play, in which all four main characters meet violent ends, a "clumsily constructed, empty-headed turnip ghost of a cheap shocker," adding presciently: "Oh, if it had but been an opera!" Oscar Wilde disagreed, saying he found the plot moving, calling it, "a terrible human tragedy."

When the production arrived in America, the reaction was even more polarized. Particularly disturbing to audience members at opening night was Tosca's suicide, causing star Fanny Davenport to change the ending in subsequent performances. (Rather than hurl herself from the parapet, Tosca instead faces the firing squad even as she grieves over Cavaradossi's lifeless body.) And drama critic William Winter, in excoriating the production, warned American women not to see *La Tosca* while pregnant. Some scenes, he wrote, were "not only shocking to the nervous system and grossly offensive to persons of true sensibility, but... might inflict irreparable injury on persons yet unborn."

Despite the firestorms it created, *La Tosca* was enormously successful, with an incredible 3,000 performances in France alone. It played around the world for thirty years, eventually making Sardou a rich man. Then as now, controversy sells.

(Sadly, the drama would continue backstage years after its premiere. In a 1905 performance of *La Tosca* in Rio de Janeiro, Bernhardt injured her right knee as she jumped off the parapet.

Complications set in, and ten years later, due to gangrene, her entire right leg was amputated.)

Yet if critics and audiences found fault with Sardou's insistence on sex and violence, few could find fault with his historical research on the period in which *La Tosca* takes place. The playwright had a lifelong fascination with not only the French Revolution but the wars that followed, thanks in part to the fact that his grandfather had served as a surgeon with Napoleon's army in Italy. Despite a youth and young adulthood plagued by poverty and illness, the author managed to collect a private research library of more than 80,000 books, including many that depicted late 18th-century Rome, where *La Tosca* is set. No fewer than six of his other plays were set in that tumultuous era, before an accord was forged that would unify the city-states of Italy under a central government.

Law was an elusive term during those years, with corruption and violence the rule of the day. Against this backdrop came the plot for *La Tosca*, in which Italian patriots like Cesari Angelotti were imprisoned while corrupt cops like Baron Scarpia ran amok.

Given his minor historian status, Sardou actually placed real people in his play in minor roles: Queen Maria Carolina, Prince Diego Naselli, and the composer Giovanni Paisiello. And although all four main characters (Cesare Angelotti, Mario Cavaradossi, Floria Tosca, and Baron Scarpia) are fictional, they are said to have been influenced by historical figures.

According to historian Susan Vandiver Nicassio, the character of the political refugee Cesare Angelotti was partly based on Liborio Angelucci, who had briefly been a consul of the Roman Republic; another influence on the choice of his name may have been Nicola Antonio Angeletti, a prominent Italian revolutionary. As for Tosca's freethinking artist lover, Mario Cavaradossi, it's been speculated that Sardou was influenced in the naming process by the very similar name Caravadossi, which is that of a noble Italian family from Nice, some of whom fought in the Italian Wars of Independence.

As for the immortal heroine, Floria Tosca, little is known about Sardou's inspirations for the character: an orphan with a voice like an angel, who is ushered into the world of opera by no less than the Pope. She is entirely fictional. And it's been written that Sardou took a very long time to give her a name, settling finally on Floria Tosca—perhaps as an homage to Saint Tosca, a revered figure in Verona, the character's home town.

In a final controversy for Sardou's play, Puccini's librettists (Luigi Illica and Giuseppe Giacosa) attempted to alter the ending for the operatic adaptation, with Tosca going mad rather than committing suicide. But Sardou would have none of it, and the grand finale remained—one of the most dramatic climaxes in all of opera. 🍷

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

Tosca's Roman Monuments

The Roman setting of *Tosca* highlights three great monuments: the Church of Sant'Andrea della Valle in Act I; the Farnese Palace in Act II; and the Castel Sant'Angelo in Act III. All three locations have long histories and lore. The Church of Sant'Andrea della Valle is the backdrop for a parody of religious piety while the Farnese Palace evokes political repression of the state, and Castel Sant'Angelo becomes the violent venue for betrayal. Some selected historical details—no doubt important for a masterful Roman background—are telling for Victorien Sardou's original play as well as for Giacomo Puccini's distillation of these settings into his powerful opera plot.

The Church of Sant'Andrea della Valle is a magnificent Baroque church occupying an ancient site that became vital in the changes between late Republican and early Imperial Rome during the time of Augustus 2,000 years ago. Fittingly, the church is set in Puccini's opera during a time pitting new Bonapartist Republican sentiments against imperial powers. Its location places the church in the very heart of modern Rome, between the Vatican, the Capitoline Hill, the Tiber River, and the Pantheon.

Some of the greatest Baroque architects and artists either worked on the exterior of the church building or decorated its interior. Architects Carlo Maderno, Carlo Rainaldi, and Carlo Fontana either helped build the church or contributed to its great façade between 1656 and 1665. The noted artists who painted the interior include Giovanni Lanfranco (1582–1647), who painted the wonderfully illusionistic *Glory of the Virgin* on the dome interior, and Domenichino (1581–1641), who painted the well-known martyrdom and execution of St. Andrew on the ornate church ceiling. Both Lanfranco and Domenichino—often called the Raphael of the seventeenth century—were assistants to one of the greatest Baroque masters, Annibale Carracci (1560–1609).

The same dramatic pathos and emotional turmoil paralleled in Puccini's opera are easily evident in the famous Baroque paintings of one of Rome's most important Baroque churches.

Patrick Hunt is a classical archaeologist and professor at Stanford University. His book, Ten Discoveries that Rewrote History, was published in 2007.



That a painting of the Magdalene is being painted by Cavaradossi inside this church in Act I is not surprising: Mary Magdalene was the veritable saint of the Baroque and commensurately appropriate for the implied Romanticism of the dramatic date, 1800. Domenichino's popular depiction of St. Andrew's life and martyrdom in the church is symbolically answered in the opera's finale by Cavaradossi's "martyrdom." Puccini's use of a famous church to slyly evoke false piety in a revolutionary time is perfect: none of the title characters behave exactly appropriately inside the Church of Sant'Andrea della Valle, where the escaped but doomed Angelotti finds temporary sanctuary—an old mandate of mercy that churches traditionally offered. Interestingly, there is an old Roman statue outside the church that became known as Abbot Luigi because it resembled a sacristan of the Sant'Andrea della Valle church. His head has been lost and replaced countless times in various Roman political upheavals.

The Farnese Palace is one of Rome's most storied buildings, but with a checkered past. It occupies a large city block near the Tiber River along the Lungo dei Tibaldi. Originally begun in 1514 by the distinguished architect Antonio da Sangallo with work by no less than Michelangelo from 1546 onward, it was completed in 1574. The most significant decoration of the palace interior was masterminded by the Baroque artist Annibale Carracci, the Galleria Farnese that illustrated the mythology of Ovid's *Metamorphoses*,

created from 1595 onward. Carracci was assisted by Lanfranco and Domenichino, also in Sant'Andrea della Valle as already noted, thus adding some Baroque artistic symmetry to the locations employed in the opera for the *cognoscenti* who knew Rome.

The Farnese Palace was passed back and forth between various ruling factions. It was inherited by the Infante Charles, son of Philip V of Spain (great-grandson of France's Bourbon King Louis XV) and Elizabeth Farnese in 1734, and afterwards became the residence of the Neapolitan Bourbon stronghold to the time of Napoleon and the setting of the opera. During the Bourbon period, with battles over who would control Rome, the Farnese Palace was an unpleasant symbol of foreign occupation, whether by Republicans or Neapolitans. Placing Scarpia's office at the Farnese Palace is a deft touch spelling out police abuse of power in a palace administration riddled with nepotism and corruption. The Farnese Palace became the French Embassy in 1871, leased for one lira every ninety-nine years. As the symbol of Bourbon absolutism, the Farnese Palace serves as the perfect setting for Scarpia's machinations.

That the massive Castel Sant' Angelo stands as one of Rome's most easily recognized landmarks along the north bank of the Tiber, just east of the Vatican, is less important for the opera than its incredibly long history as funerary monument, fortress, and prison. Originally constructed as the Roman Emperor Hadrian's mausoleum and completed around AD 139, the core of the structure remains while its exterior has seen immense changes. It was an artificial mausoleum mountain designed to be over 160-foot high, serving as the repository of the ashes of Hadrian and, ultimately, as the resting place of the emperor Caracalla in AD 217. The ancient historian Procopius recorded in horror around AD 537 how the later Romans, who began converting it into a fortress, hurled its colossal bronze and marble statuary off its ramparts at the invading Goths.

Castel Sant'Angelo became a medieval symbol of refuge for Rome with Saint Michael the Archangel as civic protector. Castel Sant'Angelo was a stronghold of popes, including Benedict IX (1032–48) and the infamous philistine pope Alexander VI Borgia (1492–1503)—father of Lucrezia. With the conflated patchwork of other popes who built and strengthened the Passetta (passageway) to connect it to the Vatican in times of trouble, Castel Sant'Angelo became the ultimate focus of countless sieges up to and beyond the Sack of Rome by Charles V and his Spanish troops in 1527. At that instant, along with thirteen cardinals and up to 3,000 religious fugitives, Pope Clement VII himself was holed up for

weeks. By his own brave account, the goldsmith and sculptor Benvenuto Cellini was anecdotally credited with firing the unreliable new cannons from the fortress at the mercenary troops of Charles V, even pushing the cannons over the parapet onto the besiegers when ammunition ran out.

Continuing its looming presence as a prison, Castel Sant' Angelo was reused as a fortress for torture exactly as Puccini reinvigorates its age-old funerary associations. In fact the opera's plot mirrors the multifaceted use of this historical building in that the final climax occurs back at Castel Sant'Angelo, from which Angelotti escaped at the beginning of the drama. Even Dan Brown's book *Angels and Demons*, which sensationalizes Castel Sant'Angelo as a potboiler climax of Illuminati intrigue, can hardly be far off the historical mark. Floria Tosca's tragic leap from the high parapet of this embattled monument towering over Rome is an echo of real life—many real people either leapt or were hurled from its heights over the Eternal City.

While none of these historical and artistic details about the Roman monuments are necessary to the plot of the opera, they are nonetheless accessory to the drama of Rome itself as the Eternal City and the opera's setting therein. Like many other artists and literati inspired by the City of Rome through the millennia, Victorien Sardou and Giacomo Puccini chose famous Roman settings that would rightly display their dramatic visions. Although George Bernard Shaw lampooned Sardou's bourgeois dramas as "Sardoodledom," Puccini's music—with a succinct libretto by Luigi Illica and Giuseppe Giacosa—makes the best use of the history of these three illustrious Roman monuments. When *Tosca* premiered on January 14, 1900 in Rome in Teatro Constanzi, the storied fame and notoriety of these monuments would hardly be lost on that Roman audience. 🌟



Above left: View of interior church Sant'Andrea della Valle.

Right: The Palazzo Farnese.

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ARTIST PROFILES



LIANNA HAROUTOUNIAN

(Mezamor, Armenia)

Floria Tosca

Considered one of the most promising

sopranos of her generation, Lianna Haroutounian makes her San Francisco Opera debut in 2014. She recently made a triumphant debut with the Royal Opera, Covent Garden this past summer as Elisabetta in *Don Carlo*. She performs Héléne (*Les Vêpres Siciliennes*) at Covent Garden in the current season. Her other engagements include Héléne at Frankfurt Opera and in Bilbao and Athens; Leonora (*Il Trovatore*) in Marseilles; Amelia (*Un Ballo in Maschera*) in Bern and Tours; Marguerite (*Faust*) at Opéra de Massy; Salud (de Falla's *La Vida Breve*) in Toledo and Alicante, Spain; Desdemona (*Otello*) in the Amphithéâtre of the Opéra-Bastille of Paris and at the Teatro di San Carlo in Naples; as well as the title roles of *La Traviata* and *Madama Butterfly* in Sanxay. Among her awards are a special prize at Giacomo Aragall International Singing Competition in Spain, first prize at the Arlesian Lyrical Forum in France, first prize at the Riviera Adriatica Competition, and she was a finalist at the Busetto International Singing Competition. Future engagements include her Metropolitan Opera debut as Elisabetta, Leonora in Naples, and Mimi (*La Bohème*) at Covent Garden.



BRIAN JAGDE

(Piermont, New York)

Mario Cavaradossi

Tenor Brian Jagde made his San Francisco Opera debut in 2010

as Joe (*La Fanciulla del West*) and returned as the Messenger (*Aida*), Janek (*The Makropulos Case*), Don José (*Carmen for Families*), Vitellozzo (*Lucrezia Borgia*), Cavaradossi, and, most recently, Pinkerton (*Madama Butterfly*). An alumnus of the 2009 Merola Opera Program and former San Francisco Opera Adler Fellow, he has appeared as Count Elemer (*Arabella*) with the Metropolitan Opera; Don José (*Carmen*) in Limoges and with Fresno Grand Opera; Cavaradossi with Deutsche Oper Berlin and Santa Fe Opera; Pinkerton with Minnesota Opera and Virginia Opera; Rodolfo (*La Bohème*) at Castleton Festival Opera, Syracuse Opera, and in concert performances with the Munich Philharmonic; Alfredo (*La Traviata*) with Opera Grand Rapids and in concert with the Orlando Philharmonic; and Macduff (*Macbeth*) and the title role of *Werther* for the Teatr Wielki in Poland. This year Jagde won first place in the Loren L. Zachary Competition and was the second-prize winner at the 2012 Operalia Competition; he received accolades for his interpretations of Wagner and Strauss repertoires, also winning the Birgit Nilsson Prize. Jagde's engagements this season include Pinkerton at the Royal Opera, Covent Garden; Don José with Portland Opera; and a recital at the Mondavi Center in Davis, California.



MARK DELAVAN

(Princeton, New Jersey)

Baron Scarpia

Baritone Mark Delavan most recently appeared with San Francisco

Opera as Scarpia, and as Wotan and the Wanderer in the 2011 *Ring* cycle, following his Wotan role debut in Company's 2008 production of *Das Rheingold* and 2010's *Die Walküre*. Later this season he will return to create the role of Giovanni in the world premiere of Marco Tutino's *La Ciociara*. The Merola Opera Program alumnus and former San Francisco Opera Adler Fellow has appeared with the Company in seventeen productions ranging from Tchaikovsky's *Eugene Onegin* to Puccini's *La Bohème*. Career highlights include Iago (*Otello*) and Michele (*Il Tabarro*) with Los Angeles Opera; Amonasro (*Aida*), Gianciotto (*Francesca da Rimini*), Carlo Gérard (*Andrea Chénier*), Tomsy (*The Queen of Spades*), and Alfio (*Cavalleria Rusticana*) at the Metropolitan Opera; Scarpia at the Royal Opera, Covent Garden and Munich's Bavarian State Opera; Amfortas (*Parsifal*), Alfio, Tonio (*Pagliacci*), Giorgio Germont (*La Traviata*), and Count di Luna (*Il Trovatore*) at Lyric Opera of Chicago; Jokanaan (*Salome*) in Barcelona, Berlin, and New York; the title role of *Der Fliegende Holländer* with New York City Opera; and Jack Rance (*La Fanciulla del West*) at Covent Garden. His recent engagements include Wotan and the Wanderer (*Der Ring des Nibelungen*) at the Met and in Berlin; Scarpia in Toronto; Mandryka (*Arabella*) with the Santa Fe Opera; as well as Scarpia and the title role of *Rigoletto* in Pittsburgh.



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JOEL SORENSEN

(Canton, Ohio)

Spoletta

Tenor Joel Sorensen made his San Francisco Opera debut in 2004 as the

Mosquito in Janáček's *The Cunning Little Vixen*, returning as Spoletta, Dr. Caius (*Falstaff*), and creating the role of Mr. Pease in the 2013 world premiere of *Dolores Claiborne*; he appeared as Elder Hayes in this season's *Susannah*. 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 Andrès, 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.



DALE TRAVIS

(Trenton, New Jersey)

Sacristan

Bass-baritone Dale Travis is a graduate of the Merola Opera

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



SCOTT CONNER
(Olathe, Kansas)
Angelotti

Bass Scott Conner made his San Francisco Opera debut as this season as Tom

Un Ballo in Maschera and returns as Colline (*La Bohème*) later this fall. Recent engagements include role debuts with Zürich Opera, the Glyndebourne Festival, the Aix-en-Provence Festival, and Lille Opera, as well as a return to the Dresden's Semperoper. Future seasons include debuts with Dutch National Opera and a return to Aix-en-Provence. Conner joined the ensemble of the Semperoper Dresden during the 2012–13 season, where his roles have included Colline, Sparafucile (*Rigoletto*), and Don Basilio (*Il Barbiere di Siviglia*). He recently made his debut at Washington D.C.'s John F. Kennedy Center, appearing as the bass soloist in Handel's *Messiah* with the National Symphony Orchestra. He is the recipient of a 2012 Sara Tucker Study Grant from the Richard Tucker Foundation and first prize winner of both the 2012 Gerda Lissner Foundation Competition and 2012 Loren L. Zachary Competition.



HADLEIGH ADAMS
(Palmerston North, New Zealand)
Jailer

Baritone Hadleigh Adams is a

second-year San Francisco Opera Adler Fellow and graduate of the

2012 Merola Opera Program. He made his Company debut in 2013 in *Les Contes d'Hoffmann* and *The Gospel of Mary Magdalene* and appeared in *Dolores Claiborne*, *Il Barbiere di Siviglia*, *Madama Butterfly*, and *La Traviata* last season. The New Zealand native was a member of New Zealand Opera from 2004 to 2008 and has performed frequently



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as an oratorio soloist. He made his debut with London's Royal National Theatre in 2011 as Christ in Bach's *St. Matthew Passion*. Awards include a 2010 Joan Sutherland & Richard Bonyngue Scholarship and second prize in the Australian Singing Competition. Recent engagements

included Pollux (Rameau's *Castor et Pollux*) with Pinchgut Opera, the title role of *Le Nozze di Figaro* with Guildhall School of Music & Drama in London, and Claudio (*Agrippina*) with Opera Omaha.



EFRAÍN SOLÍS
(Santa Ana, California)
Sciarrone
Mexican-American baritone Efraín Solís is a first-year San Francisco

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



RICCARDO FRIZZA
(Milan, Italy)
Conductor
Italian conductor Riccardo Frizza made his San Francisco Opera debut with 2011's

Lucrezia Borgia and returned in 2012 for *I Capuleti e i Montecchi*. His recent appearances include *Armida*, *Il Trovatore*, and *Rigoletto* at the Metropolitan Opera; *Il Turco in Italia* in Berlin; *L'Elisir d'Amore* in Amsterdam; *Otello* in Tokyo; *Il Trovatore* in Venice; *Il Barbiere di Siviglia*, *Anna Bolena*, and *L'Elisir d'Amore* with Dresden's Saxon

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State Opera; *Luisa Miller* and *Don Carlos* in Bilbao; and *Les Contes d'Hoffmann* in Vienna. Frizza served as conductor-in-residence for the Symphonic Orchestra of Brescia from 1994 to 2000. Other credits include *Die Zauberflöte* at Genoa's Teatro Carlo Felice, *Don Giovanni* at Theater an der Wien, *I Capuleti e i Montecchi* in Bilbao, *La Fille du Régiment* at Houston Grand Opera, *La Cenerentola* at the Bavarian State Opera, *Luisa Miller* in Leipzig, and *Aida* at Tokyo's New National Theatre and Seattle Opera. Frizza has led many orchestras in Europe and Asia, including Florence's Maggio Musicale Orchestra, Rome's Accademia di Santa Cecilia, London's Philharmonia Orchestra, the Bavarian State Opera Orchestra, the ORF Radio Symphony of Vienna, the Wiener Symphoniker, the Staatskapelle Dresden, the Tokyo Symphony Orchestra, and Tokyo Philharmonic, among others. His many recordings include Martinů's *Mirandolina* (Supraphon), *La Fille du Régiment* (Decca), Verdi's *Nabucco* (TDK, also on DVD), and Rossini's *Tancredi* (TDK). Other recent engagements include *La Cenerentola* with Paris Opera, Rossini's *La Scala di Seta* in Zurich, Verdi's *Oberto* with Milan's La Scala, *Otello* in Frankfurt, *Il Barbiere di Siviglia* in Munich, and *Attila* in Vienna.



JOSE MARIA CONDEMI
(Buenos Aires, Argentina)
Director

Artistic director of Opera Santa Barbara, Jose

Maria Condemí has directed *Così fan tutte*, *Tosca*, *The Elixir of Love for Families*, *Faust*, *Madama Butterfly*, and *Carmen* at San Francisco Opera as well as *Suor Angelica*, *Gianni Schicchi*, *La Bohème*, *La Cenerentola*, and *A Streetcar Named Desire* for the Merola Opera Program. He directed *Un Ballo in Maschera* for the Company earlier this season. A former San Francisco Opera Adler Fellow and Merola Opera Program alumnus, his notable engagements include a new production of *Ernani* and *Tristan und Isolde* for Lyric Opera of Chicago; *Luisa Miller* for Toronto's Canadian Opera Company; *Aida* for Houston Grand Opera; *La Bohème*, *Il Trovatore* and *Orphée et Eurydice* for Seattle Opera; *Ainadamar*, *Don Giovanni*, and *La Traviata* for Cincinnati Opera; *Maria Padilla* for Minnesota Opera; *Il Trovatore* for Austin Lyric Opera; *Così fan tutte* and *The Barber of Seville* for Atlanta Opera; and *Die Zauberflöte*, *L'Elisir d'Amore*, *Don Pasquale*, and *La Rondine* with Opera San José. Condemí's collaboration with contemporary opera composers includes directing the world premieres of Armienta's *River of Women* and *The Weeping Woman*. Other recent career highlights include *Florenzia en el Amazonas* for Opera Colorado and Utah Opera, *Tosca* for Florida Grand Opera, the world premiere of the San Francisco Opera commission *The Secret Garden*, and *The Elixir of Love*

for Opera Theater of Saint Louis. Upcoming engagements include *Tosca* for Seattle Opera, *Il Trovatore* for Cincinnati Opera, and *Frida* for Michigan Opera Theater.



THIERRY BOSQUET

(Production Designer)
Thierry Bosquet made his San Francisco Opera debut with *Die*

Fledermaus in 1990. He has since designed sets and costumes for the San Francisco Opera productions of *The Merry Widow*, *Capriccio*, *Ruslan and Lyudmila* (originally designed by Alexander Golovin and Konstantin Korovin for the 1904 Glinka Centennial and realized by Bosquet), *Don Giovanni*, *Aida*, *Carmen*, *Pelléas et Mélisande*, and *Louise*. Bosquet's designs for the Company's production of *Tosca* are based on the original 1932 designs by Armando Agnini; the production was first mounted in 1997 and in 2004 and 2009. The Belgian designer has created the sets and costumes for over seventy-five operas and ballets at the Théâtre Royal de la Monnaie in Brussels. He has also designed sets and costumes for over fifty operas, ballets, and dramas produced in France, Italy, Holland, Belgium, Switzerland, Germany, Canada, South America, Australia, and the United States. Recently designed works include *The Magic Flute*, *Werther*, *The Mikado*, and *La Traviata* for New York City Opera; *Tosca* at Seattle Opera; *The Merry Widow* with Utah Opera; *Rigoletto* and *Otello* in Liège; *La Belle Hélène* for the Canadian Opera Company; and *Capriccio* in Washington, D.C.

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GARY MARDER

(San Diego,
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Lighting Designer

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

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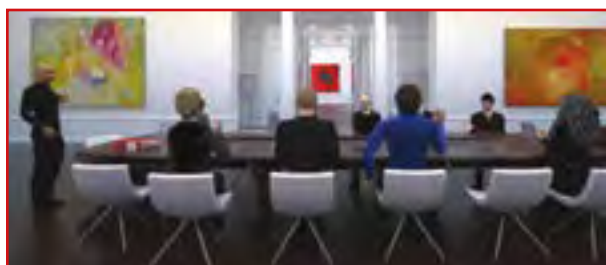
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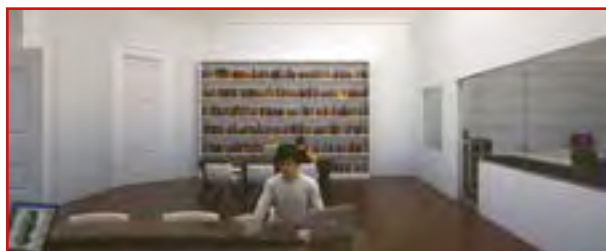
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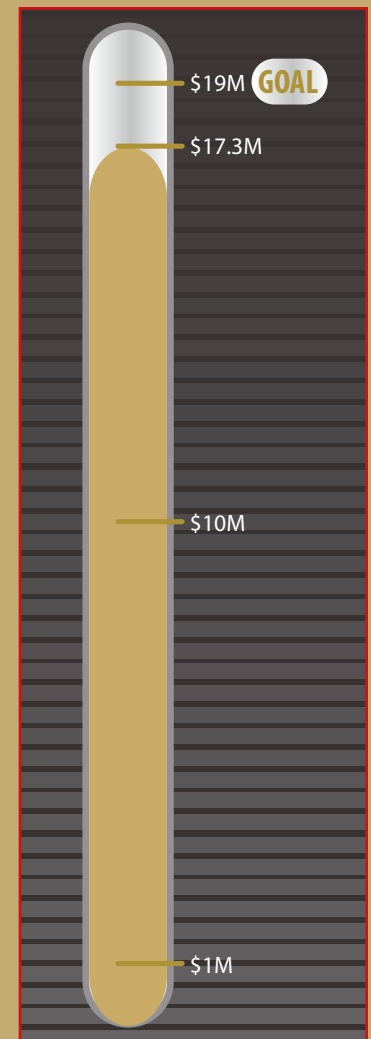
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Gilbert-Wroten Fund
Kenneth & Lana Guernsey
Mr. Patrick P. Gunn
Mary & Craig Henderson
Michael R. Jacobson
Ron Jacobson
Mr. Craig Jacoby
Dan & Kim Johnson
James C. Kitch
Karen J. Kubin
Sheila & Thomas Larsen
Paul J. Laveroni
Patrick J. Mahoney
Teresa & Mark Medearis
Beatriz Mejia
Karl & Kristen Mills

Bill & Carrie Morrow
Frederick T. & Lynn Hart Muto
Stephen C. Neal
Brad & Julia Peck
Susan Cooper Philpot
Mark B. Pitchford
Anna & Frank Pope
Marya A. Postner
Patric & Mary Powell
Louise & Paul Renne
Michael & Lisa Rhodes
Matt & Yvonne Gonzalez Rogers
Joseph P. Russoniello
Mr. Glen Y. Sato &
Ms. Hope G. Nakamura
Martin S. Schenker
Joseph Scherer & Clare Maier
The Honorable &
Mrs. George P. Shultz
Michael Stern
Myron Sugarman
Mark Tanoury
Frank & Barbara Tatum
Mrs. Marshall I. Wais
Christopher & Barbara Westover
Anonymous

* deceased

ADMINISTRATION

David Gockley
General Director

Nicola Luisotti
Music Director
Caroline H. Hume Endowed Chair

Patrick Summers
Principal Guest Conductor

Giuseppe Finzi
Resident Conductor

Jon Finck
Director of Communications and Public Affairs

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

Jennifer Good
Interim Director of Production

Jarrold Bell
Chief Information Officer

Sheri Greenawald
Opera Center Director

Kristen Jones
Director of Audience Engagement

Jessica Koplos
Director of Electronic Media

Daniele McCartan*
Costume Director

Ruth Nott
Director of Education

Teri Xavier
Director of Human Resources

ARTISTIC AND MUSIC PLANNING

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

Valentina Simi, *Artist Services Coordinator and Assistant to the Music Director*
Manuela Galindo, *Contracts and Accommodations Assistant*
Steven White, *Music Librarian/ Chorus Librarian*

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*

LANGUAGE COACHES

Alessandra Cattani, *Italian*

COMMUNICATIONS

Julia Inouye, *Associate Director of Communications*
Micah Standley, *Editor*
Robin Freeman, *Communications Manager*
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DEVELOPMENT

Nathan Berneman, *Associate to the Chief Development Officer*

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David Odenkirchen, *Director of Development Operations*
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Kathleen Esselstyn, *Gift Acknowledgment Coordinator*
Leela Krishnan, *Development Services Coordinator*
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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Chris Wybenga, *Institutional and Legacy Giving Associate*

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GIVING
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Mandala Pham, *Legacy Giving Officer*

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Joo Eun Lee, *Individual Giving Officer*
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Karman Ferrell Pave, *Director of Special Events*
Katie Cagampan, *Special Events Manager*
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Derek Lance, *Principal Giving Associate*

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Julia Petraglia, *Community Programs Coordinator*
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Ryan Engstrom, *Intern*

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Linda Steenman, *Assistant to the General Director*
Claire Padien-Havens, *Administrative Assistant to the Executive Offices & Board of Directors*
Eliza Fox, *Receptionist/ Administrative Assistant*

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

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Elysse Jimenez, *Human Resources Coordinator*

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Mark Wladika, *Internet and E-Commerce Manager*
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Paul Goetz, *Systems Administrator*
Steve Long, *Network & Systems Administrator*
Porter Venn, *Database Analyst*
Sara Lee, *Programmer/Analyst*

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

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

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Eric Colby, *House Manager*
George Windstrup, *Head Usher*
Russell Dado, Laurent Dela Cruz, Martin Dias, Starsky Dias, Marialice Dockus, Karen Horvath, Elaine Kawasaki, Eileen Keremitsis, Bill Laschuk, Sharon Lee, Lenore Long, Doug Luyendyk, Dale Nedelco, Wayne Noel, Beth Norris,

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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Karen Topp, *Assistant Manager*

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Jessica Shown-Morgan, *Media Coordinator*
Jeremy Patfield, *Media Administrator*
Michelle Bueno, Robyn Graham, Anna Calvo Rosenstone, *Interns*

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Clifford Cranna, *Dramaturg*
Brett Wesner, *Artistic Assistant*

CHORUS AND BALLET

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

ORCHESTRA

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

PRODUCTION

* Senior Production Staff Member

PRODUCTION ADMINISTRATION

David Steiner, *Production Administration and Facility Director**
Paul Dana, *Support Services Coordinator*
Lee Helms, *Production Operations Manager*
Arsène Longuelé, *Senior Production Accountant*
Joshua D. O'Malley, *Production Administrative Assistant*

AUDIO

Doug Mitchell, *Master Audio/Video Engineer*
Ziggy Tomcich, *Assistant Master Audio/Video Engineer*

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

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Christopher Verdosci, *Assistant Costume Director*
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*

FIGHT DIRECTION

Dave Maier, *Fight Director*

LIGHTING

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

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Lori Harrison, *Master of Properties*
John Del Bono, *Assistant Master of Properties*

SCENE SHOP

Rodney Armanino, *Carpentry Shop Foreman*
Dale Haugo, *Scenic Artist in Charge*

STAGING STAFF

Lawrence Pech, *Dance Master*
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*

TECHNICAL DIRECTION

Erik Walstad, *Technical and Safety Director**
Ryan O'Steen, *Assistant Technical Director*

WARDROBE

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

WIG AND MAKEUP

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, *Journeyman*
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*

SAN FRANCISCO OPERA CENTER

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

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

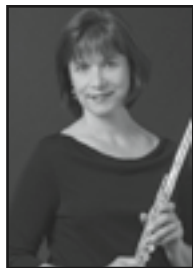
SAN FRANCISCO ORCHESTRA CONTINUED



Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
Principal
Flute



Patricia Farrell
Flute



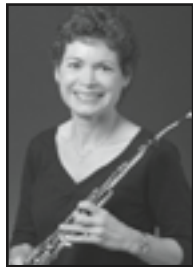
Stephanie McNab
Flute & Piccolo



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



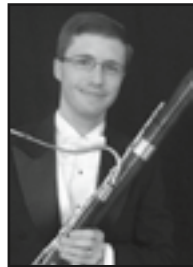
Joanne Burke Eisler
Assistant Principal
Clarinet



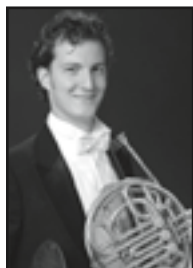
Anthony Striplen
Clarinet &
Bass Clarinet



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



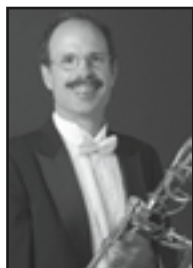
John Pearson
Trumpet



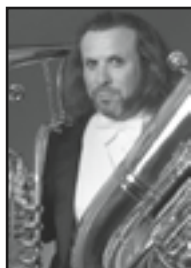
Samuel Schlosser
Principal Trombone



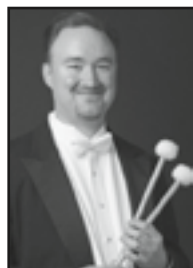
Donald Kennelly
Trombone



David Ridge
Trombone &
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



Richard Kvistad
Principal Percussion &
Associate Timpani



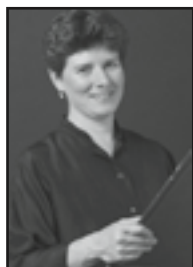
Patricia Niemi
Percussion



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



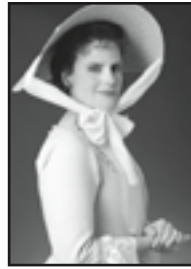
Kathleen Bayler
Soprano



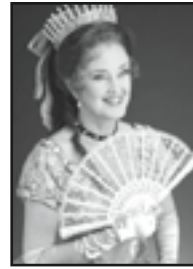
Sara Colburn
Soprano



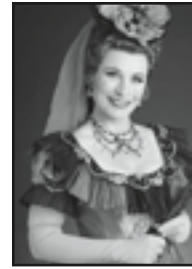
Dvora Djoraev
Soprano



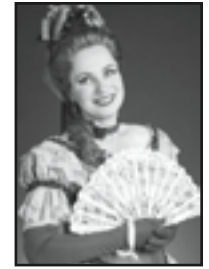
Mary Finch
Soprano



Ann Hughes
Soprano



Claire Kelm
Soprano



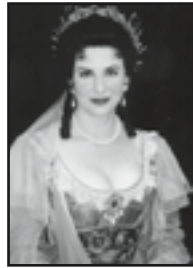
Elisabeth Rom Lucio
Soprano



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



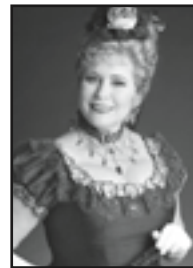
Sally Munro
Mezzo-Soprano



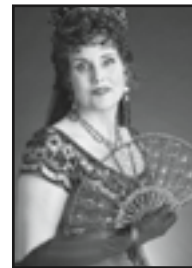
Erin Neff
Mezzo-Soprano



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



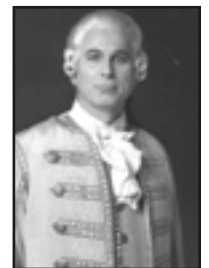
Dan Stanley
Tenor



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



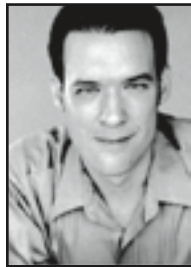
Bojan Knežević
Bass



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

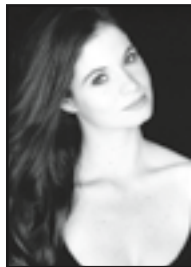
CORPS DANCERS



David Bier



Brook Broughton



Blanche Hampton



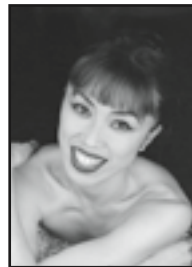
Bryan Ketron



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

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

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

SET DESIGNERS

Peter Davison
 Es Devlin*

David Korins
 Andrew Lieberman*
 Erhard Rom

COSTUME DESIGNERS

John Conklin
 Jess Goldstein
 Jessica Jahn*
 Moritz Junge*
 Jon Morrell*
 Michael Yeargan

LIGHTING DESIGNERS

Michael James Clark
 Wolfgang Göbbel
 Gary Marder
 Mark McCullough
 Adam Silverman
 Pia Virolainen*
 D.M. Wood*

CHOREOGRAPHER

Lawrence Pech

PROJECTION DESIGNER

S. Katy Tucker

** U.S. opera debut

* San Francisco Opera debut

† = Former Adler Fellow

‡ = Current Adler Fellow

♪ = Merola Opera Program

participant (past or present)

Ian Robertson, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*

Jim Meyer, *Chorus and Dance Manager*

Mary Finch, *Assistant Chorus Manager/*

Chorus Librarian

REGULAR CHORUS

Kathleen Bayler
 Roberta Bowman
 Janet Campbell
 Sara Colburn
 Dvora Djoraev
 Mary Finch
 Joy Graham
 Claudia Haider
 Ann Hughes
 Claire Kelm
 Elisabeth Rom Lucio
 Sally Mouzon
 Sally Porter Munro
 Erin Neff
 Rachelle Perry
 Virginia Pluth
 Laurel Porter
 Laurel Rice
 Shelley Seitz
 Carole Schaffer
 Donna Turchi
 Mitzie Weiner

C. Michael Belle
 Torlef Borsting*
 Alan Cochran
 Chris Corley
 Frank Daniels †
 Henryk De Rewenda †
 Daniel Harper
 Cameron Henley
 Christopher Jackson*
 Ken Johnson
 David Kekuewa
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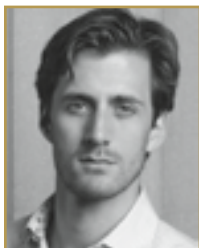
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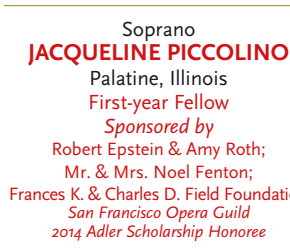
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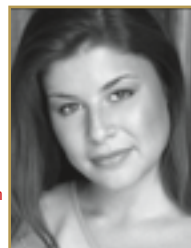
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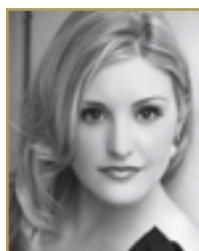
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Daniela Mack in the 2013 San Francisco Opera production of The Barber of Seville

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- No food or drink (except water bottles) is permitted in the auditorium.
- Children of any age attending a performance must have a ticket; no babes in arms.

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

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

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

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

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

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

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

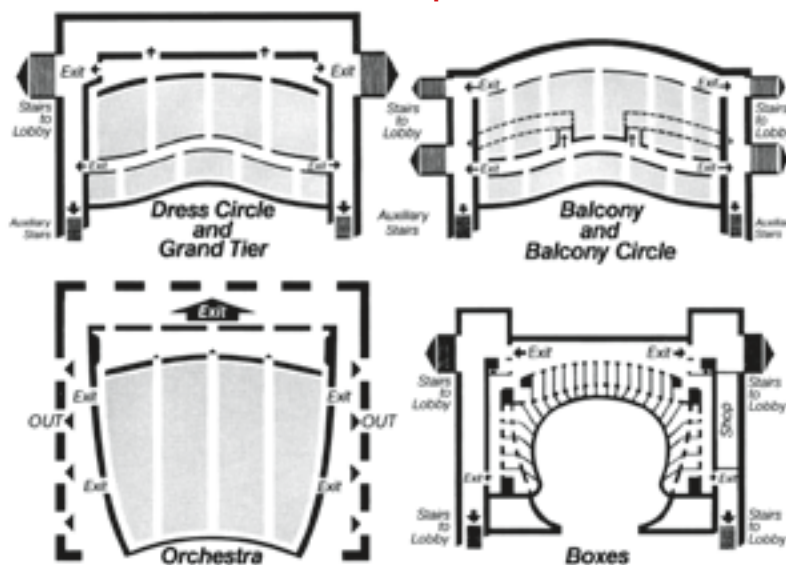
LARGE PRINT CAST SHEETS AND SYNOPSIS are available at the coat check stations in the main lobby.

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

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

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

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



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

The art of performance draws our eyes to the stage



Our community's commitment to arts and culture says a lot about where we live. The opera brings us together from the moment the lights go down and the curtains come up.

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Metamorphosis, an Hermès story

