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# the Trojans



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Commissioned by San Francisco Opera

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The Trojans poster by famed  
Bay Area artist Michael Schwab,  
commissioned by San Francisco  
Opera. *Les Troyens* variant also  
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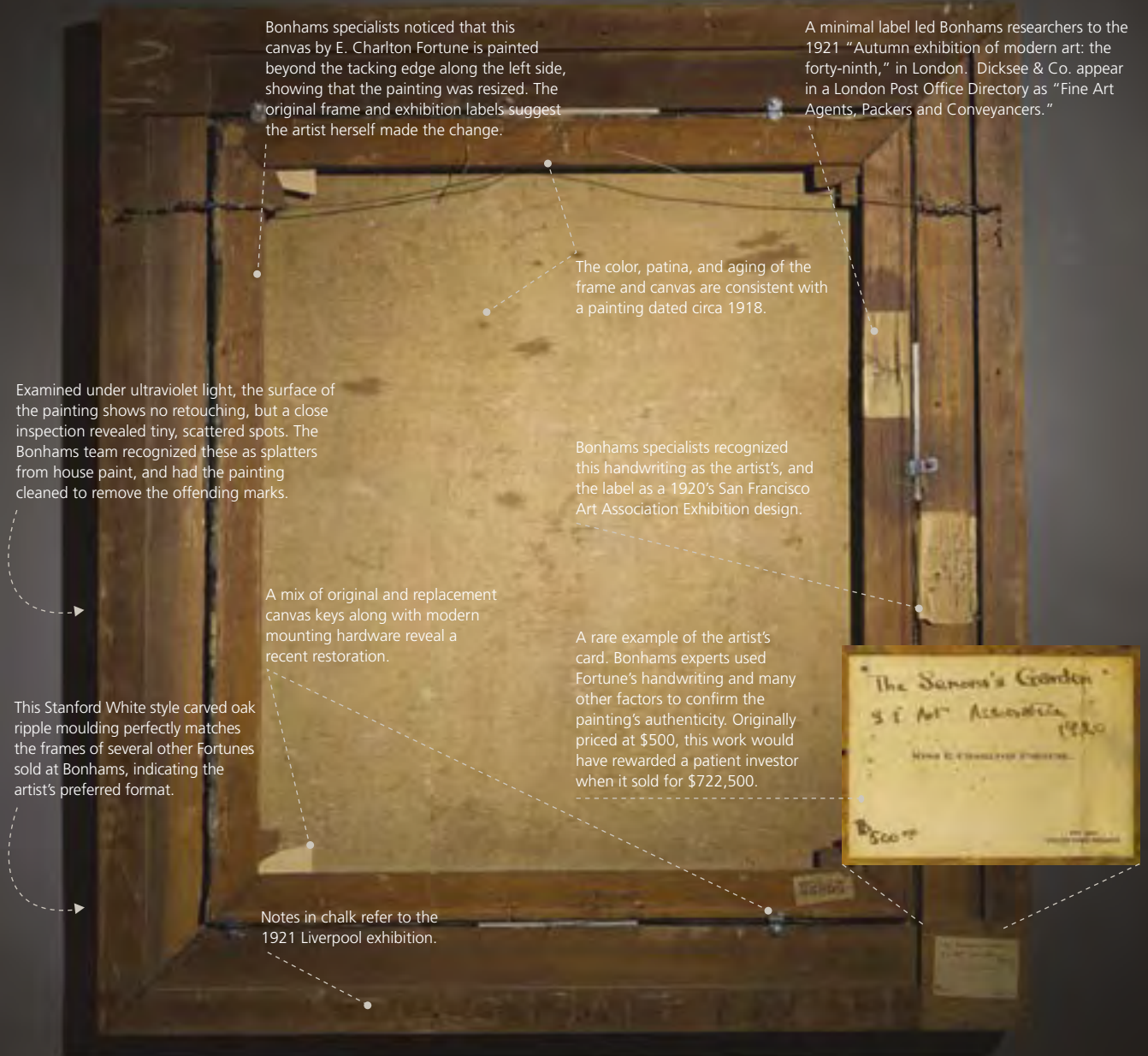
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**Sold for \$722,500**  
E. Charlton Fortune  
The Senora's Garden, circa 1918  
oil on canvas

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

From its earliest days, opera has sought to describe and define the human condition. Each of the genre's masterworks takes us on a journey that reflects the emotions and themes of our lives. San Francisco Opera continues its tradition

of bringing these masterpieces to our community with this summer's presentation of Berlioz's epic *The Trojans*. There are only a handful of opera companies in the world capable of presenting this gargantuan work, and we are pleased to present its return to the War Memorial Opera House nearly 50 years after San Francisco Opera gave the North American professional stage premiere of *The Trojans*—a significantly truncated version—in 1966.

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

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

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



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

TERRENCE MCCARTHY

A vertical poster for the Utah Festival Opera &amp; Musical Theatre. At the top, it says "UTAH FESTIVAL OPERA &amp; MUSICAL THEATRE" with a logo of a lyre. Below that is a photograph of a man in a white and brown costume with a grey beard and a pointed hat, holding a long staff. To his right, another man in a brown coat is looking at him. At the bottom, there is text: "2015 SEASON | JULY 8 - AUG 8", "MAN OF LA MANCHA CAROUSEL | LA BOHÈME HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING", "800.262.0074 utahfestival.org", a circular logo for "LOGAN UTAH", "83 miles north of Salt Lake City", and "LIFE UTAH ELEVATED".

David Gockley  
General Director

Keith B. Geeslin  
President

John A. Gunn  
Chairman of the Board

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

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



EDGAR LEE

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

**Teatro Regio Turin**

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



**Did You Know?**

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

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

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

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

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

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

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

**BRAVO! Club's 24th Annual Opening Night Gala** is a high-voltage reception perfect for young professionals. For details visit [sfopera.com](http://sfopera.com).



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## Notes from the General Director

### *A Resurgence of New Opera*

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

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

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

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

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

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

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





## Wilsey Center Update

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

## Musical Chairs

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



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



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

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



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

SCOTT WALL



## Meet Daniel Knapp

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

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

## MEROLA OPERA PROGRAM SUMMER 2015

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

### Schwabacher Summer Concerts

July 9 at 7:30 p.m.	July 11 at 2 p.m.
San Francisco	Yerba Buena Gardens
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### *The Medium* and *Gianni Schicchi*

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

### *Don Pasquale*

Gaetano Donizetti  
 August 6 at 7:30 p.m. • August 8 at 2 p.m.  
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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](http://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](http://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](http://sfopera.com/previews).

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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](http://sfopera.com/adult).

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

### CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

### OPERA HOUSE TOURS

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

### OPERA TALKS

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

*Les Troyens*: Peter Susskind

*Two Women*: Laura Stanfield Prichard

*Le Nozze di Figaro*: Bruce Lamott

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

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

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

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

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

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

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

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

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

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

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

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

---

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

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

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

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

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

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

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

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

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



MARTY SOHL



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LARRY MERKLE

GREG HARRISON / SAN ANTONIO OPERA

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

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

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

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

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

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

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

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

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

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

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

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

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



CATHERINE ASHMORE / ROYAL OPERA, COVENT GARDEN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# John A. & Cynthia Fry Gunn



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

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

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

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

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

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



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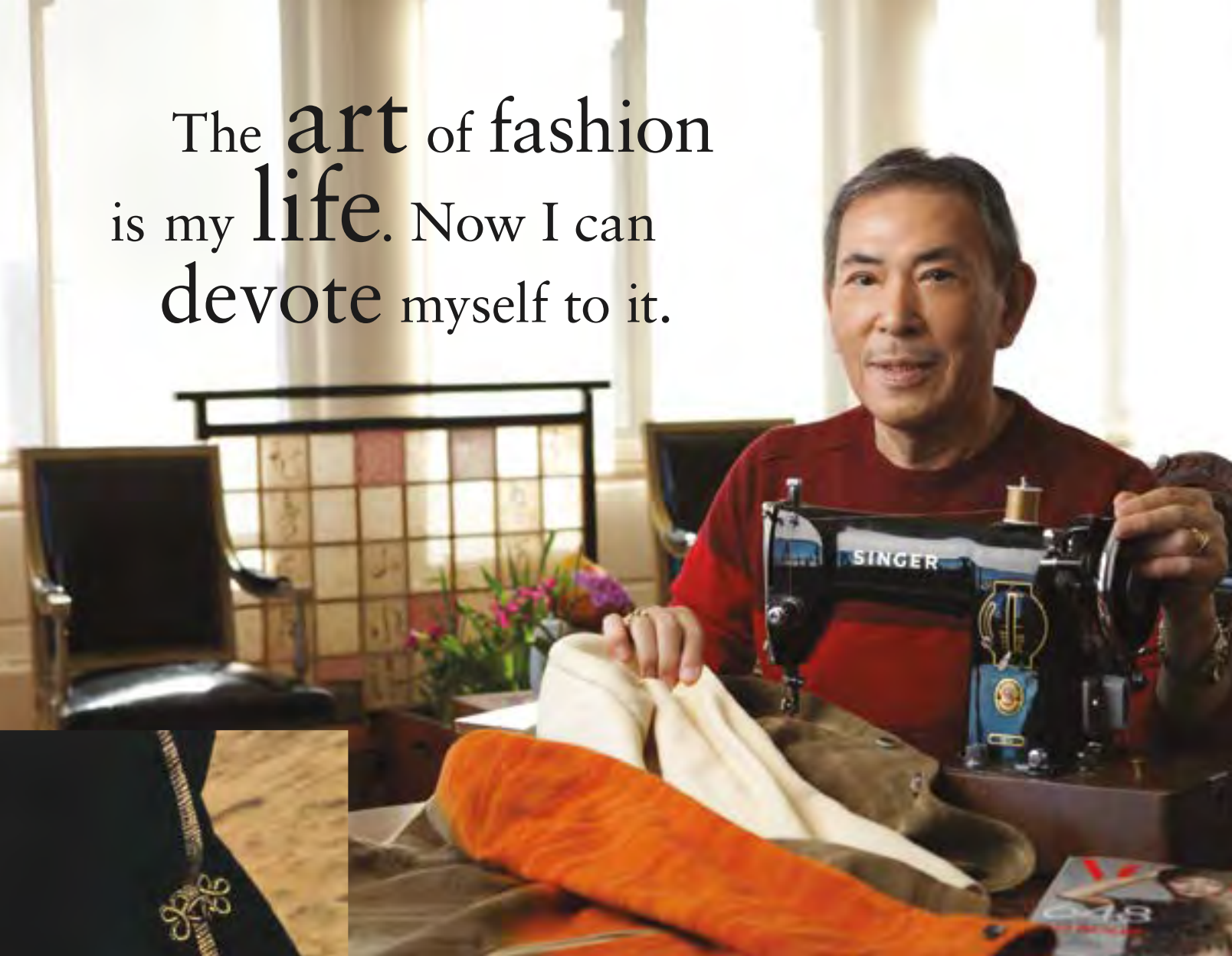
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This exhibition is organized by Tate Britain in association with the Fine Arts Museums of San Francisco and the J. Paul Getty Museum. Presenting Sponsors: Cynthia Fry Gunn and John A. Gunn. Director's Circle: Estate of Merrill and Hedy Thruston. President's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

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

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# Phyllis C. Wattis Fund for New Productions

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



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

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

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

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

# SPONSOR SPOTLIGHT

DREW ALITZER



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

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

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

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

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

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



DREW ALITZER

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

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

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



THOMAS HEINER

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

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

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

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

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



*continued*

DREW ALTZER



# SPONSOR SPOTLIGHT *continued*

DREW ALTIZER



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

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

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

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



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

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# the TROJANS

HECTOR BERLIOZ

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

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

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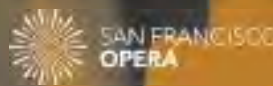
*Trojans Circle list current as of April 15, 2015*

\*Deceased





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

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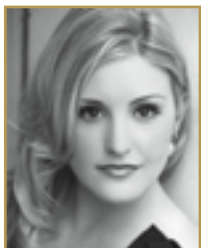
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**MATTHEW STUMP**  
Goshen, Indiana  
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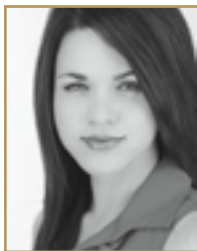
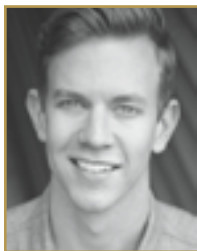
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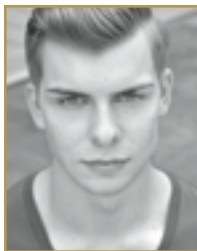
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Shijiazhuang City,  
Hebei Province, China  
First-year Fellow



Bass  
**ANTHONY REED**  
Alexandria, Minnesota  
First-year Fellow  
*Sponsored by*  
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Mezzo-soprano  
**NIAN WANG**  
Nanjing, China  
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# 2015 REPERTORY

## LES TROYENS (THE TROJANS)

Hector Berlioz

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

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

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

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

## TWO WOMEN (LA CIOCIARA)

Music by Marco Tutino

Libretto by Marco Tutino and Fabio Ceresa

Adapted from a script by Luca Rossi

Based on the novel *La Ciociara* by Alberto Moravia

By arrangement with Studio Legale Cau Morandi Minutillo Turtur

**World premiere**

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

June 13, 19, 23, 28, 30

This production is made possible by the Phyllis C. Wattis Fund for New Productions. Company Sponsors John A. & Cynthia Fry Gunn are proud to support the commission of *Two Women*.

The world premiere is made possible, in part, by

The Andrew W. Mellon Foundation and by a generous anonymous grant.

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

Wolfgang Amadeus Mozart

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

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

## LUISA MILLER

Giuseppe Verdi

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

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

Original production made possible by The Edgar Foster Daniels Foundation.

## SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Stephen Sondheim

**Company Premiere**

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

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

## LUCIA DI LAMMERMOOR

Gaetano Donizetti

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

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

## THE MAGIC FLUTE

Wolfgang Amadeus Mozart

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

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

## DIE MEISTERSINGER VON NÜRNBERG

Richard Wagner

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

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

## THE BARBER OF SEVILLE

Gioachino Rossini

November 25, 29; December 1, 5, 9

## THE FALL OF THE HOUSE OF USHER

(A Double Bill)

Gordon Getty • Claude Debussy

**West Coast Premiere**

December 8, 10, 11, 13

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

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

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

Giuseppe Finzi (*The Barber of Seville*)

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

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

Susan Graham (*The Trojans*)

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

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

Greer Grimsley (*Die Meistersinger von Nürnberg*)

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

Leah Crocetto, Michael Fabiano (*Luisa Miller*)

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

Nadine Sierra (*The Magic Flute*)

Alek Shrader (*Die Meistersinger von Nürnberg*)

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

All performances feature English supertitles.

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

**Box Office (415) 864-3330 • [sfopera.com](http://sfopera.com)**

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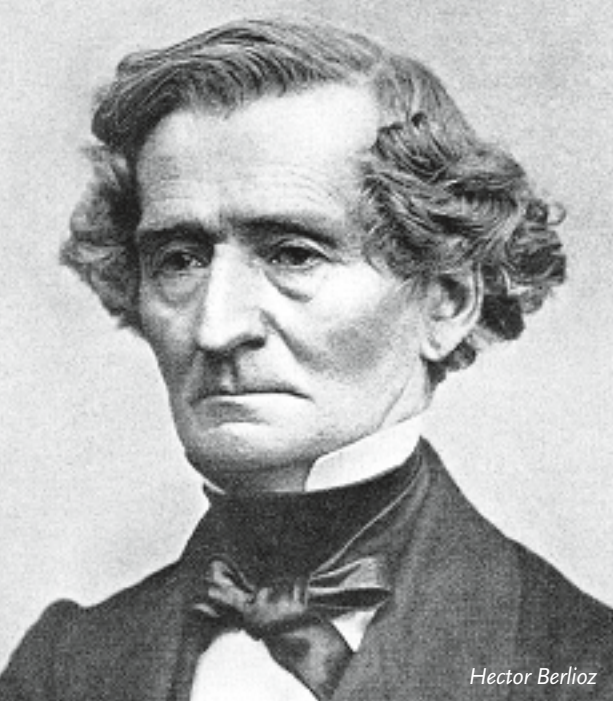
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Hector Berlioz

BRIDGEMAN ART LIBRARY

## SAN FRANCISCO OPERA

**David Gockley**, General Director

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



**Hector Berlioz**

# LES TROYENS THE TROJANS

*Les Troyens* is made possible, in part, by

John A. & Cynthia Fry Gunn,  
The Goatie Foundation,  
Roberta & David Elliott, and  
the Edmund W. & Jeannik Méquet Littlefield Fund.

Dr. & Mrs. William M. Coughran,  
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Additional support provided by  
the Columbia Foundation and an award from  
the National Endowment for the Arts.

Susan Graham's and Anna Caterina Antonacci's  
appearances are made possible by  
Joan & David Traitel, Great Singers Fund.

Additional support provided by Affiliate Sponsors  
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Mary & Nicholas Graves, Jennifer Coslett MacCready,  
Mr. & Mrs. J. Patterson McBaine, Sara & Bill Morgan,  
Betty & Jack Schafer, and Denise Littlefield Sobel.  
Thanks also to the members of the Trojans Circle, listed on page 29.

## LES TROYENS

## ACT I

*Troy, in northwest Turkey*

After ten years of siege, the Greeks have departed from Troy, leaving behind a giant horse as an offering to the goddess Athena. Only the prophetess Cassandra, daughter of the Trojan king Priam, wonders about the significance of their enemies' disappearance. In a vision, she sees her dead brother Hector's ghost walking the ramparts. She has tried to warn her father of impending disaster and now urges her fiancé, Coroebus, to flee the city, but no one will listen to her. She tells Coroebus that she foresees death for both of them.

The Trojans offer thanks to the gods. Hector's widow Andromache brings her young son, the heir to the throne, before King Priam and Queen Hecuba. The warrior Aeneas arrives and reports that the priest Laocoön is dead. Suspecting the horse to be some kind of a trick, Laocoön had thrown his spear at it and urged the crowd to set fire to it, when two giant sea serpents appeared and devoured him. Priam and Aeneas order the horse to be brought into the city to beg pardon of Athena. Cassandra realizes that this will be the end of Troy.

## ACT II

Aeneas is visited by the ghost of Hector, who tells him to escape the city. His destiny, he says, is to found a new empire that someday will rule the world. As the ghost disappears, Aeneas's friend Pantheus runs in with news that the Greek soldiers who emerged from the horse are destroying the city.

The Trojan women pray for deliverance from the invaders. Cassandra prophesizes that Aeneas and some of the Trojans will escape to Italy to build a city. Coroebus has fallen, and Cassandra prepares for her own death. She asks the women if they will submit to rape and enslavement. When Greek soldiers enter, the women collectively commit suicide. Aeneas and his men escape with the treasures of Troy.

## ACT III

*Carthage, North Africa*

The people greet their queen, Dido and celebrate their achievements in Carthage after their narrow escape from Tyre. Dido's sister Anna suggests that Carthage needs a king and assures her sister that she will love again. Dido welcomes visitors who have narrowly escaped shipwreck in a recent storm. They are the remaining survivors of the Trojan army, with Aeneas among them. When news arrives that the Numidian ruler, Iarbas, is about to attack Carthage, Aeneas identifies himself and offers to fight alongside the Carthaginians. Dido accepts, and Aeneas rallies the united forces of Carthage and Troy, entrusting his son, Ascanius, to the queen's care.

## ACT IV

Aeneas has returned victorious to Carthage. During a royal hunt, he and Dido seek shelter from a storm in a cave. They discover their love for each other. Narbal, the queen's adviser, is worried

that since Dido fell in love with Aeneas, she has been neglecting her duties. He fears that Carthage has invited its own doom welcoming the Trojan strangers. Dido asks Aeneas to tell her more about Troy's last days. When he talks about Andromache, Hector's widow, who married Pyrrhus, one of the enemy, Dido sees a parallel to her own situation. Alone, she and Aeneas again proclaim their love, as the god Mercury reminds Aeneas of his duty and destination—Italy.

## ACT V

In the Trojan camp by the harbor, a young sailor sings a homesick ballad. Pantheus and the Trojan captains are worried about omens and apparitions that remind them of their failure to move on. Aeneas enters, torn between his love for Dido and his duty to leave Carthage. He makes up his mind to see the queen one last time. The ghosts of Priam, Hector, Coroebus, and Cassandra appear, urging him to leave; he orders his men to set sail before sunrise. Dido appears. Aeneas swears that he loves her but must leave her. She curses him and orders a pyre built to burn his gifts and remembrances of their love. Now resolved to end her life, she bids farewell to Carthage and everything she has held dear.

Priests pray for Dido, who predicts that her fate will be remembered: a future Carthaginian general, Hannibal, will avenge her against Italy one day. Then she stabs herself with Aeneas's sword. Dying, she has a vision of Carthage destroyed by Rome. As the Roman capital is seen like a vision in the distance, the Carthaginians curse Aeneas and his descendants.

**First performance:** Paris, Théâtre Lyrique, November 4, 1863 (Acts 3–5, as *The Trojans in Carthage*); Karlsruhe, December 6–7, 1890 (complete).

**First performance in the United States:** San Francisco, War Memorial Opera House, November 4, 1966; presented here as the “professional stage premiere” following a presentation in Boston by the New England Opera Theater in 1955.

*The Trojans* has been performed in 3 previous seasons at San Francisco Opera. For complete information on all past casts, visit [archive.sfopera.com](http://archive.sfopera.com)

**Personnel:** 18 principals, 97 choristers, 18 dancers and acrobats, 10 supernumeraries; **143 total**

**Orchestra:** 3 flutes, 1 piccolo, 2 oboes, 1 English horn, 2 clarinets, 1 bass clarinet, 4 bassoons, 4 horns, 4 trumpets, 3 trombones, 1 ophicleide, 1 timpani, 3 percussion, 2 harps. Regular (40) strings; **72 total**

**Backstage:** 3 oboes, 4 horns, 7 trumpets, 3 trombones, 2 tubas, 1 timpani, 1 percussion, 2 harps; **23 total**

Conductor  
**Donald Runnicles**

Production  
**David McVicar**

Revival Director  
**Leah Hausman**

Set Designer  
**Es Devlin\***

Costume Designer  
**Moritz Junge\***

Original Lighting Designer  
**Wolfgang Göbbel**

Lighting Designer  
**Pia Virolainen\***

Chorus Director  
**Ian Robertson**

Original Choreographer  
**Lynne Page\***

Associate Choreographer  
**Gemma Payne\***

Acrobat Choreographer  
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Fight Director  
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Assistant Conductor  
**Joseph Marcheso**

Musical Preparation  
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**Jonathan Khuner**

Supertitles  
**Kenneth Chalmers**

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San Francisco Opera co-production with the  
Royal Opera, Covent Garden; Milan's Teatro  
alla Scala; and the Vienna State Opera.

SUNDAY, JUNE 7, 2015 AT 1PM  
FRIDAY, JUNE 12 AT 6PM  
TUESDAY, JUNE 16 AT 6PM  
SATURDAY, JUNE 20 AT 6PM  
THURSDAY, JUNE 25 AT 6PM  
WEDNESDAY, JULY 1 AT 6PM

Opera in five acts by **Hector Berlioz**  
Text by the composer • Based on Virgil's *Aeneid*

# LES TROYENS

## THE TROJANS

(Sung in French with English supertitles)

### CAST

(in order of appearance)

#### THE CAPTURE OF TROY

Trojan Soldier	<b>Matthew Stump*†</b>
Cassandra (Cassandra)	<b>Anna Caterina Antonacci</b>
	<b>Michaela Martens* (6/12, 20)</b>
	<b>Brian Mulligan</b>
Chorèbe (Coroebus)	<b>Philip Horst</b>
Panthee (Pantheus)	<b>Nian Wang*†</b>
Ascagne (Ascanius)	<b>Chong Wang*†</b>
Helenus	<b>Buffy Baggott</b>
Queen Hécube (Hecuba)	<b>Rachel Speidel Little*</b>
Polyxène (Polyxena)	<b>Philip Skinner</b>
King Priam	<b>Brook Broughton</b>
Andromache (Andromaque)	<b>Tol Wassman</b>
Astyanax	<b>Bryan Hymel*</b>
Enée (Aeneas)	<b>Jordan Bisch</b>
The Ghost of Hector	<b>Anthony Reed*†</b>
A Greek Captain	

#### THE TROJANS AT CARTHAGE

Didon (Dido)	<b>Susan Graham</b>
Anna	<b>Sasha Cooke</b>
Iopas	<b>René Barbera</b>
Narbal	<b>Christian Van Horn</b>
Trojan Chiefs	<b>William O'Neill, Jere Torkelsen</b>
Stag	<b>Angela Nguyen*</b>
Mercury	<b>Brandon Kazen-Maddox*</b>
Voice of Mercury	<b>Anthony Reed†</b>
Hylas	<b>Chong Wang*†</b>
Sentries	<b>Matthew Stump†, Anthony Reed†</b>
The Ghost of Priam	<b>Philip Skinner</b>
The Ghost of Chorèbe (Coroebus)	<b>Brian Mulligan</b>
The Ghost of Hector	<b>Jordan Bisch</b>
The Ghost of Cassandra	<b>Buffy Baggott</b>
	<b>Michaela Martens* (6/12, 20)</b>
Trojans, Carthaginians	

\*San Francisco Opera debut †Current Adler Fellow

PLACE AND TIME: Ancient Troy and Carthage

**ACT I:** The walls of Troy

**ACT II:** Enée's encampment and Priam's palace

—INTERMISSION—

**ACT III:** Didon's throne room at Carthage

**ACT IV:** Royal Hunt and Storm

—INTERMISSION—

**ACT V:** The harbour of Carthage

*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 five hours, ten minutes.*

## A Dream Fulfilled

**T**he *Trojans* (*Les Troyens*) fulfilled the dream of a four-year-old boy, Hector Berlioz. When his father read his precocious son Virgil's *Aeneid*, the boy was so moved at Dido's death that "I was seized with nervous shuddering and ran off to give myself up to Virgilian grief." His father, realizing his son's pain, stopped reading, but the emotions stirred up never left Berlioz. Almost a half century later Berlioz, speaking to Franz Liszt and his mistress, the Princess Sayn-Wittgenstein, talked of composing an opera about Dido and Aeneas. The Princess jumped on the idea, encouraging him to do what he had thought was impossible. She never let up, at one point, telling him that if he didn't compose the opera, she would not speak to him. That did it, and straight away he began to write the libretto. Afterwards he said that *The Trojans* was created to satisfy a passion that flamed up in his childhood.

The resulting work, composed between 1856 and 1858, did not break the pattern of French opera because of the grandeur of the work or its musical construction. It followed Gallic tradition in its use of ballet, arias, and duets, choral episodes, and a story that was easy to follow. But its intensity, gravity, and stoic heroism distinguished it from French grand opera of its time exemplified by the operas of Giacomo Meyerbeer and Charles Gounod, making it as revolutionary as any of Wagner's works. *Les Troyens* did not just entertain; it involved the audience in a very real way in its tragedy. It was too real, too immediate, too shocking for the 1850s. Though it seemed to follow the grand opera patterns, it was as unique as Wagner's *Tristan und Isolde*, composed in the same period.

Berlioz at the time was almost better known as a discerning if difficult music critic than composer, and his requirements for *The Trojans* were so vast that in his lifetime only the last part of his opera, severely cut, ever received a performance. There was no way for this excerpt to be a success; on hearing only a third of Verdi's *Don Carlos* or Wagner's *Die Meistersinger*, two equally immense works, no public could have appreciated either opera. *The Trojans* was reputed to be some gigantic white elephant, and did not receive a mostly complete performance until 1890, in Germany. A century after it was composed, it finally received an uncut production in London under the Czech conductor, Rafael Kubelik.

To this day *The Trojans* is only performed by opera houses with great resources and by a leader who believes that this great work is worth the time and funds to bring it to the public. San Francisco Opera presented a very abridged version of the opera in the 1960s. The Metropolitan Opera ventured a production in 1973, and whenever the opera is performed it is a significant happening. The problem is not the length (though overtime figures into every opera manager's thinking),

Virgil (70–19 BC) and the Muses, from Sousse (Hadrumetum) (3rd-century mosaic)

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but the forces of dance, chorus, the number of principals, the sheer demands of the mythic story. For instance, one cannot really present the opera properly without a Trojan Horse, one that is large enough to house a lot of Greeks, and there are multiple technical problems in Carthage, such as "The Royal Hunt and Storm", one of the great musical joys of the piece but one that demands all the elaborate action of a French pantomime opera of the eighteenth century.

The key to understanding what Berlioz succeeded in accomplishing come in his own words when he described his opera as a Virgilian opera on the Shakespearean plan. Because he loved Shakespeare as much as Virgil, the composer managed to include in this opera not only plenty of soliloquies (arias), massive choral scenes (the chorus is onstage and active for three-quarters of the opera, a figure almost surely not equaled in any opera in repertory today), great poetry, and even comic relief. In the fifth act at the most surprising moment Berlioz introduces two soldiers griping as they patrol, which calls to mind the Porter in *Macbeth* and countless other Shakespearean moments.

The wonders of the score are many. Cassandra, daughter of the King of Troy, who was given the power of prophecy but doomed to have no one believe what she foretold, dominates the first part. Her dismay in her first aria, her misery in realizing that Corebus, her fiancé, doesn't believe her, the wild frustration she feels when she hears of the priest Laocoön's death as he tried to warn the Trojans of the horse, the Trojans' ignoring the noise of armor inside the horse, all this is spelled out in music of tremendous force and excitement. Best of all is Cassandra's exhortation to the Trojan women to commit suicide, thus avoiding rape by the Greeks.

Berlioz carefully painted Carthage in lovely colors, an idyllic and happy kingdom ruled benignly by a great queen. One of the opera's most exciting moments—equal to me to Sieglinde's naming Siegmund in *Die Walküre*—is when the disguised Aeneas, realizing that he can find a safe haven for his Trojans in an heroic defense of Carthage, throws off his disguise and proclaims himself as the hero he is. The love duet between Dido and Aeneas expresses a passion beyond sexual excitement, one of complete and total love. And the final moments of Dido have an immediacy of grief not experienced elsewhere. Norma asks her father to take care of her children and bravely walks to the funeral pyre with Pollione, Brünnhilde joyously incinerates the world she knows in order to make a better one, but in *The Trojans*, a real woman, Dido, bids farewell to her city, her country, and her people in immediate and direct pain.

San Francisco is more than fortunate to have the opportunity to enjoy a work that encapsulates a lifetime of emotion of a great and complex composer. There is no opera like it. 🌸

Cited by Opera News Magazine as one of the 25 "most powerful" names in American opera, Speight Jenkins served as general director of Seattle Opera from 1983 to 2014. Prior to his work at Seattle Opera, Jenkins was an editor of Opera News, wrote reviews and articles for a number of publications including the New York Post, and hosted the Metropolitan Opera telecasts.



“A Virgilian Opera on the Shakespearean Plan”:

# LES TROYENS

as Berlioz’s Consummate Masterpiece

“For the last three years I have been tormented by the idea of a vast opera,” wrote Hector Berlioz at the end of the first edition of his *Memoirs*, in 1854. This oblique reference to the still-to-be-written *Les Troyens* (*The Trojans*) suggests that the composer, then just 50 years old, intuited the difficulties awaiting him. “I am resisting the temptation, and trust I shall continue to resist it to the end.”

It wasn’t birth pangs per se he feared. Within an astonishing two years (1856–58), Berlioz composed both the text and the music for *Les Troyens*, working with intense focus as he sustained a high pitch of inspiration. What he feared was the agony of getting his work *produced*—a struggle that, sadly, turned out to be even more bitterly disappointing than he foresaw. Fortunately, the impulse to create *Les Troyens* proved strong enough to override his early anxieties. However improbably ambitious an undertaking, Berlioz’s magnum opus at the same time represents the inevitable culmination of his life and thought as an artist.

If the stakes seemed impossibly high for Berlioz, the same could be said of his source material. Virgil himself allegedly complained to the Emperor Augustus that he must have been “mad” to have undertaken the *Aeneid*. According to tradition, the dying poet (he lived from 70–19 BCE) indicated that he wanted the manuscript to be burned, for it lacked his finishing touches. Not only was Virgil competing directly with the Homeric epics venerated as the foun-

datation of literature (to his contemporary Romans, Homer was a quasi-divine poet, already several centuries older than Shakespeare is in relation to ourselves): with the *Aeneid* he attempted nothing less than to rewrite the national narrative. By depicting the sufferings and victories of the Trojans, Virgil’s epic aimed to make sense of a period of cataclysmic social and political transformation.

Virgil had come of age during a century of civil war, a time of apocalyptic uncertainty: his nuanced vision of human pathos and endurance has resonated across the centuries with countless other artists and thinkers. For generations those who consulted the pagan Virgil’s text regarded him as a source of spiritual wisdom. As with the bible, randomly chosen lines from the *Aeneid*, if properly interpreted, were believed to provide a prophetic glimpse into the future. The *Aeneid* was used from the start as a powerful tool for imperialist propaganda, which represents merely one dimension of its influence. The poetry of Virgil had acquired, as T.S. Eliot put it in 1944, “the centrality of the unique classic; he is at the center of European civilization, in a position which no other poet can share or usurp.”

When Berlioz prepared to embark on his operatic treatment of the *Aeneid*, he confessed to Franz Liszt, a champion of his music,

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*Hector Berlioz (1803–69) composing Les Troyens* by Lionello Balestrieri  
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that “I am trying to resign myself to the misery this work is bound to cause me.” It was in fact Liszt’s partner at the time, Princess Carolyne Sayn-Wittgenstein, whom Berlioz credited as the principal instigator of *Les Troyens* (he dedicated the score to her). “If you shrink from the difficulties this work may and must bring you, if you are so feeble as to be afraid to face everything for Dido and Cassandra, then never come back here— I refuse to see you again”: so Berlioz reported the Princess’s challenge during a visit he paid to her and Liszt in Weimar. According to the Berlioz scholar Ian Kemp, the composer “was probably unaware that her interest in his work was an attempt to generate a challenge to Wagner [at the time in the thick of composing the *Ring*], whom she mistrusted and whose influence on Liszt she resented.”

For all his worry about the intense disappointment he predicted lay in store for him, various letters record snapshots of the enthusiastic state in which Berlioz created *Les Troyens*, beginning with his drafting of his own libretto adapted from Virgil’s epic in May and June 1856. Bouts of ill health made it impossible to work for stretches yet

less musician, and how to give the music new means of action...”

The score, part of which he composed out of sequence, occupied Berlioz from August 1856 until April 1858; revisions naturally followed (including changes that were made as reluctant concessions for the first staging). To his favorite sister he proudly announced that the music he had written “is noble and grand” and “has a poignant veracity” and “a number of ideas which would make the ears and perhaps the hair of all the musicians of Europe stand on end...” The late David Cairns, author of the canonical English biography of Berlioz, unhesitatingly calls *Les Troyens* “his greatest score and his most daring and eventful—a conscious summing-up and a reaching out into new regions.”

Yet even if creating *Les Troyens*, as Berlioz wrote, had gratified “my musical and Virgilian passions,” disillusionment set in when it came to the compromises necessitated by the initial attempts at performance. The composer’s exhausting campaign to secure a production at the central institution of the Paris Opéra failed—not surprisingly, given the cultural ethos of Paris during the Second Empire and the



Cassandra by Anthony Frederick Augustus Sandys

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could not dim Berlioz’s faith in the quality and significance of what he was giving birth to. He even faced another temptation requiring resistance: to interrupt progress on the libretto and compose the music he felt brimming inside. Berlioz did cave in to jot down the music for the love duet in Act IV (he likened the frame of mind in which this pressed itself on him to intoxication), but in principle he insisted that it was necessary first to finish structuring and versifying the text.

What was at stake in this process was the central aesthetic challenge *Les Troyens* posed for its creator: how to achieve the most effective synthesis of music and drama, of feeling and form. Berlioz—who of course could not have yet experienced the *Ring* and knew of Wagnerian music drama only in terms of its theory—disdained what he considered “Wagner’s crime” of wishing to “dethrone music” in favor of an all-purpose declamatory style. Berlioz formulated the essential challenge he faced as follows: “How to find the means to be *expressive* and *truthful* without being any the

demand for lighter entertainment. His previous work for that stage, the *semiseria* (semi-serious) opera *Benvenuto Cellini*, had been a humiliating fiasco in 1838, even triggering a riot. (In the meantime, while *Les Troyens* remained unperformed, Berlioz went on to write his only *opéra comique*, a treatment of Shakespeare’s *Much Ado About Nothing* titled *Béatrice et Bénédict* and premiered in Baden-Baden in 1862.) At the smaller Théâtre Lyrique the impresario Léon Carvalho committed to giving the world premiere, but in the end Berlioz was forced to agree to a presentation of only the second part, *The Trojans at Carthage* (acts three through five), along with a new brief prologue necessitated by this restructuring. He never saw a production of the first two acts (which became known as *The Fall of Troy*).

From the start Berlioz had conceived *Les Troyens* as a single unified work to be experienced in one performance. Yet from this compromise at the Théâtre Lyrique there arose a longstanding misconception that the opera comprises two quasi-independent

parts. The French remained notably resistant to honoring the composer's vision, while champions in the German- and English-speaking worlds paved the way over the succeeding century toward full-scale stagings of *Les Troyens*. San Francisco Opera played an especially important role in the opera's reception history: it was here, in 1966, that the "professional stage premiere" in the United States was produced (following a version by Boris Goldovsky's New England Opera Theater in 1955). Even that San Francisco Opera production, however, was heavily cut. With David McVicar's production, the complete score of *Les Troyens* appears for the first time on San Francisco Opera's stage (with no numbers cut and only minor cuts and repeats not taken).

Surprisingly, the severely truncated Théâtre Lyrique premiere, which took place in 1863, generated a good deal of positive response—despite the fact that during its run even the famous Royal Hunt had to be cut after opening night, and the great Act V duet between Dido and Aeneas also got chopped. Giacomo Meyerbeer, then celebrated as a master of French grand opera

eth century. With a new climate. "Berlioz's music in general and *Les Troyens* in particular could be welcomed."

Berlioz's abiding love of Virgil meanwhile provides another indication of the centrality of *Les Troyens* to his creative thought. This further undermines the misunderstanding that the opera marked an aesthetic "retreat" by including traditional forms in the fifty-two individual numbers comprising the score. From his vivid childhood memories of the soul-searing experience of reading of Dido's fate—Berlioz learned to read the *Aeneid* in Latin, patiently instructed by his physician-father—Virgil retained a presence Cairns likens to "an underground river running beneath the external reality of his life." Indeed, the composer's well-known veneration of Shakespeare almost pales in comparison to his love affair with Virgil. "Shakespeare, to Berlioz, was a kind of humanistic God the Father," writes Cairns, "...but with Virgil it was something more intimate, a companionship, a sense of identification." Berlioz himself said, "I feel as if I knew Virgil, as if he knew how much I love him" and also referred to the characters in the *Aeneid* as if they were actual presences, alive for him.



A map of the ancient world, with Troy (Troja) on the easternmost point of what is modern day Turkey and Carthago (Carthage) on the northern point of Africa.

style, attended multiple performances, he declared, "for my pleasure and instruction." Still, the lack of a definitive full-scale production when *Les Troyens* was new to the world caused even more long-lasting damage than Berlioz had pessimistically foreseen. The division and cutting of the work perversely underscored the notion that Berlioz had written a sort of heroic "ruin" that lacked coherence and integral construction. Kemp writes of the legend that emerged of *Les Troyens* as "a monster so unwieldy that it had to be split in two and trimmed to size." Worse, distorted perceptions of *Les Troyens* encouraged stereotypes of the composer as a washed-up Romantic revolutionary who had lost his fire and reverted to a more "conservative" approach (a fashionable interpretation in the wake of the success of Wagner's operas and their ideology of music drama). The triumph of Wagner and Wagnerism more than anything else, notes Kemp, eclipsed the chance for a proper assessment of *Les Troyens* until the tide had changed in the twentieth

By adapting the *Aeneid*, Berlioz confronted the challenge of transforming a widely ranging epic narrative into a sequence of dramatic events. The *Aeneid* itself is structured in two interconnected halves that allied to the epic precedents of the *Odyssey* (the Trojans fleeing Troy, the sojourn in Carthage, and the arrival in Italy, recounted in Books 1-6) and the *Iliad* (the series of wars through which the Trojans stake their claim for a new homeland in Italy, recounted in Books 7-12). Berlioz chose to focus on events that occur in Books 1, 2, and 4.

Along with the necessary foreshortening, he elaborated some incidents and characters who are merely mentioned in passing by Virgil—the invading warrior Iarbas and, most notably, Cassandra, who becomes the heroine of the first two acts. At the same time, Berlioz interpolates Aeneas' destiny to found a new Troy in Italy as the epic through line—the big picture—that insistently punctuates the drama, most remarkably of all in the final visual scenario that accompanies Dido's tragic death. Like Wagner with the finale of his *Ring*, Berlioz

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reworked the problematic ending of his epic opera, finally calling for a vision of the future capitol in Rome and the new civilization that will be the result of Aeneas' separation from her. In musical terms, Berlioz represents this epic thread via the recurring brass theme of the Trojan March, first heard in Act I during Priam's fatal decision to lead his people in celebration outside the gates of the long-besieged city of Troy. The theme is always instantly recognizable thanks to its fanfare-like profile—hinting of French Revolutionary fervor—though subtle harmonic alterations signal the varying stages of the drama. In the end, the march theme acquires significance as a musical representation of the unstoppable momentum of change, of the force of history itself.

Berlioz smartly constructed his libretto to include moments that call for memorable wordless passages, such as the affecting clarinet solo accompanying Andromache's silent appearance and the orchestral interlude known as the Royal Hunt and Storm (at the start of Act IV), in which the love of Dido and Aeneas is "enacted" by the orchestra prior to its theatrical representation in their love duet. "Here Berlioz comfortably meets grand opera traditions on his own orchestral terms, ones in which the characters become puppets in an instrumental drama," observe Carolyn Abbate and Roger Parker in their recent joint *A History of Opera*. "The finest vocal moments do something similar, with the characteristic Berlioz monologue format best seen as a dialogue between the character and the orchestra."

It is in moments such as the Royal Hunt and Storm that Berlioz pursues the aesthetic familiar from his earlier "dramatic symphony" based on *Romeo and Juliet*. In his preface to that work, he wrote that his imagination required a "freedom which the limiting sense of sung words would never allow," and which is explored by the purely instrumental music of the nighttime "scene of love" and the "Queen Mab Scherzo."

Shakespeare in fact takes his place alongside Virgil in *Les Troyens* as a crucial model. Cairns discerns the Shakespearean key in the Bard's "open form and mixing of genres and his making coherent by means far transcending the unities of time, place, and action." The influence of Shakespeare "is manifest in the far-flung topography of the action, in the elements of the homely and the grotesque and the supernatural which are allowed their part, in the closely woven web of poetic, psychological correspondences and resonances, and in the juxtaposing of sharply contrasted scenes..." Berlioz aptly summarized what he created as "a Virgilian opera on the Shakespearean plan."

As for the confluence of Berlioz and Virgil in *Les Troyens*, the composer himself laid out the different kinds of musical passages Virgil immediately inspired: "You can easily enough imagine what the scenes of passion are like, also the love scenes and the depictions of

nature, whether calm or stormy, but there are scenes too of which you cannot possibly have any conception. Among these is the ensemble in which all the characters and the chorus express their horror and fear as they learn that Laocoön has met his death devoured by snakes, also the finale of the third act and Aeneas's last scene in the fifth."

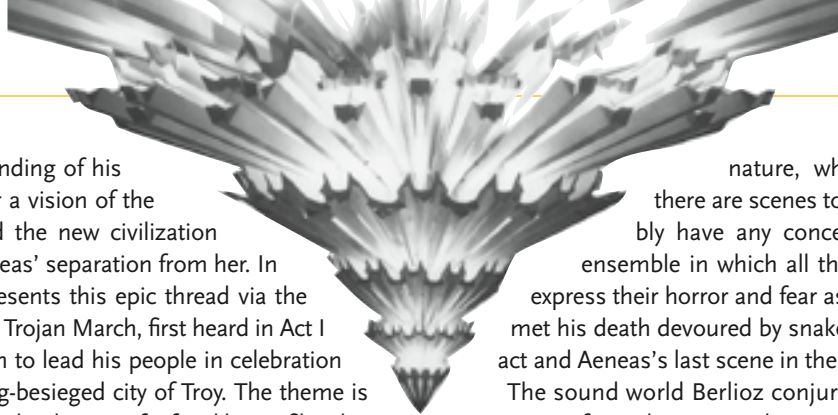
The sound world Berlioz conjures in *Les Troyens* mirrors the strategies of Virgil's epic with wonderful innovation and vividness. To cite just the opening of the opera, there is the beginning *in medias res* ("in the middle of things") without an overture, as winds and brass burst forth in an ironically jaunty mood of festivity. (Berlioz wanted to withhold the sonority of strings until Cassandra's entrance, which ruled out starting with a self-standing overture.) The celebrating Trojans later appear to the tune of their hollow triumphal march as Cassandra watches in horror. Such emotional polyphony shows, in microcosm, how attuned was Berlioz to the dark ambiguity that underlies Virgil's vision.

Along with its magnificent choral writing, *Les Troyens* is replete with orchestral "special effects," from the stopped horns at the first appearance of Hector's ghost and menacing trombones for the serpents to the serene Mediterranean night music of the love duet and the lulling marine surge in Hylas' song (composing which, said Berlioz, he thought of his son Louis, a merchant marine).

The very "contradiction" that gave pause to earlier commentators on Berlioz—the alleged contradiction between the young revolutionary and the conservative-tending composer who

rejected Wagner's reforms but found an ally in the eighteenth-century sensibility of Christoph Willibald Gluck—turns out to mirror a similar characteristic in Virgil: ultimately, a balance of the Romantic and the Classical perspectives. *Les Troyens*, writes Ian Kemp, "is Virgilian in countless ways. There is the blend of romantic rhetoric and classical restraint, of monumentality and pictorial vividness; the fondness for mixing genres and in particular for using the lyrical to diversify the tragic and at the same time to bring it into sharper focus; the systematic alternation of scenes of passages of violence and calm as a structural rhythm in the composition of the work; the combination of an aristocratic aloofness with an awareness of the sufferings of ordinary humanity; the sense of fatality, of obscure inimical powers that lie in wait for man, and of the madness that can strike a people and drive it blindly to its own destruction. (The two men have also in common their fear of the collapse of civilization as they knew it, and the doubts that assailed them at the end about the value of their work.)" 🌟

Thomas May writes regularly for San Francisco Opera and blogs about the arts at [www.memeteria.com](http://www.memeteria.com).



San Francisco Opera presented the "professional stage premiere" of *Les Troyens* in 1966, starring Régine Crespin as both Cassandra and Dido and Jon Vickers as Aeneas

CAROLYN MASON JONES





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# ARTIST PROFILES



**ANNA CATERINA ANTONACCI**  
(Ferrara, Italy)  
**Cassandre**  
Renowned soprano Anna Caterina Antonacci made her San Francisco

Opera debut in the title role of *Ermione* (1992) and returned as Adalgisa in *Norma* (1998). Career highlights include *Cassandre* (*Les Troyens*) at the Théâtre du Châtelet Paris, and the Royal Opera, Covent Garden; the title role of *L'Incoronazione di Poppea* at the Théâtre des Champs-Élysées; the title role of *Medea* in Toulouse, at the Epidaurus Amphitheatre Greece, Turin's Teatro Regio, and at the Châtelet; the title roles of *Carmen* in London and *Alceste* in Parma and Salzburg; as well as the title role of Gluck's *Armide* at Milan's La Scala. Also revered for her interpretations of Berlioz's vocal works, Antonacci's performances have included *La Mort de Cléopâtre* with the Rotterdam Philharmonic conducted by Yannick Nézet-Seguin; with the Hong Kong Philharmonic conducted by John Nelson; and with the LPO again with Nézet-Seguin. She has been honored with the title *Chevalier de l'Ordre National de la Légion d'honneur* by the French Republic, the highest national distinction for an artist. Her acclaimed discography includes *Era la Notte* (Naïve), *L'Alba separa dalla luce l'ombra* (Wigmore Live). In the current season she has performed recitals in Geneva, Brussels, Madrid, Paris, and New York; the title role of Wolf-Ferrari's *Il Segreto di Susanna* and Poulenc's *La Voix Humaine* with San Antonio Opera; the title role of *Iphigénie en Tauride* in Geneva; and Charlotte (*Werther*) in Buenos Aires. This year, she creates the role of Cesira in Tutino's *Two Women* (*La Ciociara*); other upcoming appearances include Charlotte with Barcelona's Gran Teatre del Liceu, Elle (*La Voix Humaine*) in Liège, the title role of Hindemith's *Sancta Susanna* with Paris Opera, and *Cassandre* at the Vienna State Opera.



**MICHAELA MARTENS**  
(Dutchess County, New York)  
**Cassandre**  
Mezzo-soprano Michaela Martens makes her San


Francisco Opera debut as Cassandra in *The Trojans*. The Merola Opera Program alumna's recent career highlights include Gertrud (*Hänsel und Gretel*), Marilyn Klinghoffer (Adams's *The Death of Klinghoffer*), Judith (*Bluebeard's Castle*), Kundry (*Parsifal*), and the Second Norn (*Götterdämmerung*) at the Metropolitan Opera; Gertrud with Munich's Bavarian State Opera; Herodias (*Salome*) with Santa Fe Opera; Ortrud (*Lohengrin*) with the Vienna State Opera and in Graz; Kostelnička Buryja (*Jenůfa*) in Zurich; Judith and Kostelnička Buryja with English National Opera; and Amme (*Die Frau ohne Schatten*) with Lyric Opera of Chicago and in Graz. She is a past winner of the Metropolitan Opera National Council Auditions and holds a degree from the Julliard School.



**SUSAN GRAHAM**  
(Roswell, New Mexico)  
**Dido**  
Merola Opera Program alumna and Schwabacher Award winner



Susan Graham made her San Francisco Opera debut as Minerva in the 1990 production of *Il Ritorno d'Ulisse in Patria* and returned in subsequent productions of *La Clemenza di Tito* (Annius) and *Der Rosenkavalier* (Octavian), in addition to creating the role of Sister Helen Prejean in *Dead Man Walking*. Celebrating her 25th anniversary with the Company in 2015, she also appeared with the Company in the title roles of *Xerxes*, *Ariodante*, and Gluck's *Iphigénie en Tauride*, a role she has performed to great acclaim at Royal Opera, Covent Garden; Paris Opera; Lyric Opera of Chicago; and

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the Salzburg Festival. Her most recent Company appearances were in the title roles of *Ariodante* (2008) and *Xerxes* (2011). Other career highlights include the title roles of *The Merry Widow* and *L'Incoronazione di Poppea* at Los Angeles Opera; *Sesto (La Clemenza di Tito)*, *Donna Elvira (Don Giovanni)*, *Marguerite (La Damnation de Faust)*, the *Composer (Ariadne auf Naxos)*, and *Octavian* at the Metropolitan Opera, as well as creating the role of *Sondra Finchley* in Tobias Picker's world premiere of *An American Tragedy* with that company; *Charlotte (Werther)* in Paris and Munich; *Marguerite (La Damnation de Faust)* with Lyric Opera of Chicago; the title role of *Xerxes* with Houston Grand Opera; the title role of *Iphigénie en Tauride* at the Met and Madrid's Teatro Real, the *Composer* with Houston Grand Opera, and *Poppea* in Florence. The mezzo-soprano studied at Texas Tech University and the Manhattan School of Music. She was named *Musical America's* 2004 Vocalist of the Year and was given the French government's highest artistic title, *Commandeur dans l'Ordre des Arts et des Lettres*.



**BUFFY BAGGOTT**  
(Fair Oaks, California)  
**Hécube (Queen Hecube)**  
Mezzo-soprano  
Buffy Baggott made her San

Francisco Opera debut as Flosshilde in *Das Rheingold* (2008) and returned as the Second Secretary in *Nixon in China* (2012). She garnered critical acclaim in 2006 when she created the role of Ellen in Berkeley Opera's production of Suprynowicz's *Chrysalis*. She has performed roles in *Der Ring des Niebelungen* with Lyric Opera of Chicago, Los Angeles Opera, Canadian Opera Company, Hawaii Opera Theater and Indianapolis Opera. She has appeared at Lyric Opera of Chicago in a wide array of roles including the title role of *Carmen*, *The Schoolboy (Lulu)*,

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Stéphano (*Roméo et Juliette*), Dryade (*Ariadne auf Naxos*), the Second Lady (*The Magic Flute*), and Mrs. Hayes (*Susannah*). Other notable credits include Sonyetka (*Lady Macbeth of Mtsensk*) at Canadian Opera Company; Maddalena (*Rigoletto*) at Tulsa Opera, Opera Grand Rapids and Canadian Opera Company; Nicklausse (*The Tales of Hoffmann*) at Portland Opera; Tisbe (*La Cenerentola*) at the Hong Kong Music Festival; Mrs. Lovett (*Sweeney Todd*) at Arizona Opera, Hawaii Opera Theater and St. Petersburg Opera, Second Secretary (Nixon in China) San Diego Opera; and the Mother (*The Consul*) at Opera Santa Barbara.



**SASHA COOKE**  
(College Station, Texas)  
**Anna**  
Grammy Award-winning mezzo-soprano Sasha Cooke made her

San Francisco Opera debut creating the title role in the world premiere of Adamo's *The Gospel of Mary Magdalene* in 2013. Cooke appeared recently with San Francisco Symphony, Dallas Opera, Deutsche Symphonie Orchester Berlin, Philadelphia Orchestra, New York Philharmonic, Tokyo Philharmonic, Houston Symphony, Cleveland Symphony, Los Angeles Philharmonic, Chicago Symphony Orchestra, Melbourne Symphony and the Miró Quartet. Recent career highlights include a European tour with Michael Tilson Thomas and the San Francisco Symphony in Mahler's Third Symphony, *Show Boat* at Houston Grand Opera, her debut at Opéra National de Bordeaux in *Anna Bolena*, recitals at London's Wigmore Hall, Carnegie's Zankel Hall, Alice Tully Hall in Lincoln Center as well as two appearances with San Francisco Performances. Cooke sang Kitty Oppenheimer in John Adams' *Doctor Atomic* at English National Opera and the Metropolitan Opera. A graduate of the Met's Lindemann Young Artist

Program and the Juilliard School, Cooke is a frequent performer of new music having given premieres of works by William Bolcom, John Corigliano, Jake Heggie, Pierre Jalbert, Laura Kaminsky, Lowell Liebermann, John Musto, Kevin Puts, Joby Talbot and Augusta Read Thomas, among others. With albums available on Naxos, Bridge, Yarlung and Sony Labels, this summer marks

the release of her album of Liszt with pianist Julius Drake on Hyperion. Upcoming highlights include the world premiere of Mark Grey's *Frankenstein* at La Monnaie in Brussels, a European tour of Handel's *Orlando*, and her return to San Francisco Opera next fall as Magdalena in *Die Meistersinger von Nürnberg*.



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**NIAN WANG**  
(Nanjing, China)  
**Ascanius**  
Mezzo-soprano  
Nian Wang is a first-year San Francisco Opera Adler Fellow and participated

in the 2014 Merola Opera Program, where she performed excerpts as Juno (Handel's *Semele*), Federica (*Luisa Miller*), Suzuki (*Madama Butterfly*), and the title role of *Carmen*. At the Curtis Institute of Music, her credits there include the title roles of *La Cenerentola* and *Rinaldo*, Mother Jeanne (*Dialogues des Carmélites*), Romeo (*I Capuleti e i Montecchi*), Kate (Britten's *Owen Wingrave*), the Second Lady (*Die Zauberflöte*), Siebel (*Faust*), and the First Witch (*Dido and Aeneas*). Other credits include Nicklausse (*Les Contes d'Hoffmann*) with the Martina Arroyo Foundation; Chinese Tea Cup, Female Cat, Shepherd, and Squirrel in Ravel's *L'Enfant et les Sortilèges* and Mother (Mazzoli's *Song from the Uproar*) at Bard College; and Cherubino (*Le Nozze di Figaro*) with Princeton Symphony. Wang also performed in the Dawn Upshaw and Donnacha Dennehy Young Artist Concert at Carnegie Hall, and she received fourth prize in the 2012 Opera Columbus Irma M. Cooper Vocal Competition and the 2013 Opera Index Encouragement Award in 2013.



**RACHEL SPEIDEL LITTLE**  
(Sandusky, Michigan)  
**Polyxène (Polexena)**  
Rachel Speidel Little makes her solo debut with the

Company in this production. A member of the San Francisco Opera Dance Corps since 2012, she has appeared in *Nixon in China*, *Mefistofele*, *Attila*, and *The Barber of Seville*. She began her professional career as a member of Milwaukee Ballet II, and has appeared with the Oakland Ballet, Sacramento Ballet, Les Grands Ballets Canadiens

de Montreal, Ballet de Teatres de la Generalitat Valenciana, Amy Seiwert's Imagery, and Menlowe Ballet. She received her dance training from the Flint School of Performing Arts, and the Joffrey Ballet School.



**BROOK BROUGHTON**  
(Hartford, Connecticut)  
**Andromache**  
Broughton joined the San Francisco Opera Corps

de Ballet in 2005, dancing in the premiere of John Adams's *Doctor Atomic*, among other productions. She received her dance training at Walnut Hill School for the Performing Arts, School of American Ballet, and at both Hartford Ballet and Pacific Northwest Ballet schools under Truman Finney. Broughton has worked with many professional ballet companies including Hartford Ballet, Pacific Northwest Ballet, State Ballet of Missouri, and Pittsburgh Ballet Theatre. She most recently spent six years dancing with San Francisco Ballet where she originated roles with numerous choreographers including Helgi Tomasson, Yuri Possokhov, Julia Adam, Alexei Ratmanský, and Mark Morris.



**ANGELA NGUYEN**  
(Somerset, Pennsylvania)  
**Stag**  
Angela Nguyen makes her San Francisco Opera debut in this

season's *Les Troyens*. She performed for three seasons with DanceWorks, Chicago, and she also has worked with Dance in the Parks, August Wilson Center Dance Ensemble, Dayton Arts Project, Pursuit Productions, Ahmad Simmons, and Sarah Bush Dance Project. Nguyen has appeared in regional productions of *42nd Street* and *The Pajama Game*, Summit Entertainment's film *Sorority Row*, and

*The New York Times* bestselling book *Dancers Among Us*, by photographer Jordan Matter. Additionally, she has presented her own choreography in Pittsburgh and Chicago and re-staged work for Joshua Manculich. She is a member of San Francisco's Copious Dance Theater.



**BRYAN HYMEL**  
(New Orleans, Louisiana)  
**Enée**

Winner of the 2013 Beverly Sills Artist Award, American tenor Bryan Hymel,

an alumnus of the Merola Opera Program, makes his San Francisco Opera debut in 2015 as Aeneas (*The Trojans*), a role he has performed at the Royal Opera, Covent Garden and the Metropolitan Opera. Hymel's recent career highlights include Rodolfo (*La Bohème*) at the Metropolitan Opera; Percy in Lyric Opera of Chicago's staging of *Anna Bolena* in December; Rodolfo with the Dallas Opera and Opera Philadelphia; the title role of Meyerbeer's *Robert le Diable* for the Royal Opera and in Salerno; Don José (*Carmen*) with Milan's La Scala, Canadian Opera Company, and Munich's Bavarian State Opera; the Prince (*Rusalka*) at the Royal Opera; the title role of *Faust* with Santa Fe Opera; Pinkerton (*Madama Butterfly*) at the Met, English National Opera, and Toronto's Canadian Opera Company. His accolades include top prize of the 2009 Gerda Lissner Foundation Competition, 2013 Olivier Award for Outstanding Achievement in Opera, and first prizes of the 2008 Licia Albanese/Puccini Foundation Competition, the 2008 Loren L. Zachary Vocal Competition, and the 2008 Giulio Gari Foundation Competition. Hymel was a grand finalist in the 2000 Metropolitan Opera National Council Auditions. Upcoming engagements include the Duke of Mantua (*Rigoletto*) with Santa Fe Opera and Deutsche Oper Berlin; Don José with Washington



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National Opera and the Royal Opera, Covent Garden; the title role of *La Damnation de Faust* and Alfredo Germont (*La Traviata*) with Paris Opera; and Rodolfo with the Met. An exclusive recording artist for Warner Classics, Hymel's debut solo album, *Héroïque - French Opera Arias*, was released earlier this year.



**RENÉ BARBERA**  
(San Antonio, Texas)  
**Iopas**

A graduate of Lyric Opera of Chicago's Ryan Opera Center and alumnus of the Merola Opera

Program, tenor René Barbera made his San Francisco Opera debut in 2014 as

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



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**CHONG WANG**  
(Shijiazhuang, China)

**Hylas**

Tenor Chong Wang is a first-year San Francisco Opera Adler Fellow and

makes his Company debut in *Les Troyens*. He performed with the 2014 Merola Opera Program excerpts as Goro (*Madama Butterfly*), Don José (*Carmen*), and the Duke of Mantua (*Rigoletto*). He has performed a number of roles at Beijing's National Centre for the Performing Arts, including the Steersman (*Der Fliegende Holländer*), the Messenger (*Aida*), Dr.

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Caius (*Falstaff*), Ruiz (*Il Trovatore*), and Rodolfo (*Guglielmo Tell*). He is a graduate of the Conservatory of the People's Liberation Army in China.



**BRIAN MULLIGAN**  
(Endicott, New York)

**Chorèbe**

American baritone Brian Mulligan made his San Francisco Opera

debut as Marcello (*La Bohème*) in 2008 and has since returned as Valentin (*Faust*), Albert (*Werther*), Sharpless (*Madama Butterfly*), the title role in *Nixon in China*, and the King's Herald (*Lohengrin*). He returned in 2014 as Count Anckarström (*Un Ballo in Maschera*) and Marcello. Recent engagements include Prospero (Adès's *The Tempest*) with Frankfurt Opera; Yeletsky (*The Queen of Spades*) with Zurich Opera; André Thorel (Massenet's *Thérèse*) at Wexford Festival Opera; the Father (*Hänsel und Gretel*) with Lyric Opera of Chicago; Enrico (*Lucia di Lammermoor*) with Canadian Opera Company, Lyric Opera of Chicago and Washington National Opera; the title role of *Hamlet* with Minnesota Opera; and Balstrode (*Peter Grimes*) at the Aspen Music Festival. Career highlights include Valentin at the Metropolitan Opera; the title role of *The Death of Klinghoffer* with Opera Theater of St. Louis; Enrico and Sharpless with English National Opera; Prometheus (*Die Vögel*) at Los Angeles Opera; Marcello at Houston Grand Opera and New York City Opera; Ford (*Falstaff*) at Japan's Saito Kinen Festival; and the title role of *Der Kaiser von Atlantis* with the Los Angeles Philharmonic, Houston Grand Opera, and at the Ravinia Festival. Orchestral appearances include engagements with the Los Angeles Philharmonic, Chicago Symphony Orchestra and the Cleveland Orchestra.



**JORDAN BISCH**  
(Vancouver, Washington)

**The Ghost of Hector**

Bass Jordan Bisch made his San Francisco Opera debut

in 2009 as Angelotti in *Tosca* and returned in 2012 as the Second Armored Man in *The Magic Flute*. A graduate of the Metropolitan Opera's Lindemann Young Artist Program, his engagements with that company include the King (*Aida*), the Second Knight (*Parsifal*), and roles in *Idomeneo*, *Roméo et Juliette*, *The Magic Flute*, *La Sonnambula*, and *Don Carlos* (Japan tour). Career highlights include Raimondo (*Lucia di Lammermoor*) at the Dallas Opera and Florida Grand Opera; the Second Armored Man at Los Angeles Opera and the Théâtre du Capitole in Toulouse; Frère Laurent

(*Roméo et Juliette*) with PORTopera in Maine; roles in the world premiere of Daron Hagen's *Amelia* at Seattle Opera; and Paolo (*Simon Boccanegra*) for his European debut in Switzerland. The Vancouver, Washington native is a Metropolitan Opera National Council Auditions Grand Finals winner who recently won second place at the Operalia Competition. Upcoming engagements include Don Basilio (*The Barber of Seville*) at the Met and Sarastro (*Die Zauberflöte*) in Miami and Philadelphia.



**PHILIP HORST**  
(Lansing, Michigan)  
**Panthée**

A graduate of the Merola Opera Program and a former San Francisco Opera

Adler Fellow, Philip Horst made his San

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Francisco Opera debut as Leporello (*Don Giovanni*) in 1999 and returned in productions of *Parsifal*, *The Rake's Progress*, *Dead Man Walking*, *The Ballad of Baby Doe*, *Carmen*, *Kát'a Kabanová*, *Rigoletto*, and *Jenůfa*. Recent career highlights include the title role of *Wozzeck* for New Israeli Opera, Zemlinsky's *A Florentine Tragedy* (Simone) with Greek National

Opera, Tomsy (*Pique Dame*) in Berlin, *Arabella* (Mandryka) with Theater St. Gallen and Frankfurt Opera, the Gamekeeper (*Rusalka*) with Lyric Opera of Chicago, and roles in *The Nose* in Aix-en-Provence and Lyon. He has appeared at the Metropolitan Opera as), Ostasio (*Francesca da Rimini*), and in that company's productions of *The Nose*, *La Traviata*, *Roméo et Juliette*, *Das*

*Rheingold*, *The Gambler*, and *Capriccio*. Engagements this season include Scarpia (*Tosca*) with Seattle Opera and Opera Grand Rapids, Lieutenant Horstmayer in the European premiere of Putz's *Silent Night*, and creating the role of Tortsheiner in the world premiere of Moore's *Enemies*, *A Love Story* with Palm Beach Opera.



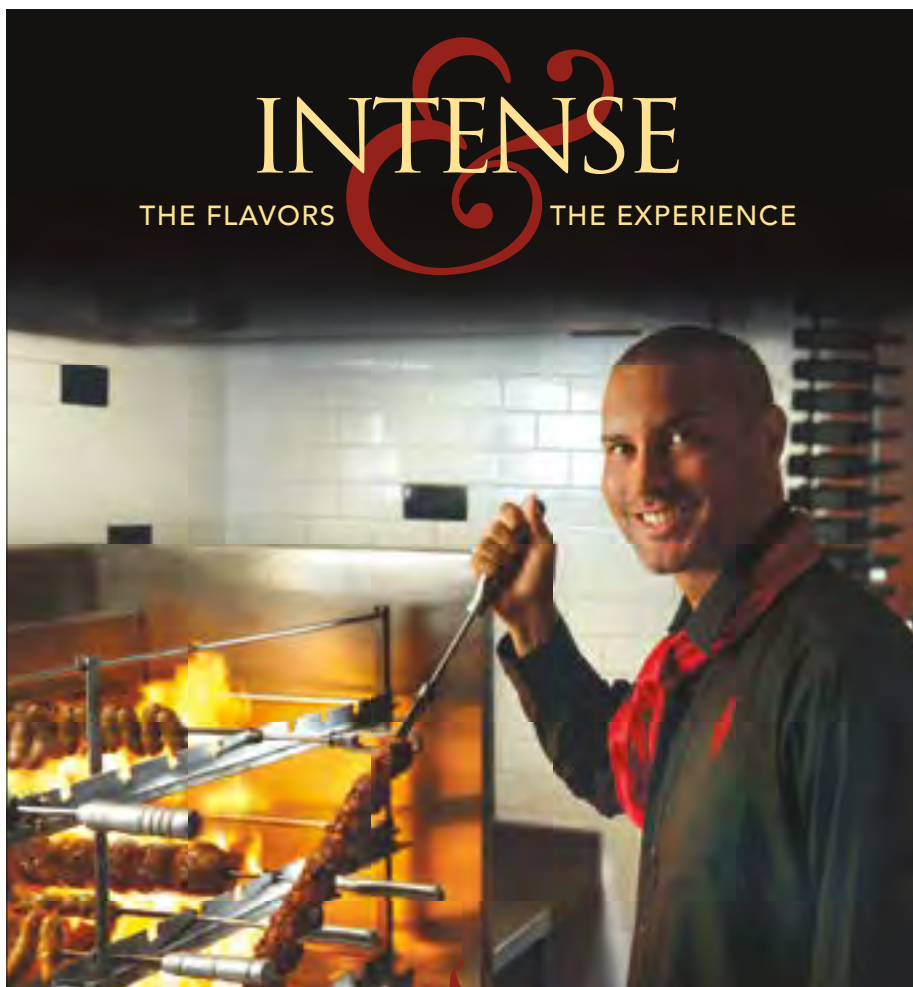
**PHILIP SKINNER**

(Castro Valley, California)

**King Priam**

Bass-baritone Philip Skinner, a graduate of the Merola Opera Program and former

Adler Fellow, made his San Francisco Opera debut in the 1985 production of *Adriana Lecouvreur* and in 2007 created the role of Edgar Ray Killen in the world premiere of Philip Glass's *Appomattox*. He has appeared with the Company in more than thirty-five roles, including Thibaut (*The Maid of Orleans*), Vodník (*Rusalka*), Ferrando (*Il Trovatore*), Colline (*La Bohème*), both Escamillo and Zuniga (*Carmen*), Dolokhov (*War and Peace*), the Speaker in *The Magic Flute*, and Rambaldo (*La Rondine*). Recent credits include the Marquis de la Force (*Dialogue of the Carmelites*) at the Metropolitan Opera, Wotan/Gunther (*Mini-Ring*) with Minnesota Concert Opera, Kurtz (*The Heart of Darkness*) and the Warden (*Dead Man Walking*) with Opera Parallele, Sparafucile (*Rigoletto*), Alidoro (*Cenerentola*), and Scarpia (*Tosca*) with Livermore Valley Opera, and Iago (*Otello*) with Festival Opera. He has appeared in a variety of roles at Angers Nantes Opera, including King Philip (*Don Carlo*), La Roche (*Capriccio*), Hagen (*Götterdämmerung*), and Count Almaviva (*Le Nozze di Figaro*). Other credits include the title role of *Le Nozze di Figaro* at Houston Grand Opera; La Roche at New York City Opera; Escamillo at Seattle Opera; Banquo (*Macbeth*) and Jokanaan (*Salome*) at Atlanta Opera; and Theseus (*A Midsummer Night's*



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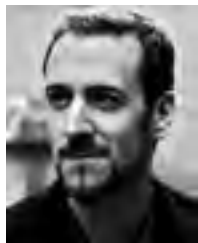
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*Dream*) at Pittsburgh Opera and the Teatro San Carlo in Naples. Upcoming engagements include the roles of Eric Scott and the Ghost of Bazzetti in Heggie's *Great Scott* at San Diego Opera.



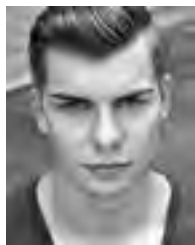
**CHRISTIAN VAN HORN**

(Rockville Centre, New York)

**Narbal**

American bass-baritone Christian Van Horn made

his San Francisco Opera debut in 2010 as the King of Egypt (*Aida*) and returned later that fall as the Bailiff (*Werther*), the Bonze (*Madama Butterfly*), and Timur (*Turandot*). His most recent Company appearances were as Oroveso (*Norma*), Count Horn (*Un Ballo in Maschera*), Alidoro (*La Cenerentola*), Angelotti (*Tosca*), Colline (*La Bohème*) in 2014, and the Four Villains (*Les Contes d'Hoffmann*) in 2013. He also creates the role of Fedor von Bock in *Two Women* this summer. Van Horn, a graduate of Lyric Opera of Chicago's Ryan Center, has performed Nourabad (*Les Pêcheurs de Perles*), Brander (*La Damnation de Faust*), Crespel (*Les Contes d'Hoffmann*), and Raimondo (*Lucia di Lammermoor*) with that company. Recently, he appeared as Colline at Bavarian State Opera and the Santa Fe Opera, Zuniga (*Carmen*) at the Salzburg Festival and with the Berlin Philharmonic, Banquo (*Macbeth*) in Geneva, and the title role of *Le Nozze di Figaro* with Russia's Perm Opera. Upcoming engagements this season include Pistola (*Falstaff*) and Colline at the Metropolitan Opera and Publio (*La Clemenza di Tito*) with Lyric Opera of Chicago.



**ANTHONY REED**

(Alexandria, Minnesota)

**A Greek Captain**

Bass Anthony Reed makes his San Francisco Opera debut in 2015 in *Les*

*Troyens*. He is a first-year San Francisco Opera Adler Fellow and alumnus of the 2014 Merola Opera Program. Roles in his repertory include Sarastro (*Die Zauberflöte*), Truffaldin (*Ariadne auf Naxos*), Don Basilio (*Il Barbiere di Siviglia*), Dulcamara (*L'Elisir d'Amore*), Don Magnifico (*La Cenerentola*), and the Four Villains (*Les Contes d'Hoffmann*), among others. Reed received a 2011 Metropolitan Opera National Council Auditions Regional Encouragement Award and has been a young artist at the Wolf Trap Opera Studio and the Seagle Music Colony, in addition to his studies at the Curtis Institute of Music and the University of Wisconsin.



**MATTHEW STUMP**

(Goshen, Indiana)

**A Trojan Soldier**

Bass-baritone Matthew Stump makes his San Francisco Opera debut in 2015

in *Les Troyens*. He is a first-year San Francisco Opera Adler Fellow and graduate of the 2014 Merola Opera Program, where he appeared in scenes in the Schwabacher Summer Concert as Walter in *Luisa Miller* and as Don Magnifico in *La Cenerentola*. He has appeared in the title role of *Sweeney Todd*, the Prime Minister (*Cendrillon*), the Pirate King (*The Pirates of Penzance*), and Capulet (*Roméo et Juliette*) at the University of North Texas as well as the title role of *Le Nozze di Figaro*, Don Alfonso (*Così fan tutte*), and Frank (*Street Scene*) at Luther College, where he holds a bachelor's degree. He holds awards from the Metropolitan Opera National Council Auditions and Dallas Opera Guild.



**WILLIAM O'NEILL**

**First Trojan Chief**

Bass-baritone William O'Neill is a Bay Area performer, conductor, and member of the San Francisco

Opera Chorus. His repertoire includes the title roles of *Il Barbiere di Siviglia* and *Falstaff*, Don Magnifico (*La Cenerentola*), the Pirate King (*The Pirates of Penzance*), Sarastro (*Die Zauberflöte*), Sam (*Trouble in Tahiti*), Bottom (*A Midsummer Night's Dream*), and Gobineau (*The Medium*). He also creates the role of a Moroccan Soldier in this summer's *Two Women*.



**JERE TORKELEN**

(San Francisco, California)

**Second Trojan Chief**

Jere Torkelsen joined the San Francisco Opera Chorus in 1987. In addition

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



**DONALD RUNNICLES**

(Edinburgh, Scotland)

**Conductor**

Recipient of the 2009 San Francisco Opera Medal,

Donald Runnicles served as music director and principal conductor of San Francisco Opera from 1992 to 2009. He first led the Company in two *Ring* cycles in 1990 and has since conducted more

than sixty productions here, including the world premieres of Adams's *Doctor Atomic* and Susa's *The Dangerous Liaisons*; the West Coast premiere of Wallace's *Harvey Milk*; the North American premiere of Messiaen's *Saint François d'Assise*; and the 2011 *Ring* cycle. He is currently the general music director of Deutsche Oper Berlin and chief conductor of the BBC Scottish Symphony Orchestra. Since 2006 he has been music director of the Grand Teton Music Festival, and he continues to serve as principal guest conductor of the Atlanta Symphony Orchestra. Maestro Runnicles regularly conducts at the BBC Proms and the Edinburgh Festival, and he has appeared as guest conductor at the Bayreuth, Salzburg, and Glyndebourne Festivals, as well as at the Vienna State Opera. Born in Edinburgh, Scotland, Runnicles studied at St. John's College, Cambridge and the University of Edinburgh. He began his career as a *répétiteur* in Mannheim, becoming general music director at Freiburg State Theater in 1989. He made his North American debut in 1988 conducting Berg's *Lulu* at the Metropolitan Opera, becoming San Francisco Opera's music director four years later. Esteemed throughout the world for his interpretations of German romantic repertory, Maestro Runnicles regularly conducts the Berlin Philharmonic, Philadelphia Orchestra and London Symphony Orchestra, and he has been a guest conductor with many of the world's most distinguished orchestras and opera companies throughout his career. His broad discography includes vocal and symphonic works ranging from Beethoven's Ninth Symphony and highlights of Wagner's *Ring* cycle to Mozart's Requiem, Wallace's *Harvey Milk*, and Gluck's *Orphée et Eurydice*. Runnicles was named Officer of the British Empire in 2004.



**DAVID McVICAR**  
(Glasgow, Scotland)  
**Original Director**  
David McVicar made his San Francisco Opera debut directing *Don Giovanni* in

2007; his production of *Il Trovatore* was seen here in 2009. Career highlights include *Macbeth* at the Kirov Opera, Washington National Opera, the Metropolitan Opera, and the Royal Opera, Covent Garden; *Salome* at Covent Garden; *Il Trovatore* at the Met and Lyric Opera of Chicago; *Billy Budd* and *Giulio Cesare* at Lyric Opera of Chicago; *L'Incoronazione di Poppea* and *Semele* at the Théâtre des Champs-Élysées; *Alcina* and *Manon* with Houston Grand Opera, the Dallas Opera, and English National Opera; and *Agrippina* at English National Opera, Frankfurt Opera, the Théâtre Royal de la Monnaie, and the Théâtre des Champs-Élysées. His work has been seen frequently at Royal Opera, Covent Garden, where his credits include televised productions of *Le Nozze di Figaro*, *Faust*, *Die Zauberflöte*, and *Rigoletto*. Other productions include *La Bohème*, *Carmen*, *Giulio Cesare* for the Glyndebourne Festival; *A Midsummer Night's Dream* and *Les Contes d'Hoffmann* for the Salzburg Festival; *Der Rosenkavalier*, *Don Giovanni*, *Sweeney Todd*, *Hamlet*, and *Il Re Pastore* for Opera North (U.K.); *Tosca*, *Der Rosenkavalier*, *The Rape of Lucretia* for English National Opera; *The Turn of the Screw* for the Mariinsky Theatre and English National Opera; and *Tamerlano* for Deutsche Oper Berlin. McVicar received the South Bank Show Award for his production of *Giulio Cesare* at the Glyndebourne Festival, and his productions have been nominated for numerous Laurence Olivier Awards. He was knighted by Queen Elizabeth II in 2012.



**LEAH HAUSMAN**  
(Columbus, Ohio)  
**Revival Director**  
Hausman made her San Francisco Opera debut in 2007 as the director and choreographer

for *Don Giovanni* and returned to choreograph 2009's *Il Trovatore* and as movement director for *Lohengrin* (2013). As a choreographer and movement director, her operatic credits include *Les Troyens*, *Aida*, *Le Nozze di Figaro*, *Elektra*, *Il Turco in Italia*, *Die Zauberflöte*, and *Rigoletto* for the Royal Opera, Covent Garden; *L'Elisir d'Amore*, *La Bohème*, *Giannina Schicci*, and *The Miserly Knight* for the Glyndebourne Festival; *La Damnation de Faust* (movement and associate director), *La Clemenza di Tito*, *Ariadne auf Naxos*, and *Jenůfa* for English National Opera; *Don Giovanni* and *A Midsummer Night's Dream* for La Monnaie, Brussels; *Billy Budd* for Lyric Opera of Chicago; and *Il Trovatore* for the Metropolitan Opera and Lyric Opera of Chicago. As a revival director, her most recent work includes *La Damantion de Faust* in Antwerp; *Rigoletto*, *Aida*, and *Le Nozze di Figaro* at Covent Garden; and *Salome* at English National Opera. Hausman's theater credits include productions for London's National Theatre, Royal Shakespeare Company, West End, and Theatre de Complicité as well as Chicago's Goodman Theatre. Recent projects include *Maria Stuarda* at the Met and productions for English National Opera.

**ES DEVLIN**  
(Kingston upon Thames, England)  
**Set Designer**

Award-winning stage designer Es Devlin makes her San Francisco Opera debut with *Les Troyens*; her work crosses a wide range of genres including drama, dance, opera, pop and fashion. Devlin's designs include *Light Shining in Buckinghamshire* at the National Theatre; *The Nether* at London's Royal Court Theatre and the Duke of

York's Theatre; *American Psycho* and *Chimerica* at the Almeida Theatre; *Master and Margarita* at the Complicite Theatre; *The Rise and Fall of the City of Mahagonny* and *Don Giovanni* at the Royal Opera, Covent Garden; and the Closing Ceremonies of the 2012 London Olympic Games. She has also designed dance work for Russell Maliphant and Rambert, concert tours for MUSE, Miley Cyrus, Imogen Heap, Goldfrapp, Lady Gaga and the Pet Shop Boys and operas at the Met, La Scala, Barcelona and Vienna. Current projects include the U2 world arena tour, *Hamlet* at the Barbican with Lyndsey Turner and Benedict Cumberbatch, *Carmen* at the Bregenz Festival and the Opening Ceremony of the 2016 Rio Olympic Games. Devlin was awarded the Linbury Prize in 1996, TMA Award in 1999, Olivier Awards in 2006 and 2014, 2015. TPI Stage Designer of the Years 2010, 2011 and 2012, RED Creative Woman of the Year 2011, *Evening Standard* Award 2013 and Critics Circle Award 2013 and 2014. She was made OBE in the 2014 New Year's Honors list.

**MORITZ JUNGE**  
(Stuttgart, Germany)  
**Costume Designer**

Moritz Junge makes his San Francisco Opera debut with his designs for *Les Troyens*. Career highlights include work in opera and ballet like *Aida* and *The Tempest* the Royal Opera, Covent Garden; *L'Anatomie de la Sensation* (Paris Opera Ballet); For the Royal Ballet—*Live Fire Exercise*, *Limen*, *Infra* (also Joffrey Ballet and Mariinsky Ballet), *Chroma* (also Alvin Ailey, Boston Ballet, National Ballet of Canada, San Francisco Ballet, Royal Danish Ballet, Bolshoi); *Outlier* (New York City Ballet); *The Messiah* (English National Opera/Opera de Lyon); *Dyad 1929* (Australian Ballet); *Renature* (Nederlands Dance Theater); *La Cenerentola* (Glyndebourne). Designs for theatre include *In the Republic of Happiness* (Royal Court); *The Kitchen*, *Dido Queen of Carthage*, *The Hour We*

*Knew Nothing of Each Other* (National Theatre); *Judgment Day* (Almeida); *All About My Mother* (Old Vic Theatre). In 2012, Junge designed the costumes for the London Paralympic Games Opening Ceremony. He was the overall winner of the Linbury Prize for Stage Design in 2001. In the current season, he makes his Metropolitan Opera debut with *Cavalleria Rusticana* and *Pagliacci* and his designs for *Woolf Works* were seen at the Royal Ballet.

**WOLFGANG GÖBBEL**  
**Lighting Designer**

Göbbel made his San Francisco Opera debut designing lighting for *Parsifal* in 2000. His lighting designs for *Die Tote Stadt* have been seen at San Francisco Opera (2008), Vienna State Opera, the Salzburg Festival, and the Gran Teatre del Liceu in Barcelona. His work has been seen on the stages of Vienna State Opera; the Salzburg Festival; the Bregenz Festival; Hamburg State Opera; Berlin State Opera; Deutsche Oper Berlin; Théâtre du Châtelet; Théâtre Royal de la Monnaie; La Scala; Royal Opera, Covent Garden; English National Opera; the Metropolitan Opera; Houston Grand Opera; Stuttgart State Opera; Netherlands Opera; and the Royal Shakespeare Company at Stratford. He has created lighting and stage designs for Vienna Volksoper, Opera North, the Nottingham Playhouse, Schauspiel Köln, and the Edinburgh Festival. Göbbel was nominated for a Laurence Olivier Award in 1997 for his work on David Alden's production of *Tristan und Isolde* at Royal Opera, Covent Garden. Recent productions include *Lucia di Lammermoor* in Brussels; *Die Tote Stadt* in Paris and London; *Rusalka* in Brussels and Graz; *Die Meistersinger von Nürnberg* in Cologne; *Aida* at the Bregenz Festival; and Cavalli's *Eliogabalo* at Grange Park Opera Festival.



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## IAN ROBERTSON

(Dundee, Scotland)

### Chorus Director

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

## LYNNE PAGE

### Choreographer

Lynne Page makes her San Francisco Opera debut in 2015 with *Les Troyens*. In 2010 she was nominated for a Tony award, a Drama Desk award and an Olivier award for her work on the West End and Broadway's *La Cage Aux Folles*. Her theater credits include *Oh What a Lovely War* (Theatre Royal Stratford East); *American Psycho* (Almeida Theater); *Viva Forever!* (West End); *Company* (Sheffield Theaters); *My Fair Lady* (Mariinsky Theatre, St. Petersburg and Théâtre du Châtelet Paris). Opera credits include *Medea* at English National Opera, *Andrea Chenier* at the Bregenz Festival, and *Carmen* at Opera Holland Park.

## DAVID GREEVES

### Acrobat Choreographer

David Greeves has worked with David McVicar since 1998, as a specialist choreographer and performer for aerial wirework and martial arts. Greeves debuted in opera with *Idomeneo* for the Flanders Opera in Antwerp. He has since worked on *A Midsummer Night's Dream* playing the lead role of Puck, at the Théâtre Royal de la Monnaie in Brussels, *Aida* at Covent Garden and Valencia's Palau de les Arts Reina Sofia, *Rusalka* at the Wexford Festival, Wagner's *Ring Cycle* at the Opéra National du

Rhin in Strasbourg, and *Le Clemenza de Tito* at Lyric Opera of Chicago and in Aix en Provence, Toulouse, and Marseille. Working in film and stage, from *Kick Ass 2* to *Fury*, to choreographing flying work for two International Bollywood productions in Delhi, and opening shows for Chevrolet at the Bangkok Motor Show, Greeves is currently building an aerial dance company specializing in site-specific performances on cliff faces and tall buildings.

## RICHARD JONES

(London, England)

### Associate Director

Jones makes his San Francisco Opera debut with *Les Troyens*. He has assisted directors including Richard Jones, Antony McDonald, John Fulljames, David Alden, John Copley and Moshe Leiser and Patrice Caurier. His recent work as an assistant director includes *Rodelinda* (English National Opera), *Peter Grimes* (La Scala, Milan), *Anna Nicole* (the Royal Opera, Covent Garden and New York City Opera), *Macbeth*, *Falstaff* and *Der Rosenkavalier* (the Glyndebourne Festival) and *Gloriana* (the Royal Opera, Covent Garden and Hamburg State Opera) for Richard Jones, *Der Ring des Nibelungen* (Dutch National Touring Opera) for Antony McDonald and *Quartett* (the Royal Opera, Covent Garden) for John Fulljames. His plans as a revival director include *Il Turco in Italia* (the Royal Opera, Covent Garden), *La Bohème* (Istanbul State Opera). In 2013 he directed a set of scenes for London's National Opera Studio.

## JOSE MARIA CONDEMI

(Buenos Aires, Argentina)

### Associate Director

Jose Maria Condemmi has directed *Così fan tutte*, *Tosca*, *Un Ballo in Maschera*, *The Elixir of Love for Families*, *Faust*, *Madama Butterfly*, *Carmen* and the world premiere of *The Secret Garden* 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. A former San Francisco Opera Adler Fellow and Merola Opera Program alumnus, his notable engagements include a new production of *Ernani* and *Tristan*

and *Isolde* for Lyric Opera of Chicago; *Luisa Miller* for Toronto's Canadian Opera Company; *Aida* for Houston Grand Opera; *Tosca*, *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. Condemmi'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 *Florencia en el Amazonas* for Opera Colorado and Utah Opera, *Tosca* and *Maria de Buenos Aires* for Florida Grand Opera, *The Elixir of Love* for Opera Theater of Saint Louis and *Frida* for Michigan Opera Theater. Upcoming engagements include *Il Trovatore* and a new production of *Tosca* for Cincinnati Opera, *Dead Man Walking* for Indiana University, *Carmen* for Lyric Opera of Kansas City and a new production of *Don Giovanni* for Arizona Opera. Condemmi has been recently appointed director of opera of the San Francisco Conservatory of Music.

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## ASSISTANT STAGE MANAGERS

Sarah Bingel  
Andrew Landis  
Jimmy Marcheso  
Jayme O'Hara  
Rachel C. Henneberry

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

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

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 Irene Murray, *Star Rabinowitz, Senior Cutters* (30)  
 Sally Thomas, *Senior Tailor* (15)  
 Cheryl Mennen, *Cutter*  
 Carol Wood, Gillian Haratani, Catharine Bray, *Assistant Cutters*  
 Kristen Eiden, Santiago Suanes, *First Hands*  
 Jai Alltizer, *Senior Production Supervisor* (14)  
 Kristi Johnson, *Production Supervisor* (11)  
 Manuel Gutierrez, *Production Coordinator* (15)  
 Paula Wheeler, *Senior Milliner* (23)  
 Amy Van Every, *Senior Dyer* (30)  
 Jersey McDermott, *Senior Craft Artisan* (15)  
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 Valerie Galindo, *Shopper*  
 Alexandra Leon, *Production Assistant*

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 Xing-Fong Luo (22)  
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Ashley Joyce, *Second Assistant*

Maia Knezevic, *Apprentice*

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 Roger Lambert, *Assistant Key Left*  
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*Artists who have served the Company for more than ten years are listed with his or her years of service.*

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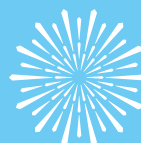
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Mr. Noel T. Bloss  
Jodie M. Bourdet  
Mr. & Mrs. Philip Bowles  
John Buoymaster  
Karen Burtness Prak & Jan Willem Prak  
Seyem & John Cardoza  
Dr. Heidi H. Cary  
Craig & Letitia Casebeer  
Mel & Hella Cheitlin  
Julia Frohlich Cherry  
Maureen Clarke  
Joseph W. Conroy  
Paul & Valerie Crane Dorfman  
John W. Crittenden  
George & Susan Crow  
Marc Petty Cruciger, M.D.  
& Quita Jones Cruciger, M.D.  
John Cullison & Diana Kissil  
Janet Cullum  
Dr. & Mrs. Philip S. Dauber  
Craig Dauchy & Sue Crawford  
Mr. & Mrs. Peter W. Davis  
Mr. Charles Dishman  
Delia Fleishhacker Ehrlich  
Lisa Erdberg & Dennis Gibbons  
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Mary & Craig Henderson  
Greer & Thayer Hopkins  
Michael R. Jacobson  
Ron Jacobson  
Mr. Craig Jacoby  
Dan & Kim Johnson  
Ms. Mary Kay Kane  
Susan Keyes & Jack Sulat  
James C. Kitch  
Mr. Neil Koris  
Barbara Graham Kreissler  
Karen J. Kubin  
Sheila & Thomas Larsen  
Norman T. Larson  
Paul J. Laveroni  
Mr. & Mrs. Laurence R. Lyons  
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Patrick J. Mahoney  
Mr. Charles D. Mann  
Patrick McCabe  
Teresa & Mark Medearis  
Beatriz Mejia  
Karl & Kristen Mills  
Phyllis Moldaw  
Cathy & Howard Moreland  
Ronald D. Morrison  
Bill & Carrie Morrow

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

\* deceased

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



SAN FRANCISCO  
OPERA

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

**Patrick Summers**  
Principal Guest Conductor

**Giuseppe Finzi**  
Resident Conductor

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Director of Communications and Public Affairs

**Gregory Henkel**  
Director of Artistic and Music Planning

**Daniel Knapp**  
Director of Production

**Marcia Lazer**  
Director of Marketing

**Matthew Shilvock**  
Associate General Director

**Michael Simpson**  
Director of Finance and Administration/CFO

**Jarrold Bell**  
Chief Information Officer

**Jennifer Good**  
Director of Music Operations

**Sheri Greenawald**  
Opera Center Director

**Kristen Jones**  
Director of Innovation and Engagement

**Jessica Koplos**  
Director of Electronic Media

**Daniele McCartan\***  
Costume Director

**Ruth Nott**  
Director of Education

**Elkhanah Pulitzer**  
Director of Programming, The Wilsey Center for Opera

**Teri Xavier**  
Director of Human Resources

**ARTISTIC AND MUSIC PLANNING**

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

Ilana Rainero de Haan, *Assistant to the Director of Artistic and Music Planning*  
Valentina Simi, *Artist Services Coordinator and Assistant to the Music Director*  
Manuela Galindo, *Contracts and Accommodations Assistant*

**MUSIC STAFF**

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

Noah Lindquist, Ronny Michael Greenberg, *Adler Fellows*

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

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Micah Standley, *Editor*  
Matthew Erikson, *Communications Manager*  
Teresa Concepcion, *Communications Associate*  
Ann Farris, *Archive Associate*

**DEVELOPMENT**

**ADMINISTRATIVE AND DONOR SERVICES**

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Kathleen Esselstyn, *Gift Acknowledgment Coordinator*  
Leela Krishnan, *Development Services Coordinator*  
Chivly Krouch, *Gift Processing Coordinator*

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Roya Clune, *Annual Giving Associate*

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Lisette Miles, *Director of Corporate Giving*  
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Samantha Stevick, *Corporate and Legacy Giving Associate*

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Sue Ramsay, *Senior Leadership Giving Officer*  
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Joo Eun Lee, *Senior Individual Giving Officer*  
Sandra Chien, *Individual Giving Officer*  
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Karman Ferrell Pavé, *Director of Special Events*  
Katie Cagampan, *Special Events Manager*  
Lisa Bordachar, *Prospect Research Manager*

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Lynn Vear, *Senior Principal Giving Officer*  
Cathy Lewis, *Principal Giving Manager*

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Julia Petraglia, *Community Programs Coordinator*  
Rebecca Scott, *School Programs Administrator*  
Hector Armienta, Nick Benavides, Erin Bregman, Joshua Raoul Brody, Robert Chastain, Danny Clay, Hannah Dworkin, Lisa Edsall Giglio, Kevin Gordon, Lua Hadar, Magdalena Klein, Rosalyn Nash, Virginia Nichols, Steven Sven Olbash, Aaron Pike, Emily Shisko, Alex Stein, Alyssa Stone, Christopher Street, Matthew Wolka, *Teaching Artists*  
Ryan Engstrom, *Intern*

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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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Sapna Patel, *Business Process Improvement Manager*  
Paul Goetz, *Systems Administrator*  
Steve Long, *Network & Systems Administrator*  
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Sara Lee, *Programmer/Analyst*

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

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

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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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Jeremy Patfield, *Media Administrator*  
Michelle Bueno, Robyn Graham, Anna Calvo Rosenstone, *Media Interns*

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Brett Wesner, *Artistic Assistant*

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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*  
Arsène Longuelé, *Senior Production Accountant*  
Joshua D. O'Malley, *Production Administrator*  
Allee Pitaccio, *Production and Events Coordinator*

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

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

## ELECTRICS

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

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Dave Maier, *Fight Director*

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Gary Marder, *Resident Lighting Designer\**  
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Daniel Friedman, Chad Shelton, *Lighting Interns*

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John Del Bono, *Assistant Master of Properties*

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Dale Haugo, *Scenic Artist in Charge*

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

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Erik Walstad, *Technical and Safety Director\**  
Ryan O'Steen, *Assistant Technical Director*  
Ben Steiner, *Technical Intern*

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

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

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Marin Venturi, *Rehearsal Department Director*  
Kali Wilson, *Rehearsal Administrator*  
Trey Costerisan, *Rehearsal Assistant and Supernumeraries Coordinator*  
Ellen Presley, *Rehearsal Assistant and Merola Scheduler*  
Jessie Neilson, *Rehearsal Assistant / Child Wrangler*

## SAN FRANCISCO OPERA CENTER

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

---

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

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

# ORCHESTRA



Kay Stern  
Concertmaster



Laura Albers  
Associate Concertmaster



Heidi Wilcox  
Assistant Concertmaster



Jennifer Cho  
First Violin



Dawn Harms  
First Violin



Mariya Borozina  
First Violin



Barbara Riccardi  
First Violin



Leonid Igudesman  
First Violin



Asuka Annie Yano  
First Violin



Wenyi Shih  
First Violin  
Regular Substitute



Joseph Edelberg  
First Violin  
Regular Substitute



Robin Hansen  
First Violin  
Regular Substitute



Jeremy Preston  
Principal  
Second Violin



Martha Simonds  
Associate Principal  
Second Violin



Beni Shinohara  
Assistant Principal  
Second Violin



Eva Karasik  
Second Violin



Leslie Ludena  
Second Violin



Gerard Svazlian  
Second Violin



Linda Deutsch  
Second Violin



Craig Reiss  
Second Violin



Marianne Wagner  
Second Violin  
Regular Substitute



Carla Maria Rodrigues  
Principal  
Viola



Sergey Rakitchenkov  
Associate Principal  
Viola



Paul Nahhas  
Assistant Principal  
Viola



Patricia Heller  
Viola



Jonna Hervig  
Viola



Natalia Vershilova  
Viola



Joy Fellows  
Viola



David Kadarauich  
Principal  
Cello



Thalia Moore  
Associate Principal  
Cello



Nora Pirquet  
Associate Principal  
Cello



Emil Miland  
Cello



Victoria Ehrlich  
Cello



Ruth Lane  
Cello



Joseph Lescher  
Principal  
Bass

# SAN FRANCISCO ORCHESTRA CONTINUED



Jonathan Lancelle  
Associate Principal  
Bass



Steven D'Amico  
Assistant Principal  
Bass



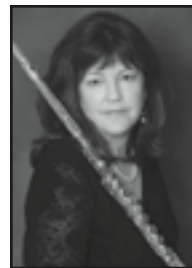
Shinji Eshima  
Bass



Mark Drury  
Bass



Julie McKenzie  
Principal  
Flute



Patricia Farrell  
Flute



Stephanie McNab  
Flute & Piccolo



Mingjia Liu  
Principal  
Oboe



Deborah Henry  
Assistant Principal  
Oboe



Janet Popesco  
Archibald  
Oboe & English Horn



Deborah Shidler  
Oboe  
Regular Substitute



Jose Gonzalez  
Granero  
Principal Clarinet



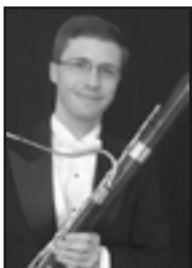
Joanne Burke Eisler  
Assistant Principal  
Clarinet



Anthony Striplen  
Clarinet &  
Bass Clarinet



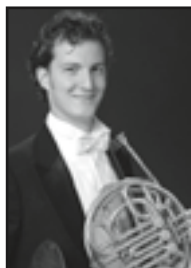
Rufus Olivier  
Principal  
Bassoon



Daniel MacNeill  
Bassoon



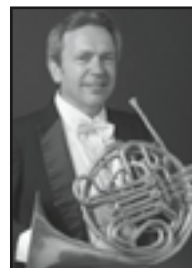
Michael Severance  
Bassoon &  
Contrabassoon



Kevin Rivard  
Co-Principal  
Horn



Christopher Cooper  
Acting Co-Principal  
Horn



Keith Green  
Horn



Brian McCarty  
Horn



Lawrence Ragent  
Horn



Adam Luftman  
Principal  
Trumpet



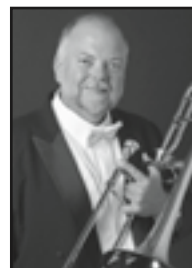
William Holmes  
Trumpet



John Pearson  
Trumpet



Samuel Schlosser  
Principal Trombone



Donald Kennelly  
Trombone



David Ridge  
Trombone &  
Bass Trombone



Zachariah Spellman  
Tuba/Cimbasso



John Burgardt  
Timpani



Richard Kvistad  
Principal Percussion &  
Associate Timpani



Patricia Niemi  
Percussion



Olga Ortenberg  
Rakitchenkov  
Harp

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

# SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Tracy Davis  
*Orchestra Manager*



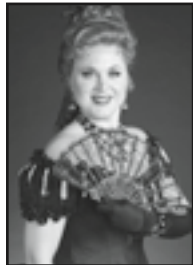
Carrie Weick  
*Librarian*



Timothy Spears  
*Assistant Orchestra  
Manager & Librarian*

## SAN FRANCISCO OPERA

# REGULAR CHORUS



Kathleen Bayler  
*Soprano*



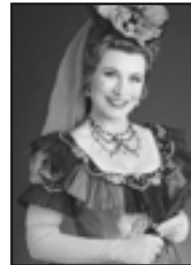
Sara Colburn  
*Soprano*



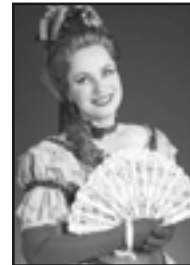
Dvora Djoraev  
*Soprano*



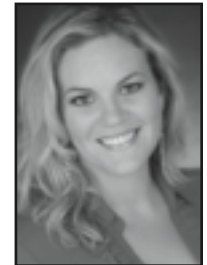
Mary Finch  
*Soprano*



Claire Kelm  
*Soprano*



Elisabeth Rom Lucio  
*Soprano*



Angela Eden Moser  
*Soprano*



Rachelle Perry  
*Soprano*



Virginia Pluth  
*Soprano*



Carole Schaffer  
*Soprano*



Mitzie Kay Weiner  
*Soprano*



Roberta Bowman  
*Mezzo-Soprano*



Janet Campbell  
*Mezzo-Soprano*



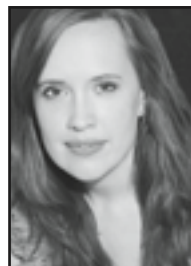
Sally Mouzon  
*Mezzo-Soprano*



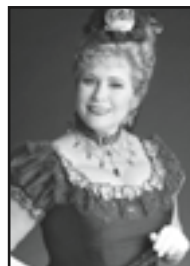
Sally Munro  
*Mezzo-Soprano*



Erin Neff  
*Mezzo-Soprano*



Laurel Porter  
*Mezzo-Soprano*



Laurel Rice  
*Mezzo-Soprano*



Shelley Seitz  
*Mezzo-Soprano*



Claudia Siefer  
*Mezzo-Soprano*



Nicole Takesono  
*Mezzo-Soprano*

# SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Donna Turchi  
*Mezzo-Soprano*



C. Michael Belle  
*Tenor*



Alan Cochran  
*Tenor*



Chris Corley  
*Tenor*



Daniel Harper  
*Tenor*



Christopher Jackson  
*Tenor*



Phillip Pickens  
*Tenor*



Chester Pidduck  
*Tenor*



Colby Roberts  
*Tenor*



Sigmund Seigel  
*Tenor*



Dan Stanley  
*Tenor*



Andrew Truett  
*Tenor*



Richard Walker  
*Tenor*



Torlef Borsting  
*Baritone*



Frank Daniels  
*Baritone*



Cameron Henley  
*Baritone*



Ken Johnson  
*Baritone*



David Kekuewa  
*Baritone*



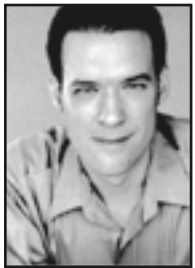
Bojan Knežević  
*Bass*



Frederick Matthews  
*Baritone*



Jim Meyer  
*Bass*



William O'Neill  
*Bass*



William Pickersgill  
*Bass*



Valery Portnov  
*Bass*



Ken Rafanan  
*Baritone*



Michael Rogers  
*Baritone*



Jere Torkelsen  
*Baritone*

*Most photos by  
John Martin.*

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

# SAN FRANCISCO OPERA

# CORPS DANCERS



Brook Broughton



Blanche Hampton



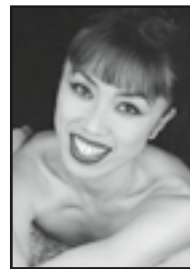
Bryan Ketron  
*Leave of Absence*



Michael Levine



Rachel Speidel Little



Chiharu Shibata

**ARTISTS**

Raymond Aceto  
 Julie Adams † ♪  
 Anna Caterina Antonacci  
 Buffy Baggott  
 René Barbera\* ♪  
 Ryan Belongie † ♪  
 Giorgio Berrugi\*  
 Marco Berti  
 Andrew Bidlack † ♪  
 Jordan Bisch  
 Corey Bix  
 Angela Brower  
 Carlos Chausson\*  
 Jennifer Check\*  
 Scott Conner\*  
 Catherine Cook † ♪  
 Sasha Cooke  
 Anthony Roth Costanzo\*  
 Leah Crocetto † ♪  
 David Daniels  
 Danielle De Niese  
 John Del Carlo ♪  
 Ellie Dehn  
 Mark Delavan † ♪  
 Karine Deshayes\*  
 Julianna Di Giacomo\* ♪  
 John Easterlin  
 Pasquale Esposito\*  
 Michael Fabiano  
 Greg Fedderly  
 A.J. Glueckert † ♪  
 Susan Graham ♪  
 Lianna Haroutounian\*  
 Thomas Hampson ♪  
 Suzanne Hendrix ♪  
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**Mary Finch**, *Assistant Chorus Manager/*

*Chorus Librarian*

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\* Tenured

† Leave of Absence

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Kay Stern, *Concertmaster*  
Laura Albers, *Associate Concertmaster*  
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Jennifer Cho  
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Mariya Borozina  
Lev Rankov †  
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Gerard Svazlian †  
Linda Deutsch Twohy  
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Victoria Ehrlich  
Ruth Lane  
Eric Sung \*\*

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

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Julie McKenzie, *Principal*  
Patricia Farrell  
Stephanie McNab

## PICCOLO

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## OBOE

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

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John Burgardt

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Patricia Niemi

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Timothy Spears, *Assistant*

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- Children of any age attending a performance must have a ticket; no babes in arms.

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

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

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

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

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

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

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

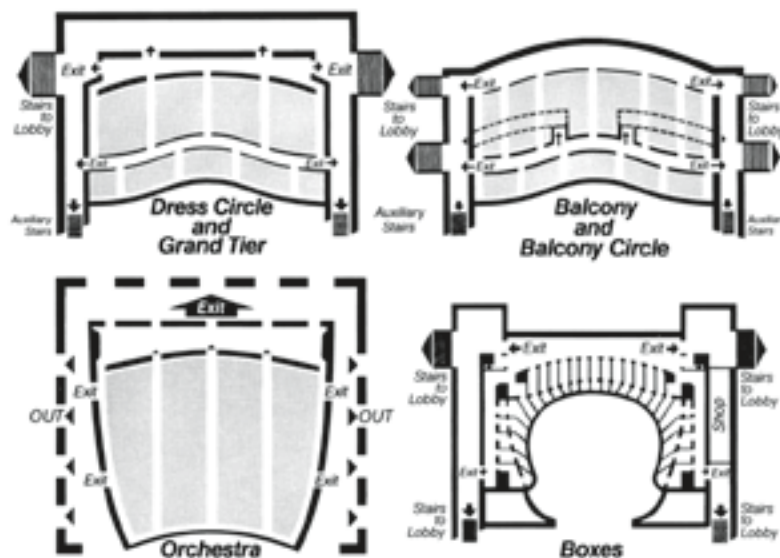
**LARGE PRINT CAST SHEETS AND SYNOPSIS** are available at the coat check stations in the main lobby.

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

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

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

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



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

# The art of performance draws our eyes to the stage



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