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The Trojans Commemorative Poster

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The Trojans poster by famed
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commissioned by San Francisco
Opera. *Les Troyens* variant also
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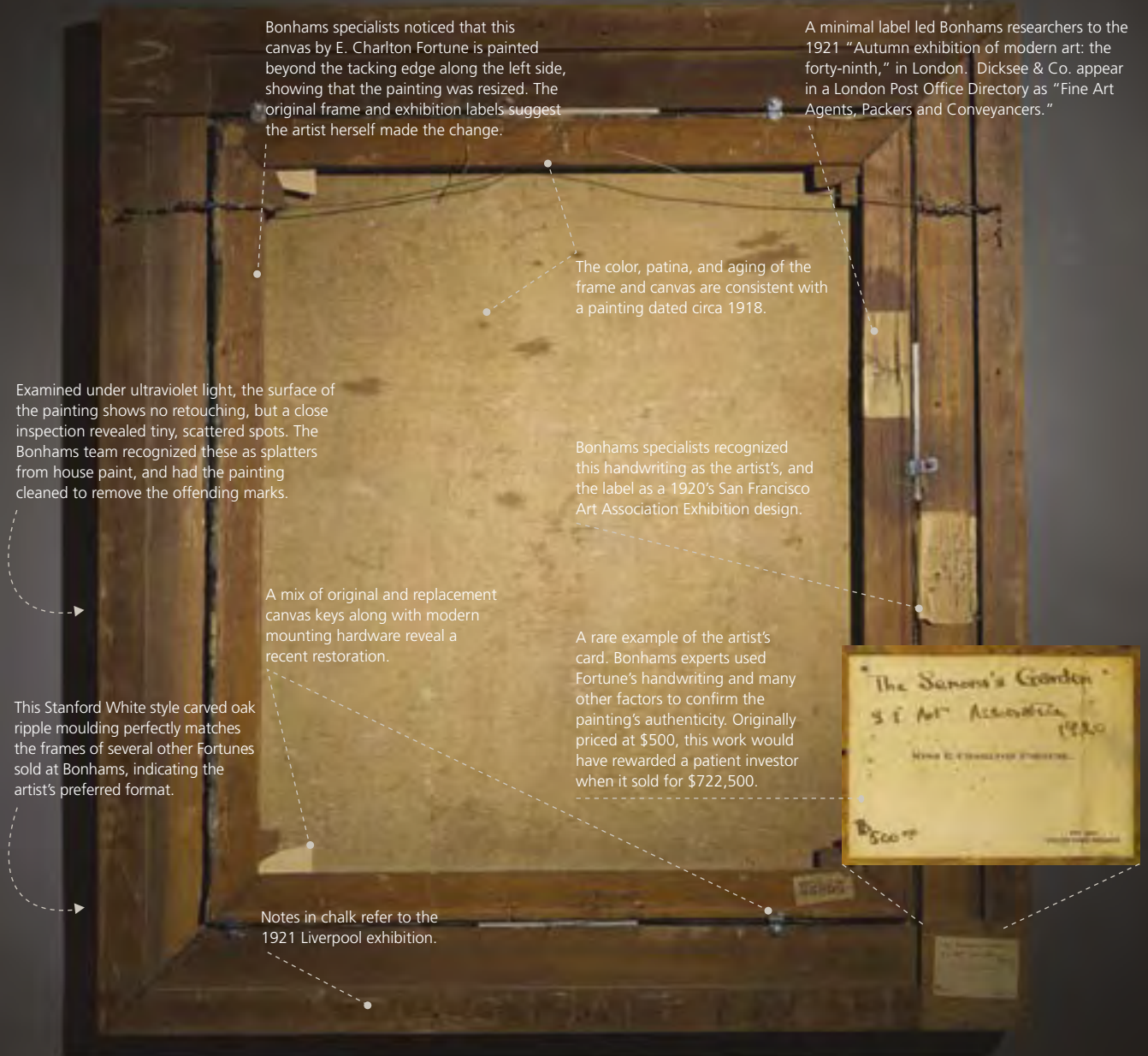
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The Senora's Garden, circa 1918
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Bonhams specialists noticed that this canvas by E. Charlton Fortune is painted beyond the tacking edge along the left side, showing that the painting was resized. The original frame and exhibition labels suggest the artist herself made the change.

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

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

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

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

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

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

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

Notes in chalk refer to the 1921 Liverpool exhibition.

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

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 & Musical Theatre. At the top, it says "UTAH FESTIVAL OPERA & 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.



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.

BRAVO! Club's 24th Annual Opening Night Gala is a high-voltage reception perfect for young professionals. For details visit 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.

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



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

SCOTT WALL



Meet Daniel Knapp

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

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

MEROLA OPERA PROGRAM SUMMER 2015

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

Schwabacher Summer Concerts

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

The Medium and *Gianni Schicchi*

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

Don Pasquale

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

Merola Grand Finale

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

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

E-OPERA NEWSLETTER

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

INSIGHT PANELS

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

OPERA PREVIEW LECTURES

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

OVERTURE: OPERA WORKSHOPS FOR ADULTS

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

FAMILY PROGRAMS

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

CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

OPERA HOUSE TOURS

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

OPERA TALKS

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

Les Troyens: Peter Susskind

Two Women: Laura Stanfield Prichard

Le Nozze di Figaro: Bruce Lamott

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Does a new work like this require unusual preparation?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



CATHERINE ASHMORE / ROYAL OPERA, COVENT GARDEN

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

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

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

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

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

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

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

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

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

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

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

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

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

How does it feel to be returning to San Francisco?

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

John A. & Cynthia Fry Gunn



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

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

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

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

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

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



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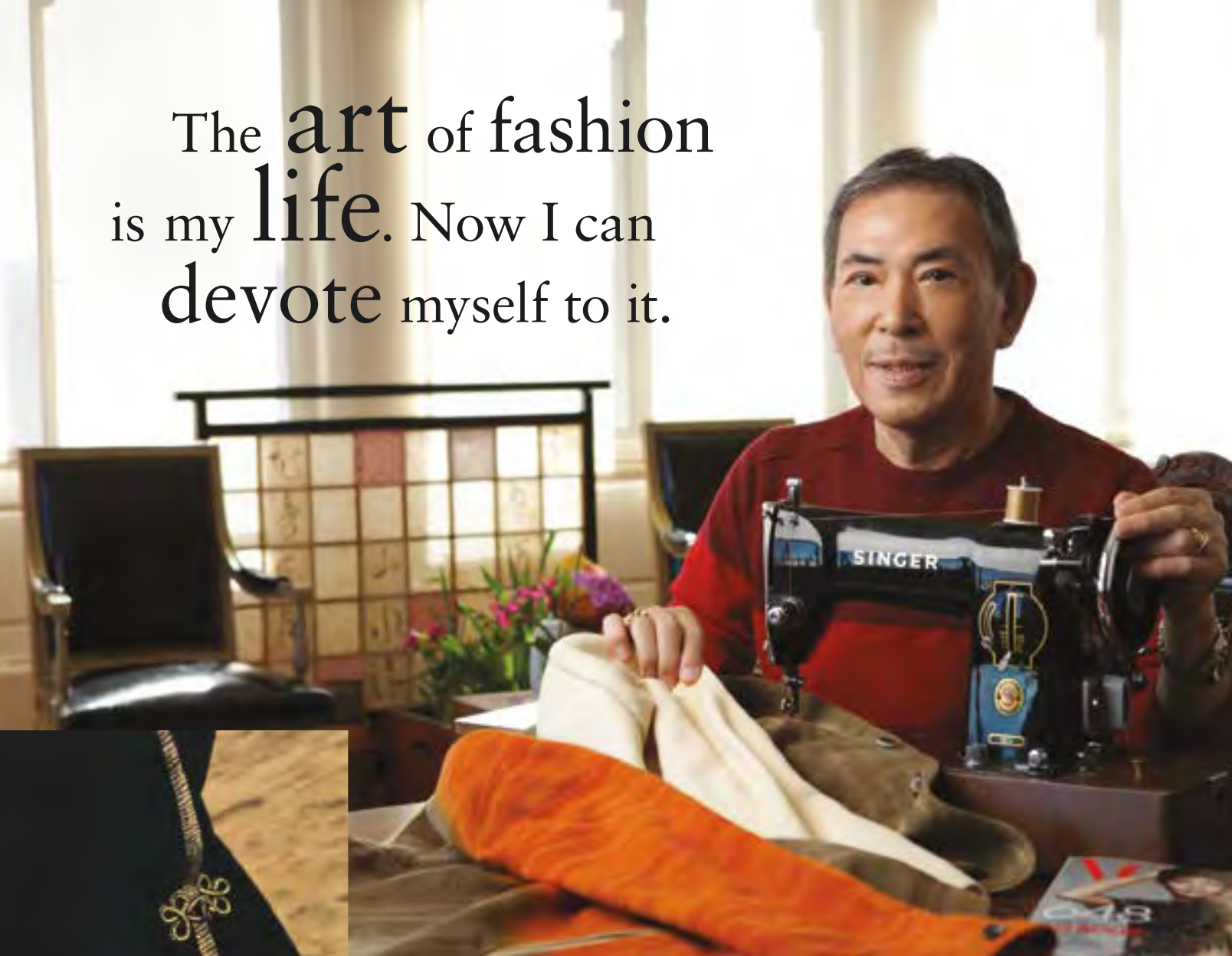
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Joseph Mallord William Turner, *Snow Storm—Steam-Boat off a Harbour's Mouth*, exhibited 1842. Oil on canvas. Tate, London. Image © Tate, London 2014

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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

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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

DREW ALTZER



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

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.



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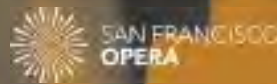
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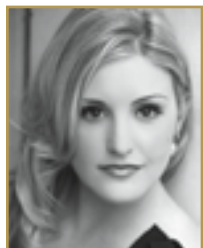
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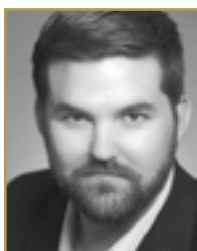
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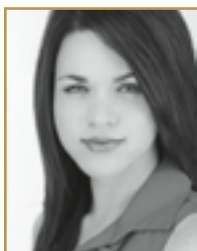


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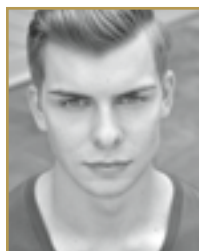


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2015 REPERTORY

LES TROYENS (THE TROJANS)

Hector Berlioz

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

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

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

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

TWO WOMEN (LA CIOCIARA)

Music by Marco Tutino

Libretto by Marco Tutino and Fabio Ceresa

Adapted from a script by Luca Rossi

Based on the novel *La Ciociara* by Alberto Moravia

By arrangement with Studio Legale Cau Morandi Minutillo Turtur

World premiere

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

June 13, 19, 23, 28, 30

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

The world premiere is made possible, in part, by

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

LE NOZZE DI FIGARO (THE MARRIAGE OF FIGARO)

Wolfgang Amadeus Mozart

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

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

LUISA MILLER

Giuseppe Verdi

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

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

Original production made possible by The Edgar Foster Daniels Foundation.

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Stephen Sondheim

Company Premiere

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

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

LUCIA DI LAMMERMOOR

Gaetano Donizetti

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

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

THE MAGIC FLUTE

Wolfgang Amadeus Mozart

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

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

DIE MEISTERSINGER VON NÜRNBERG

Richard Wagner

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

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

THE BARBER OF SEVILLE

Gioachino Rossini

November 25, 29; December 1, 5, 9

THE FALL OF THE HOUSE OF USHER

(A Double Bill)

Gordon Getty • Claude Debussy

West Coast Premiere

December 8, 10, 11, 13

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

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

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

Giuseppe Finzi (*The Barber of Seville*)

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

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

Susan Graham (*The Trojans*)

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

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

Greer Grimsley (*Die Meistersinger von Nürnberg*)

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

Leah Crocetto, Michael Fabiano (*Luisa Miller*)

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

Nadine Sierra (*The Magic Flute*)

Alek Shrader (*Die Meistersinger von Nürnberg*)

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

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Marco Tutino

PHOTOGRAPHER

SAN FRANCISCO OPERA

David Gockley, General Director

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Caroline H. Hume Endowed Chair



TWO WOMEN

LA CIOCIARA

Opera by Marco Tutino
Libretto by Marco Tutino and Fabio Ceresa

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 this new work.

The commission is also made possible, in part, by The Andrew W. Mellon Foundation.

Nicola Luisotti's appearance made possible by Jan Shrem & Maria Manetti Shrem, Chairs, Amici di Nicola of Camerata.

Anna Caterina Antonacci's appearance is made possible by a gift to the Great Singers Fund by Joan & David Traitel.

TWO WOMEN

ACT I

SCENE 1: The Trastevere District of Rome

Cesira, a widow and a shop keeper, is trying to keep her business going. Giovanni, a dealer in black market goods, enters and tries to seduce her. She refuses and asks him to help her flee war torn Rome. As air-raid sirens wail, Giovanni forces himself on her until the all clear sounds. Cesira tells Giovanni that what happened means nothing. As Cesira's daughter, Rosetta, comes up from the cellar, Giovanni agrees that he will take them out of Rome towards the Ciociaria region. Cesira promises her frightened daughter that they will soon be safe in the mountains.

SCENE 2: The Mountain Village of Sant'Eufemia

Tired and dusty, Cesira and Rosetta arrive and bathe in a fountain; they are secretly observed by Michele, a young pacifist. When they discover Michele, Cesira tells him that she and her daughter are seeking refuge. Cesira coarsely negotiates for shelter with the displaced peasants. As airplanes bomb the village below, Rosetta kneels to pray and the evacuees join her.

SCENE 3: The Mountain of Sant'Eufemia

An American soldier, John Buckley, appears begging for help and the people refuse him, recalling the Nazis' edict: anyone who helps the enemy will be shot. Cesira joins Michele in helping the soldier. Buckley is emotionally taken with them and says their family reminds him of his own, which amuses Cesira and Michele as they have just met. Left alone, Cesira and Michele kiss as Giovanni, now a Fascist, arrives and finds them. Suddenly they hear the signal that the Nazis are coming. Cesira, Michele, and Rosetta flee as Giovanni vows to track Cesira to hell. He finds Michele's abandoned knapsack with a letter and watch from Buckley proving Michele to have committed treason.

ACT II

SCENE 1: Fondi, a lawyer's house

Cesira, Rosetta, and Michele seek refuge at the house of the lawyer Sciortino, a friend of Michele's father. But a Nazi officer, alerted by Giovanni, is waiting for them and produces Buckley's letter, proving he was a traitor. Giovanni enters with Michele's knapsack

as proof of his aid to the enemy. Soldiers take Michele away, but he promises Cesira and Rosetta that he will return. Sciortino rushes in with news: the Allied advance has begun at Anzio.

SCENE 2: A church in Sant'Eufemia

Cesira and Rosetta return to the now devastated village. Elsewhere, Michele appears in handcuffs and is left to face his punishment with Giovanni. The women are discovered by a group of Moroccan soldiers who drag them into the church. Giovanni offers to let Michele escape if he gives Cesira up, but Michele defies him and is killed. Rosetta and Cesira stagger out of the church, and Cesira tries to comfort her daughter.

SCENE 3: The Square in Sant'Eufemia

The square fills with dancing evacuees proclaiming that the war is over. Cesira tries to intervene between a man dancing with Rosetta. An American jeep arrives with soldiers and Giovanni who tells Cesira that Michele is dead. Cesira denounces him as a Fascist and the people turn on him. Desperate to prove his loyalty to the Americans, Giovanni produces Buckley's letter and claims to have saved him. At that moment Buckley appears, declaring that Michele and Cesira were his saviors. Giovanni defends his actions, but the crowd attacks. A group of children burst into the scene as Rosetta and Cesira reconcile and try to begin again.

Additional support for this production provided by
Affiliate Sponsors John & Romana Bracco,
Lisa Erdberg & Dennis Gibbons, Dr. & Mrs. John Lavorgna,
Meyer Sound, Ms. Sheila Wishek,
and a generous anonymous grant.

Personnel: 13 principals, 48 choristers, 22 supernumeraries;
83 total.

Orchestra: 2 flutes, piccolo, 2 oboes, English horn, 2 clarinets,
bass clarinet, 2 bassoons, contrabassoon, 4 horns, 3 trumpets,
2 trombones, bass trombone, tuba, timpani, 4 percussion, harp,
celeste; regular (40) strings; **70 total.**

Onstage: accordion, bass, drums; **3 total.**

Conductor
Nicola Luisotti

Director
Francesca Zambello

Set Designer
Peter J. Davison

Costume Designer
Jess Goldstein

Lighting Designer
Mark McCullough

Projection Designer
S. Katy Tucker

Chorus Director
Ian Robertson

Choreographer
Val Caniparoli

Sound Designer
Tod Nixon

Fight Director
Dave Maier

Assistant Conductors
Giuseppe Finzi
Vito Lombardi

Musical Preparation
John Churchwell
Bryndon Hassman
Ronny Michael Greenberg†
Fabrizio Corona
Jonathan Khuner

Prompter
Vito Lombardi

Assistant Stage Director
Shawna Lucey

Stage Manager
Lisa Anderson

Costume Supervisor
Kristi Johnson

Wig and Makeup Designer
Jeanna Parham

San Francisco Opera co-production
with Teatro Regio di Torino

SATURDAY, JUNE 13, 2015 AT 7:30 PM

FRIDAY, JUNE 19 AT 7:30 PM

TUESDAY, JUNE 23 AT 7:30 PM

SUNDAY, JUNE 28 AT 2 PM

TUESDAY, JUNE 30 AT 7:30 PM

WORLD PREMIERE

Opera in two acts by **Marco Tutino**
Text 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 MinutilloTurtur
Co-commissioned by San Francisco Opera and Teatro Regio di Torino

TWO WOMEN

LA CIOCIARA

(Sung in Italian with English supertitles)

CAST

(in order of appearance)

<i>A country woman</i>	Zanda Švėde†
<i>An old woman</i>	Sally Mouzon
<i>Cesira</i>	Anna Caterina Antonacci
<i>Giovanni</i>	Mark Delavan
<i>Rosetta, Cesira's daughter</i>	Sarah Shafer
<i>Michele, a young intellectual</i>	Dimitri Pittas*
<i>Lena, a young mother</i>	Zanda Švėde†
<i>A distant voice</i>	Christopher Jackson
<i>John Buckley,</i>	
<i>lieutenant of the U.S. Air Force</i>	Edward Nelson*†
<i>Fedor von Bock,</i>	
<i>field marshal of the Wehrmacht</i>	Christian Van Horn
<i>Pasquale Sciortino, a lawyer</i>	Joel Sorensen
<i>Maria, Sciortino's mother</i>	Buffy Baggott
<i>Moroccan soldiers</i>	Chester Pidduck, Torlef Borsting
	William O'Neill
<i>Italian singer</i>	Pasquale Esposito*
<i>Citizens of Rome, evacuees, peasants, Nazi soldiers, Fascists, Allied troops</i>	

*San Francisco Opera debut

†Current Adler Fellow

TIME AND PLACE: Summer of 1943 through 1944, Rome and surroundings

ACT I

SCENE 1: Cesira's Shop in the Trastevere District of Rome

SCENE 2: Sant'Eufemia

SCENE 3: The Mountain

—INTERMISSION—

ACT II

SCENE 1: The lawyer's house in Fondi

SCENE 2: A church in Sant'Eufemia

SCENE 3: Sant'Eufemia

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

Notes from Director Francesca Zambello and Conductor Nicola Luisotti

FRANCESCA ZAMBELLO

As a director, it is curiosity that pulls you into a project like this. I thought a lot about *what does one do to survive?* That's the main question that *Two Women* asks.

With that in mind I was drawn to explore this question with the artists involved in the project. Having the opportunity to work with my dear friend Anna Caterina Antonacci was a huge pull for me—we made our Rome debuts together. She is the consummate artist and professional. And working with Nicola was something that I have wanted to do for a while now. But it all starts with the music, and so I wanted to see how Marco, the composer, was going to create this sound world.

As a fan of the “Golden Age of Italian Cinema” with directors like Fellini, De Sica, and Visconti who gave us neorealism I believe Marco has come up with the musical equivalent of neorealism: neoversimo, like the works of Leoncavallo and Puccini, but with a more contemporary soundscape.

When I go back to the initial question, I find this story has such great resonance for us as a modern American audience: themes of war, class, and the primal relationship between a mother and a daughter. I think the audience will be taken by the music and the drama. And even though it is in another time, another place, and another language, it is such an engaging story with powerful characters, that I think the audience will be able to carry it home.

NICOLA LUISOTTI

as told to Marina Romani

I am enthusiastic about composer Marco Tutino's creation. This opera was born out of a conversation we had years ago, one evening in my house in Tuscany. I asked Marco, “You know which opera is missing today? *La Ciociara* (*Two Women*)!” Operatic elements were present already both in the novel and film. And why? Because of the presence of a heroine, Cesira, that comes from the people. Famous characters don't need to have their stories told—history tells their stories. A *popolana*, a woman from the people, doesn't have the same privilege. Cesira's story is incredibly touching, but it would not have ended up on the front pages of the newspapers, because it was nothing compared to the bombed cities and concentrations camps of World War II. Yet, on stage, with the right music, the humblest stories become eternal. Cesira's story becomes about us, about deeply understanding the personal suffering experienced during the war.

It is important in our time to write stories and music to which everybody can feel connected. I consider this to be an invitation to all artists: “Write the present while looking at the past to navigate the future,” as Verdi said. For example, Marco's music is rhythmically and harmonically complex, but at the same time, it is connected to *bel canto*. In his score, there are harmonic explosions in which you recognize yourself and say, “This is the music that belongs to me and speaks to what I am feeling!” When Cesira sings a lullaby to her daughter after they are raped, she sings a song of how profoundly she feels the tragedy of their situation, and how much her daughter needs to sleep, and to forget—even just for half an hour.

There is incredible enthusiasm for *Two Women* at the Opera House. All the musicians and the creative team are excited about the music. I have been studying it and working on it, but finally I see it materialized. And I am not only satisfied—I am incredibly proud. 🍷

In conversation with



Composer Marco Tutino

Two Women, or *La Ciociara*, is a work that has touched generations of readers and spectators, as a 1958 novel by Alberto Moravia and a 1960 cinematic adaptation by Vittorio De Sica. The poignancy of *Two Women* resides in its protagonists: the resilient Cesira and her daughter Rosetta who, scarred by the atrocities of World War II, manage to find their way back to their humanity.

Marco Tutino, whose works have been performed in prestigious venues like Milan's La Scala to the BBC Symphony, has given an operatic voice to the story of Cesira and Rosetta, creating a work characterized by a compelling rhythm and an attention to emotional nuances. In our conversation, the Italian composer acknowledges the close collaboration between all the artists involved in the making of the opera—Luca Rossi (script), Fabio Ceresa (co-writer of the libretto, with Tutino), Francesca Zambello (director), Nicola Luisotti (conductor) and David Gockley (San Francisco Opera General Director), whom Tutino considers co-creators because of their unwavering support for this project.

"The beginning was explosive," Tutino confesses. "From the very first scene, it was as if a river had started flowing. I had the impression of being not a composer but simply the vehicle for this river to burst forth and let the music happen, rise to the surface."

Marina Romani is completing her PhD in Italian Studies at UC Berkeley, writing a dissertation on music in post-World War II Italian cinema. Her research focuses on the history and politics of live performance, opera, and TV seriality. Trained in classical voice and piano, she is also a performer of Afro-Puerto Rican music with the group Bomba Aguacero.

What are the themes that you wanted to bring to light most powerfully in your elaboration of *Two Women*?

The opera revolves around the figure of Cesira and her relationship with her daughter. For us, that was the heart of the story: two women forced to abandon Rome during World War II, ending up as refugees in a small town in the countryside. We also tried to emphasize the oppression of the two women by Giovanni—an uneducated, arrogant man obsessed with the idea of possession. The three positive characters—Cesira, Rosetta, and Michele—start out in a relatively calm situation, and it is Giovanni's actions that lead to much of the violence that they will experience.

Can you expand on the centrality of Giovanni's role, compared to the novel and the film?

Giovanni has a bigger role in our opera. He incarnates the archetypal villain: he has no ethics or morals; he's possessive of women; he has a thirst for money and has no qualms taking advantage of people for personal gain. All this was typical of many Italians during the war: after the fall of Mussolini, many ex-fascists were quick to forget their ties to the regime and jump on the bandwagon. Giovanni embodies all of this.

Complex dynamics and feelings are central to this opera—motherly love, abusive relationships. At the same time, monumental historic events are taking place: the end of World War II. How is the shadow of the war present in the opera?

The war is always in the background, and it manifests itself in many

ways: there's the bombing of Rome and of the village of Fondi, as well as the rescue of an American soldier after his plane crashes. He's a minor character but he's instrumental to the plot, helping Cesira and Rosetta against Giovanni. Through him, we wanted to emphasize the importance of the American intervention at the end of the War: without the Allies, Italy's fate would have been disastrous.

What aspects of this story do you think will touch and inspire contemporary audiences?

I believe that Cesira's journey is crucial. She grows with the audience. At the beginning of the opera, she is a *popolana*, a woman of the people, who's busy with her own interests, sometimes selfishly. And she certainly isn't an emancipated woman at the start: she was married to an older man, probably an arranged marriage, and she's had a hard life. As the story goes on, we follow her path to self-knowledge, and her acquisition of stronger social values.

What experiences lead to her growth? What changes in her, and how can audience members recognize themselves in Cesira?

Her growth takes place through tragic experiences, but also through her resilience and will to survive and learn amid her struggles. For instance, the encounter with Michele has a strong influence on her: he is an intellectual, and she's instantly curious about him.

Also, she realizes that she needs to get rid of Giovanni, who keeps harassing her. She starts reflecting on her life, on what values matter to her. The Cesira of the first scene is a very different woman than the one at the end of the opera. The aria that she sings in the final scene is the song of someone who is tired of suffering—both as a victim of war and as a woman. I believe this is a touching and contemporary theme, and I hope the audience will empathize with and be moved by her story.

How did you approach the most upsetting and violent scenes—such as the one portraying the sexual violence on Cesira and Rosetta?

We spent a lot of time developing that scene, together with Luca [Rossi] and Fabio [Ceresa]. We decided to approach the violence by showing two tragedies that unfold simultaneously but are distant in space: the death of Michele, shot by Giovanni, and the rape of Cesira and Rosetta. From the point of view of the composition, this was very challenging, because I had to make sure that the music for the two events intertwined in a harmonious and meaningful way. It's the climax of the whole opera, both for the complexity of the scene and for the feelings expressed through the words of Cesira, Rosetta, and Michele.

This scene is crucial not only because of the tragic events, but also because it represents a turning point for Rosetta. Can you talk more about how her character evolves in the opera?

Rosetta is a religious and innocent sixteen-year-old girl. We played up her fresh and youthful character: she knows nothing about life, which means she can also be naïve and immature. She's very unaware—until she experiences evil on her own body. In that moment, she's forced to grow, but it is a growth that is too sudden, too painful. After this traumatic experience, she becomes arrogant and somewhat mean. She almost loses herself.

After the tragedies that the characters experience, is there a catharsis for the two women and for the audience?

Yes. Despite all the evil that is present in this opera, there is a happy ending. Michele's death is a trigger for the two women to start anew. Suffering for another person—someone they both had loved—restores the two women to their humanity. Mother and daughter embrace, they start communicating again, and they utter words of hope. Michele's death can't be undone, but the two women find the will to rebuild their lives—like all those people touched, but not broken, by the war. We understand that Cesira and Rosetta have found themselves again, and that they will have a future. 🍷

Left to right:
San Francisco Opera
Music Director and
conductor of
Two Women
Nicola Luisotti;
Marco Tutino
(composer);
Two Women director
Francesca Zambello;
and
San Francisco Opera
General Director
David Gockley



RAPE: WEAPON OF WAR

The story of Two Women includes the horrific story of the Marocchinate (“those given the Moroccan treatment,” i.e., “women raped by Moroccans”), a term applied to women who were victims of the mass rape and killings committed during World War II after the Battle of Monte Cassino in Italy. These were committed mainly by the Moroccan Goumiers, colonial troops of the French Expeditionary Corps, commanded by General Alphonse Juin. According to some sources, more than 7,000 women, ranging in age from 11 to 86, suffered from violence, when village after village came under control of the Goumiers. Civilian men who tried to protect their wives and daughters were also murdered—sources estimate that the number of men killed was approximately 800. The Italian website, dalvoluturnoacassino.it, chronicles this tragic event.

Is rape really a matter for the United Nations? The U.N. Security Council has answered that question with a resounding yes by voting unanimously for a resolution describing rape as a tactic of war and a threat to international security. But perhaps the more important question is: Will the resolution give teeth to efforts to stem sexual violence against women in conflict situations?

In the resolution, passed in 2008, the Security Council noted that “women and girls are particularly targeted by the use of sexual violence, including as a tactic of war to humiliate, dominate, instill fear in, disperse and/or forcibly relocate civilian members of a community or ethnic group.” The resolution demanded the “immediate and complete cessation by all parties to armed conflict of all acts of sexual violence against civilians.”

While women’s rights groups and others working to end sexual violence are under no illusions that the resolution is a panacea, most agree that it is a much-needed step in the right direction. They believe that by noting that “rape and other forms of sexual violence can constitute war crimes, crimes against humanity or a constitutive act with respect to genocide,” the resolution strikes a blow at the culture of impunity that surrounds sexual violence in conflict zones and allows rapists to walk without fear of punishment.

Indeed, the resolution stresses the need for “the exclusion of sexual violence crimes from amnesty provisions in the context of conflict resolution processes,” calls upon member states to comply with their obligations to prosecute those responsible for such crimes, and emphasizes “the importance of ending impunity for such acts.”

Ultimately, however, the effectiveness of U.N. Resolution 1820 (2008) in reducing sexual violence and bringing its perpetrators to justice will have to be gauged in places such as the Democratic Republic of Congo (D.R.C.)—arguably the epicenter of sexual violence against women today—as well as Liberia and the Darfur region of Sudan.

Local health centers in the D.R.C.’s South Kivu

province estimate that 40 women are raped in the region every day. In Liberia, which is slowly recovering after a thirteen-year civil war, a government survey in ten counties in 2005–2006 showed that 92 percent of the 1,600 women interviewed had experienced sexual violence, including rape. These numbers probably err on the low side because women fear the retaliation and social ignominy that reporting a rape could bring. In Darfur, says the N.G.O. Human Rights Watch, women and girls live under the constant threat of rape by Sudanese Government soldiers, members of the Government-backed Janjaweed militia, rebels and ex-rebels.

Warring groups use rape as a weapon because it destroys communities totally, says Major-General Patrick Cammaert, former commander of U.N. peacekeeping forces in the eastern Congo. “You destroy communities. You punish the men, and you punish the women, doing it in front of the men.” Adds Cammaert: “It has probably become more dangerous to be a woman than a soldier in armed conflict.”

Rape has been a dishonorable camp follower of war for as long as armies have marched into battle. In the 20th century, perceptions of rape in war have moved from something that is inevitable when men are deprived of female companionship for prolonged periods to an actual tactic in conflict. “The lasting psychological harm that rape inflicts on its victims has also been recognized: Rape is always torture,” says Manfred Nowak, U.N. special rapporteur on torture and other cruel, inhuman or degrading treatment or punishment.

Croatian author Slavenka Drakulic, who has written extensively about war crimes in the Balkan conflicts of the 1990s, and whose latest book is on the war crimes trials in The Hague, says the Security Council resolution is historic. “Finally, sexual violence is recognized as a weapon, and can be punished,” she says, adding: “We know now, as we knew even before the passage of this resolution, that rape is a kind of slow murder.”

Dedicated in June 1964, the marble statue Monument alla Mamma Ciociarra seen on the cover of the program, was created by the sculptor Andreani in Carrara, Italy. The statue, placed on the Rock of St. Peter which dominates the valley of the Sacco, was erected in remembrance of the women who lost their lives in the mass rape at the hands of the Goumiers, French colonial troops from Morocco who fought in the Battle of Monte Cassino.

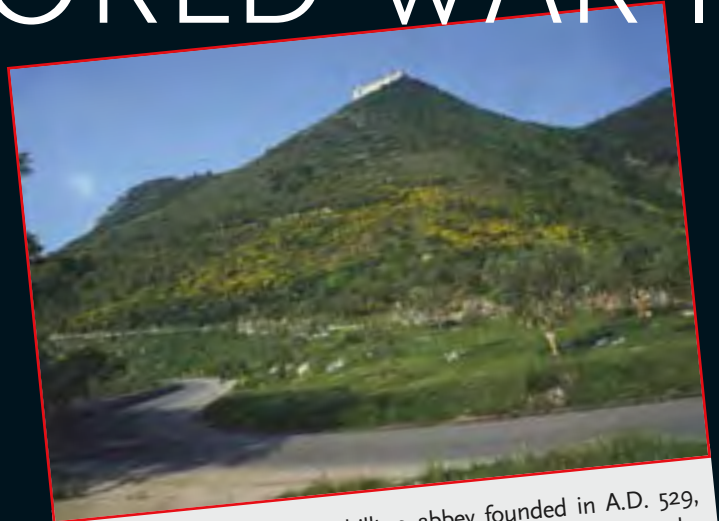


Zeid Ra'ad Al Hussein assumed his functions as United Nations High Commissioner for Human Rights on September 1, 2014, following the General Assembly's approval on June 16, 2014 of his appointment by the United Nations Secretary-General. He is the seventh individual to lead the Office of the High Commissioner for Human Rights (OHCHR) and the first Asian, Muslim, and Arab to do so.

TWO WOMEN AND WORLD WAR II



Allied forces invaded mainland Italy on September 3, 1943. The forces comprised of General Harold Alexander's 15th Army Group (Lieutenant General Mark Clark's U.S. Fifth Army and General Bernard Montgomery's British Eighth Army). The operation followed the successful invasion of Sicily. The main invasion force landed at Salerno on the western coast, while two supporting operations took place in the southern Italian regions of Calabria and Taranto.



Monte Cassino, a historic hilltop abbey founded in A.D. 529, dominated the nearby town of Cassino and the entrances to the Liri and Rapido valleys. On February 15, 1944, American bombers dropped several tons of explosives, creating widespread damage. The raid failed to achieve its objective of destroying the abbey—believed to be a German artillery observation point—as German paratroopers occupied the rubble and established formidable defensive positions amid the ruins.



The Battle of Monte Cassino—also known as the Battle of Cassino or the Battle for Rome—was a four-month assault by the Allies to break through to Rome and destroy the German fortifications protecting the strategically crucial Highway 6, known as the Gustav or Winter Line. Between January and May 1944, forces from Britain, Canada, France, India, New Zealand, Poland, and the United States, fought the Nazi army in a series of four battles in which the advantage swung back and forth. The battle eventually claimed some 55,000 Allied casualties, with an estimated 20,000 Germans killed or wounded.



Sultan of Morocco Sidi Mohammed Ben Youssef (future king Mohammed V) with French Marshal Alphonse Juin leaving the Crillon hotel in Paris

Four Moroccan colonial groups served with the Allied French forces during World War II. From the beginning of France's official protectorate over Morocco in 1912, the country, in the northwest corner of Africa, was a virtually ungovernable land, split by towering mountain ranges and ruled by a weak sultan whose power hardly extended beyond the holy city of Fez. Even before France had held control of Morocco in a deal with the sultan (involving a huge loan), the French had extensive commercial interests there. Now they were de facto rulers of the vast land—except for those considerable parts of the interior that were eternally in revolt against both the French and their puppet sultan.



Known as Goumiers—the term “goum” derives from an Arabic word used to describe a small tribal group—the native enlisted men were almost exclusively mountain Berbers. Goumier units, commanded by French General Alphonse Juin, were also used to man the front lines in mountainous and other rough terrain areas, freeing regular Allied infantry units to operate along more needed areas.



American General Mark Clark:
*In spite of the stiffening enemy resistance, the 2nd Moroccan Division penetrated the Gustave [sic] Line in less than two day's fighting. The next 48 hours on the French front were decisive. The knife-wielding Goumiers swarmed over the hills, particularly at night, and **General Juin's entire force showed an aggressiveness hour after hour that the Germans could not withstand.***

French General Alphonse Juin:

*Beyond the mountain, beyond the enemies that you will kill this night, there is a land abundant and rich with women, with wine, with houses. If you succeed in passing through this line without leaving a single enemy alive, your general promises you, this day, **I proclaim: these women, these houses, this wine, all that you find there is yours, for your pleasure and your will.** For fifty hours. And you can have everything, do everything, take everything, destroy everything, if you have overcome, if you've earned it. Your general will keep his promise, if you obey for the last time until victory.*



In the days following the battle, the Goumiers raped and murdered in the surrounding hills. In Italy the victims of these acts were described as *Marocchinata* meaning literally “Moroccaned” (or people who have been subjected to violent acts committed by Moroccans). According to some sources, more than 7,000 women and approximately 800 men protecting their wives and daughters, were victimized.



GETTY IMAGES

TWO WOMEN

The most significant thing about the film adaptation of *Two Women* is that it is really about one woman: Sophia Loren. Although the film was produced in Italy in 1960, the historical setting of World War II was fresh in the minds of people the world over, especially that of Loren. Born Sofia Scicolone, an illegitimate child in Rome in 1934, Loren spent a great deal of 1942 huddled in a railroad tunnel avoiding air raids with her mother, sister, and countless others who were virtually starving from rationing and deprivation. This experience undoubtedly provided her with the emotional knowledge of wartime horror needed to play Cesira.

Fresh from a stint in Hollywood where she made a series of high-profile films that relied more on her “bombshell” status than her dramatic talents, Italian critics and audiences were thrilled to see Loren return home and come into her own as an actress. *Two Women* reunited her with director Vittorio De Sica, who directed her in *L'Oro di Napoli* (1954), the film that made her a star. De Sica was also one of the major figures of Italian neorealism, the movement that revolutionized world cinema in the 1940s, characterized by a gritty, realist aesthetic and working class protagonists. *Two Women* was late to the neorealist party, which by many (hotly debated) accounts ends in the 1950s, but a neorealist influence is certainly evident in the film, if more in setting than style. (Despite its bleak content, it still caters to the glamor and beauty of Loren).

Intriguingly, another icon of Italian cinema, Anna Magnani, was originally slated to play Cesira to Loren's Rosetta (Cesira's daughter). Magnani passed, saying that Loren was too tall to be her daughter and she didn't want to spend the whole film looking up at her. She joked that Loren should play Cesira instead. Magnani's jest became Loren's gain. The role earned her a Best Actress Oscar, the first ever awarded to an actress in a foreign language film.

—DOLORES MCELROY



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ANNA CATERINA ANTONACCI
(Ferrara, Italy)
Cesira

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 *Cassandra* (*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, the Epidaurus Amphitheatre Greece, Turin's Teatro Regio, and 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 London Philharmonic again with Nézet-Seguin. She has been honored with the title *Chevalier de l'Ordre National de la Légion d'honneur* by the French government, the highest national distinction for an artist. Her acclaimed discography includes *Era la Notte* (Naïve) and *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 also appears as *Cassandra* with San Francisco Opera; 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 *Cassandra* at the Vienna State Opera.



SARAH SHAFER
(State College, Pennsylvania)
Rosetta

Soprano Sarah Shafer made her San Francisco Opera debut as Mary Lennox

in the 2013 world premiere of *The Secret Garden*, presented at UC Berkeley's Zellerbach Hall. Career highlights include *Barbarina* (*Le Nozze di Figaro*) at the Glyndebourne Festival and at the BBC Proms in London's Royal Albert Hall; *Adina* (*L'Elisir d'Amore*) with Opera Memphis; and *Papagena* (*Die Zauberflöte*) with Opera Philadelphia. Shafer's credits with Philadelphia's Curtis Opera Theatre include *Giulietta* (*I Capuleti e i Montecchi*), *Elizabeth Zimmer* (*Elegy for Young Lovers*), *Illia* (*Idomeneo*), *Rosina* (*Il Barbiere di Siviglia*), *Sofia* (*Il Signor Bruschino*), *Mélisande* (*Impressions of Pelléas*), *Pamina* (*Die Zauberflöte*), and *Almirena* (*Rinaldo*). On the concert stage, Shafer has appeared with the Philadelphia Orchestra, the National Orchestra of Mexico, the Wrocław Symphony Orchestra (Poland), the Louisiana Philharmonic, Iowa's Quad City Symphony Orchestra, the Orchestra of the Age of Enlightenment, and the New York Choral Society. Shafer has been a resident artist at Vermont's Marlboro Music Festival, where she worked with pianist Richard Goode; she appeared in a solo recital with Goode in 2012 in Philadelphia.



BUFFY BAGGOTT
(Fair Oaks, California)
Maria

Mezzo-soprano Buffy Baggott made her San Francisco Opera debut as Flosshilde in *Das Rheingold* (2008)


and returned as the Second Secretary to Mao 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 *Siegfrune* (*Die Walküre*) at Lyric Opera of Chicago and Los Angeles Opera. As a resident artist in the Ryan Opera Center at Lyric Opera of Chicago, she created the role

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of Hennakh in the world premiere of Shulamit Ran's *Between Two Worlds* (*The Dybbuk*). She appeared with Lyric Opera of Chicago in a wide array of roles including the title role of *Carmen*, the Schoolboy (*Lulu*), Stéphano (*Roméo et Juliette*), Dryade (*Ariadne auf Naxos*), a Flower Maiden (*Parsifal*), the Second Lady (*The Magic Flute*), and Mrs. Hayes (*Susannah*). Other notable credits include Sonyetka (*Lady Macbeth of Mtsensk*), and Grimgerde (*Die Walküre*) 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; and Carmen and Mrs. Lovett (*Sweeney Todd*) at Arizona Opera.

SALLY MOUZON

(Charlottesville, Virginia)

An Old Woman

A member of the Opera Chorus since 1998, mezzo-soprano Sally Mouzon has performed many solo roles with the Company in productions that include *Peter Grimes*, *Louise*, *Le Nozze di Figaro*, *Manon Lescaut*, *Dead Man Walking*, *Iphigénie en Tauride*, *Suor Angelica*, *Heart of a Soldier*, and *Lucrezia Borgia*. Her career highlights include Siebel (*Faust*) with Sacramento Opera, Dorabella (*Così fan tutte*) with West Bay Opera, Charlotte (*Werther*) with San Francisco Lyric Opera, Little Buttercup (*H.M.S. Pinafore*) with Eugene Opera, and Suzuki (*Madama Butterfly*) with Pacific Repertory Opera.



ZANDA ŠVĒDE
(Valmiera, Latvia)

Lena, a Country Woman

Mezzo-soprano Zanda Švēde is a second-year San Francisco Opera

Adler Fellow and an alumna of the 2013 Merola Opera Program. She made her Company debut in 2014 as Flora Bervoix in *La Traviata* and returned as Tisbe in *La Cenerentola*. Roles in her repertoire include the title role of Piazzolla's *María de Buenos Aires*, Endimione (Cavalli's *La Calisto*), and the title role of Massenet's *Cléopâtre*. On the concert stage she has appeared as a soloist in Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, and Liszt's *Missa Coronationalis*. Švēde has studied at the Latvian Academy of Music in Riga; the

Manhattan Summer Voice Festival in New York; Scuola Italiana in Urbania, Italy; and the Tyrolean Opera Program in Austria.



DIMITRI PITTAS
(Queens, New York)
Michele

American tenor Dimitri Pittas makes his San Francisco Opera debut in the world premiere of

Marco Tutino's *Two Women* (*La Ciociara*). A graduate of the Metropolitan Opera's

Lindemann Young Artist Program, his roles with that company include Rodolfo (*La Bohème*), Macduff (*Macbeth*), Nemorino (*L'Elisir d'Amore*), and Tamino (*Die Zauberflöte*). His engagements in the current season include Rodolfo with Paris Opera and in Bordeaux and Palm Beach and the title role of *Don Carlo* with Opera Philadelphia. Other career highlights include Don Carlo with Moscow's Bolshoi Opera; Rodolfo and Riccardo (*Un Ballo in Maschera*) with Toronto's Canadian Opera Company; Oronte (Verdi's *I Lombardi*) with Hamburg State Opera; Nemorino

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with Deutsche Oper Berlin; and appearing as the tenor soloist in the Verdi Requiem with Amsterdam's Royal Concertgebouw Orchestra and the Baltimore Symphony Orchestra.



JOEL SORENSEN

(Canton, Ohio)

Sciortino

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

The Cunning Little Vixen, returning as Spoletta (*Tosca*), Dr. Caius (*Falstaff*), and creating the role of Mr. Pease in the 2013 world premiere of *Dolores Claiborne*; he appeared as Elder Hayes in this past fall's *Susannah*. During his long association with New York City Opera he performed in more than two dozen productions, including *Prince Igor*, *Falstaff*, *Turandot*, *Salome*, *Of Mice and Men*, *La Rondine*, *Les Contes d'Hoffmann*, *Il Trittico*, *Mefistofele*, and *Mathis der Maler*. Other career highlights include Spoletta, Goro (*Madama Butterfly*), Monostatos (*Die Zauberflöte*), Valzacchi (*Der Rosenkavalier*), and Andrés, Cochenille, Pitichinaccio, and Frantz (*Les Contes d'Hoffmann*) at the Metropolitan Opera; Tybalt (*Roméo et Juliette*), Beppe (*Pagliacci*), Pang (*Turandot*), Curley (*Of Mice and Men*), and Tentatore/Cavaliere (*Assassinio nella Cattedrale*) at San Diego Opera; Spoletta, Caius, Curzio (*Le Nozze di Figaro*) and Wilhelm (*Ghosts of Versailles*) at Los Angeles Opera; Herodes (*Salome*) at Florentine Opera; Mime (*Das Rheingold*) with Longborough Festival, UK; and Andres (*Wozzeck*) with the Landestheater in Salzburg.



MARK DELAVAN

(Princeton, New Jersey)

Giovanni

Baritone Mark Delavan most recently appeared with San Francisco Opera as

Scarpia (*Tosca*, 2014). He also recently appeared as Wotan/Wanderer in the 2011 *Ring* cycle, following his Wotan role debut in the Company's 2008 production of *Das Rheingold* and 2010's *Die Walküre*. The Merola Opera Program alumnus and former San Francisco Opera Adler

Fellow appeared with the Company in seventeen productions ranging from Tchaikovsky's *Eugene Onegin* to Puccini's *La Bohème*. Career highlights include Iago (*Otello*) and Michele (*Il Tabarro*) with Los Angeles Opera; Amonasro (*Aida*) at the Metropolitan Opera; Scarpia at the Royal Opera, Covent Garden and Munich's Bavarian State Opera; Amfortas (*Parsifal*), Alfio (*Cavalleria Rusticana*), Tonio (*Pagliacci*), Giorgio Germont (*La Traviata*), and Count di Luna (*Il Trovatore*) at Lyric Opera of Chicago; Jokanaan (*Salome*)

in Barcelona, Berlin, and New York; the title role of *Der Fliegende Holländer* with New York City Opera; Jack Rance (*La Fanciulla del West*) at Covent Garden; and Carlo Gérard (*Andrea Chénier*), Tomsy (*The Queen of Spades*), and Alfio at the Met. His recent engagements include Wotan (*Das Rheingold*) and the Wanderer (*Siegfried*) in Berlin, Scarpia in Toronto and Chicago, Mandryka (*Arabella*) with the Santa Fe Opera, as well as Scarpia, and the title role of *Rigoletto* in Pittsburgh.



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CHRISTIAN VAN HORN
(Rockville Centre, New York)
Fedor von Bock
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 sings Narbal (*Les Troyens*) 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.



EDWARD NELSON
(Santa Clarita, California)
John Buckley
A first-year San Francisco Opera Adler Fellow, baritone Edward Nelson is a graduate of the 2014 Merola Opera Program

where he sang the title role of *Don Giovanni*. Other recent and upcoming engagements include the Ferryman (Britten's *Curlew River*) with the Tanglewood Music Festival and Montreal's Ballet-Opéra-Pantomime; covering Miller in Montsalvatge's *El Gato con Botas* with Gotham Chamber Opera; and the title role of Britten's *Owen Wingrave*, Dandini (*La Cenerentola*), and Le Podestat (Bizet's *Le Docteur Miracle*) with the University of Cincinnati College-Conservatory of Music, where he holds undergraduate and graduate degrees. On the concert stage, he has been a soloist with the American Choral Directors Association and the Reno Philharmonic. A national semi-finalist in the Metropolitan Opera National Council Auditions, he was a winner of the 2013 Opera Columbus International Vocal Competition.



PASQUALE ESPOSITO
(Naples, Italy)
Italian Singer
Singer-songwriter Pasquale Esposito has toured the world with his productions:

Naples That's Amore!, *A Brand New Me*, and *Il Tempo*. He holds a degree in vocal performance with distinction from San Jose State University. The tenor's discography includes albums of his original songs, *My Passion*, *My Destiny*, *Naples That's Amore!*, *A Brand New Me*, *Il Tempo* and a CD/DVD documentary concert *Pasquale Esposito Celebrates Enrico Caruso*, which he directed and produced. The documentary concert been seen on numerous PBS stations throughout the United States by more than 160 million viewers. Esposito will embark on a national PBS Tour *The Voice of a Legend* this fall highlighting Caruso's music, life, and career.



CHESTER PIDDUCK
Moroccan Soldier
A member of the San Francisco Opera Chorus, Chester Pidduck has appeared in solo roles with the Company

in *Idomeneo*, *La Bohème*, *La Fille du Régiment*, *Die Zauberflöte*, *Moby-Dick*, and *The Gospel of Mary Magdalene*. Featured in *Classical Singer* magazine in 2009, the tenor has performed with the Metropolitan Opera, Glimmerglass Opera, Central City Opera, Opera Colorado, Nashville Opera, Opera San José, Livermore Opera, High Desert Opera, Mendocino Music Festival, and Sarasota Opera. He has appeared as a soloist with the San Francisco Symphony, St. Louis Symphony Orchestra, and the Sacramento Choral Society and Orchestra.



TORLEF BORSTING
Moroccan Soldier
Torlef Borsting, a member of the San Francisco Opera Chorus, made his Company debut in 2006 as a Soldier in

The Maid of Orleans and returned in solo roles in *Iphigénie en Tauride*, *La Traviata*, and *La Bohème*, as well as creating the

role of Wilmer McLean in *Appomattox*. Other credits for the baritone include roles with Opera San José (Germont in *La Traviata*, Scarpia in *Tosca*, and Marcello in *La Bohème*), Opera San Luis Obispo, Sacramento Opera, Eugene Opera, and Opera Parallèle.



WILLIAM O'NEILL
Moroccan Soldier
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*).



CHRISTOPHER JACKSON
Voice of a Man
A member of the San Francisco Opera Chorus, Christopher Jackson made his Company debut

in 2009 as the Pony Express Rider (*La Fanciulla del West*) and has appeared in solo roles in eight other Company productions, including Jeppo Liverotto (*Lucrezia Borgia*). The tenor's career highlights include several roles at New York City Opera, including Pinkerton (*Madama Butterfly*), Calaf (*Turandot*) with New York Grand Opera, Don José (*Carmen*) with Anchorage Opera, and concert performances at Carnegie Hall.



MARCO TUTINO
(Milan, Italy)
Composer
Italian composer Marco Tutino has written operas, chamber music, and symphonic works that

have been performed by leading opera companies and orchestras in Europe. His operatic compositions include *Pinocchio* (1985) for Genoa Opera; *Cirano* (1987) for the Laboratorio Lirico in Alessandria; *La Lupa* (1990) in Livorno, and subsequently restaged in Hungary, Germany, Bologna, and Palermo; *Vite Immaginarie* (1990) for the Teatro Comunale in Bologna; *Federico*



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Il (1990), commissioned by Bonn Opera; *Il Gatto con gli Stivali* (1994), *Pugacev* (1997), and *Peter Uncino* (2001) for the Arena di Verona; *Vita* (2003), commissioned by Milan's La Scala; *Le Bel Indifférent* (2004) and *The Servant* (2008) for the Macerata Opera Festival; *La Bella e la Bestia* (2005) for the Teatro Comunale di Modena; and *Senso* (2010) for Palermo's Teatro Massimo. Other compositions include a clarinet concerto commissioned by La Scala and later performed by the BBC Symphony; the

ballet *Riccardo III* for the Teatro Scoiale di Rovigo and the Teatro Comunale di Treviso, also seen at Venice's Teatro La Fenice; the ballet *Dylan Dog* (1999) for the Arena di Verona; the musical *Peter Pan* for Milan's Piccolo Teatro; *Canto di Pace* for tenor, choir, and orchestra for Ancona's Teatro delle Muse; and a flute concerto for the San Francisco Chamber Orchestra. From 1991 to 1994, Tutino programmed music for the Pomeriggi Musicali Chamber Orchestra in Milan, and he has served as the composer-in-residence for

the Arena di Verona. He has also served as artistic director of Turin's Teatro Regio and general and artistic director of the Teatro Comunale in Bologna.

LUCA ROSSI

(Milan, Italy)

Screenplay Adapter

A graduate of the University of Milan, Italian writer Luca Rossi worked as photographer for the international Agency Grazia Neri and as a journalist for major Italian newspapers and magazines, including *La Repubblica*, *Espresso*, and *Panorama*. After his first book, *Camorra*, Rossi left journalism and continued writing novels: *Arrivederci Mafia*, *I Disarmati* (1993 bestseller in Italy), *Sex Virus*, *Catturandi*. In 2001 he moved to Rome, where he began writing screenplays for Italian television, including *Soffiantini il mio sequestro*, *Gli Insoliti Ignoti*, *Doppio Agguato*, *Dritto di Difesa*, *Distretto di Polizia*, *E Poi c'è Filippo*, and *Il Nostro Amico Walter*, which received the 2012 "Best Italian Television Screenplay" at the Rome Fiction Festival. His most recent series, *Catturandi*, airs in October 2015.

FABIO CERESA

(Milan, Italy)

Libretto

Fabio Ceresa's most recent work was the libretto for Daniele Zanettovich's *Marco Polo*, which received its premiere at the Croatian National Theatre in 2013. Currently an assistant stage director for Milan's La Scala, he holds degrees in music and law and has worked at Tokyo's New National Theater, the Glyndebourne Festival, and Valencia's Palau de las Artes Reina Sofia, collaborating on productions by Graham Vick (*Don Carlo*) and Peter Hall (*La Cenerentola*), among many others. His work at La Scala includes productions of *Adriana Lecouvreur*, *Cyrano de Bergerac*, *Il Trittico*, *The Makropulos Case*, *Lulu*, *Bluebeard's Castle*, *The Merry Widow*, and *From the House of the Dead*. In the current season, his directorial engagements include *I Puritani* (Turin and Florence), *Madama Butterfly* (Bari and Florence), and *Tosca* (Novara).



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NICOLA LUISOTTI
(Viareggio, Italy)

Conductor

Nicola Luisotti has been music director of San Francisco Opera since September 2009 and he holds the Caroline H. Hume Endowed Chair. In the current season he has already led *Norma* and *Un Ballo in Maschera*. Luisotti's other engagements during the current season include *Madama Butterfly* with the Royal Opera, Covent Garden; *Nabucco* in Valencia; *Il Trovatore* with the Teatro di San Carlo in Naples; and concerts with Rome's Accademia di Santa Cecilia and Turin's Teatro Regio. Called "both an original thinker and a great respecter of tradition" by *Opera News*, which featured him on the cover of the July 2011 special issue on conductors, Luisotti made his Company debut in 2005 conducting *La Forza del Destino* and returned in November 2008 to conduct *La Bohème*. As the Company's music director, he has led acclaimed performances of *Il Trovatore*, *Salome*, *Otello*, *La Fanciulla del West*, *Aida*, *Le Nozze di Figaro*, *Madama Butterfly*, *Rigoletto*, *Lohengrin*, *Tosca*, and *Così fan tutte*. Maestro Luisotti has garnered enthusiastic praise from both audiences and critics for his work at La Scala; the Royal Opera, Covent Garden; the Metropolitan Opera; Paris Opera; the Vienna State Opera; Genoa's Teatro Carlo Felice; Venice's La Fenice; Munich's Bavarian State Opera; Frankfurt Opera; Madrid's Teatro Real; Los Angeles Opera; Dresden's Semperoper; Toronto's Canadian Opera Company; Seattle Opera; Bologna's Teatro Comunale; Valencia's Palau de les Arts; and Tokyo's Suntory Hall. Maestro Luisotti was awarded the 39th Premio Puccini Award in conjunction with the historic 100th anniversary of Puccini's *La Fanciulla del West* at the Metropolitan Opera. Equally at home on the concert stage, Luisotti served as principal guest conductor of the Tokyo Symphony from 2009 to 2012 and has also established growing relationships with the orchestras of London (Philharmonia Orchestra), Genoa, Budapest, Turin, Munich (Bavarian Radio Orchestra), Palermo, and Rome (Santa Cecilia Orchestra), as well as the Berlin Philharmonic, San Francisco Symphony, and Atlanta Symphony. The conductor's

discography includes a complete recording of *Stiffelio* (Dynamic) with the orchestra of Trieste's Teatro Verdi and the critically acclaimed *Duets* (Deutsche Grammophon), featuring Anna Netrebko and Rolando Villazón. He is also on the podium of DVD recordings of the Met's *La Bohème*, with Angela Gheorghiu and Ramón Vargas (EMI), and San Francisco Opera's *Mefistofele*, with Ildar Abdrazakov and Patricia Racette.



FRANCESCA ZAMBELLO

(New York, New York)

Director

Francesca Zambello began her long association with the Company in 1983 as assistant stage director for *Ariadne auf Naxos* and has since been involved in more than fifty productions here, including *La Traviata*, *La Voix Humaine*, *La Bohème*, *Prince Igor*, *Jenůfa*, the West Coast premiere of Rachel Portman's *The Little Prince*, *Porgy and Bess*, a new production of Wagner's *Der Ring des Nibelungen* in

2011, and the world premiere of *Heart of a Soldier*. She currently serves as general and artistic director of Glimmerglass Opera and artistic director of Washington National Opera, and her work has been seen at the Metropolitan Opera; Milan's Teatro alla Scala; the Bolshoi; the Royal Opera, Covent Garden; Munich's Bavarian State Opera; the Paris Opera; New York City Opera; Washington National Opera; Lyric Opera of Chicago; and English National Opera, among others. She has staged plays and musicals on Broadway and at the Royal National Theatre, Guthrie Theater, Vienna's Raimund Theater, Disneyland, Berlin's Theater des Westens, and at the John F. Kennedy Center for the Performing Arts in Washington, D.C. She has been awarded the title of *Chevalier des Arts et des Lettres* from the French government and the Russian Federation's medal for service to culture, three Olivier Awards, two Evening Standard Awards, two French Grand Prix des Critiques, the Helpmann Award, the Green Room Award, the Palme d'Or in Germany, and the Golden Mask in Russia. She began her directing career as the artistic director

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of the Skylight Opera Theatre and as an assistant director to the late Jean-Pierre Ponnelle. She is an adjunct professor at Yale.

PETER J. DAVISON

Set Designer

Peter J. Davison has designed sets for opera, theater, musicals, and ballet since his professional debut in 1988 at London's National Theatre. He made his San Francisco Opera debut with his set designs for 2009's *Porgy and Bess*

and returned for the 2011 world premiere of *Heart of a Soldier*. Other opera credits include *The Rake's Progress*, *Le Nozze di Figaro*, and *Cyrano de Bergerac* for the Metropolitan Opera; *The Queen of Spades* for the Royal Opera, Covent Garden; *Manon Lescaut* for Opera Australia; *Der Rosenkavalier*, *Carmen*, and *Maria Stuarda* for English National Opera; *Guillaume Tell* for Paris Opera; *Lucia di Lammermoor* at Welsh National Opera; *Capriccio* for Deutsche Oper Berlin and Turin's Teatro Regio; *Anna Bolena* for the Bavarian

State Opera; *La Rondine* at Venice's La Fenice; *Cyrano de Bergerac* at Milan's La Scala; and *Mitridate*, *Re di Ponto* for the Salzburg Festival. Davison's work has been nominated for a Tony and Drama Desk Award (*Medea*) and Olivier Awards (*Medea*, *Le Cid*, and *St. Joan*). He received the award for "Best Designer" at the Martini/TMA Regional Theatre Awards for *Medea* and *St. Joan* and won an award for the musical theater production of *Rebecca* in Vienna.

JESS GOLDSTEIN

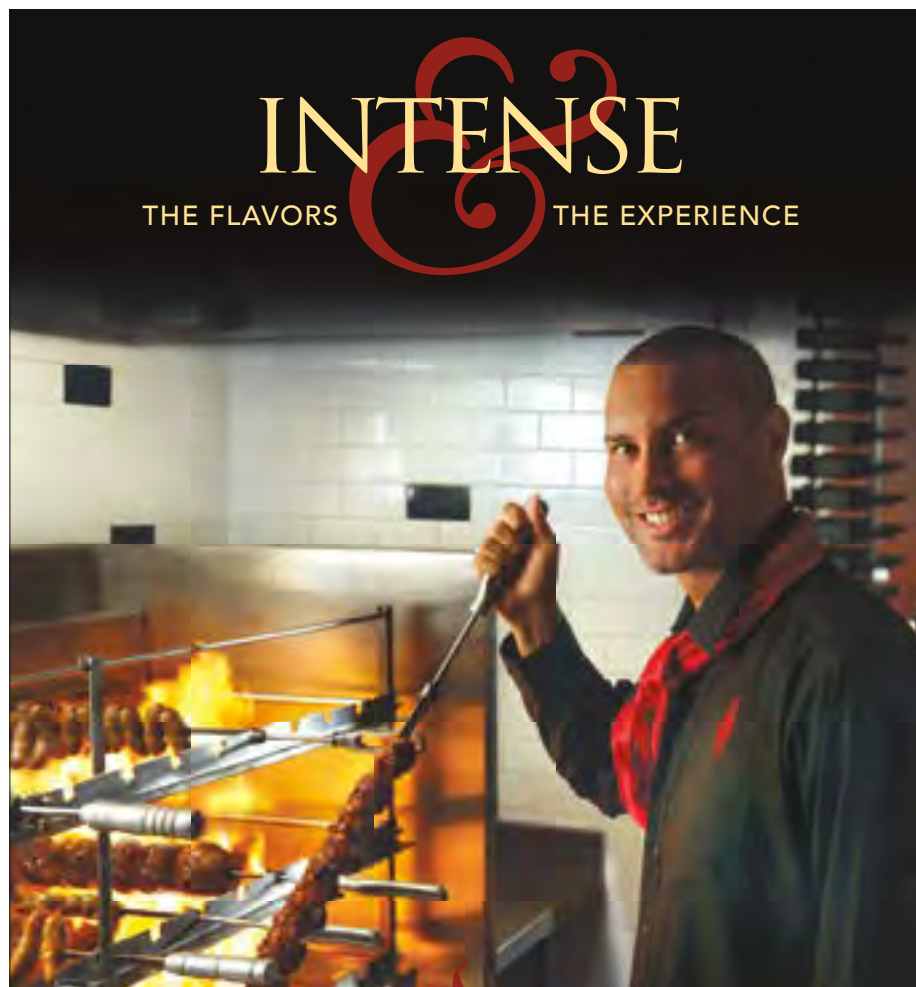
Costume Designer

Costume designer Jess Goldstein made his San Francisco Opera debut with his work on 2011's *Heart of a Soldier*. Recent opera credits include *Il Trittico* (Metropolitan Opera); *Lucia di Lammermoor* (Washington National Opera); *Agrippina*, *Of Mice and Men*, and *The Pirates of Penzance* (for New York City Opera and Glimmerglass Opera); and the world premiere of Jake Heggie's *The End of the Affair* (Houston Grand Opera). On Broadway he has designed *Jersey Boys* (also for London and international tours), *The Merchant of Venice* (for which he earned two Tony nominations), and Lincoln Center Theater's *The Rivals* for which he was awarded a 2005 Tony Award. He is a graduate of the Yale School of Drama and has served as a professor of theater design there since 1990.

MARK McCULLOUGH

Lighting Designer

Lighting designer Mark McCullough made his San Francisco Opera debut with *Luisa Miller* (2000) and has returned for numerous productions, including *Arshak II*, *The Mother of Us All*, *Rigoletto*, *Das Rheingold*, *Porgy and Bess*, the 2011 *Ring* cycle, and the world premiere of *Heart of a Soldier*. He has designed lighting for the Metropolitan Opera; Milan's La Scala; Madrid's Teatro Real; the Royal Opera, Covent Garden; Rhine Opera; Opera North; Washington National Opera; Lyric Opera of Chicago; Opera Theatre of Saint Louis; the Dallas Opera; Opéra de Montréal; Grand Théâtre de Genève; New York City Opera; Seattle Opera; and the Royal Shakespeare Company, among others. His work has also been seen on Broadway and in regional theater companies nationwide.



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S. KATY TUCKER
Projection Designer

S. Katy Tucker is a video and projections designer based in New York City. She designed the projections for 2011’s *Heart of a Soldier* and *Götterdämmerung* and 2013’s *Mefistofele* and *The Flying Dutchman*. Tucker began her career as a painter and installation artist, exhibiting her work at a variety of galleries, such as the Corcoran Museum in Washington, D.C. and Artist’s Space in New York City. Her work in theater and opera has been seen around the world, including Broadway; Off-Broadway; the Metropolitan Opera; the Sydney Opera House, Carnegie Hall; the New York City Ballet; the Kennedy Center; Brooklyn Academy of Music, The Park Avenue Armory, among others. Recent productions include Dmitri Tcherniakov’s *Prince Igor* at the Metropolitan Opera, *The Flying Dutchman* with the Sydney Symphony, *Florencia en el Amazonas* at the Kennedy Center and Los Angeles Opera, collaborations with Francesca Zambello and a season of collaborations with the Saint Louis Symphony and conductor David Robertson.

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.

VAL CANIPAROLI

(Renton, Washington)

Choreographer

Val Caniparoli made his San Francisco Opera debut in 1986 as the choreographer for *Manon*, and he returned to choreograph *Capriccio* (1990). Closely associated with San Francisco Ballet,

his artistic home for more than forty years, Caniparoli has contributed to the repertoires of more than forty-five companies including Scottish Ballet, Joffrey Ballet, Pacific Northwest Ballet, Boston Ballet, Northern Ballet Theatre, Pennsylvania Ballet, Royal Winnipeg Ballet, Ballet West, Israel Ballet, Singapore Dance Theatre, and Atlanta Ballet. Caniparoli has also choreographed for Lyric Opera of Chicago, the Metropolitan Opera, San Francisco Symphony, and American Conservatory Theater. Among his awards are ten grants for choreography from the National Endowment for the Arts, an artist fellowship from the California Arts Council, and two awards from the Choo-San Goh and H. Robert Magee Foundation.

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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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in memory of Si & Barbara Sokol
Soo & Raj Venkatesan
Ronald B. Wilkerson
Ms. Sheila Wishek

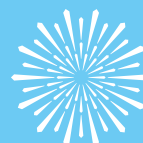
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* deceased

*Wilsey Center Opera
Campaign Gifts received through
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Principal Guest Conductor

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Elkhanah Pulitzer
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* Senior Production Staff Member

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Sally Thomas, *Senior Tailor*
Cheryl Mennen, *Cutter*
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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*
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Erik Docktor, *Projection Programmer*

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John Del Bono, *Assistant Master of Properties*

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Dale Haugo, *Scenic Artist in Charge*

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Ben Steiner, *Technical Intern*

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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*
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Mark Morash, *Director of Musical Studies*
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Jo Ann McStravick, *Artists' Services and Auditions Administrator*
Cesar Ulloa, *Master Voice Teacher*

Dr. Myron Marx, *Company Medical Adviser*
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Armanino LLP, *Independent Public Accountants*
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Cory Weaver, *Official Photographer*

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Pianos supplied by Music Exchange



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



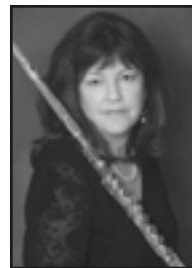
Shinji Eshima
Bass



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



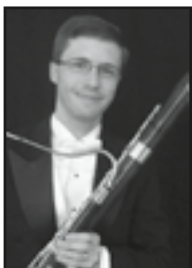
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



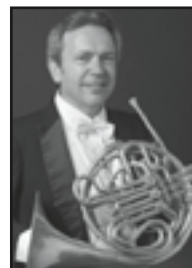
Michael Severance
Bassoon &
Contrabassoon



Kevin Rivard
Co-Principal
Horn



Christopher Cooper
Acting Co-Principal
Horn



Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
Principal
Trumpet



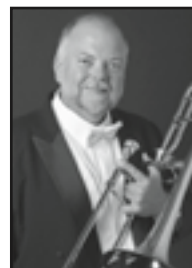
William Holmes
Trumpet



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



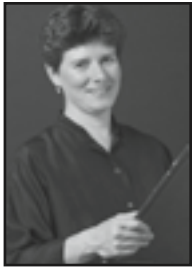
Olga Ortenberg
Rakitchenkov
Harp

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



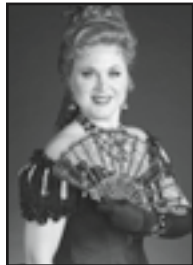
Carrie Weick
Librarian



Timothy Spears
*Assistant Orchestra
Manager & Librarian*

SAN FRANCISCO OPERA

REGULAR CHORUS



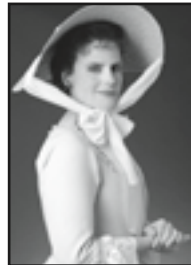
Kathleen Bayler
Soprano



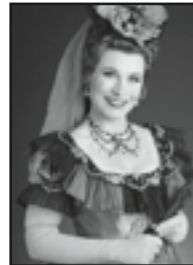
Sara Colburn
Soprano



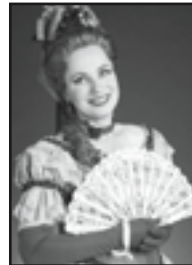
Dvora Djoraev
Soprano



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



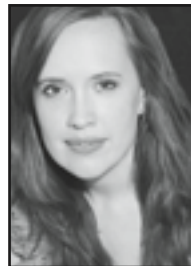
Sally Mouzon
Mezzo-Soprano



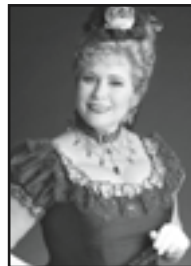
Sally Munro
Mezzo-Soprano



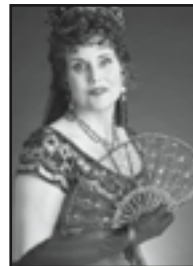
Erin Neff
Mezzo-Soprano



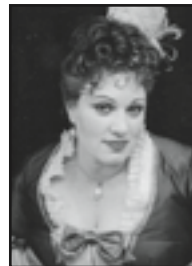
Laurel Porter
Mezzo-Soprano



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



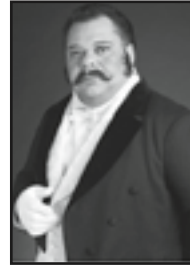
Ken Johnson
Baritone



David Kekuewa
Baritone



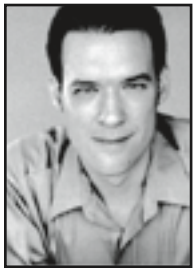
Bojan Knežević
Bass



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



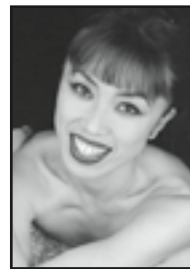
Bryan Ketron
Leave of Absence



Michael Levine



Rachel Speidel Little



Chiharu Shibata

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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*
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 Sasha Cooke
 Anthony Roth Costanzo*
 Leah Crocetto † ♪
 David Daniels
 Danielle De Niese
 John Del Carlo ♪
 Ellie Dehn
 Mark Delavan † ♪
 Karine Deshayes*
 Julianna Di Giacomo* ♪
 John Easterlin
 Pasquale Esposito*
 Michael Fabiano
 Greg Fedderly
 A.J. Glueckert † ♪
 Susan Graham ♪
 Lianna Haroutounian*
 Thomas Hampson ♪
 Suzanne Hendrix ♪
 Philip Horst † ♪
 Bryan Hymel* ♪
 Brian Jagde † ♪
 Erin Johnson † ♪
 Brandon Jovanovich
 Joo Won Kang † ♪
 Laura Krumm † ♪
 James Kryshak*
 Kate Lindsey
 Daniela Mack † ♪
 Megan Marino*
 Alexey Markov*
 Michaela Martens*
 Timothy Mix
 Brian Mulligan
 Edward Nelson* † ♪

Andrey Nemzer*
 Lisette Oropesa
 Jacqueline Piccolino † ♪
 Luca Pisaroni
 Dimitri Pittas*
 Patricia Racette † ♪
 Sondra Radvanovsky
 Anthony Reed* † ♪
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November 3, 1972: Opening night of *L'Africaine*, starring Shirley Verrett and Plácido Domingo (in his role debut) at the War Memorial Opera House; it was also the first date for Tom Taffel and Bill Repp. So began a 44-year-long relationship with one another and with San Francisco Opera.

Beginning as volunteer ushers, Bill and Tom soon became professional house staff. For over 25 years, Bill has greeted opera patrons, managed the taxi service, and coordinated press visitors and critics. Tom greets our amazing and loyal donors at the Jeannik Méquet Littlefield Intermezzo Lounge door while also welcoming U.S. presidents, Supreme Court justices, archbishops, and other dignitaries. Between opera seasons, Tom and Bill host opera and ballet cruises around the world.

You can join Tom, Bill and nearly 600 other Bel Canto Legacy Society members—by making your own legacy commitment, often through a will—to ensure a strong, lasting future for the Company. To learn how, contact Mark Jones at (415) 565-3206 or mjones@sfopera.com.



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

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

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

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

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

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

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Performance Etiquette

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

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

DINING AND REFRESHMENTS The Patina Group serves an elegant hot buffet in the lower lounge of the Opera House beginning two hours prior to all performances. Lighter fare is also served before performances and during intermissions at Patina's Café Express (Lower level) and Dress Circle Café. Call (415) 861-8150 or visit opentable.com 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.

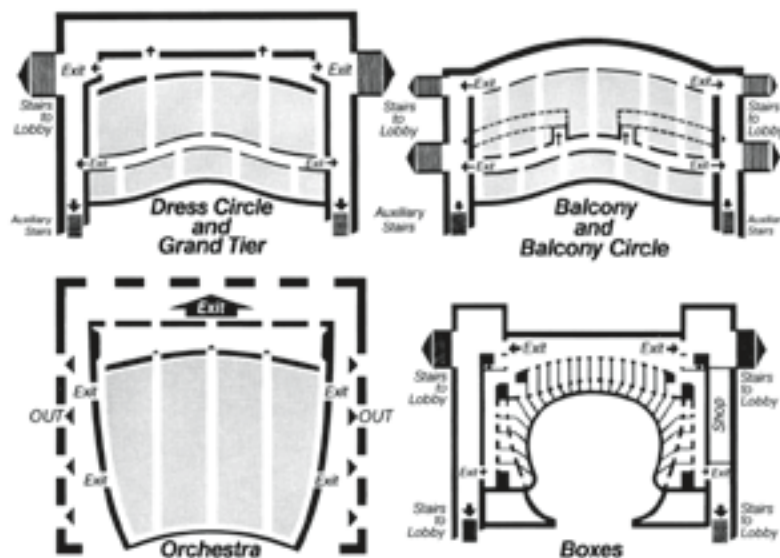
LARGE PRINT CAST SHEETS AND SYNOPSIS are available at the coat check stations in the main lobby.

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



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