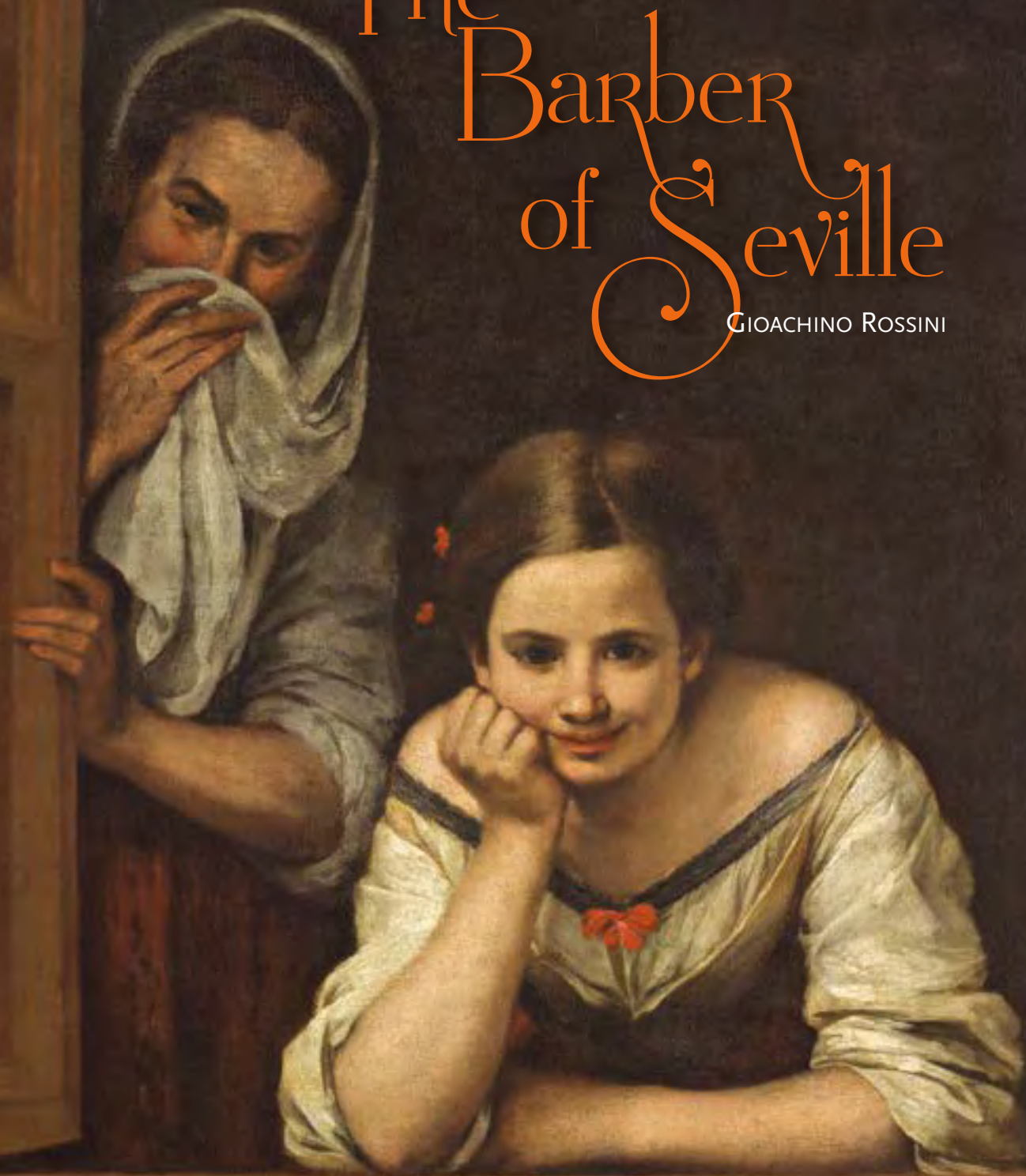


SAN FRANCISCO  
**OPERA** 2015-16 SEASON

# The Barber of Seville

GIOACHINO ROSSINI



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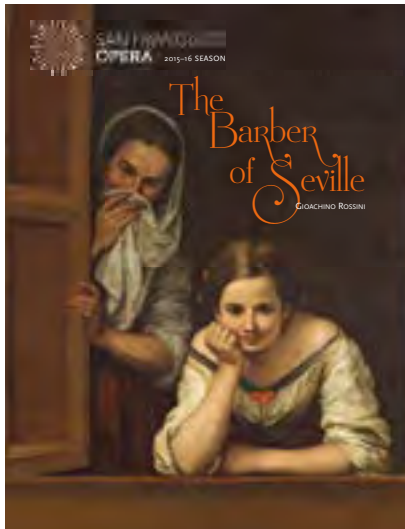


GUCCI

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**On the cover:**  
Bartolome Esteban Murillo  
(1618–1682)  
*Women from Galicia at the Window*  
(oil on canvas)  
National Gallery of Art, Washington  
D.C. / Bridgeman Art Library

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by Jane Ganahl  
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by John Ardoin  
An introduction to Gioachino Rossini and his most celebrated work, *The Barber of Seville*.

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Manai D.


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## A Message from the Leaders of San Francisco Opera

Dear Opera-goers,

As San Francisco Opera moves into the second half of the fall season, we enter the time of year of giving and sharing. We sincerely thank our patrons and donors who contribute so much. You share our belief that a top-tier opera company in San Francisco is vital to the Bay Area's wonderful quality of life and status as an international arts destination. In November, we offer two blockbuster productions—Wagner's monumental *Die Meistersinger von Nürnberg* and Rossini's ever-popular *Barber of Seville*—followed in December by the American premiere of the Gordon Getty/Claude Debussy double-bill *The Fall of the House of Usher*. Along with family workshops and our annual Adler Fellows gala concert, San Francisco Opera is proud to present you with the gift of opera this holiday season.



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

And there is more to come. In February, we will realize a longstanding aspiration with the opening of the Diane B. Wilsey Center for Opera in the adjacent Veterans Building. This gives the Company, for the very first time, a year-round performance presence in the new Dianne and Tad Taube Atrium Theater. In August 2016, we will welcome Matthew Shilvock as our seventh general director when David Gockley retires after ten wonderful years with the Company. David leaves behind a great legacy and a Company with remarkably gifted artists, including our outstanding orchestra and chorus, and an excellent and dedicated staff.

This success would not be possible without your continued dedication and support, for which we are deeply grateful. Producing great opera, which enriches the lives of more than 250,000 patrons each year, requires an immense investment of time, talent, and resources. As you consider your options for year-end giving, we invite you to make a commitment to San Francisco Opera. Your generosity maintains our financial stability and ensures San Francisco Opera's standing as a distinguished artistic leader both in the Bay Area and internationally.

We are honored to share our season with you.

David Gockley  
General Director

Keith B. Geeslin  
President

John A. Gunn  
Chairman of the Board

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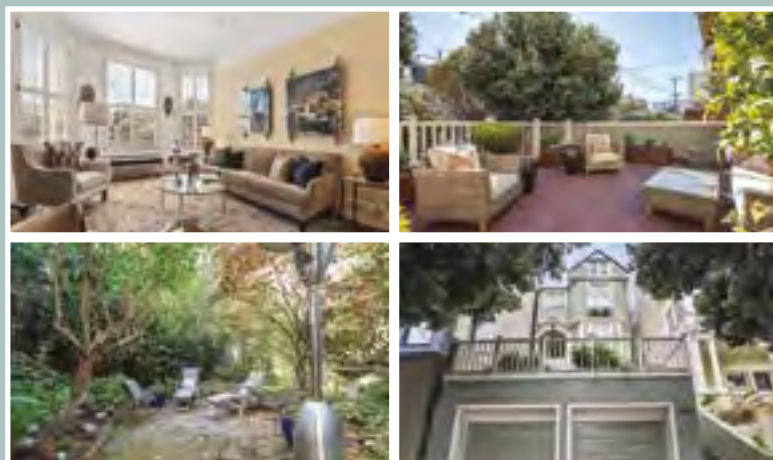
This beautiful property, in a fabulous corner view location, blends detailing in keeping with its architectural provenance with completely modern amenities: seven bedrooms and six full and two-half bathrooms, an enormous family room accessing the sunny level yard, a formal study, a cozy office, a perfect au-pair suite, a family room suite, a wonderful view pent-room with access to the amazing view roof deck, elevator and multi-car garage.

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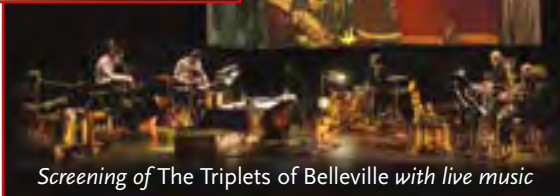
## Director Puts Her Stamp on New SF Opera Lab



*Schubert's Winterreise with baritone Matthias Goerne and art by William Kentridge*



Elkhanah Pulitzer



*Screening of The Triplets of Belleville with live music*

Beginning in early March, audiences will discover what Elkhanah Pulitzer, the first Director of Programming for the Diane B. Wilsey Center for Opera, has in store for the new 299-seat Dianne & Tad Taube Atrium Theater. According to Pulitzer, intimate experiences—all offered under the moniker SF Opera Lab—will provide San Francisco Opera with a unique opportunity to think creatively and develop new methods and ideas to infuse the art form in a less formal setting.

“I am thinking of it more in terms of the Opera’s R&D branch, a testing ground and incubator for new ideas and working methods across the entire Company, with an active flow of creative energy back and forth between the Wilsey Center and the Opera House,” she says.

Pulitzer is involved in every facet of curating this new space, from helping cultivate new talent to reaching out to younger audiences with more intimate work. “Every week is full of surprises,” she says, “and I’ve learned to do things that I certainly didn’t anticipate.”

Born in Boston and raised in St. Louis, Pulitzer was an assistant director at San Francisco Opera from 2008 to 2013 and maintains a freelance directing career, most recently a critically acclaimed *Lulu* by Alban Berg in a new chamber reduction for Berkeley-based West Edge Opera. Pulitzer, who is a descendant of journalism pioneer Joseph Pulitzer, is also board vice president of the Pulitzer Arts Foundation, which supports experimentation in art installations and live programming.

SF Opera Lab launches with Schubert’s song cycle *Winterreise* featuring German baritone Matthias Goerne in a theatrical production designed by South African artist William Kentridge. Other highlights of the inaugural season include *Svadba-Wedding*, an *a cappella* opera for six female voices written by Serbian-Canadian composer Ana Sokolović, followed in April with screenings of the 2003 animated French film *The Triplets of Belleville* featuring a live chanteuse and musicians.

“SF Opera Lab is not your parent’s opera, but also not opera light,” she says. “It is a litmus test for what opera can be and can become.”

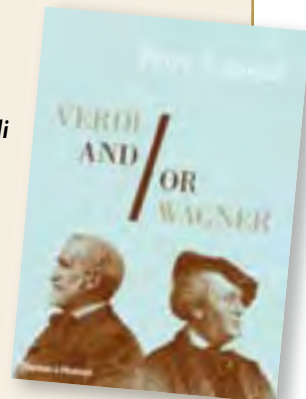


## OPERA SHOP HOLIDAY RECOMMENDATIONS

Prepare for next summer’s *Don Carlo* with the high-definition DVD from the Salzburg Festival. Antonio Pappano conducts an all-star cast including Jonas Kaufmann, Anja Harteros, and Thomas Hampson.



If you can’t get enough of Verdi, there’s Peter Conrad’s book *Verdi and/or Wagner* (Thames & Hudson), an exploration of the lives and works of Verdi and Wagner as well as their respective legacies to the present day.



Finnish soprano Karita Mattila makes her long awaited return to San Francisco Opera in next summer’s *Jenůfa* where she will play the role of Kostelníčka.

Hear her sing the title role in the stunning 2001 Covent Garden recording with Anja Silja, Jerry Hadley, and Bernard Haitink conducting.





## Notes from the General Director

### *The Underground Surfaces*

A vigorous underground movement in the creation and production of new opera has burst into view, and I am excited to tell you about it, especially since San Francisco Opera intends to be part of it with our new SF Opera Lab programming in the Taube Theater next door.

There are small—even tiny—pieces with two to five singers, up to thirteen in the orchestra, and talented production teams. They work on tiny budgets, in theaters holding 200–400 persons, and charge ticket prices ranging from \$50 to \$75. Small, gutsy companies like American Opera Projects (N.Y.C.) and producers like Beth Morrison (Prototype Festival and Beth Morrison Projects) have doggedly willed this work into being and produced it with a flair that no one in our business can overlook or ignore. Iconic works are David T. Little’s *Dog Days*, Lena Auerbach’s *The Blind*, *Paul’s Case* by Gregory Spears, and *Svadba-Wedding* by Ana Sokolović, which will have its West Coast premiere in March at SF Opera Lab.

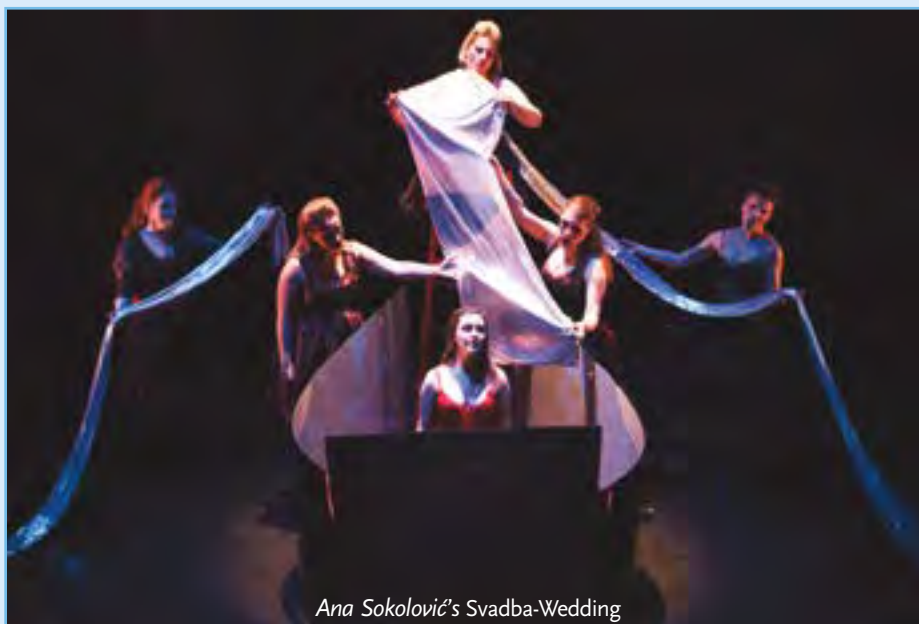
San Francisco Opera will thus be the latest traditional opera company to extend its program to include these remarkable operas, joining with the opera companies of Philadelphia, Fort Worth,

Cincinnati, and Los Angeles. We all are trying to engage younger audiences who respond positively to the venues (like Redcat in Los Angeles), the setting (informal), and the pricing (affordable). The atmosphere of a sell-out in these intimate venues is electric.

While these are certainly not works for big opera houses, they are musically sophisticated and theatrically provocative. I hesitate to use the word “hip,” but there it is.

Aside from the new audiences these pieces attract, there are other advantages. A traditional opera company can involve itself with new works and creative artists for a fraction of what larger contemporary works cost. Artistic risks can be taken which don’t require selling the ranch or selling out a vast opera house. Composers can get experience and exposure, leading to bigger projects. On the basis of *Svadba-Wedding*’s success in Toronto, Aix-en-Provence, and elsewhere, the Canadian Opera Company feels it can risk a main stage production by Ms. Sokolović. Good for them, and good for her. It is the system, such as it is, working.

Don’t miss *Svadba-Wedding!* 🍷



DOMINIC M. MERCIER / OPERA PHILADELPHIA

Ana Sokolović’s *Svadba-Wedding*



Front row: Julie Adams, Nian Wang,  
Zanda Švėde, Maria Valdes,  
Jacqueline Piccolino

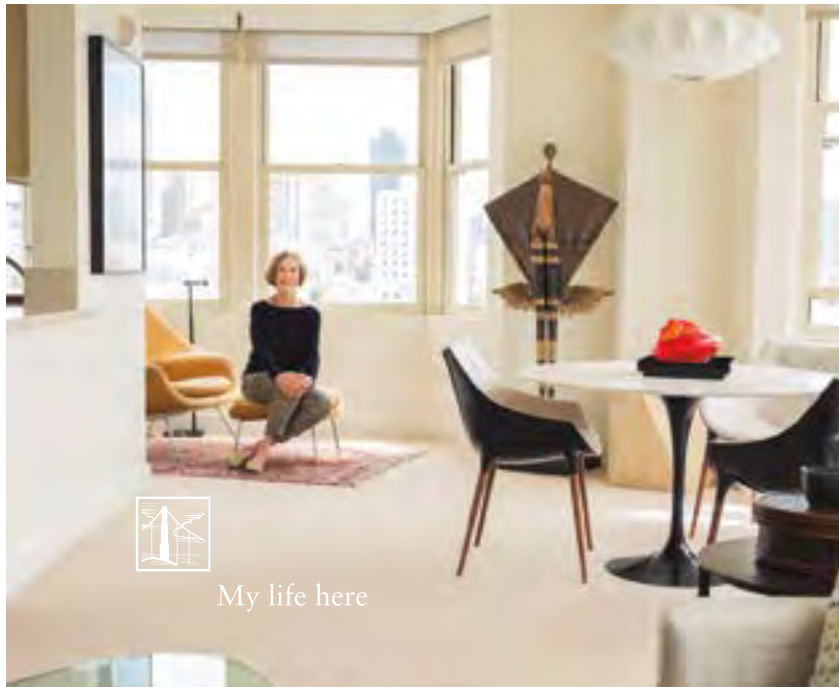
Middle row: Ronny Michael Greenberg,  
Edward Nelson, Noah Lindquist, Efraín Solís

Back row: Matthew Stump,  
Anthony Reed, Chong Wang

## **The Future Is Now: Adler Fellows Gala Concert**

December 12 at 7:30 p.m.

Join the San Francisco Opera Adler fellows for a once-in-a-lifetime performance as they present an evening of favorite opera scenes and arias in *The Future Is Now: Adler Fellows Gala Concert* on Saturday, December 12 at 7:30 p.m. at San Francisco's Herbst Theatre. The 2015 Adler Fellows include sopranos Julie Adams, Jacqueline Piccolino, and Maria Valdes; mezzo-sopranos Zanda Švėde and Nian Wang; tenor Chong Wang; baritones Edward Nelson and Efraín Solís; bass-baritone Matthew Stump; bass Anthony Reed; and pianist/apprentice coaches Ronny Michael Greenberg and Noah Lindquist. For more information and to purchase tickets, call the Opera Box Office at (415) 864-3330 or visit [sfopera.com/futureisnow](http://sfopera.com/futureisnow).



Sara Zumwalt, joined in 2012

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# SAN FRANCISCO OPERA *Profile*

## Jarrood Bell

### *Chief Information Officer*



SCOTT WALL

Jarrood Bell considers himself to be somewhat of an anomaly at San Francisco Opera. He had never seen an opera before he was hired as the Company's Chief Information Officer (CIO), after a long and successful career at an information technology consulting firm in the Bay Area. "After experiencing the full life cycle of start-up existence, I was ready for a job that is more meaningful to the world—do some good, if you will," says Bell. "What the Opera was looking for spoke to my strengths and to what I do well. There was a great deal of opportunity to make a difference quickly, modernize the way the Company operates, and help an amazing arts organization create this beautiful art form."

Bell started at San Francisco Opera in the late summer of 2013 and soon realized that his first order of business was a drastic overhaul of the website. "It was at least six years old and a lot of things have changed when it comes to web design and interface. I wanted a site that really conveys the beautiful thing we do on stage here."

#### **WEBSITE ENHANCEMENTS**

There was also a practical reason for San Francisco Opera to create a new website. "Google has changed the way in which it ranks websites; if you don't have a mobile site, they basically suppress your value or your search results," says Bell. "More than 60 percent of our web traffic is mobile, so if you don't have a site that works well on smart phones and tablets, you lose more than half of your audience."

Bell found Mule Design, a local web design firm with a matching design philosophy, and the resulting new website launched in early October. "The biggest difference is that we now have a fully

responsive website; it delivers the same content to a user, whether they are on their phone or behind a 50-inch screen. No more pinching and zooming in on microscopic text, but instead large images, easy to read, and vibrant colors. And looking at the metrics: the time that people spend on the site and on individual pages has gone up; patrons are spending more time *finding* what they want and looking *at* content, rather than looking *for* it.

"We can now sell gift certificates online and soon patrons will be able to see their ticket history so they know what their upcoming performances are. In the coming months, we will add social sign-in via Facebook and create guest checkout so you can buy a ticket without having to create an account."

#### **LONG-TERM PLANS**

Looking to the future, Bell sees a few milestones and tests ahead for him and his team. "A big one is making sure that all goes well when patrons start using the new system for their subscription renewals in January. In February, we move marketing, development, and education staff over from the Ivy Street offices to the new Diane B. Wilsey Center for Opera in the Veterans Building next door; we have to have their network up and running. And in the longer term I want to get our production systems out of this building. Running your own data center in a building that was designed in 1932 is not ideal. There are companies who can do this for pennies on the dollar, with entire teams of security and server people. We are in the business of opera and shouldn't be dealing with hard drives and such." 🍷

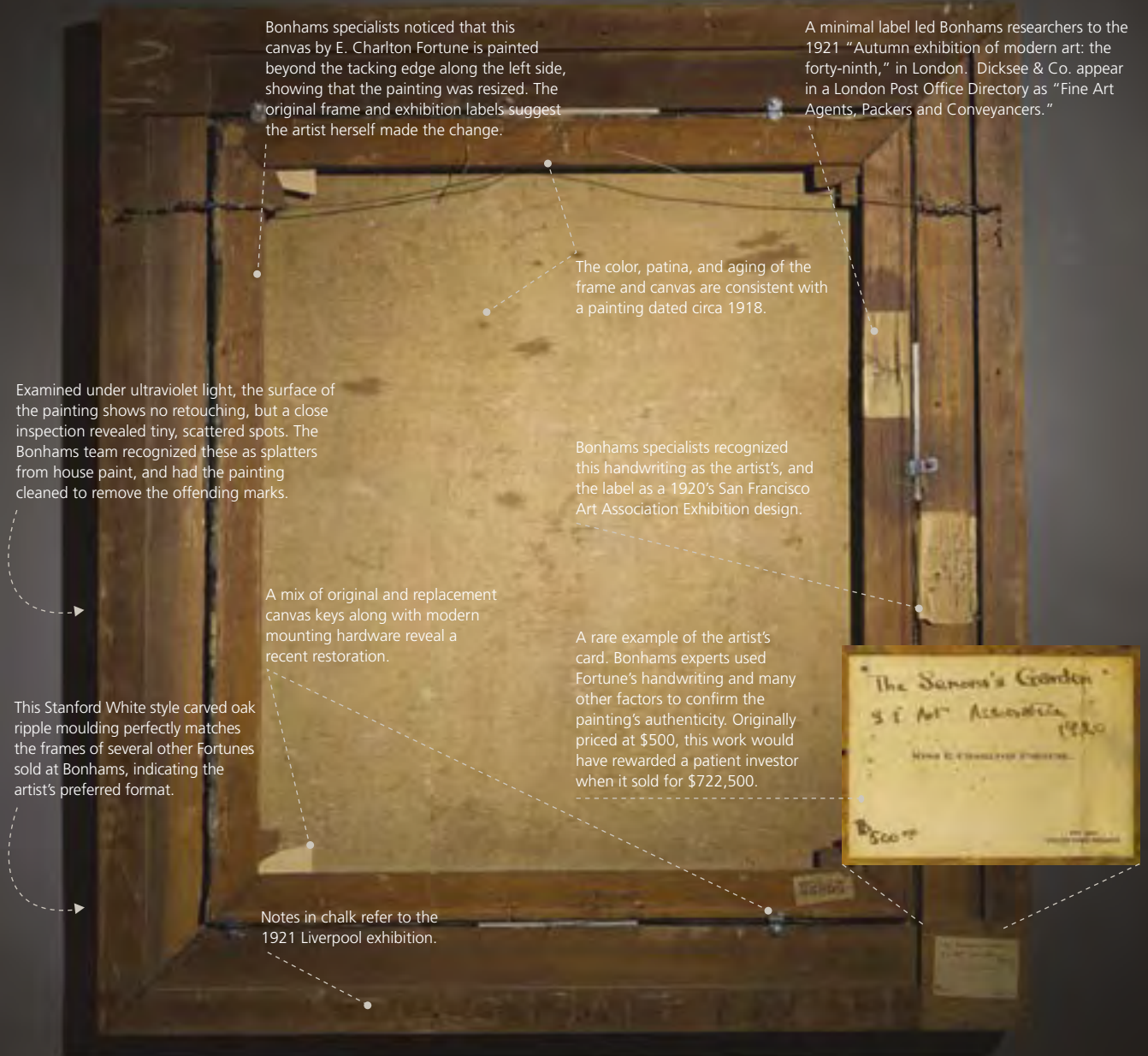
**BY NIELS SWINKELS**

**Bonhams knows art...**



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

## ...back to front.



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

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

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

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

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

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

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

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

Notes in chalk refer to the 1921 Liverpool exhibition.

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

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

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

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



# 2015 ADLER FELLOWS

## San Francisco Opera's Artists-in-Residence

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**MATTHEW STUMP**  
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Mezzo-soprano  
**ZANDA SVĒDE**  
Valmiera, Latvia  
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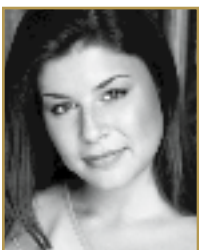
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Bass  
**ANTHONY REED**  
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Mezzo-soprano  
**NIAN WANG**  
Nanjing, China  
First-year Fellow  
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Drs. Martin E. & Corazon D. Sanders



# A Dream Come True

*Introducing San Francisco Opera's  
Diane B. Wilsey Center for Opera*

**A**fter six auspicious decades as the first home of the San Francisco Museum of Modern Art—which boasted early shows by Diego Rivera, Frida Kahlo, Henri Matisse, and others—the fourth floor of the War Memorial Veterans Building sat for many years as a lonesome law library and then, most recently, dormant for a seismic retrofit. Its handsome galleries were abandoned, its skylights shuttered.

Enter San Francisco Opera (stage right, across the courtyard) with its cadre of architects, directors, and donors with a dream. And now, when visitors in hard hats step off the elevator on the fourth floor, they experience the exhilaration of a space in the middle of a stunning transformation. Instead of darkness, light floods in from refurbished glass ceilings, elegant columns that had been walled off now stand tall and gleaming, and abandoned SFMOMA galleries now await new installations of archival photography from the Opera, which has gutted and reinvented this space in the last two years.

And soon, music will ring through its hallways for the first time since it was built almost a century ago.

Welcome to the Diane B. Wilsey Center for Opera, named for Diane “Dede” Wilsey, who generously gave the project’s lead donation, and which, when opened, will boast 12,000 square feet of shared community performance/rehearsal space and education studio, as well as 16,000 square feet of public archives, galleries, administrative offices, and even a costume studio complete with dye vats.

The heart of the new complex, the Dianne and Tad Taube Atrium Theater, will be a high-tech, modular 299-seat venue—perfect for the Opera’s edgier and more family-friendly programming. Equipped with a state-of-the-art Constellation acoustic system by Meyer Sound, the Atrium Theater will also accommodate film screenings, lectures, panel discussions, business meetings, and receptions. Other important spaces within the center will include the John M. Bryan Education Studio, the Edward Paul Braby San Francisco Opera Archive, and the Norby Anderson Costume Studio. And downstairs in the basement, the Opera will have an additional 10,000-square-foot space for costume storage and fitting rooms.

For General Director David Gockley, the Wilsey Center for Opera is nothing short of a dream come true—if one born of absolute necessity.

“When I took this job ten years ago it became clear to me that we were strewn all over the city, from the Presidio to Dogpatch,” says Gockley in his Opera House office, where windows face the Veterans Building. “It would take twenty minutes just to drive to the Presidio to watch a rehearsal—and that was only one of seven locations! The lack of efficiency and the expense were staggering. Being that spread out made it very difficult to promote a sense of family. If you’re separated from the center, you tend to do your own thing and are not involved in problem solving.”

So the Company did a feasibility study to examine the possibility of “bumping out” the back of the Veterans Building to add more square footage, an idea that was eventually ruled out mainly due to the price tag: \$50–60 million. In addition, altering a historic structure in any way would require years of planning and hearings.

“Historic preservation is such a hot button issue in this town,” says Gockley. “We talked to virtually everyone at the Historic Preservation Board and they all had their own opinions.”

Then, in 2010, came a major breakthrough. “Elizabeth Murray, who is managing director of the War Memorial Performing Arts Center—essentially our landlord—said ‘David, would you be interested in the fourth floor of the Veterans Building?’ I said, ‘Absolutely!’”

Murray says the idea was hatched by the War Memorial Board of Trustees, for whom she works. “The Opera wanted to expand; they were all over the city,” she says. “And historically, the fourth floor was designated for arts and culture use. It was always the Board’s goal to restore it for that. So this was combining their needs with our needs, and it will result in a benefit for many groups who will be able to use the facility.”

“And,” she laughs, “they came up with the money for it! How much better a gift could this possibly be?”

Michael Simpson, San Francisco Opera’s Chief Financial Officer, says the figure that Murray quoted for the refurbishment was \$21 million—just a third of what it would have cost to do the bump-out. “It’s a tighter space than an annex would have been,” he says. “But it will allow for some wonderfully intimate programming, and the city is happy that we agreed to a six-month split of the two community spaces, which will allow other arts organizations to use them.”

Once an agreement was struck, the task became finding an architect with the professional skills to transform the historically significant structure into a state-of-the-art performance space. The choice, it seems, was near-unanimous.

*An artist rendering of the Wilsey Center’s 299-seat Dianne and Tad Taube Atrium Theater, which will accommodate performances, film screenings, lectures, panel discussions, business meetings, and receptions.*



*The fourth floor of the newly renovated War Memorial Veterans Building will house the Diane B. Wilsey Center for Opera, featuring performance and rehearsal space, an education center, archives, galleries, offices, and costume studio.*

“I was recruited by several people involved from various angles. I was on several lists,” says architect Mark Cavagnero with a smile. “And I was thrilled that we were selected.”

Cavagnero is perhaps the pre-eminent Bay Area architect of both civic and arts institutional projects, including the new SFJAZZ Center, Oberlin Dance Collective’s dance company headquarters, the Legion of Honor, Brava Theater Center, Oakland Museum of California, and many more.

Once awarded the job, Cavagnero said he “just waded in and started trying to solve problems. Step one was working with engineers on different schemes to strengthen it. Then the question became how to best utilize the space for the Opera. The challenge was how to respect the space but completely reimagine it, how to repurpose it without destroying the character. For me, those are always really interesting projects.”

Of course, the other critical step in a project of this magnitude is securing funding, which began as soon as the ink was dry on the agreement with the City of San Francisco. Happily for the Opera, arts angel “Dede” Wilsey stepped forward with the lead gift of \$5 million, getting the \$22 million campaign off on the right foot.

“I have been the Opening Weekend sponsor of the Opera for many years, so when David Gockley approached me, I said ‘Yes,’” she says. “It’s both cost-saving and more time-efficient for the company to use space in the Veterans Building, rather than multiple Company locations around town.”

“Dede’s \$5 million gift set the tone,” says Simpson. Wilsey’s

gift was followed by generous donations from Dianne and Tad Taube, Leslie and George Hume, Susan Anderson-Norby and Doug Norby, and many more. “After a wide appeal for smaller donations, we found ourselves almost there,” says Simpson. “We’ve raised \$22 million, which includes \$1 million for the first year of programming.”

As fundraising continued, so did the overhaul of the fourth floor—a feat rendered easier, says Cavagnero, by the fact that a historic building’s interior is less challenging to alter than the exterior. “The interior is less monitored than the exterior. It’s not a problem for someone to tear down an interior wall.” And in doing so, they discovered some wonders, including four beautiful columns in the center of the floor which had been walled off years ago. “The MOMA started covering things up that they deemed a distraction from the art,” he explained.

Chief among the many challenges was the space that would become the Atrium Theater. “This room had everything going against it: terrible acoustics, inflexible floor plan,” says Cavagnero. “We also needed to create isolation between the theater and the Herbst auditorium below, so we had to add mass to the floor.”

They also had to cover the antiquated glass ceiling, which was in need of extensive repair anyway, in order to create lighting and sound for the theater. But when it’s complete, Gockley is convinced it will be a jewel of a venue.

“The theater is limited to 299 seats. A hundred more would have been great, but we’ll scale our programming and get cre-



*Completion of the \$21 million refurbishment is scheduled for February 2016.*

CORY WEAVER

CORY WEAVER

ative. You can sell out with 299 tickets and build the excitement. The possibilities for alternative programming are huge.”

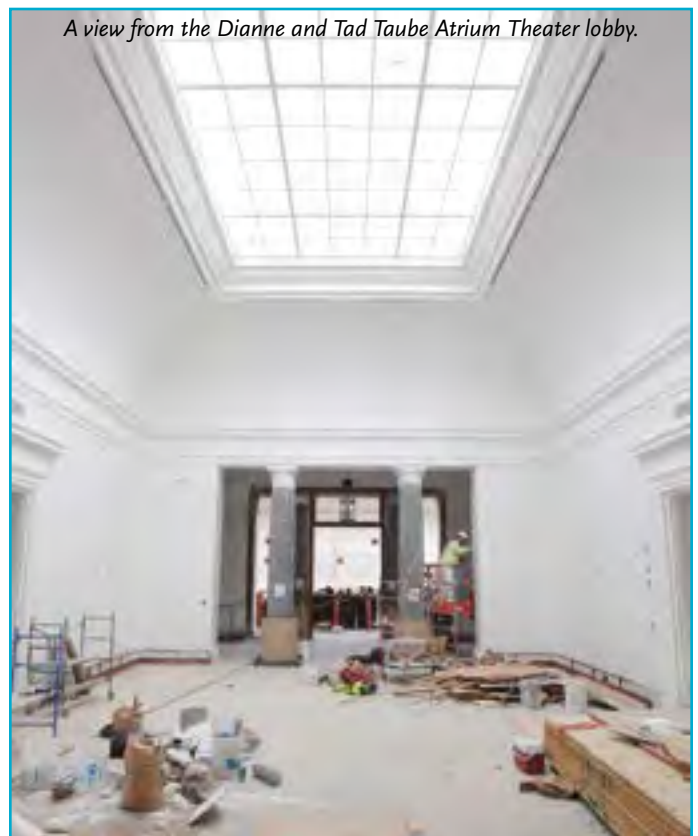
The other challenges included adding climate controls to the archive center—something the Opera has never had. “In Houston we started an archive and I thought we desperately need this here,” says Gockley. “I worked closely with Jon Finck on this.”

“It will have everything from programs and photos, to video, rare radio broadcasts, production renderings and costumes, and all available to the public,” says Finck, Director of Communications and Public Affairs for the Opera. “It will be led by a newly appointed director of archive and associate archivist and supported by a highly knowledgeable volunteer corps. Because this will be a public archive, there will be desks with computers for students, scholars, and other interested people to do research.”

Acoustics were also a major challenge in the raw space, and to solve the problems, project managers went for the gold standard: a Constellation acoustic system by Meyer Sound. “This sound system is famed,” says Gockley. “Constellation creates a totally dead room—like you’re surrounded by cotton—but then it amplifies it back to life with a hundred tiny microphones and speakers.”

But the Wilsey Center is far more than a theater, an archive, and an education center. It will also boast galleries of archival production photographs dating back to the 1920s, offices for 130 Opera staff, theater storage, displays of historic costumes, and, of course, the costume studio—complete with dye vats, sewing machines, and more.

Programming for the Wilsey Center’s first season in the Taube



*A view from the Dianne and Tad Taube Atrium Theater lobby.*

CORY WEAVER

Atrium Theater is already set—all under the moniker SF Opera Lab—and its new curator, Elkhannah Pulitzer, has been hired.

“The Center’s one directive is that each presentation needs to combine a theatrical as well as vocal performance aspect,” says Gockley. “There will be a Schubert song cycle with the very exciting German baritone Matthias Goerne and stunning visuals by William Kentridge, an *a cappella* opera for six women by Serbian-born Canadian composer Ana Sokolović, a live music presentation of the film *The Triplets of Belleville*, chamber music concerts with members of the Opera Orchestra and Adler Fellows, the Schwabacher Debut Recital Series, and finally *Voigt Lessons* with soprano Deborah Voigt, written by Terrence McNally.”

Gockley’s voice conveys the excitement he feels about the new stage. “We’ll be keeping the ticket prices low, which will allow us to offer intimate programming to a younger audience,” he says. “The audience will be looking for non-traditional material and a more casual experience. For example, the seats will have cup holders for one’s favorite beverage.”

The Center will begin to come to life in December, when the first

to move in are the costume studio, followed by staff in February.

“The wonderful thing about it is that it will give San Francisco Opera for the very first time year-round exposure,” says Finck.

Murray is equally enthusiastic from the city’s perspective. “This will be a marriage with lots and lots of mutual benefits,” she says.

For Wilsey, hopes are high that the center named after her will “stimulate interest in the opera in young people, and make it easily accessible to all. The arts are the basis for culture in a civilization, and it is important for each generation to be exposed to the art form.”

And for Gockley, who retires in July after a decade of leadership, it will become part of his legacy. “Creating this beautiful space is the best gift we can give the next generation,” he says. 🌟

*Jane Ganahl has been a journalist, author, editor, and producer in San Francisco for more than three decades. She is the co-founder of Litquake, the West Coast’s largest independent literary festival, author of the memoir Naked on the Page, and contributor to many magazines, from Harper’s Bazaar to Rolling Stone, Ladies’ Home Journal, and San Francisco Opera Magazine.*

## 2016 Taube Atrium Theater Programs

FEBRUARY 28–APRIL 20

### *Schwabacher Debut Recital Series*

Presented by the San Francisco Opera Center and Merola Opera Program.

MARCH 11–13

### *Winterreise*

Composed by Franz Schubert

Matthias Goerne, *baritone*

Markus Hinterhäuser, *piano*

William Kentridge, *stage direction and visual creation*

Schubert’s haunting song cycle is accompanied by images and film by South African artist William Kentridge.



APRIL 2–10

### *Svadba-Wedding*

Composed by Ana Sokolović

This Serbian *a cappella* chamber opera for six female voices, directed by Michael Cavanagh, celebrates the eve of one woman’s wedding.

APRIL 14–23

### *The Triplets of Belleville Cine-Concert*

Directed by Sylvain Chomet

Composed by Benoît Charest

Featuring Le Terrible Orchestra de Belleville  
Screenings of the French Oscar-nominated film are accompanied by live performances of the soundtrack, performed by the composer, his band, and chanteuse.

APRIL 7 AND 20

### Chamber Music Concerts

Featuring members of the San Francisco Opera Orchestra and the Adler Fellowship program.

MAY 6 AND 8

### *Voigt Lessons*

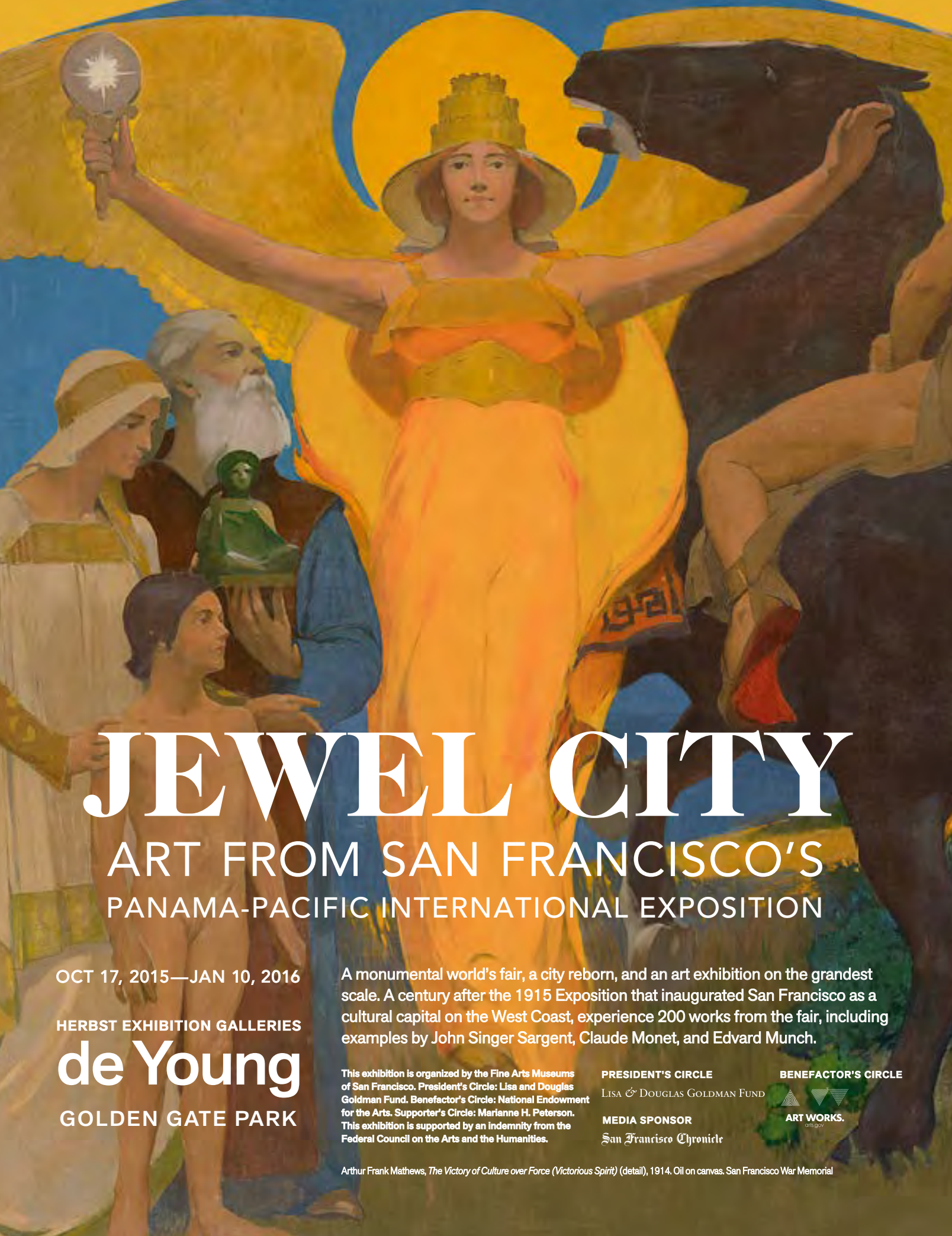
Deborah Voigt, *soprano*

Kevin Stites, *piano*

Deborah Voigt teams up with writer Terrence McNally to create an evening of stories, songs, and reflections on her life as a singer and performer.



Visit [sfopera.com](http://sfopera.com) for programming details and ticket information.



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This exhibition is organized by the Fine Arts Museums of San Francisco. President's Circle: Lisa and Douglas Goldman Fund. Benefactor's Circle: National Endowment for the Arts. Supporter's Circle: Marianne H. Peterson. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

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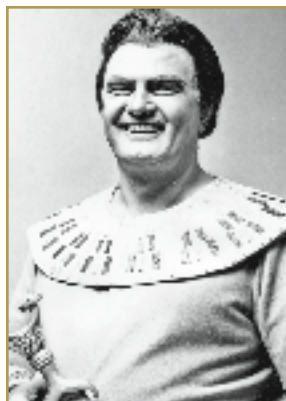
San Francisco Chronicle

**BENEFACTOR'S CIRCLE**



Arthur Frank Mathews, *The Victory of Culture over Force (Victorious Spirit)* (detail), 1914. Oil on canvas. San Francisco War Memorial

# IN MEMORIAM



## JON VICKERS

Tenor

A mainstay at San Francisco Opera for almost two decades, Canadian-born heroic tenor Jon Vickers sang nine of his greatest—and most demanding—roles with the Company from 1959 to 1976. Siegmund, Aeneas, Peter Grimes, Florestan, Don José, Radamès, Canio, Don Carlo, and Sergei from Shostakovich's *Katerina Ismailova*: Vickers sang them all with searing vocal intensity and

unforgettable, dramatic interpretations. Born in 1926 in Prince Albert, Saskatchewan, he was the sixth of eight children. Vickers' 1958 Bayreuth debut as Siegmund in *Die Walküre* launched one of his signature roles and an international career that took him to San Francisco Opera one year later singing Radamès opposite Leontyne Price's *Aida* for his War Memorial debut. Throughout his lifetime, Vickers was a recipient of many honors and awards and held seven honorary degrees, two Grammy awards, and in 1985, was named to the Academy of Vocal Arts Hall of Fame for Great American Singers. "Art is a wrestling with the meaning of life," Vickers once said. Since society no longer resists "the pull of success," it can no longer "define or draw a line between what's art and what's entertainment."



## SANDRA BERNHARD

Stage director

Sandra Bernhard began at San Francisco Opera in 1990 as an assistant stage director on *Don Quichotte* and worked through the 2007–08 Season when she directed the *Samson et Dalila* that was the Company's first simulcast to AT&T Park and played in cinemas worldwide. Over the years, she had directed a number of operas, including

*Ermione*, *La Bohème*, *Daphne*, *Lucia di Lammermoor*, *Madama Butterfly*, *Carmen*, *L'Elisir d'Amore*, *Tosca*, and *Der Rosenkavalier*. While with the Company she also developed an innovative educational program for children called "Opera Inside Out." After leaving San Francisco Opera, she became the inaugural director of HGOCO, Houston Grand Opera's education and community engagement division, where she commissioned many new works that addressed issues relevant to the local community. "She was a wonderfully energetic and talented leader in our field, both in her work on stage and in the communities in which she worked," says General Director David Gockley. "She leaves a great legacy in San Francisco, in Houston, and across the opera world."



## ANDREW PORTER

Music writer and scholar

Perhaps best known for a two-decade-long tenure as *The New Yorker* music critic, Porter was an invaluable fixture in the opera world, including at San Francisco Opera where he wrote several commissioned program book

articles. Born in Cape Town, South Africa in 1928, Porter began his career as a critic in London with contributions to newspapers including the *Daily Telegraph* and *The Times*. Opera was a longstanding passion. In the early 1970s, Porter's scholarship unearthed the original, complete version of *Don Carlos* with Verdi's intended opening scene in the library of the Paris Opéra. He also created English translations of numerous operas, including works by Handel, Mozart (San Francisco Opera used his *Magic Flute* translation in 1980), Rossini, Haydn and, most notably, Wagner's entire *Ring* cycle. His versatility also extended to libretto writing. Porter wrote the libretto for Bright Sheng's *Song of Manjun* when Sheng was composer-in-residence at the San Francisco Symphony. He also penned the libretto for John Eaton's *The Tempest*. "Musicians delight in sharing their discoveries and enthusiasm," Porter wrote. "And one of the rewards of a music critic's life is being able to share delight with more than an immediate circle of acquaintances."



## ROBERT CAHEN

Photographer

Legendary opera photographer Robert Cahen captured many of the great performances at San Francisco Opera during a career that spanned more than five decades. His interest in theatrical photography began in 1959 at Lyric Opera of Chicago when light color photography was first becoming available. Cahen moved to California in 1960 and in 1962

began his fifty-year collaboration with San Francisco Opera. Over the course of his lifetime, he photographed more than a 1,000 productions as well as stage portraits of the most renowned singers of our age, and created friendships with many of the great artists. In addition to his work with the Company, Cahen was a guest photographer at the Metropolitan Opera, La Scala, the Vienna State Opera, and the Royal Opera, Covent Garden. His work has appeared in numerous publications and on more



## We honor the members of San Francisco Opera that we lost this year

than 70 albums and recordings, as well as multiple book jacket portraits for Luciano Pavarotti and Plácido Domingo. A permanent gallery of Cahen's work is on display in the lower lounge of the War Memorial Opera House.



### ELENA OBRAZTSOVA

*Mezzo-soprano*

Although famed Russian mezzo Elena Obraztsova was known as the “Jewel of the Bolshoi” and spent most of her career singing in the former Soviet Union, she performed during three different San Francisco Opera seasons: in 1975 as Azucena in *Il Trovatore*, in 1977 as Princess de Bouillon in *Adriana Lecouvreur*, and in 1990 as the Principessa in *Suor Angelica*.

Born in 1939 in Leningrad (now St. Petersburg), she survived the Nazi siege to pursue a career in voice. She joined the Bolshoi as a soloist in 1963 and, rare for a young singer during the height of the Cold War, was allowed to appear at other major opera houses, including triumphant performances at La Scala, Covent Garden, the Metropolitan Opera, and the Vienna State Opera. Obraztsova appeared in some 100 opera roles, including, to great acclaim, Amneris. “God gave us the strength to survive the blockade of Leningrad, and then he gave me talent as well,” she once said. “I never asked myself what I should be doing. I knew that I would be an opera singer. It’s all in me. And all of my life is like a gift from God.”



### CARLO SCIBELLI

*Tenor*

The veteran of four San Francisco Opera productions, beginning with the 1996–97 Season, Carlo Scibelli was a much-admired Manrico who also performed at LA Opera, Deutsche Oper Berlin, Covent Garden, and the Teatro Colon. He made his film debut performing the role of an opera singer in the 1996 Barbra Streisand

film *The Mirror Has Two Faces*. Scibelli's roles with San Francisco Opera included Alfred in *Die Fledermaus*, the Second Jew in *Salome*, Pinkerton in *Madama Butterfly*, and the Italian Tenor in *Der Rosenkavalier*. Scibelli tragically passed away in New York City a few days after his fiftieth birthday.



### SUSAN WEBB

*Assistant conductor and prompter*

One of the bedrocks of the San Francisco Opera music staff for a generation, Susan Webb was in demand by many opera companies over a distinguished 35-year career. Her career as coach, rehearsal pianist, prompter, and assistant conductor began at the Santa Fe Opera before she accepted the invitation of Kurt Herbert Adler in 1971

to join the music staff of the San Francisco Opera. Her work continued here through the 1999 *Ring*, including serving as music director of the San Francisco Opera Center from 1996 to 1998. Two seasons with the Chicago Lyric Opera intervened and then James Levine invited her to join the music staff of the Metropolitan Opera. During the off-seasons, Webb worked for Opera Australia and for the Bayreuth Festival, and spent twelve summers in a cottage in Wales where she translated several opera libretti for the Metropolitan Opera Guild's series. Webb's devotion to high musical standards was regarded as unshakable. “She was such a force to be reckoned with in rehearsals,” warmly recalls director Francesca Zambello. “Susan was a truly amazing musician.”



### DAVID LITTLEJOHN

*Music writer and professor*

An astute and eloquent program notes annotator for San Francisco Opera, David Littlejohn was also a beloved professor at UC Berkeley's Graduate School of Journalism for 35 years. Born in San Francisco in 1937, he attended Junipero Serra High in San Mateo before graduating in 1959 from UC Berkeley, where he

studied architecture. Music and opera, however, held a special place in his heart. Handicapped and confined to a wheelchair in recent decades due to a childhood diving accident, Littlejohn was nonetheless a tireless reviewer for San Francisco Opera, writing for *The Wall Street Journal* and *The Times* (UK), among other periodicals. “He was an amazing guy who really just had the will to push to get paid to do what he loved,” said his son Greg Littlejohn.

For more detailed information on these artists and their performances at San Francisco Opera, visit [archive.sfopera.com](http://archive.sfopera.com).

# GET “IN THE KNOW”

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

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### OPERA PREVIEW LECTURES

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### FAMILY PROGRAMS

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### CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

### OPERA HOUSE TOURS

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

### OPERA TALKS

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

*Die Meistersinger von Nürnberg*: Peter Susskind

*Il Barbiere di Siviglia*: Bruce Lamott

*The Fall of the House of Usher*: Samuel Otter

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DREW ALITZER



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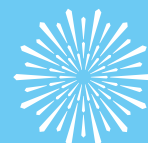
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SAN FRANCISCO  
OPERA

# 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, the Gunns' inspired generosity is helping make possible four productions—*Sweeney Todd*, *Lucia di Lammermoor*, *Carmen*, and *Don Carlo*.

John 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 Vice Chairman of the Board of Directors of Stanford Hospital Care. 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.



(Left to right): Alireza Atri, M.D., Ph.D. and Catherine Madison, M.D. of the Ray Dolby Brain Health Center at CPMC

# Innovating Care for Dementia

## The Ray Dolby Brain Health Center at CPMC

Under the direction of **Catherine Madison, M.D.** the Ray Dolby Brain Health Center at CPMC has helped hundreds of local families deal with not only the challenges of medical care, but also the stress and practical considerations of an Alzheimer's diagnosis. Now, in a move toward developing innovative new treatments for dementia, the center has hired **Alireza Atri, M.D., Ph.D.**, formerly of Massachusetts General Hospital and Harvard Medical School to hold the Ray Dolby Endowed Chair in Brain Health Research. "I believe with perseverance we can significantly lessen the health and social impact of dementia," says Dr. Atri. The center was launched by a generous philanthropic investment from **Dagmar Dolby** and her family.

**To learn more about how you can help provide this exceptional care to even more people, please visit [cpmc.org/giving](http://cpmc.org/giving).**



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## Jan Shrem & Maria Manetti Shrem

As Jan Shrem explains, “For Maria, it is all about the artists. Though I had loved opera for years before I met her, it was Maria who opened my eyes to the dedication and sacrifice of the artists.” With the renewal of another magnificent three-year commitment, Jan and Maria have expanded their support of opera artists through the establishment of two new funds in addition to the *Great Interpreters of Italian Opera Fund*. The *Conductors Fund* will help ensure the continued appearances of Maestro Nicola Luisotti and other Italian conductors, and the *Emerging Stars Fund* will help bring rising young talents to the stage.

Maria, born in Florence, Italy, says, “Opera has been one of my greatest passions since I was 13 years old.” When she saw *Madama Butterfly* at San Francisco Opera starring Renata Scotto in 1974, they had an emotional backstage meeting. “She was so far from home and so grateful to be able to speak Italian with me – we both cried. I began to understand the challenging life of opera artists. Since then, I have been motivated to do what I can to welcome artists when they are working in San Francisco.” Jan concurs, “They dedicate their lives for our pleasure, and their artistry elevates our lives.”

The *Emerging Stars* of San Francisco Opera’s 2015–16 season include virtuoso singers like Brian Mulligan, Nadine Sierra, Heidi Stober, Michael Fabiano and more. In addition to supporting their appearances, Maria and Jan are sponsoring the *Emerging Star of the Year* competition for a \$10,000 prize. What does it take to be an *Emerging Star*? In the Shrems’ view, a beautiful voice, a good ear, strong acting skills, and the ability to perform from the heart. At the end of the 2015–16 season, one artist will be selected for his or her superlative season performance by a jury including the Opera’s General Director, the Director of Artistic and Music Planning, and Jan and Maria. In addition, audience members will be invited to vote for their favorite *Emerging Star of the Year* online. Artist and competition information will be provided on the Opera’s website throughout the season.

David Gockley states, “San Francisco Opera has always taken pride in being able to spot young performers on the rise with our Adler and Merola programs, and now with the Jan Shrem and Maria Manetti Shrem *Emerging Star of the Year Award*, we will be recognizing artists on the threshold of stardom. We are so grateful for Jan and Maria’s generosity and their innovative approach to philanthropy.”

“It is immensely satisfying to support San Francisco Opera in this way. We can appreciate the benefits of our philanthropy here and now as we enjoy these young, exciting artists and become their friends.” Maria feels that artists want “friends” in the audience and she and Jan are pleased to know that their presence gives artists greater confidence. “We hope others will join us in contributing to these funds and these friendships.”

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



DREW ALTIZER



DREW ALTIZER

Top: Maria Manetti Shrem and Jan Shrem at the 2015 Opera Ball.

Bottom: Michael Fabiano and Maria Manetti Shrem at the 2015 Opera Ball.

# 2015–2016 REPERTORY

## LUISA MILLER

Giuseppe Verdi

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

Production made possible, in part, by

Diane B. Wilsey, Koret Foundation, Dianne & Tad Taube

## SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Stephen Sondheim

Company Premiere

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

Production made possible, in part, by

John A. & Cynthia Fry Gunn, Roberta & David Elliott, Meyer Sound,  
The National Endowment for the Arts

## LUCIA DI LAMMERMOOR

Gaetano Donizetti

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

Production made possible, in part, by

John A. & Cynthia Fry Gunn, Keith & Priscilla Geeslin,  
Jan Shrem & Maria Manetti Shrem

## THE MAGIC FLUTE

Wolfgang Amadeus Mozart

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

Production made possible, in part, by

San Francisco Opera Guild, Chevron, United Airlines,  
The E. Nakamichi Foundation

## DIE MEISTERSINGER VON NÜRNBERG

Richard Wagner

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

Production made possible, in part, by

The Burgess and Elizabeth Jamieson Fund,  
The Bernard Osher Endowment Fund,  
Dr. & Mrs. William M. Coughran

## THE BARBER OF SEVILLE

Gioachino Rossini

November 25, 29; December 1, 5, 9



## THE FALL OF THE HOUSE OF USHER

(A Double Bill)

Usher House • Gordon Getty

La Chute de la Maison Usher • Claude Debussy

U.S. Premiere of Double Bill

December 8, 10, 11, 13

Production made possible by Jan Shrem & Maria Manetti Shrem

## CARMEN

Georges Bizet

May 27, 28, 29, 31; June 1, 17, 23, 26, 30; July 2, 3

Production made possible by John A. & Cynthia Fry Gunn

## DON CARLO

Giuseppe Verdi

June 12, 15, 18, 21, 24, 29

Production made possible, in part, by John A. & Cynthia Fry Gunn,  
Edmund W. and Jeannik Méquet Littlefield Fund, Leslie & George Hume,  
Thomas\* & Barbara Wolfe, Jan Shrem & Maria Manetti Shrem

## JENŮFA

Leoš Janáček

June 14, 19, 22, 25, 28; July 1

Production made possible, in part, by

The Bernard Osher Endowment Fund, Koret Foundation,  
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### The season is also made possible by

The Great Singers Fund, established by Joan & David Traitel

The Conductors Fund, The Emerging Stars Fund, &

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# SPONSOR SPOTLIGHT

DREW ALTIZER



## **Burgess and Elizabeth Jamieson Fund**

**(Production Sponsor, *Die Meistersinger von Nürnberg*)**

Libby and Burgess Jamieson have made an extraordinary commitment to San Francisco Opera through the years by supporting traditional, classic productions. Their special enthusiasm for the works of Puccini has assured a regular place on the War Memorial Opera House stage for recent memorable productions of *Il Trittico*, *Madama Butterfly*, *Turandot*, *Tosca*, and *La Bohème*. About this season's production of *Die Meistersinger von Nürnberg*, Burgess observes that Puccini and Wagner present interesting musical contrasts. "While Puccini is a leading exponent of the Italian romantic school, Wagner has greatly contributed to the preservation of the traditional northern European folklore in his works," he says. "*Die Meistersinger* brings a beautiful story out of native German folklore to

the operatic stage. Libby and I are pleased to know this production will charm San Francisco audiences this fall season."

With 40 years of experience in private and public investment management, Burgess is active on San Francisco Opera's Board of Directors and its investment committee.

## **Bernard and Barbro Osher (Production Sponsor, *Die Meistersinger von Nürnberg*)**

A native of Maine, Bernard Osher became involved with San Francisco Opera as a subscriber nearly fifty years ago, shortly after moving here from New York. He and his wife Barbro, a native of Sweden, have been outstanding benefactors of Bay Area cultural programs ever since. Their generosity has touched every aspect of the Company's work, from artist appearances to production facilities. In 1977, Bernard established the Bernard Osher Foundation, which supports higher education and the arts, locally and nationally. The Foundation has funded virtually every major arts organization in the area, including special youth programs. Higher education initiatives include community college support, *Lifelong Learning Institutes* on 119 campuses nationwide, and *Osher Centers for Integrative Medicine* at UCSF, Harvard Medical School, Vanderbilt and Northwestern Universities, and, in partnership with Barbro's *Pro Suecica Foundation*, at the Karolinska Institute in Stockholm, Sweden. Bernard is a longstanding member of San Francisco Opera's Board of Directors, serving on the Chairman's Council. Barbro is Honorary Consul General of Sweden in San Francisco, and serves as Chairman of the Board of the Osher Foundation.



RAY "SCOTTY" MORRIS

DREW ALTIZER



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

**(Sponsor, James Rutherford in *Die Meistersinger von Nürnberg*)**

"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 to attract the world's best singers. Joan, a member of the Opera's board of directors since 1998, and her husband David were production sponsors for several years before founding the Great Singers Fund. "The Fund makes a difference in the quality of opera in San Francisco," Joan explains. When asked to name a favorite artist in the 2015-16 Season, Joan explains, "There are so many! James

Rutherford is internationally recognized as one of the most prominent Wagnerian singers of our day. We are so pleased that the Fund can enable his appearance. I hope people see the relationship between the Great Singers Fund and this season's fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy."



## Susan Anderson-Norby & Doug Norby

“A super gift from a *super*\*!” That is the way Doug Norby refers to his and Susan’s decision to sponsor the move and renovation of the Opera’s costume studio from its South of Market location on Ninth Street to the new Diane B. Wilsey Center for Opera. It all began in 1980 when Susan’s ballet teacher encouraged her to audition as a supernumerary. “I didn’t really know what that meant, and I was the only one who showed up to the auditions wearing a leotard! They hired me anyway.” She has been a *super* ever since, through thirty-five seasons and five general directors. “I don’t know why I keep coming back,” she says with refreshing directness. “It’s a lot of time and work. But I enjoy the process, the collaboration. And I love the costumes!”

Susan was intrigued when she first learned of the plans to consolidate many of the Opera’s functions onto the War Memorial campus. Shortly after, while getting ready for the final dress rehearsal of *Dolores Claiborne*, it was discovered that her costume’s jacket had accidentally been left at Ninth Street. Without time to retrieve it, she and the show went on. However, this incident and the years of costume fittings at the inconvenient location got her excited about the prospect of the move to the Wilsey Center. Her experience with the artisans of the costume shop also motivated her to consider helping with the new costume studio. “I’ve always had enormous respect for the entire costume team. The talent is amazing and it’s called ‘building costumes’ for good reason. They can make any body type into something completely different like giving a waistline to someone without one. The detail and quality is kept at the highest level. Imagine a costume that has to fit three sizes with three rows of hooks!” As Costume Director Daniele McCartan says, “It will be an honor for me and my team to move into the new Norby Anderson Costume Studio. We are all touched by Susan and Doug’s meaningful and generous gift.”

“I didn’t really know opera before I met Susan. I started to go because of her,” Doug notes. “At first, I used to ask, ‘Can we leave before the last act?’ But I don’t ask that anymore. I’ve become a fan.” Doug gets a kick out of the many stories Susan tells of her times on stage. In *Susannah*, Susan opened the show as the aged Susannah holding a shotgun. “I was back to back with Patricia Racette who gave me a bump with her derriere to begin our twirl. Instead of the usual music cue, I guess you could call it a ‘butt cue!’”

Their commitment to the Opera has been demonstrated in many ways. Susan has donated her hair for wigs. Among Doug’s career achievements, he is widely credited with guiding Lucasfilm through an especially challenging period during his tenure as president. With his experience, he has provided advice on the Opera’s new media projects. Recently Susan joined the San Francisco Opera Board of Directors.

As Doug explains, “San Francisco Opera is the jewel in the City’s crown. No one else is bigger or bolder.” As for maintaining support in difficult times, Doug recounts a WWII story. England’s finance minister said the nation should cut arts funding to support the war effort, to which Prime Minister Winston Churchill responded, “Then what are we fighting for?”

“It is our honor and pleasure to support San Francisco Opera and to help give the costume team a beautiful new home at the Wilsey Center for Opera.”

\**Super*: Short for supernumerary, an on-stage extra affectionately called a “spear carrier.”



MICHAEL HARVEY



MICHAEL HARVEY

Top: Doug Norby &amp; Susan Anderson-Norby

Bottom: Susan in her supernumerary costume for Tosca

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**Gioachino Rossini**

# IL BARBIERE DI SIVIGLIA

THE BARBER OF SEVILLE

## SAN FRANCISCO OPERA

**David Gockley**, General Director

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

Maestro Finzi's appearance is made possible by the Conductors Fund, and Mr. Meachem's and Ms. Mack's appearances are made possible by the Emerging Stars Fund, both established by Jan Shrem & Maria Manetti Shrem.

San Francisco Opera gratefully acknowledges Wilson Sonsini Goodrich & Rosati Foundation, December 9 Performance Sponsor.

San Francisco Opera gratefully acknowledges owners Tom and Gwen Price for the use of the 1966 Jaguar XKE convertible featured in this performance.



# IL BARBIERE DI SIVIGLIA

## ACT I

At night, Count Almaviva has employed Fiorello to assemble a band of musicians to serenade Rosina; she is the ward of Dr. Bartolo, who keeps the girl confined in his house. When Rosina fails to answer Almaviva's song, the count pays the players and they leave. At the sound of Figaro's voice, Almaviva steps away as the barber bounds in, boasting of his busy life as the neighborhood factotum. Figaro, though currently in Bartolo's employ, encounters Almaviva and promises to help him win Rosina—for a suitable reward. No sooner has Bartolo left the house to arrange his own marriage with Rosina than Almaviva launches into a second serenade, calling himself "Lindoro," a poor creature who can offer only love. Figaro suggests Almaviva disguise himself as a drunken soldier billeted to Bartolo's house.

Alone in the house, Rosina muses on the voice that has touched her heart and resolves to outwit Bartolo. Figaro joins her, but they leave on hearing footsteps. Bartolo enters with the music master, Don Basilio, who tells him Almaviva is a rival for Rosina's hand and advises slandering the nobleman's reputation. Bartolo agrees, but Figaro overhears them. Warning Rosina that Bartolo plans to marry her himself the very next day, the barber promises to deliver a note she has written to "Lindoro." Rosina, alone with Bartolo, undergoes an interrogation, then listens to his boast that he is far too clever to be tricked. Berta, the housekeeper, answers violent knocking at the door, returning with Almaviva disguised as a drunken soldier in search of lodging. While arguing with Bartolo, Almaviva manages to slip a love letter to Rosina. But when Bartolo demands to see the letter, the girl substitutes a laundry list. Figaro dashes in to warn that their hubbub has attracted a crowd. Police arrive to silence the disturbance. As an officer is about to arrest him, Almaviva whispers his identity and is released. Rosina, Berta, Bartolo, and Basilio are stupefied by everything that is happening.

## ACT II

Bartolo receives a young music teacher, "Don Alonso" (again, Almaviva in disguise), who claims to be a substitute for the ailing Basilio. Rosina enters, recognizes her suitor and begins her singing lesson as Bartolo dozes in his chair. Figaro arrives to shave the doctor and manages to steal the key to the balcony window. Basilio now comes in, looking the picture of health; bribed by Almaviva, he feigns illness and departs. Figaro shaves Bartolo while Almaviva and Rosina plan their elopement that night. They are overheard by the doctor, who drives Figaro and Almaviva from the house and Rosina to her room, then sends again for Basilio. Berta, unnerved by all the confusion, complains she is going mad. Bartolo dispatches Basilio for a notary, then tricks Rosina into believing "Lindoro" is really a flunky of Almaviva. After a thunderstorm, Almaviva arrives with Figaro and climbs through a balcony window to abduct Rosina. At first the girl rebuffs "Lindoro," but when he explains that he and Almaviva are one and the same, she falls into his arms. Figaro urges haste, but before they can leave, their ladder is taken away. Basilio enters with the notary. Though summoned to wed Rosina and Bartolo, the official marries her instead to Almaviva, who bribes Basilio. Rushing in too late, Bartolo finds the lovers already wed. When Almaviva allows him to keep Rosina's dowry, the old man accepts the situation.

**First performance:** Rome, Teatro Argentina; February 20, 1816

**First performance in the United States:** New York, Park Theatre; May 3, 1819

**First San Francisco Opera performance:** September 24, 1925

*The Barber of Seville* has been performed in 28 previous seasons at San Francisco Opera. For complete information on all past casts, visit [archive.sfopera.com](http://archive.sfopera.com).

**Personnel:** 9 principals, 26 choristers, 8 dancers: **43 total**

**Orchestra:** 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 percussion, guitar, fortepiano, harpsichord; reduced (32) strings: **49 total**

Conductor  
**Giuseppe Finzi**

Production  
**Emilio Sagi**

Revival Director  
**Roy Rallo**

Set Designer  
**Llorenç Corbella**

Costume Designer  
**Pepa Ojanguren**

Lighting Designer  
**Gary Marder**

Chorus Director  
**Ian Robertson**

Choreographer  
**Nuria Castejón**

Dance Master  
**Lawrence Pech**

Assistant Conductor / Prompter  
**Robert Mollicone**

Musical Preparation  
**Tamara Sanikidze**  
**Ronny Michael Greenberg†**  
**John Churchwell**  
**Fabrizio Corona**

Recitative Accompanists  
**Giuseppe Finzi**  
**Tamara Sanikidze**

Supertitles  
**Christopher Bergen**

Assistant Stage Director  
**Morgan Robinson**

Stage Manager  
**Rachel C. Henneberry**

Costume Supervisor  
**Alexandra Leon**

Wig and Makeup  
**Jeanna Parham**

San Francisco Opera co-production with  
Lithuanian National Opera and Ballet Theatre

WEDNESDAY, NOVEMBER 25, 2015 AT 7:30 PM  
SUNDAY, NOVEMBER 29 AT 2 PM  
TUESDAY, DECEMBER 1 AT 7:30 PM  
SATURDAY, DECEMBER 5 AT 7:30 PM  
WEDNESDAY, DECEMBER 9 AT 7:30 PM

Opera in two acts by **Gioachino Rossini**  
Text by **Cesare Sterbini**  
After the play by **Pierre-Augustin Caron de Beaumarchais**

# IL BARBIERE DI SIVIGLIA THE BARBER OF SEVILLE

(Sung in Italian with English supertitles)

## CAST

(in order of appearance)

<i>Fiorello</i>	<b>Edward Nelson†</b>
<i>Count Almaviva</i>	<b>René Barbera</b>
<i>Figaro</i>	<b>Lucas Meachem</b>
<i>Rosina</i>	<b>Daniela Mack</b>
<i>Doctor Bartolo</i>	<b>Alessandro Corbelli</b>
<i>Berta</i>	<b>Catherine Cook</b>
<i>Ambrogio</i>	<b>Efraín Solís†</b>
<i>Don Basilio</i>	<b>Andrea Silvestrelli</b>
<i>An officer</i>	<b>Matthew Stump†</b>
<i>Notary</i>	<b>Andrew Truett</b>

*Musicians, soldiers, and policemen*

†Current Adler Fellow

PLACE: Doctor Bartolo's house in Seville

ACT I

—INTERMISSION—

ACT II

*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 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 three hours and ten minutes.*

# The Barber of Pesaro

“Give me a laundry list and I will set it to music,” Gioachino Rossini once boasted, only partly in jest. He was paying himself a left-handed compliment, the self-acknowledgement of a prodigiously facile gift to pour out music with effortless speed. Remember, it was Rossini who—when told Donizetti had finished a new opera in three weeks—remarked, “Well, he always was a lazy fellow.” After all, it had taken Rossini only thirteen days to produce his comic masterpiece, *The Barber of Seville*.

Rossini, born in the Adriatic town of Pesaro in 1792, had learned to write in haste in his youth because of financial responsibilities towards family members who were dependent on his ability to make money quickly. In the beginning of his career he seemed, in his own mind at least, to be more of an artisan than an artist. He apparently lacked any loftier ideas about the writing of music; it was a matter of doing what he knew best and did best.

As a carpenter fashions an exquisite piece of cabinetry, so

Rossini fashioned an attractive piece of music. That a Chipendale emerged from a mass of woodworkers and a Rossini loomed over such now-forgotten composers as Simone Mayr, Niccolò Zingarelli, and Saverio Mercadante was of little concern to either man at the time. It was a question they left to posterity, and they probably never thought about it at all.

Of all the characters he fashioned, Rossini was closer in attitude and temperament to his ebullient Figaro than to any other. It is hardly a coincidence that Figaro’s bravura aria “Largo al factotum” was one of Rossini’s favorite party turns; he loved to sing it to his own accompaniment at a glittering gathering. He could well have been describing himself: “Make way for the factotum of the city. Rushing to his shop, for dawn is here ... what pleasure ... you are indeed the most fortunate of men. Ready for everything by night or by day, always bustling, always in motion. I go like lightning ... Good fortune always smiles.”

Evviva Rossini, the Barber of Pesaro.

CORY WEAVER



It is better to think of him as a resourceful wheeler-dealer than as the Father Goose of his time, as many have seen him. But to truly appreciate him we have to remember that, along with surface wit and brilliance, he was a bridge from the culture of one century to that of another. Rossini was born into a musical world in transition from Classicism to Romanticism. We most often think of him today as an incomparable composer of comic operas, all of which owe a deeply and frequently acknowledged debt to Mozart, a god-like figure to Rossini. “The angel of music,” he called him.

It goes without saying that Rossini, in turn, would have been enormously pleased could he have lived to hear himself described as “the Italian Mozart.” There is ample reason for so extravagant a claim, for like Mozart, Rossini was a melodist of the highest order and had an unerring feeling for the voice and its possibilities. In their comedies, there is laughter of a tickling, sly, mocking sort rather than the belly-shaking type.

There are marvelous human insights in his works as well, though in Rossini’s operas these never penetrate as deeply and revealingly as in Mozart’s *The Marriage of Figaro*, for example. Rossini was too often caught on the treadmill of contemporary operatic conventions, becoming prey to the need to borrow from himself and developing stylistic tricks that enabled him to grind out lengths of music to meet a deadline. He paid a price for his facility, but still he soared above the crowd. And again, as in Mozart, there is in Rossini’s music at its best a craft, an elegance, and a well-formed sense of character delineation.

But I said earlier he was a bridge, and there is another crucial side to the man, for Rossini not only looked backward to Classic values, but also forward to Romantic concepts. The Rossini of such giant-stepping operas as *Semiramide*, *Otello*, and *William Tell* helped shape the heroics of his age though his vocal writing and in the way that he gave the opera orchestra a bigger and more complex role than ever before. If we over-emphasized his Classic side and talent for comedy, his more serious nature suffers. The true wonder of Rossini is that he stood astride two cultures and was a master of both.

In all, he wrote thirty-nine operas, two large-scale choral works, and dozens of songs, piano pieces, and ensemble works. Those compositions on which his fame rests were written between the ages of sixteen and thirty-seven, although he lived to be seventy-six. That fact is an important part of his story as well. Rossini spent more than half of his life in a self-imposed exile from the arena that had brought him greater rewards and acclaim during his lifetime than to virtually any other composer of the day—apart from Beethoven.

Many reasons have been advanced for Rossini’s abdication of his throne as king of opera after producing so important a score as *William Tell*. During Richard Wagner’s first visit to Paris, where Rossini lived the second half of his life, he had complained to Wagner of a decline in singing. Certainly what he saw as a slackening in the art he so passionately loved was part of the

reason he stopped writing for the stage so abruptly. But there were other pressing reasons as well.

Rossini had labored long and hard ever since his teens, and by the time of *William Tell* he was tired, having packed a lifetime’s work into the space of twenty-odd years. Also, during the writing of *William Tell*, he had developed a nervous condition that gradually became chronic and could well have been venereal. It drained his energy and he found that writing had become increasingly difficult, especially as he had gradually begun to demand more of himself.

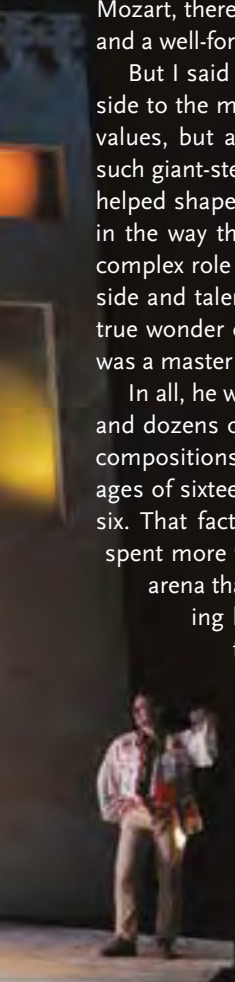
Even after his health improved, the joy in working was gone—along with the need to work. By 1855, when Rossini settled for good in Paris, he was a wealthy and respected figure who could afford the luxury of writing music for himself alone. Only one full-scale work came from this later period—the *Petite Messe Solennelle*—his sole masterpiece written during the years away from the stage. Apart from this amazing and impassioned score, there were only whimsical salon pieces he called *Sins of My Old Age*, created to amuse and divert his friends and guests.

To the outside world, however, his fame rested on one composition: *The Barber of Seville*. It was an opera drawn from the same source as Mozart’s *The Marriage of Figaro*—a trilogy of plays by another real-life Figaro character, Pierre-Augustin Caron de Beaumarchais. The plays dealt with the intrigues and love affairs in the household of a Spanish nobleman, the Count Almaviva. The Beaumarchais *Barber*, however, is permeated by social criticism, with the working classes pitted against the aristocracy, while Rossini’s *Barber* is little more than a favorite *commedia dell’arte* ploy: a foolish old man attempting to marry his beautiful and young ward who is in love with a handsome young man.

*The Barber* was the first play in the Beaumarchais trilogy and had been previously set to music by Giovanni Paisiello, an accomplished and popular composer of the generation prior to Rossini’s. Though immediately attracted to the idea of setting *The Barber* to music, Rossini and his librettist Cesare Sterbini worried that the critics and public would think they were openly challenging the elder Paisiello and be offended by a new *Barber*.

To avoid such a confrontation, Rossini wrote to the then seventy-year-old Paisiello asking his permission to retrace the same dramatic ground. Much later, Rossini gave his reasons: “I had not wanted to enter into a contest with him, being aware of my inferiority, but had wanted only to treat a subject that delighted me while avoiding as much as possible to exact situations in his libretto.”

Supposedly, Paisiello responded by wishing his younger colleague well. Still, Rossini thought it better to give the first performance of his new work at Rome’s Teatro Argentina as *Almaviva*, attaching to it the Beaumarchais subtitle “The Useless Precaution.” There was even a sort of apology printed in the libretto that first night of *The Barber*, February 20, 1816. Rossini’s fears were justified. When he entered the orchestra pit to take his place at the harpsichord, catcalls and whistles broke out from a group of Paisiello partisans, who were determined to create a debacle. Things went from bad to worse.





*Above: Gioachino Rossini (1792–1868) by photographer Étienne Carjat, taken circa 1865.*

*Left: A Music Lesson, Seville by John Phillip (1817–67)*

*Right: Rossini's tomb in Père Lachaise cemetery in Paris. Gioachino Rossini was buried here but his remains were moved to Florence in 1887.*

The Almaviva was Manuel García, father of the legendary prima donnas Maria Malibran and Pauline Viardot. He chose not to perform the first aria Rossini wrote for him, but substituted instead his own arrangement of a Spanish melody, sung to his own accompaniment. As he was tuning his guitar, a string broke, provoking laughter and more catcalls. When Figaro entered, also carrying a guitar, the laughter doubled and barely a note of “Largo al factotum” was heard.

The comedy soon became a comedy of errors when the Basilio stumbled over a trap door, fell, and bruised his face badly. He had to sing “La calunnia” with a handkerchief held to a bleeding nose. Next, a cat wandered onstage during the first act finale. Figaro chased it in one direction, Bartolo in another. It would up under Rosina’s skirts, producing total confusion onstage. As the curtain fell, Rossini turned to the audience and shrugged his shoulders. The public thought it a contemptuous gesture and began booing. Hardly a note of music was heard during the noise that continued during the second act.

Oddly enough, Rossini seemed not to have been entirely upset by all the furor. When a group of singers went to his house after the performance to console him, they found the composer sound asleep. Still, Rossini thought it was best to stay away from the theater for the second performance, which seems to have gone without mishap. Later that evening, as Rossini later remembered, “I was

sleeping peacefully when I was awakened suddenly by a deafening uproar out in the street, accompanied by a brilliant glow of torches.

“As soon as I got up, I saw that they were coming in my direction. Still half asleep, and remembering the scene of the preceding night, I thought that they were coming to set fire to the building, and I saved myself by going to a stable at the back of the courtyard. But lo, after a few minutes I heard García calling me at the top of his voice. He finally located me. ‘Get a move on, you. Come on, now, listen to those shouts of “Bravo, bravissimo Figaro.” An unprecedented success. The street is full of people. They want to see you.’

“But still heartbroken ... I answered, ‘Tell them to go to hell, their bravos and all the rest. I’m not coming out of here.’ I don’t know how poor García phrased my refusal to that turbulent throng. In fact, he was hit in the eye by an orange, which gave him a black eye for several days. Meanwhile, the uproar in the street increased more and more.” There were only seven performances during that first run of *The Barber* in February and March of 1816, and it did not return to Rome for five years. But by the time it did, *The Barber* had been joyfully embraced by the major cities of Europe, and Rossini’s had become one of the prominent names in the world of opera.

The success of *The Barber* is doubly remarkable when one remembers that it is in many instances a pastiche. It was not unusual, of course, during the eighteenth and early nineteenth



centuries for a composer to borrow from himself. Rossini was famous, or infamous if you prefer, in this regard. But in the case of *The Barber*, even he reached new heights in robbing the graves of earlier works that had not achieved notable fame. *The Barber's* overture was originally written in 1813 for *Aureliano in Palmira* and reused in 1815 for *Elisabetta, Regina d'Inghilterra*. *Aureliano* also provided material for Almaviva's first-act aria "Ecco ridente in cielo" and Basilio's "La calunnia," while *Elisabetta* contributed the second half of Rosina's "Una voce poco fa" (an allegro idea, which was likewise derived from *Aureliano*). The point, however, is not in what he used, but how he used it, and *The Barber's* irresistible spontaneity and musical sense of rightness reduces all of its background sources to insignificance.

One final thought before leaving Rossini. He died in 1868 and was given a grand funeral in Paris befitting his enormous fame and the void created by his death. He was laid to rest in the cemetery of Père Lachaise, where Bellini and Chopin had been buried before him. Like Bellini, Rossini's remains were eventually returned to Italy. In the case of Rossini, however, his body was taken to the church of Santa Croce in Florence, where Italy's greatest men are interred. The fact that Rossini today rests alongside Galileo and Michelangelo gives a more accurate idea of how his countrymen and the world came to regard him than words ever could. 🍷

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*The late John Ardoin, longtime music critic of the Dallas Morning News, is the author of several books and documentaries on Maria Callas, also Furtwängler Record (1994) and Valery Gergiev and the Kirov (2001). This essay was published in a previous edition of San Francisco Opera Magazine.*

# The Color of Love

BY EMILIO SAGI

My principal preoccupation when I began to work on *The Barber of Seville* was that, in seeing the performance, one would enjoy the brilliant music of Rossini, from where this theatrical project was born. The scenery materializes with the music of the overture, emerging from the obscurity, the vacuum, the void. I conceived the opera as a fragile jigsaw puzzle in which each scene is presented like a sketch, forming a series of mosaics, united by that frenetic poetic rhythm of the music, which pulses along the entire length of the opera.

Although the period of the drama is not reflected in an explicit manner, all the scenography refers to the eighteenth century, when the antiquated ideas of the *ancien régime* gave way to the Enlightenment, thereby planting the seed for the revolution of the middle class. This moment of instability led me to conceive of the work as an ingenious "organized madness," in that everything is moving, nothing is sure—including the scenery, which forms and transforms constantly in front of the audience. In that sense, I wanted to differentiate clearly the world of the people anchored in the past and that of those who are trying to find their own liberty. Like Rosina, who introduces notes of color into the action with her rebelliousness. The vitality, bustle, and spontaneity of the Andalusian "street people" with their dance songs and their flamenco-inspired body language are evoked throughout the entire opera.

The triumph of love gives way to a progressive emergence of colors in fabrics and flowers right up to the grand finale. The happy lovers go off in a luxurious modern coach in the manner of a fairy-tale carriage, symbolizing the fragility of the liberty that is dreamt of and the actual fragility of love. 🍷

CORY WEAVER



# The Barber of Seville

Past Casts at San Francisco Opera



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*Top right: Tito Schipa as Figaro in 1935.*  
*Above left: Members of the chorus from the 1935 production of The Barber of Seville.*  
*Above right: Hermann Prey as Figaro with Reri Grist as Rosina in 1963.*  
*Background: The set from the 2006 Barber of Seville*



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*Above left: From the 1938 Barber, Salvatore Baccaloni as Doctor Bartolo and Norman Cordon as Don Basilio.*

*Above middle: Frederica von Stade as Rosina in 1976.*

*Above right: Dale Duesing as Figaro and Enrico Fissore as Doctor Bartolo in 1982.*

*Left: Dmitri Hvorostovsky as Figaro in 1996.*

*Far left: San Francisco Opera's iconic 1963 Barber set, designed by Alfred Siercke.*

*Below left: Our 2004 cast included Kevin Glavin as Doctor Bartolo, Joyce DiDonato as Rosina, Matthew Polenzani as Count Almaviva, and Thomas Hampson as Figaro.*

*Below right: Nathan Gunn as Figaro in 2006.*





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# ARTIST PROFILES



## GIUSEPPE FINZI

(Molfetta, Italy)

### Conductor

Former San Francisco Opera Resident Conductor Giuseppe Finzi made his Company debut in 2008 conducting *The*

*Elixir of Love for Families* and *La Bohème* and returned to lead performances of *Die Entführung aus dem Serail*, *Faust*, *La Fanciulla del West*, *Aida*, *Turandot*, *Carmen*, *Rigoletto*, *Tosca*, *Madama Butterfly*, and *Il Barbiere di Siviglia*. He previously served as assistant conductor, coach, and pianist at Milan's Teatro alla Scala. Finzi made his conducting debut in 2003 with *Tosca* at the Teatro Rendano in Cosenza and returned in 2004 for *La Traviata*. He has since led productions as well as concerts in Italy, elsewhere in Europe, and Asia. In 2012, Finzi made his debut in Germany conducting *Carmen* at Deutsche Oper Berlin. Recent engagements include *Turandot* at the Bregenz Festival, *Les Pêcheurs de Perles* at Korea National Opera, *Il Barbiere di Siviglia* at Barcelona's Gran Teatre del Liceu, and *L'Elisir d'Amore* at the Teatro di San Carlo in Naples. Later this season, Finzi is scheduled to lead performances of *Il Barbiere di Siviglia* at Seville's Teatro de la Maestranza, *La Traviata* at Essen's Aalto-Musiktheater, and he returns to Bregenz for *Turandot*.



## LUCAS MEACHEM

(Raleigh, North Carolina)

### Figaro

Baritone Lucas Meachem most recently appeared at San Francisco Opera as Figaro

in 2013's *Il Barbiere di Siviglia*. Other Company engagements include the title roles of *Don Giovanni* and *Eugene Onegin*, Fritz and Frank in *Die Tote Stadt*, Count Almaviva in *Le Nozze di Figaro*, and roles in *La Forza del Destino*, *Billy Budd*, *Doktor Faust*, and *The Magic Flute for Families*. Highlights of his 2014–15 season include Silvio in *Pagliacci* at the Metropolitan Opera, his role debut as Figaro in *The Ghosts of Versailles* at LA Opera, and the title role in *Il Barbiere di Siviglia* and Marcello in *La Bohème* at the

Royal Opera, Covent Garden. A frequent collaborator with Lyric Opera of Chicago, he has appeared as Marcello, Oreste in *Iphigénie en Tauride*, Valentin in *Faust*, and Demetrius in *A Midsummer Night's Dream*. Meachem makes two role debuts this current season in the United States: as Giorgio Germont in *La Traviata* with Opera Birmingham and as Dr. Malatesta in *Don Pasquale* with the Palm Beach Opera. He returns to the Théâtre du Capitole de Toulouse in April as Count Almaviva in *Le Nozze di Figaro*, and closes his season with his debut at Semperoper Dresden as Don Giovanni. Meachem is a former San Francisco Opera Adler Fellow and alumnus of the Merola Opera Program.



## DANIELA MACK

(Buenos Aires, Argentina)

### Rosina

Mezzo-soprano Daniela Mack most recently appeared at San Francisco Opera as Rosmira

in the Company premiere of Handel's *Partenope*. She made her San Francisco Opera debut as Lucienne in *Die Tote Stadt* and has returned as Idamante in *Idomeneo*, Siebel in *Faust*, First Lay Sister in *Suor Angelica*, and Rosina in 2013's *Il Barbiere di Siviglia*. She made her recent Santa Fe Opera debut in the title role of *Carmen* and also debuted at the Lyric Opera of Chicago as the Kitchen Boy in David McVicar's production of *Rusalka*. Later this season, Mack creates the role of Jacqueline Kennedy in the world premiere of David T. Little and Royce Vavrek's *JFK* at the Fort Worth Opera and makes her Arizona Opera debut as *Carmen*. On the concert stage, she performs with the Boston Symphony Orchestra in Ravel's *L'Heure Espagnole* and Chicago Symphony Orchestra in Falla's *The Three-Cornered Hat*, both under the baton of Charles Dutoit. Mack is a former San Francisco Opera Adler Fellow and Merola Opera Program alumna.



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**RENÉ BARBERA**  
(San Antonio, Texas)  
**Count Almaviva**  
Tenor René Barbera made his San Francisco Opera debut as Don Ramiro in the Company's 2014 production of

*La Cenerentola* and returned last summer as Iopas in *Les Troyens*. Barbera's recent engagements include Giannetto in *La Gazza Ladra* with the Rossini Opera Festival; Arturo in *I Puritani* with Paris Opéra; Count Almaviva in *Il Barbiere di Siviglia* with LA Opera, the Teatro di San Carlo in Naples, Rome's Teatro dell'Opera, and Paris Opéra; the Duke of Mantua in *Rigoletto* with Opera Colorado and Piedmont Opera; and Nemorino in *L'Elisir d'Amore* with Austin Lyric Opera and Opera Theatre of St. Louis. Other career highlights include Elvino in *La Sonnambula* with Washington Concert Opera, Count Almaviva with Michigan Opera Theater and Vancouver Opera, Ernesto in *Don Pasquale* with Lyric Opera of Chicago, Don Ramiro in *La Cenerentola* with Seattle Opera and LA Opera, and Rodrigo in *La Donna del Lago* with Santa Fe Opera. Engagements this season include the Italian Singer in *Der Rosenkavalier* with Lyric Opera of Chicago, Don Ramiro with Palermo's Teatro Massimo, and Count Almaviva with the Teatro Comunale di Bologna. Barbera is a graduate of Lyric Opera of Chicago's Ryan Opera Center and an alumnus of the Merola Opera Program.



**ALESSANDRO CORBELLI**  
(Turin, Italy)  
**Doctor Bartolo**  
Italian baritone Alessandro Corbelli made his San Francisco Opera debut as Dulcamara

in 2008's *L'Elisir d'Amore*, a role he has performed in Leipzig and at the Metropolitan Opera. He returned to the Company in 2013 to perform Doctor Bartolo in *Il Barbiere di Siviglia*. Corbelli has performed in all of the world's major opera houses, including La Scala; Royal Opera, Covent Garden; Paris Opéra; Vienna State Opera; Houston Grand Opera; and the opera companies of

Munich, Cologne, Geneva, Madrid, Barcelona, Toulouse, Rome, Naples, Bologna, Florence, and Turin. His repertoire includes Don Alfonso and Guglielmo in *Così fan tutte*; the title roles of *Le Nozze di Figaro*, *Don Pasquale*, *Falstaff*, and *Gianni Schicchi*; Leporello in *Don Giovanni*; Dandini and Don Magnifico in *La Cenerentola*; Figaro in *Il Barbiere di Siviglia*; Sharpless in *Madama*

*Butterfly*; Giorgio Germont in *La Traviata*; and Zurga in *Les Pêcheurs de Perles*. Corbelli's discography includes *Le Nozze di Figaro* and *Così fan tutte* for Telarc led by Charles Mackerras; *Così fan tutte* for Deutsche Grammophon; *Il Barbiere di Siviglia*, *La Cenerentola*, and *L'Italiana in Algeri* for Teldec; and *Il Turco in Italia* and *La Cenerentola* for Decca. Later this season, he will perform the role of Don

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**ANDREA SILVESTRELLI**  
(Candia di Ancona, Italy)  
**Don Basilio**  
Bass Andrea Silvestrelli appears this San Francisco Opera season as

Wurm in *Luisa Miller*, a Night Watchman in *Die Meistersinger von Nürnberg*, and the Grand Inquisitor in *Don Carlo*. In 1998, he made his San Francisco Opera debut as Oroveso in *Norma* and returned as Fasolt in *Das Rheingold*, Il Talpa in *Il Tabarro* and Simone in *Gianni Schicchi* in the Company's production of *Il Trittico*, Osmin in *Die Entführung aus dem Serail*, Fasolt and Hagen in the 2011 *Ring* cycle, and Sparafucile in *Rigoletto*. Silvestrelli's career highlights include Simone and Don Basilio with LA Opera; Sparafucile with Houston Grand Opera and Washington National Opera; Hunding and Fasolt in Seattle Opera's *Ring* cycle; and Colline in *La Bohème*, Ferrando in *Il Trovatore*, and Timur in *Turandot* with Lyric Opera of Chicago. Silvestrelli's other recent engagements include Sarastro and Osmin with the Santa Fe Opera, Il Commendatore in *Don Giovanni* and Bartolo in *Le Nozze di Figaro* with Lyric Opera of Chicago, and his Metropolitan Opera debut as Sparafucile. In April he will perform the role of Fafner in Houston Grand Opera's *Siegfried*.



**CATHERINE COOK**  
(San Francisco, California)  
**Berta**  
Mezzo-soprano Catherine Cook has appeared with San Francisco Opera in more than fifty

roles since her debut. Company credits include the title role of Tobias Picker's *Dolores Claiborne*, originating the roles of Jade Boucher in Jake Heggie's *Dead Man Walking* and Arlene Kamen and Wang Tai-Tai in Stewart Wallace's *The Bonesetter's Daughter*, Suzuki in *Madama Butterfly*,

Mother Goose in *The Rake's Progress*, Mrs. McLean in *Susannah*, and Marcellina in last summer's *Le Nozze di Figaro*. Cook has sung with the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, LA Opera, Santa Fe Opera, Opera Company of Philadelphia, and Portland Opera as well as with the San Francisco Symphony. A winner of the Metropolitan Opera National Council Auditions, Cook is a graduate of the Merola Opera Program and a former San Francisco Opera Adler Fellow. Upcoming engagements include Marcellina at Houston Grand Opera. Cook is also on the voice faculty at the San Francisco Conservatory of Music where she holds the Frederica von Stade Distinguished Chair in Voice.



**EDWARD NELSON**  
(Santa Clarita, California)

**Fiorello**  
A first-year San Francisco Opera Adler Fellow, baritone Edward Nelson made his

San Francisco Opera debut last summer as John Buckley in the world premiere of *Two Women*. This fall he was Second Priest in the Company's *The Magic Flute* and is Hermann Ortel in *Die Meistersinger von Nürnberg* and L'Ami in Debussy's *La Chute de la maison Usher*. Other recent engagements include the Ferryman in Britten's *Curlow River* with the Tanglewood Music Festival and Montreal's Ballet-Opéra-Pantomime. He has also performed the title role of Britten's *Owen Wingrave*, Dandini in *La Cenerentola*, and the Forester in Janáček's *The Cunning Little Vixen* with the University of Cincinnati College-Conservatory of Music, where he holds undergraduate and graduate degrees. On the concert stage, Nelson 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 is a winner of the 2013 Opera Columbus International Vocal Competition.

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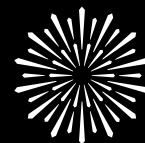
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Photos (clockwise from top left): San Francisco Opera/Cony Weaver; Welsh National Opera/Stephen Cummiskey; Metropolitan Opera/©Beatriz Schiller; Metropolitan Opera/Ken Howard; English National Opera/Alastair Muir.

**EFRAÍN SOLÍS**

(Santa Ana, California)

**Ambrogio**

Baritone Efraín Solís was Papageno in the Company's fall production of *The Magic Flute* and

is a second-year San Francisco Opera Adler Fellow. He made his San Francisco Opera debut in 2014 as Prince Yamadori in *Madama Butterfly* and appeared as Christian in *Un Ballo in Maschera*, Dandini in *La Cenerentola*, and Sciarbone in *Tosca* during the 2014–15 season. In the spring of 2013, he joined Opera Santa Barbara as a member of their Studio Artist Program where he sang the role of Il Notario in *Don Pasquale*. As a participant of the 2013 Merola Opera Program, he sang Junius in *The Rape of Lucretia*. Chosen as a finalist for the Metropolitan Opera National Council Auditions and the 2013 Houston Grand Opera Eleanor McCollum Competition, Solís holds degrees from Chapman University and the San Francisco Conservatory of Music where he performed the title roles of *Don Giovanni* and *Gianni Schicchi* and Guglielmo in *Così fan tutte*. Future engagements include Mercutio in *Roméo et Juliette* with Toledo Opera and Opera Carolina.

**MATTHEW STUMP**

(Goshen, Indiana)

**An Officer**

Bass-baritone Matthew Stump made his San Francisco Opera debut last summer as a Trojan

Soldier and Sentry in *Les Troyens* and appears this fall as Hans Foltz in *Die Meistersinger von Nürnberg*. He is a first-year San Francisco Opera Adler Fellow and graduate of the 2014 Merola Opera Program, where he appeared in scenes in the Schwabacher Summer Concert as Walter in *Luisa Miller* and Don Magnifico in *La Cenerentola*. He has performed the title role of *Sweeney Todd*, the Prime Minister in *Cendrillon*, the Pirate King in *The Pirates of Penzance*, and Capulet in *Roméo et Juliette* at the University of North Texas as well as the title role of *Le Nozze di Figaro*, Don Alfonso in *Così fan*

*tutte*, and Frank in *Street Scene* at Luther College, where he holds a bachelor's degree. Stump holds awards from the Metropolitan Opera National Council Auditions and Dallas Opera Guild.

**EMILIO SAGI**

(Oviedo, Spain)

**Production**

Emilio Sagi made his San Francisco Opera debut with his production of *Don Carlo*, which returns to the War Memorial

Opera House in June. He also directed the Company's *Otello* in 2002 and this production of *Il Barbiere di Siviglia* which premiered in 2013. Former artistic director of Madrid's Teatro Real, he was previously director of Madrid's Teatro de la Zarzuela, the house in which he made his 1982 debut with *Don Pasquale*. In addition to staging both operas and zarzuelas at the major theaters and festivals in his native Spain, Sagi has recently directed *La Finta Giardiniera* at Florence's Maggio Musicale, *La Forza del Destino* at the New National Theatre in Tokyo, *La Fille du Régiment* at Washington National Opera and Houston Grand Opera, and *Luisa Fernanda* and *Carmen* at LA Opera. Upcoming productions include *Don Giovanni* at Buenos Aires' Teatro Colón, *Linda di Chamounix* at Rome's Teatro dell'Opera, and *I Puritani* at the Teatro Real.

**ROY RALLO**

(Anaheim, California)

**Revival Director**

Roy Rallo started his career in opera at Southern California's Long Beach Opera, where he was Artistic Administrator for six

years, and where he produced over 15 new productions of opera, as well as directed his own productions of *Lucio Silla*, *Bluebeard's Castle*, and *Elektra*. In Europe he has directed *Don Pasquale* and his own music theater evening *Methusalem Projekt* for the Nationaltheater and Staatskapelle Weimar, as well as *Ariadne auf Naxos* for Opéra National de Bordeaux. He has co-directed Gluck's *L'Isle de Merlin* for the Spoleto Festival in Charleston, *Aida* for the Deutsche Oper Berlin, and *Carmen*



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for the Mannheim National Theater with Christopher Alden. Rallo is a returning teacher, stage director, and coach for San Francisco Opera Center's Merola Opera and Adler Fellowship programs, for which he has staged Mozart's *La Finta Giardiniera* and *Il Barbiere di Siviglia*. He has been a guest professor at the Cincinnati Conservatory of Music and the San Francisco Conservatory of Music, and lectured at the University of San Francisco, New York City's Parsons School of Design, and the Academy of Fine Arts in Vienna. He will direct *The Rake's Progress* for Pittsburgh Opera later this season.



**LLORENÇ CORBELLA**  
(Catalonia, Spain)  
**Set Designer**

The Spanish designer returns to San Francisco Opera following his debut with this production

in 2013. His operatic credits include *Carmen* in Monte Carlo, *La Forza del Destino* in Tokyo, and several productions at Madrid's Teatro Real. Corbella's work has also been seen at the National Theater of Catalonia, Barcelona's Gran Teatre del Liceu, and in Paris, Bilbao, Lucerne, Lisbon, and Bogotá. His awards include the Premi Max d'Escenografia in 1998 and the Barcelona Critics' Award in 1999.



**PEPA OJANGUREN**  
(Oviedo, Spain)  
**Costume Designer**

Costume designer Pepa Ojanguren returns to San Francisco Opera following her debut with this production in 2013. She served as costume director for Oviedo Opera from 1990 to 2001. She has designed costumes for *Lucrezia Borgia* and *Salome* at the Teatro Palacio Euskalduna in Bilbao and Teatro Campoamor in Oviedo; *L'Equivoce Stravagante* for the Rossini Opera Festival in Pesaro; *Il Viaggio a Reims* for the Rossini Opera Festival, Florence's Maggio Musicale, Madrid's Teatro Real, and Tokyo's Bunka Kaika; *Erwartung* for Bilbao Opera; *Luisa Fernanda* for Washington

National Opera, Madrid's Teatro Real, LA Opera, and Vienna's Theater an der Wien; *La Bohème* for Teatro Campoamor; *Iphigénie en Tauride* for Oviedo and Washington National Opera; and *Linda di Chamounix* for Barcelona's Gran Teatre del Liceu and Rome Opera.



**GARY MARDER**  
(San Diego, California)  
**Lighting Designer**

Resident lighting designer for San Francisco Opera, Gary Marder made his Company debut in *Mefistofele* in 2013 and his lighting designs were seen in this current season's *Luisa Miller* and *Lucia di Lammermoor* and, prior to that, in *Susannah*, *Un Ballo in Maschera*, *Tosca*, *La Cenerentola*, and *Le Nozze di Figaro*. His work has been seen at venues across the globe, including *The Magic Flute* in Sydney; *La Traviata* at Turin's Teatro Regio as well as in Tokyo; *The Makropulos Case* and *Samson et Dalila* at Houston Grand Opera; *Samson et Dalila*, *Il Barbiere di Siviglia*, *Carmen*, *Peter Grimes*, *Un Ballo in Maschera*, and *Norma* at San Diego Opera; *Dialogues des Carmélites* at Palm Beach Opera; *La Clemenza di Tito* in Toronto; *Tosca* at Opera New Jersey; and *Aida* and *Il Barbiere di Siviglia* at the Dallas Opera. Marder served as assistant resident lighting designer for the Metropolitan Opera for twelve seasons and associate resident lighting designer at New York City Opera for five years. His work appears next summer in the Company's *Don Carlo*.



**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*.

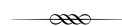
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Robertson has also conducted ten main stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera.



**NURIA CASTEJÓN**  
(Madrid, Spain)  
**Choreographer**  
Spanish choreographer Nuria Castejón returns to San Francisco Opera following her debut with this production in 2013. She made her LA Opera debut in 2007 with *Luisa Fernanda*

and returned there for *Carmen* in 2008 and *Il Barbiere di Siviglia* in 2009. She has been a member of the Ballet Nacional de España, the Compañía Antonio Gades, and several of Spain's most prestigious Spanish dance and flamenco companies. As a choreographer, her many productions include *Lady, Be Good!* for Madrid's Teatro Nacional de la Zarzuela, *The Merry Widow* for Bilbao's Teatro Arriaga Antzokia, and *A Funny Thing Happened on the Way to the Forum* for Madrid's Veranos de la Villa. She has also choreographed *Le Chanteur de Mexico* at the Théâtre du Châtelet in Paris, *Viva Madrid* at the Palacio Deportes Madrid, and *Rigoletto* in Lisbon. In addition, Castejón was the flamenco instructor for actress Penélope Cruz in the 2006 Pedro Almodóvar film *Volver*.



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

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Eric Furbish, Sarah Tundermann, *Assistant Lighting Designers*  
Conor Mulligan, Gilbert V. Hemsley, Jr., *Lighting Intern*  
Devorah Kengmana, *Lighting Intern*

## PROPERTIES

Lori Harrison, *Master of Properties*  
Fred Wielandt, *Interim Assistant Master of Properties*

## SAN FRANCISCO OPERA

WORKSHOP  
Dale Haugo, *Scenic Artist in Charge*  
John Del Bono, *Interim Workshop and Warehouse Foreman*

## STAGING STAFF

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

## TECHNICAL DIRECTION

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

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

## WIG AND MAKEUP

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

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

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

---

Dr. Myron Marx, *Company Medical Adviser*  
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ASERO Insurance Services, *Insurance Brokers*  
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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



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



Linda Deutsch  
Second Violin



Craig Reiss  
Second Violin



Joseph Edelberg  
Second Violin  
Regular Substitute



Marianne Wagner  
Second Violin  
Regular Substitute



Carla Maria Rodrigues  
Principal  
Viola



Sergey Rakitchenkov  
Associate Principal  
Viola



Paul Nahhas  
Assistant Principal  
Viola



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Viola



Jonna Hervig  
Viola



Natalia Vershilova  
Viola



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Cello



Emil Miland  
Cello



Victoria Ehrlich  
Cello



Ruth Lane  
Cello



Eric Sung  
Cello  
Regular Substitute



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



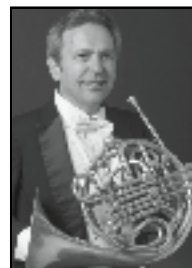
Michael Severance  
Bassoon &  
Contrabassoon



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

Most photos by John Martin. Not pictured: Lev Rankov, First Violin.



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*



Donna Turchi  
*Mezzo-Soprano*



C. Michael Belle  
*Tenor*



Alan Cochran  
*Tenor*



Chris Corley  
*Tenor*



Daniel Harper  
*Tenor*



Christopher Jackson  
*Tenor*



Phillip Pickens  
*Tenor*

# SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



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



David Bier  
*Leave of Absence*



Brook Broughton



Blanche Hampton



Bryan Ketron



Michael Kruzich  
*Leave of Absence*



Michael Levine



Rachel Speidel Little



Chiharu Shibata

**ARTISTS**

Julie Adams † ♪  
 Ain Anger\*  
 Paul Appleby\*  
 James Asher  
 René Barbera ♪  
 Piotr Beczala  
 Vitaliy Bilyy\*  
 Corey Bix  
 Stephanie Blythe  
 Kathryn Bowden\* ♪  
 Jason Bridges\*  
 William Burden  
 Malin Byström\*  
 Catherine Cook † ♪  
 Sasha Cooke  
 Alessandro Corbelli  
 Ginger Costa-Jackson  
 Leah Crocetto † ♪  
 David Curry\*  
 Nikki Einfeld † ♪  
 Michael Fabiano  
 Greg Fedderly  
 Elizabeth Futral  
 Martin Gantner\*  
 AJ Glueckert † ♪  
 Matthew Grills  
 Erika Grimaldi\*  
 Sam Handley\*  
 Philip Horst † ♪  
 Joseph Hu\*  
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 Nadia Krasteva\*  
 Mariucz Kwiecien  
 Daniela Mack † ♪  
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 Riccardo Massi\*  
 Karita Mattila  
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Jiří Bělohlávek  
 Sir Mark Elder\*  
 Giuseppe Finzi  
 Lawrence Foster\*  
 James Lowe\*  
 Nicola Luisotti  
 Carlo Montanaro\*  
 Patrick Summers ♪

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Tod Nixon

**CHOREOGRAPHERS**

Nuria Castejón  
 Andrew George\*  
 Jo Jeffries\*  
 Lawrence Pech  
 Lorena Randi\*  
 Colm Seery\*

\* San Francisco Opera debut

† = Former Adler Fellow

‡ = Current Adler Fellow

♪ = Merola Opera Program participant (past or present)

**Ian Robertson**, *Chorus Director*

**Fabrizio Corona**, *Associate Chorus Master*

**Jim Meyer**, *Chorus and Dance Manager*

**Mary Finch**, *Assistant Chorus Manager/*

*Chorus Librarian*

**REGULAR CHORUS**

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

\* Chorus member appearing in a Solo Role

**EXTRA CHORUS**

Buffy Baggott	Richard Block
Elizabeth Baker	Micah Epps
Jennifer Brody	Adam Flowers
Johanna Bronk	Timothy Foster
Angela Cadelago	Peter Girardôt
Katie Carlson	Thomas Hart
Karen Winner Huff	Michael Jankosky
Silvie Jensen	Jimmy Kansau
Carolyne Anne Jordan	Bradley Kynard
Sara LeMesh	Anthony P. McGlaun
Katherine McKee	Raymond Martinez
Eileen Meredith	Michael Mendelsohn
Frances Peterson	Jim Monios
Aimée Puentes	Jess G. Perry
Lori Willis	Keith Perry
Jacque Wilson	Samuel Rabinowitz
Kali Wilson	Tom Reed
Angelique Zuluaga	Pedro Rodelas
	Alfredo Rodriguez
	Clifton Romig
	Karl Saarni
	Alexander Taite
	Michael Taylor
	Nicholas Volkert



# CORPS DANCERS

Lawrence Pech, *Dance Master*

Laura Alexich  
 Brook Broughton †  
 Jamielyn Duggan  
 Blanche Hampton †  
 Ilana Jonas  
 Rachel Speidel Little †  
 Angela Dice Nguyen  
 Chiharu Shibata †

David M. Bier †\*  
 Gregory DeSantis  
 Stephen Di Biase  
 Bryan Ketron †  
 Michael Kruzich †\*  
 Michael Levine †  
 Jekyns Peláez

\* Leave of Absence  
 † Tenured

## FIGHTERS

Zachary Diener  
 Peter Greathouse  
 Brian Patterson

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# ORCHESTRA

Nicola Luisotti, *Music Director*

Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*

Jordi Bernàcer, *Resident Conductor*

## FIRST VIOLIN

Kay Stern, *Concertmaster*  
 Laura Albers, *Associate Concertmaster* \*  
 Heidi Wilcox, *Assistant Concertmaster*  
 Jennifer Cho  
 Dawn Harms  
 Mariya Borozina  
 Lev Rankov  
 Barbara Riccardi  
 Leonid Igudesman  
 Asuka Annie Yano  
 Wenyi Shih \*\*  
 Robin Hansen \*\*

## SECOND VIOLIN

Jeremy Preston, *Principal*  
 Martha Simonds, *Associate Principal* \*  
 Beni Shinohara, *Assistant Principal*  
 Eva Karasik  
 Leslie Ludena  
 Linda Deutsch Twohy  
 Craig Reiss  
 Joseph Edelberg\*\*  
 Marianne Wagner \*\*

## VIOLA

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

## CELLO

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

## BASS

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

## FLUTE

Julie McKenzie, *Principal*  
 Patricia Farrell \*  
 Stephanie McNab

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald

## CLARINET

Jose Gonzalez Granero, *Principal*  
 Joanne Burke Eisler, *Assistant Principal* \*  
 Anthony Striplen

## BASS CLARINET

Anthony Striplen

## BASSOON

Rufus Olivier, *Principal*  
 Daniel MacNeill \*  
 Michael Severance

## CONTRABASSOON

Michael Severance

## HORN

Kevin Rivard, *Co-Principal*  
 Christopher Cooper, *Co Principal* \*\*  
 Keith Green  
 Brian McCarty  
 Lawrence Ragent

## TRUMPET

Adam Luftman, *Principal*  
 William Holmes  
 John Pearson \*

## TROMBONE

Samuel Schlosser, *Principal*  
 Donald Kennelly  
 David Ridge

## TUBA/CIMBASSO

Zachariah Spellman

## TIMPANI

John Burgardt

## PERCUSSION

Richard Kvistad, *Principal/Associate Timpani*  
 Patricia Niemi

## HARP

Olga Rakitchenkov

## LIBRARIAN

Carrie Weick  
 Timothy Spears, *Assistant*

## ORCHESTRA MANAGER

Tracy Davis  
 Timothy Spears, *Assistant*

\* Principal for one or more season operas

† Leave of absence

\*\* Season substitute



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Ann Classen Treadwell  
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Peter & Donna Zuber  
Ward & Diane Zumsteg  
Anonymous (1)

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Dr. Julita Fong  
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Ms. Virginia A. Coe  
Kurt Tristan Geselbracht &  
Francisco Guevara  
Mr. & Mrs. Byron Gill  
Mrs. Rolf Gille,  
In memory of Rolf Gille  
Ann & Daniel Girard  
Dr. & Mrs. Harvey W. Glasser  
Mr. & Mrs. Richard A. Goodrich  
Geoffrey & Marcia Green  
Drs. Christine Guthrie & John Abelson  
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Ms. Katherine Fines  
Martha & Michael Helms  
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Mr. Doug Hammerich  
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Maria Pitcairn<sup>A</sup>  
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\* deceased    <sup>A</sup> indicates Series A Box Holder

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Ernie Mieger  
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Alice Lee Wang  
Carol Weitz  
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Janice Chainey  
Dr. Anne C.Y. Chang  
Dr. J. Samuel Chase  
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Thomas & Virginia Chen  
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In memory of Joan Chognard  
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Jerry & Linda Cimmet  
Maureen Clarke  
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Ashley Hu  
Dr. & Mrs. David Huchital  
Mrs. Nancy Hutcheon  
Ms. Margaret C. Hutchins  
Edward & Patricia Hymsen

\* deceased    <sup>A</sup> indicates Series A Box Holder

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Mrs. Louis Kelso  
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David D. Stein  
Dr. Susan Keyes & Mr. Jim Sulat  
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Nelda Kilguss  
Lawrence Kim  
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Mr. Floyd Krey  
Andrea Manson Krueger  
Professor & Mrs. Ernest Kuh  
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**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 401 Van Ness Ave., Room 110, (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

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco

The Honorable Edwin M. Lee, Mayor

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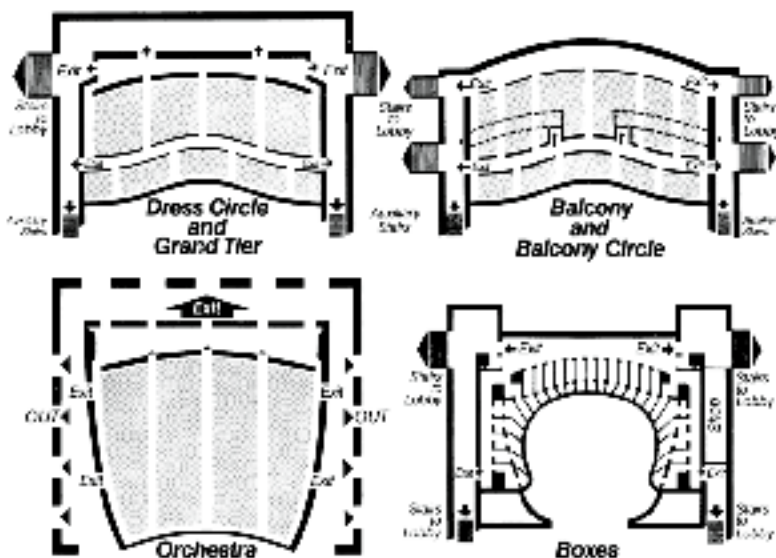
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## San Francisco War Memorial and Performing Arts Center War Memorial Opera House



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



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