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OPERA 2015-16 SEASON

the **Fall** of the

House of Usher

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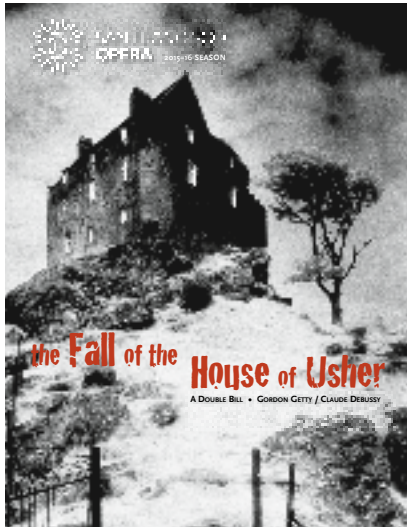


GUCCI

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On the cover:
Simon Marsden (1948–2012)
Duntroon Castle, Argyllshire (black and white photograph)
Bridgeman Art Library

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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
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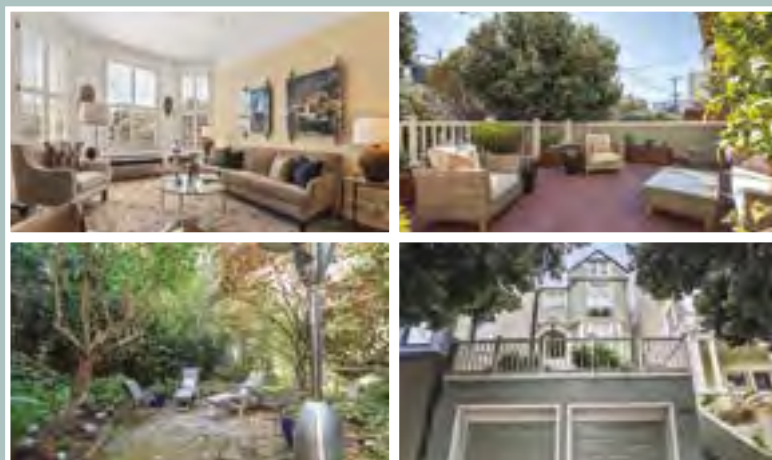
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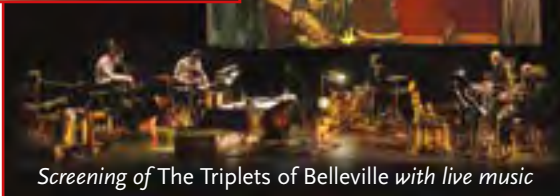
Director Puts Her Stamp on New SF Opera Lab



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.”

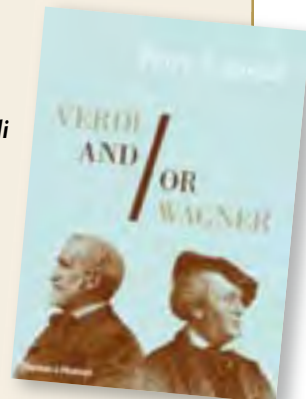


OPERA SHOP HOLIDAY RECOMMENDATIONS

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.

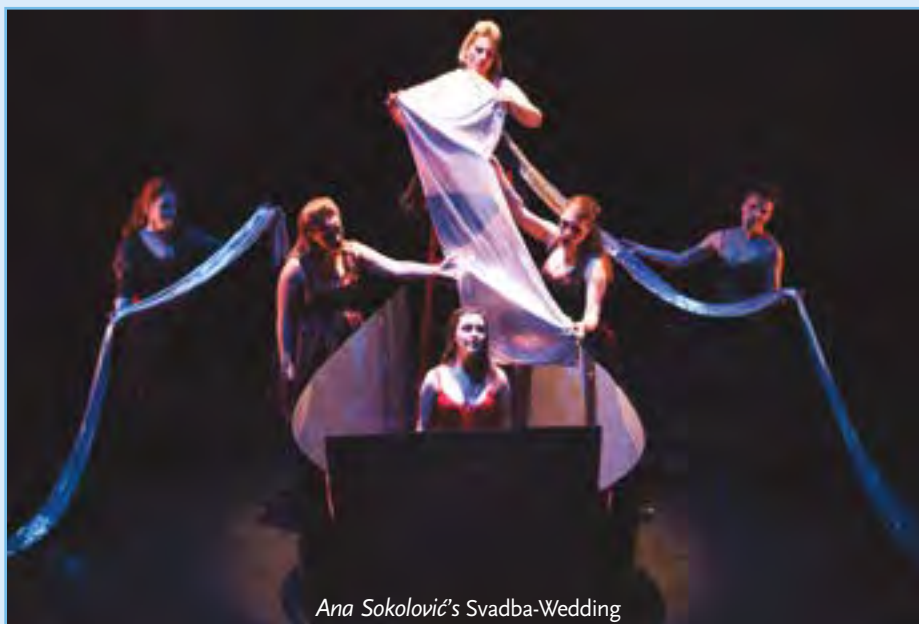
San Francisco Opera will thus be the latest traditional opera company to extend its program to include these remarkable operas, joining with the opera companies of Philadelphia, Fort Worth,

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

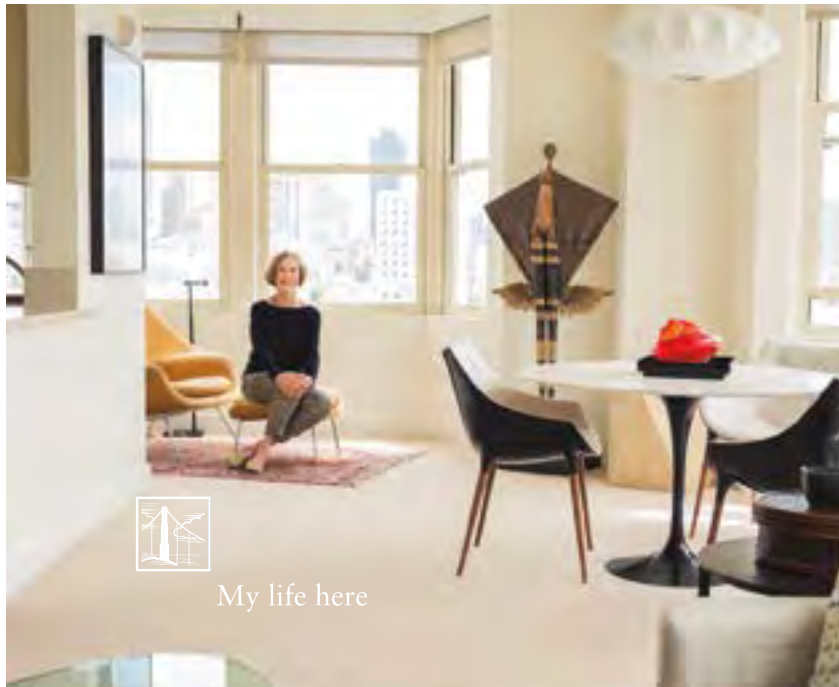
Middle row: Ronny Michael Greenberg,
Edward Nelson, Noah Lindquist, Efraín Solís

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.



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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." 🍷

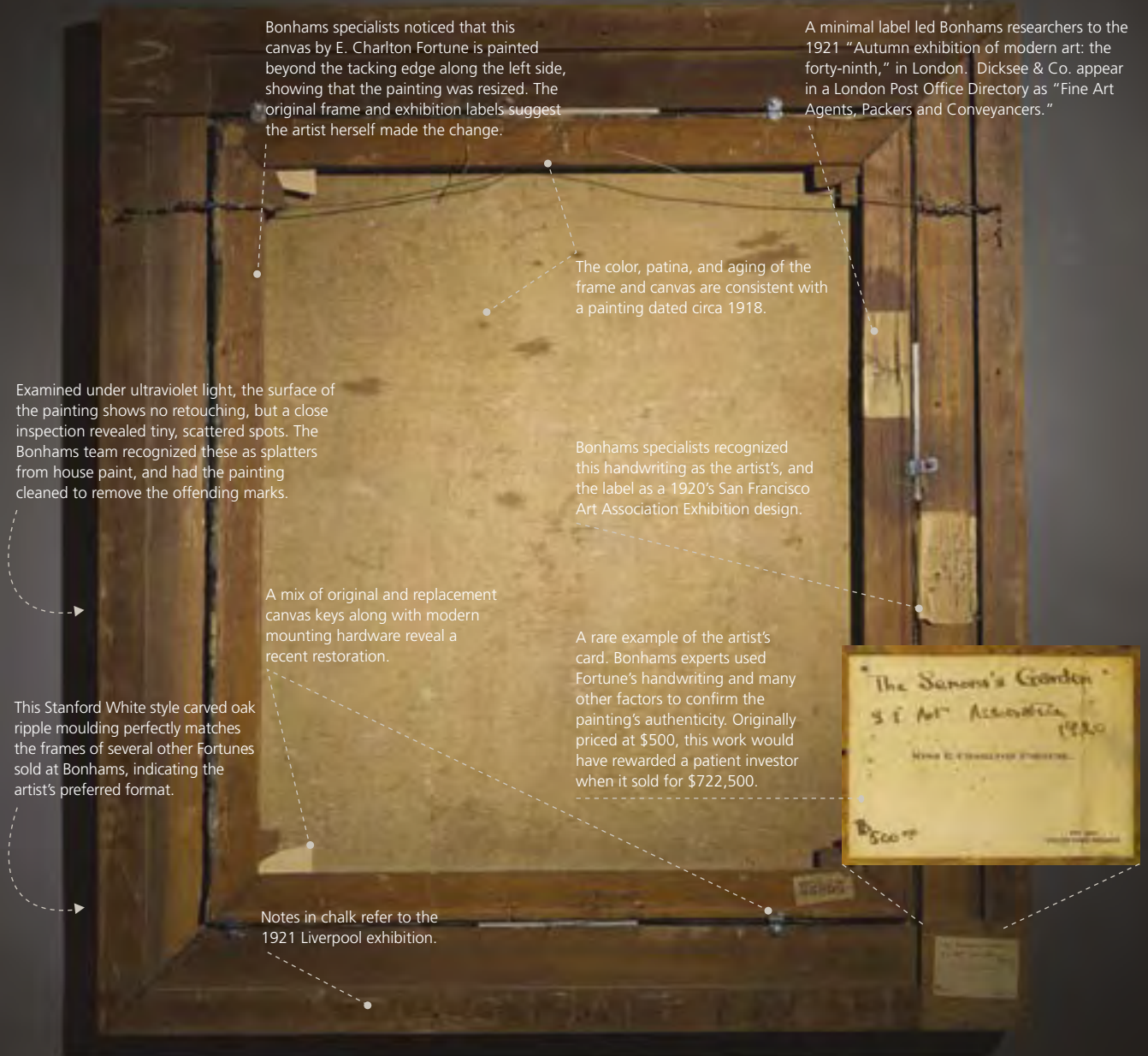
BY NIELS SWINKELS

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.

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San Francisco Opera's Artists-in-Residence

Founded in 1977 as the San Francisco Affiliate Artists Opera program, Adler Fellowships are two-year performance-oriented residencies for classical music's most promising young artists. Now in its 38th year, this internationally acclaimed training program has launched the careers of many of the artists working on and off stage this season. We are grateful to all of our Adler Sponsors for their support, received from August 1, 2014 through September 14, 2015. For more information on sponsorship opportunities and Adler events, please call (415) 565-3225.



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 Brooklyn, New York
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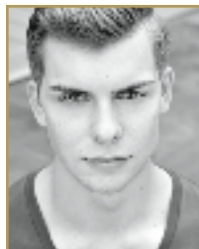


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Tenor
CHONG WANG
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 Hebei Province, China
 First-year Fellow



Bass
ANTHONY REED
 Alexandria, Minnesota
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A Dream Come True

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

After 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.”

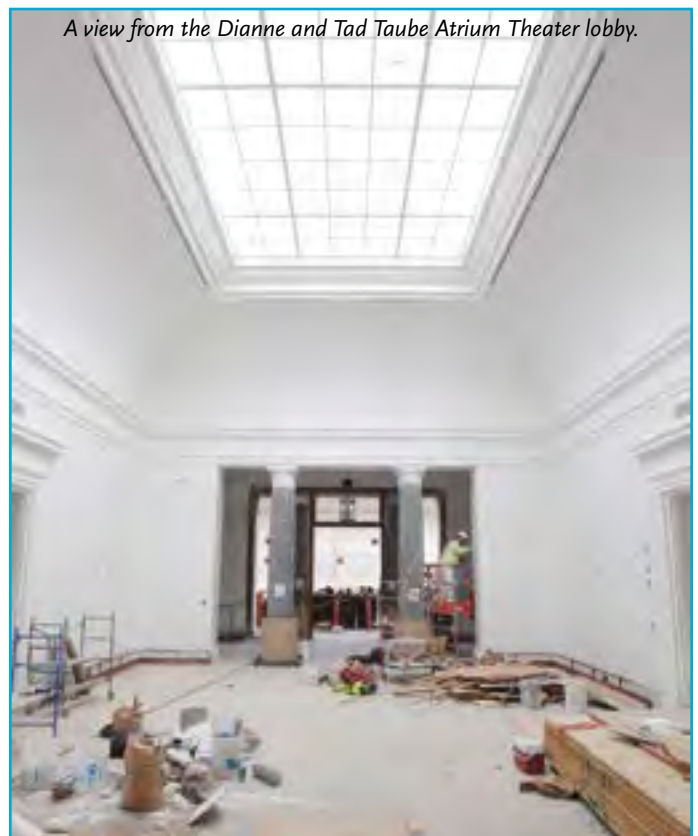
The other challenges included adding climate controls to the archive center—something the Opera has never had. “In Houston we started an archive and I thought we desperately need this here,” says Gockley. “I worked closely with Jon Finck on this.”

“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

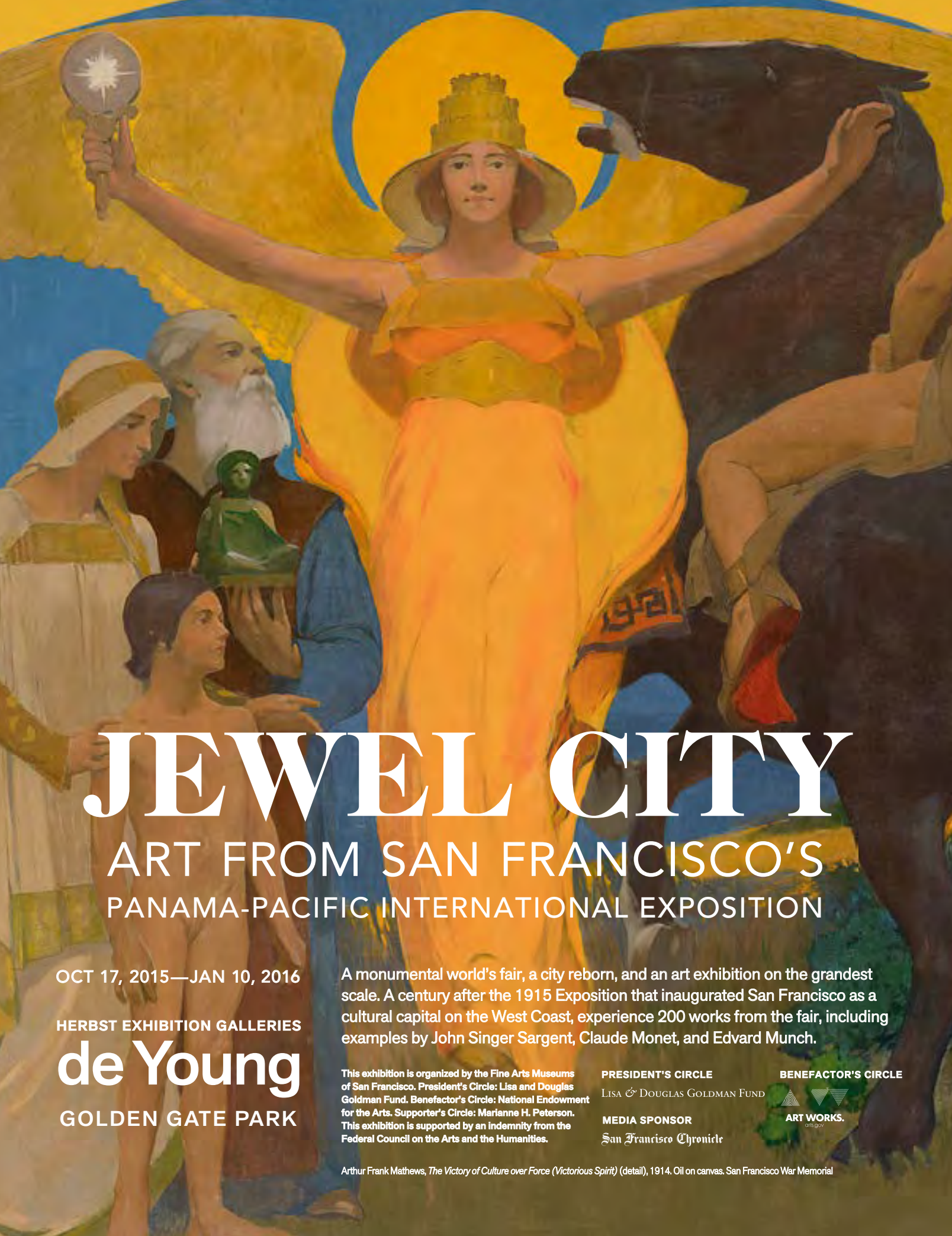
Deborah Voigt, *soprano*

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 for programming details and ticket information.



JEWEL CITY

ART FROM SAN FRANCISCO'S
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A monumental world's fair, a city reborn, and an art exhibition on the grandest scale. A century after the 1915 Exposition that inaugurated San Francisco as a cultural capital on the West Coast, experience 200 works from the fair, including examples by John Singer Sargent, Claude Monet, and Edvard Munch.

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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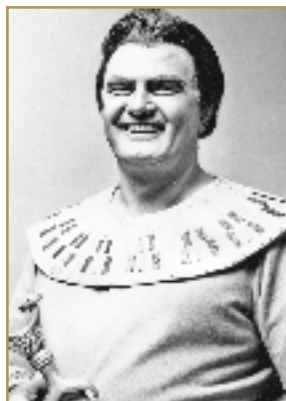
San Francisco Chronicle

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."



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."



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."



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.

GET “IN THE KNOW”

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

E-OPERA NEWSLETTER

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

INSIGHT PANELS

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

OPERA PREVIEW LECTURES

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

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

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

CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

OPERA HOUSE TOURS

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

OPERA TALKS

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

Die Meistersinger von Nürnberg: Peter Susskind

Il Barbiere di Siviglia: Bruce Lamott

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DREW ALITZER



Wilsey Center for Opera

San Francisco Opera recognizes with gratitude the donors listed below who have contributed to help us successfully raise \$22 million to fully fund the construction of the Diane B. Wilsey Center for Opera. Thank You!

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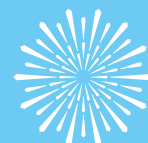
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SAN FRANCISCO
OPERA

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.



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**BRAIN
HEALTH**
CENTER



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We Plus You

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,
Dianne & Tad Taube, The Thomas Tilton Production Fund

Company Sponsors

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Bernard & Barbro Osher, Jan Shrem & Maria Manetti Shrem,
Dianne & Tad Taube, Phyllis C. Wattis Endowment Funds, Diane B. Wilsey

The season is also made possible by

The Great Singers Fund, established by Joan & David Traitel

The Conductors Fund, The Emerging Stars Fund, &

The Great Interpreters of Italian Opera Fund,

all established by Jan Shrem & Maria Manetti Shrem

* deceased

Season Sponsor



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from Grants for the Arts/San Francisco Hotel Tax Fund.



All performances feature English supertitles. Repertoire, casts,
dates, and ticket pricing are subject to change.

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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 & Susan Anderson-Norby

Bottom: Susan in her supernumerary costume for Tosca

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Gordon Getty

Claude Debussy

Gordon Getty / Claude Debussy

THE FALL OF THE HOUSE OF USHER

A Double Bill

**SAN FRANCISCO
OPERA**

David Gockley, General Director

Nicola Luisotti, Music Director

Caroline H. Hume Endowed Chair

This production made possible by
Jan I. Shrem and Maria Manetti Shrem.



THE FALL OF THE HOUSE OF USHER

Roderick Usher is the last surviving male member of his family, living as a recluse in the ancestral home with his twin sister, Madeline. She is slowly dying of a disease for which her doctor seems unable or unwilling to find a cause or a cure. Roderick begs an old friend to visit. Shortly after the friend's arrival, Madeline is found dead and is buried in a vault beneath the house. In an attempt to calm the increasingly distracted Roderick, his friend reads to him a medieval romance. As the climax of the tale is reached, the figure of Madeline appears—she has been buried alive and has clawed her way out of the vault to find her brother. Roderick is overcome by horror and as he and Madeline both confront death, the House of Usher collapses around them.

First performance of double bill: Cardiff, Wales Millennium Centre; June 13, 2014

First performance in the United States: San Francisco, War Memorial Opera House;
December 8, 2015

USHER HOUSE

by **Gordon Getty**

First performance: Cardiff, Wales Millennium Centre; June 13, 2014

First performance in the United States: San Francisco, War Memorial Opera House;
December 8, 2015

First San Francisco Opera performance: December 8, 2015

Personnel: 4 principals, 1 dancer: **5 total**

Orchestra: 2 flutes and 1 piccolo, 2 oboes and 1 English horn, 2 clarinets and 1 bass clarinet, 2 bassoons and 1 contrabassoon, 2 horns, 1 trumpet, 2 trombones, 1 tuba, timpani and 3 percussion, harp, piano/celeste/harpsichord; 40 strings: **64 total**

LA CHUTE DE LA MAISON USHER

by **Claude Debussy (reconstruction by Robert Orledge)**

First performance: Bregenz, Austria; Bregenz Festival; August 7, 2006

First professional performance in the United States: San Francisco, War Memorial Opera House;
December 8, 2015

First San Francisco Opera performance: December 8, 2015

Personnel: 4 principals

Orchestra: 3 flutes (third doubling piccolo), 2 oboes and 1 English Horn, 2 clarinets and 1 bass clarinet, 3 bassoons (third doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, 1 tuba, timpani and 4 percussion, harp, piano/celeste; 40 strings: **70 total**

AMERICAN PROFESSIONAL PREMIERE

THE FALL OF THE HOUSE OF USHER

A DOUBLE BILL

Conductor

Lawrence Foster

Director

David Pountney

Associate Director

Polly Graham*

Production Designer

Niki Turner*

Video Production Designer

David Haneke*

Lighting Designer

Tim Mitchell*

Lighting Supervisor

Benjamin Naylor*

Choreographer

Jo Jeffries*

Assistant Conductor

Christopher Ocasek*

Musical Preparation

Laura Poe*

Noah Lindquist†

John Churchwell

Prompter

Noah Lindquist†

Supertitles

Sophie Rashbrook

Assistant Stage Directors

José María Condemi

E. Reed Fisher

Stage Manager

Lisa Anderson

Dance Master

Lawrence Pech

Costume Supervisor

Christopher Verdosci

Wig and Makeup

Jeanna Parham

San Francisco Opera co-production
with Welsh National Opera

TUESDAY, DECEMBER 8, 2015 AT 7:30 PM

THURSDAY, DECEMBER 10 AT 7:30 PM

FRIDAY, DECEMBER 11 AT 7:30 PM

SUNDAY, DECEMBER 13 AT 2 PM

Opera in one act by **Gordon Getty**

Libretto by the composer after Edgar Allan Poe

By arrangement with Rork Music, publisher and copyright owner

USHER HOUSE

(Sung in English with English supertitles)

CAST

(in order of appearance)

Edgar Allan Poe	Jason Bridges*
Roderick Usher	Brian Mulligan
Madeline Usher (dancer)	Jamielyn Duggan*
Doctor Primus	Anthony Reed†
Madeline Usher (voice)	Jacqueline Piccolino†

—INTERMISSION—

Drame Lyrique in one act by **Claude Debussy**

Libretto by the composer after Edgar Allan Poe

Reconstruction and orchestration by Robert Orledge

LA CHUTE DE LA MAISON USHER

THE FALL OF THE HOUSE OF USHER

(Sung in French with English supertitles)

CAST

(in order of appearance)

Lady Madeline	Jacqueline Piccolino†
Le Médecin	Joel Sorensen
Roderick Usher	Brian Mulligan
L'Ami	Edward Nelson†

*San Francisco Opera debut

†Current Adler Fellow

Latecomers will not be seated during the performance after the lights have dimmed.

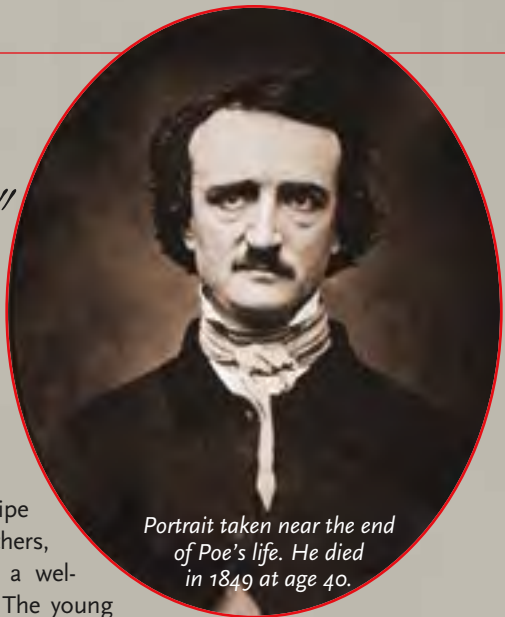
Patrons who leave during the performance will not be re-seated until intermission.

*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 two hours and twenty minutes.

"I could not bring my passions
from a common spring"
Edgar Allan Poe



Portrait taken near the end of Poe's life. He died in 1849 at age 40.

BRIDGEMAN IMAGES AND THE NATIONAL GALLERY OF ART, WASHINGTON, D.C.

Edgar Allan Poe. The name conjures images of mystery and madness, thanks to the literary genre—American Gothic—he almost singlehandedly created. His works have been in print since 1827 and include such classics as “The Tell-Tale Heart,” “The Raven,” and “The Fall of the House of Usher,” the latter of which has been adapted into no fewer than 20 films, and several operas, two of which will grace the stage at San Francisco Opera this month.

Just as Poe’s chilling tales have captured the public imagination for almost two centuries, so has Poe himself. In our imagination we see him as a morbid—perhaps mad—figure lurking in the shadows of cemeteries or crumbling castles. But Poe was so much more than that; what isn’t common knowledge about him could fill volumes.

A textbook iconoclast, in addition to being an author, Poe was also a world traveler, a detective, and a military man who fought in the Greek War of Independence and was held prisoner in Russia—more of a swashbuckler than a haunted recluse. And although Poe’s literary reputation rests primarily on his tales of terror as well as on his haunting lyric poetry, his surprisingly vast oeuvre also includes short stories, a novel, a textbook, a book of scientific theory, and hundreds of essays and book reviews. In fact, he made his living as America’s first great literary critic and theoretician. His influence continues to be felt today among best-selling novelists. Donna Tartt, author of *The Goldfinch*, said, “Poe invented the detective story and science fiction. In essence, he invented a huge part of the twentieth century.”

But achieving this stature took every ounce of stubborn drive the young writer—who accomplished all this before dying at 40—had in his possession. One might say he was convinced of his own genius from childhood.

Orphaned as a toddler and raised as an outsider in a wealthy family, Poe always knew he was different. “From childhood’s hour I have not been as others were,” he wrote. “I have not seen as others saw; I could not bring my passions from a common spring.” For some, this

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, including Harper’s Bazaar, Rolling Stone, Ladies’ Home Journal, and San Francisco Opera Magazine.

would be a recipe for disaster; for others, like Poe, it was a welcome challenge. The young Poe was raised by his distant foster father to be a Virginia gentleman, but clearly he had other ideas. He read voraciously, poetry especially, and dreamt of being a writer like his childhood hero, the British poet Lord Byron. In fact, by the age of thirteen, Poe had compiled enough poetry to publish a book.

The story of the rest of his life followed the same pattern of refusing to follow the straight path to success, instead bowing to his muses whenever they called—often to help him out of a youthful jam. Jilted in love at age 18, Poe pounded out and published his first book, *Tamerlane*. Accepted into West Point only to be thrown out for insubordination, he published his second book only eight months later. Living in poverty after being disinherited, Poe wrote magazine pieces like a demon, eventually earning a coveted spot as staff writer at the *Southwestern Literary Messenger*, where he began his career as a critic.

And so it went, with Poe answering challenges with creativity—and sometimes gorgeous poetry. When his young wife Virginia died at 24 of tuberculosis, many thought Poe himself would die of grief. Instead, the poem “Annabel Lee” told the story. “Neither the angels in Heaven above / Nor the demons down under the sea / Can ever dissever my soul from the soul / Of the beautiful Annabel Lee.”

When Poe published “The Fall of the House of Usher” in 1839—at age 30—it helped establish his growing reputation as a writer of literary thrillers. It’s unknown what the source of the story was, but it has been speculated that it was based upon a grisly discovery in the ruins of Boston’s Hezekiah Usher House. When the Usher House was torn down in 1830, two bodies were found embraced in a cavity in the cellar—and a story told of a sailor and the young wife of the older homeowner who were caught and entombed in their trysting spot by her husband.

“The Raven” was published in 1845, establishing Poe as a household name. But he did not live long enough to enjoy the fame. Just four years later he disappeared in Baltimore and was found unconscious on the street, wearing clothes that were not his own. Because he was delirious, he could not say what had befallen him. Apropos of the work he had penned in his lifetime, Poe’s death four days later was equally strange and inexplicable. “Maybe it’s fitting that since he invented the detective story,” wrote Chris Semtner, curator of the Poe Museum in Richmond, Virginia, “he left us with a real-life mystery.”

Usher

House



Gordon Getty
in conversation with
San Francisco Opera
dramaturg Kip Cranna

EMILY POLAR

Lacking much action and dialogue, Edgar Allan Poe's macabre short story "The Fall of the House of Usher" may not seem the most obvious candidate for operatic treatment. Yet it has captured the imaginations of some of the most gifted composers, including American minimalist Philip Glass, whose 1987 opera has been seen all over the world, and, of course, Claude Debussy who worked on turning it into an opera from 1908 until 1917. Despite his close affinity for the subject, Debussy left *La Chute de la Maison Usher* unfinished when he died in 1918. His original plan—to write a double bill of Poe operas—was never fulfilled.

Now San Francisco Opera presents its own double bill: the American professional premiere of Robert Orledge's completion of Debussy's *La Chute de la Maison Usher*, alongside the American premiere of *Usher House* by San Francisco-based composer Gordon Getty.

Getty, who has composed musical works on diverse subjects such as *Joan of Arc* and *Falstaff*, draws unabashedly on 19th-century musical models. San Francisco Symphony Music Director Michael Tilson Thomas, a close friend, has described Getty's music as "a kind of free declamation. [His] harmonies and melodies come through in a very clear way: there is nothing murky about his music, even though his harmonies and transpositions of the notes can be very surprising."

As Getty notes, "I feel that I belong to the nineteenth century. I have nineteenth-century ideals. I want to make the world better."

Why did you choose Edgar Allan Poe's "The Fall of the House of Usher" as the subject of an opera?

For years and years, I thought about setting "The Fall of the House of Usher" as a short play or short opera. I wrote the play 20–30 years ago, realizing I might set it as an opera later on.

What drew me to the story was that it's so operatic, with the house coming down at the end, and also—which was a challenge—because Poe gives you no story really. He gives you the last scene in great detail and a few details before. Outside of that, if you write a whole opera, you have got to make up a whole lot of story. I haven't seen Philip Glass' version of *Usher*. I did see two or three different reconstructions of the Debussy opera, including this one, which we'll hear [as part of this double bill]. They all had to make up quite a bit of a story.

Debussy wrote his own libretto, based loosely on the French translation by Charles Baudelaire, and I wrote my own libretto. We both made up this story, sticking to what we do know—except that I didn't even particularly stick to what we do know. I turned Poe

upside down. Poe's story is all about malaise; it's an absolute masterpiece. But I wanted to get gallantry, valor, and chivalry into this story. I wanted to turn these characters inside out, so I make the three principal characters the good guys: Madeline, her brother Roderick, and the visitor whom I make to be Edgar Allan Poe.

Except, of course, that Madeline is mad (but sweet), and Roderick tells us he's sick to near death, though he doesn't show any of it. Still, we believe him. The visitor, whom I make out to be Poe, I made chivalrous and valorous. He wasn't really. Poe was actually a feisty dude, temperamental and crusty in real life. But outside of those ailments and liabilities, I wanted all three (Roderick, Madeline, and Poe) to be the kind of people you'd want your children to marry. This certainly isn't what Poe had in mind, but it's what I had in mind.

It's this idea of making a story of chivalry and gallantry against the forces of evil.

How did the idea of bringing the Usher ancestors come into the story? They play an important part, especially at the conclusion. It's certainly an original idea.

I'm not sure it's so original. I think it's in half of the Hammer films, the B-horror movies of 40–50 years ago with my good friend Christopher Lee as the bad guy in most of them. (By the way, Christopher was an opera singer before he became a movie actor.



Video projections from the Penrhyn Castle in north Wales are used in this production to recreate the House of Usher.

DAVID HANEKE

DAVID HANEKE



Grand Hall, Penrhyn Castle.

He once sang Iago to Set Svanholm's *Otello* in Stockholm.)

I felt that we needed the forces of evil. The house itself falls apart in the end, and I think it's not just from faulty construction. There's something about evil going on here, so I throw in an interdict by 11th-century English sovereign Edward the Confessor. The house of Usher was already ancient then. And in my version, Edward the Confessor ordered it sundered stone from stone, and the stones cast into Usher Tarn (mountain lake). Then the grandfather of Roderick Usher drains the tarn, dredges up the stones, brings them to Georgia (in the U.S.), and reconstructs the house near a tarn just like the old one. The ancestors were in the crypt all along, including the founder of the Usher line. They show up for the ballroom scene and other scenes. I thought that was a corny touch, not original, but I liked it. I don't demand originality. Originality should be incidental.

You have Madeline succumb during the dance, in a scene which is very striking, very operatic.

The obvious model for that would be Olympia from *Tales from Hoffmann*. She's not mad, but she's a mechanical doll. It's a brilliant operatic tour de force, and I stole that, too. But I don't mind stealing things.

Do you confer with anyone while composing? Do you show drafts to anyone?

Usually not. And if somebody pipes up later, I'll listen to them, if they know what they're talking about.

Did you consciously write in the style of Poe?

Yes, in this particular piece, I decided to write the libretto in the style of Poe, without trying too hard. It still has to be me. So there are long sentences, and I violate all the laws of dramaturgy. I have people sitting and talking about cabbages and kings with music going on. And the laws of dramaturgy say, “Oh, there ought to be some activity outside of people’s jaws moving.” But Wagner didn’t think so. He didn’t mind people standing or sitting and talking for 10–20 minutes on end. And neither do I. I think my music can carry it.

You gave Poe a lovely ballad, the tenor aria “Where Is My Lady?” Where did that ballad idea come from?

Again, I wrote it in the style of Poe, more or less, but also in my own style. It’s not untypical of me. It’s meant to sound as if it came from the early nineteenth century or from the late nineteenth or early twentieth century. Somewhere in there. I’m very old-fashioned.

Are you excited about the upcoming performances of Usher House at San Francisco Opera?

I’m excited and very confident. I thought that [the 2014 world premiere in] Cardiff went very well. I’m quite enthusiastic about the production. I subsequently strengthened the music. There were certain spots that needed touching up, and I touched them up. The director, David Pountney, is a genius.

Where did the idea to pair Usher House with the Debussy come from?

I think I suggested it sometime ago as kind of a natural, because it’s the same length. Both Robert Orledge [who reconstructed Debussy’s *La Chute de la Maison Usher*] and I are living composers. Debussy only completed one-third of his *La Chute*. He left sketches for a third, and the rest had to be made up, but I thought it was a beautiful job that I heard in Cardiff.

When you first conceived of Usher House, did you have in mind another opera to go with it?

At the time I wrote *Usher House*, I did not have in mind another opera to go along with it. But Job Maarse who runs PentaTone Records is always needling me to write something new. I was thinking about this three to four years ago, and the thought hit me like a ton of bricks: obviously “The Canterville Ghost,” Oscar Wilde’s ghost story. It is ghosts again, but the opposite [of *Usher House*]. This is a lovable ghost, a stumbling, lovable ghost. A true-blue American family and a beautiful love story, too. So I thought *Usher House* would come first, and “The Canterville Ghost” would come second and that would be my double bill. There are also plans—which I cannot say more about because I’ve been sworn to secrecy—to put this on as a double bill. But I can’t say where.

Do you have a vocal sound in my mind as you create these characters?

Yes, in the case of Doctor Primus, a bass, I wanted a dark sound, ominous and understated. He doesn’t bellow, my Primus. Most of the whole role is *mezzo voce* [sung at half voice]. Of course, he thunders at times just to show us he can, but he should be understated, even obsequious. Boris Karloff was usually like that. The obsequious villain.



Edgar Allan Poe fans be advised: Gordon Getty’s one-act opera *Usher House* (PentaTone Classics) is available as a CD in the Opera Shop. The recording is led by this production’s conductor, Lawrence Foster, and features singers Christian Elsner, Étienne Dupuis, Phillip Ens, and Lisa Delan in superb Super Audio CD sound. It also includes a special appearance by actor-of-the-moment Benedict Cumberbatch (*The Imitation Game*, *Sherlock*, *The Fifth Estate*) as the Attendant.

You have written music about a variety of subjects, including Joan of Arc and Falstaff. How do you pick these subjects? What appeals to you in a subject that makes it operatic?

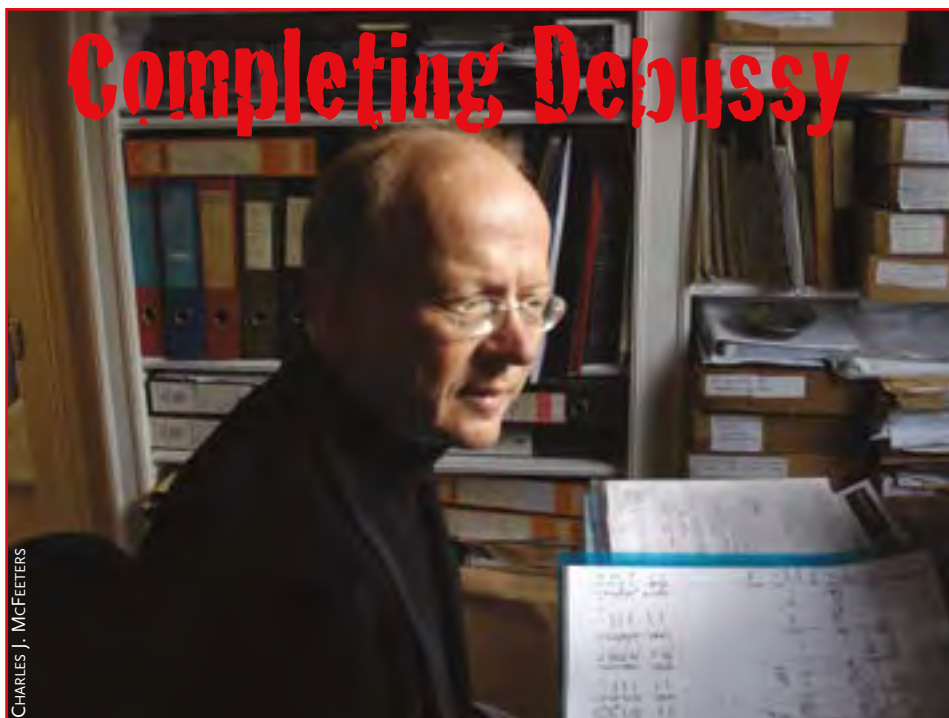
What do I want in an opera? What I want is a beautiful subject. There’s a lot of beauty in Falstaff, if you look for it. In *Usher House*, I contrived to put nobility and gallantry into it. There’s plenty of it in “The Canterville Ghost,” too. The ghost himself is a lovable clown, bless his heart. But there’s beauty in the love story between Cheshire and the young girl Virginia. And Wilde gives us overwhelming beauty in the scene where Virginia saves the soul of the ghost. That’s heartbreakingly beautiful.

In the case of Poe, he gives you no lines until the last scene. And there I took most of his lines just as he gave them to us. But Wilde gives us lines all over the place, even though it’s a short story, not a play. And I cribbed from Oscar Wilde all I could.

What advice would you give a young composer?

The tip I give every composer—pop or classical, but particularly classical—is, for the love of Mike, please yourself; don’t worry about pleasing your audience. But, on the other hand, I do advise them in opera to play to the audience and be very theatrical. But make it an imaginary audience of 2,000 people just like you. That’s my suggestion. Please yourself, otherwise the audience can tell. Write what you think the world needs.

For the full video interview with composer Gordon Getty, please go to sfopera.com/usher.



CHARLES J. MCFEETERS

When Claude Debussy sketched his incomplete musical draft of *Usher* sometime in 1915–17, he used the English title for Edgar Allan Poe’s macabre story, as it appeared in *Burton’s Magazine* in Philadelphia in 1839. Of course, he could not fully have appreciated it without Charles Baudelaire’s superb *Nouvelles histoires extraordinaires* translation of 1857, and it was Baudelaire’s equal fascination with opposing artistic poles like beauty and the grotesque that popularized Poe amongst advanced Parisian artistic circles, to the extent that he came to intrigue and influence Debussy’s creativity in various ways from the late 1880s onwards.

First, however, Debussy turned to another 1839 story, “The Devil in the Belfry,” producing a scenario and some sketches in August 1903. “The Fall of the House of Usher,” to which he turned in 1908, was also supposed to be entirely different from Maeterlinck’s *Pelléas et Mélisande*, despite being set in a destiny-laden ancestral pile with subterranean vaults and a pale-suffering maiden, and still having swift recitative-like vocal lines with narrow intervals and a sizable orchestra as the main vehicle for continuity.

Debussy’s other problem lay in fashioning a suitable libretto from a story that had hardly any dialogue, took place over several weeks, and whose potential force for evil (the family doctor) was only mentioned in passing. Understandably, Debussy began with a long, lamenting monologue for the main protagonist, Roderick Usher, and it was not until he had finished a second libretto in June 1910 that he saw a way of converting his three scenes into two and

beginning with a more dramatic interchange between Roderick’s saner childhood friend (L’Ami), recently summoned to the crumbling house, and his sinister adversary (Le Médecin).

Meanwhile, Debussy had produced a version of the final prelude (as a late birthday gift for his second wife, Emma, in 1909) and a few other, fairly rudimentary sketches based on Libretto B. As a demonstration of the problems involved, the first bar of this prelude contains both the only dynamic Debussy ever applied to *Usher* (*pp*) and its only tempo indication (*Lent et douloureux*). Even in the later sketches from Libretto C (1915–16), which embraced the whole of scene one and the start of scene two (Roderick’s monologue), together with much of the final melodrama (Poe’s medieval *Mad Trist of Sir Launcelot Canning*), there are invariably no key or time signatures, phrase marks, or scoring indications. Indeed, Debussy only put in accidentals that he thought he might forget later and, probably for the same reason, odd references from his text. So, apart from reassembling all the pages Emma gave away to musical friends after his death, there was some hazardous editing to do for the Durand *Oeuvres complètes* volume that appeared in 2006.

However, the in-depth detective work preparatory to this gave me confidence that I could complete the opera by reusing Debussy’s material in similar dramatic situations (like the meticulously spaced and scored “Usher chord”—C major with an F-sharp as a solo violin harmonic eerily suspended above), or the high sixteenth-note figure representing the “black wings” of fate (in the form of Poe’s favorite raven) which also dates



BRIDGEMAN IMAGES

Poet Charles Baudelaire’s French translations of Poe’s writings captured the imagination of Claude Debussy.

But principally, I believe that Debussy saw Usher as a means of escape from his growing financial and domestic problems.

from 1909–10, and is the only fast(ish) music Debussy produced for this doom-laden opera of psychological deterioration. To restore the balance, I needed to compose a nightmare scherzo for the passage where Roderick describes yet another *NUIT BLANCHE* (“sleepless night”) in the middle of the second scene. So, although my “original” contribution appears to be some 52% of the opera, in reality it consists of this scherzo, a few linking passages, some uncharacteristically happy and lyrical moments, and the final climax leading to the blood-spattered appearance of Lady Madeline as she comes to claim her brother from her premature burial (by the doctor) in the vaults directly below Roderick’s study.

So, while Debussy told his friend Paul Dukas in August 1916 that “destiny should allow me to finish it [*Usher*], for I shall not wish to rely entirely on *Pelléas* for the harsh judgment of future generations,” why did this not happen? The more likely reasons include his spending too long on the libretto and then feeling compelled to write more saleable music in 1915–17 to help reduce his by then substantial debt to his publisher, Jacques Durand. And by 1917 the outer movements of the Violin Sonata show that he was too debilitated by his rectal cancer to function consistently at his best, something that Dukas had spotted earlier, even if he blamed it on Debussy’s wartime “editorial work,” which “has impaired that marvelous musical intuition which directed his energies in the past.” But principally, I believe that Debussy saw

Usher as a means of escape from his growing financial and domestic problems. We find him abandoning other work (*Gigues*) for Poe’s alluring world in 1909 and coming straight back to him after reworking the end of *Jeux* for Diaghilev in September 1912. And if he identified personally with the Hamlet-like Roderick Usher in his neurasthenic indecisiveness, then it was the ailing Lady Madeline who haunted him in his study, just as Mélisande had done. As he told Durand as early as 1908, “there are moments when I lose awareness of my surroundings; and if Roderick Usher’s sister entered my house I wouldn’t be at all surprised.” So a project quickly turned into an obsession that stretched romantically and enticingly into the foreseeable future, but was destined to remain incomplete for another century.

In reality, we know even less about Lady Madeline than we do about Mélisande and she must have one of the briefest parts in operatic history. In 1909, she sang three verses of Poe’s “The Haunted Palace” (originally sung by Roderick, but transferred to his sister in Debussy’s libretto), but in 1916 she was given only the opening verse. As the only female, the conniving doctor lusts after her, while an incestuous relationship is suggested in Roderick’s “soeur trop aimée” (“sister too much loved”). But it is not until he hears her scream from below that Roderick is certain she has clawed her way out of her coffin and is on her vengeful path towards Debussy’s own conception of their rapid and terrifying denouement. 🌸



From the 2014 world premiere of La Chute de la Maison Usher at Welsh National Opera.

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ARTIST PROFILES



LAWRENCE FOSTER
(Los Angeles,
California)

Conductor

Lawrence Foster makes his San Francisco Opera debut in the 2015–16 Season conducting *The Magic Flute* and *The Fall of the House of Usher*. Since 2013, he has held the position of music director of l'Opéra de Marseille and l'Orchestre Philharmonique de Marseille. He is also conductor laureate of the Gulbenkian Orchestra, following a ten-year tenure as its artistic director and chief conductor. His discography with that orchestra includes a number of recordings for PentaTone Classics, including a highly acclaimed album of violin works by Bruch, Chaussou, and Korngold with Arabella Steinbacher, as well as Gordon Getty's *Usher House*. Recent career highlights include engagements as guest conductor with l'Orchestre National de Lyon, Copenhagen Philharmonic Orchestra, Dallas Symphony Orchestra, Montreal Symphony Orchestra, and the Hong Kong Philharmonic. Foster was music director of Orchestre et Opéra National de Montpellier Languedoc Roussillon from 2009 to 2012, and previously held music directorships with the Orquestra Simfònica de Barcelona, Orchestre Philharmonique de Monte Carlo, Jerusalem Symphony Orchestra, Houston Symphony, Orchestre de Chambre de Lausanne, and the Aspen Music Festival and School. Born to Romanian parents, Foster has been a major champion of the music of George Enescu, serving as artistic director of the George Enescu Festival from 1998 to 2001. In January 2003, he was decorated by the Romanian president for his services to Romanian music.



BRIAN MULLIGAN
(Endicott, New York)

Roderick Usher

Earlier in San Francisco Opera's 2015–16 Season, American baritone Brian Mulligan appeared in the title role of *Sweeney Todd* and as Enrico in *Lucia di Lammermoor*. He made his San Francisco Opera debut as Marcello in *La Bohème* with Maestro Nicola Luisotti in 2008 and has since returned as Valentin in *Faust*, Albert in *Werther*, Sharpless in *Madama Butterfly*, the King's Herald in *Lohengrin*, and in the title role of *Nixon in China*. He returned in 2014 as Count Anckarström in *Un Ballo in Maschera*, as well as Marcello, and recently appeared as Chorèbe in *Les Troyens* with Maestro Donald Runnicles during the summer of 2015. Elsewhere, Mulligan has recently appeared as Amfortas in *Parsifal* and Prospero in Adès' *The Tempest* at Oper Frankfurt; Yeletsky in *The Queen of Spades* with Jiří Bělohávek at Opernhaus Zürich; in *Carmina Burana* with Gustavo Dudamel at the Los Angeles Philharmonic; André Thorel in Massenet's *Thérèse* at Wexford Festival Opera; Peter in *Hänsel und Gretel* with Lyric Opera of Chicago; Enrico with Canadian Opera Company, Lyric Opera of Chicago, and Washington National Opera; the title role of *Hamlet* with Minnesota Opera; and Amonasro (*Aida*) and Balstrode (*Peter Grimes*) at the Aspen Music Festival. Other recent engagements include Valentin at the Metropolitan Opera with conductor Yannick Nézet-Séguin; the title role of *The Death of Klinghoffer* with Opera Theatre of St. Louis; Prometheus in *Die Vögel* at LA Opera; Marcello at Houston Grand Opera and New York City Opera; Ford in *Falstaff* at Japan's Saito Kinen Festival with Seiji Ozawa; and the title role of *Der Kaiser von Atlantis* with the Los Angeles Philharmonic, Houston Grand Opera, and at the Ravinia Festival. Upcoming engagements include Paolo Albiani in *Simon Boccanegra* at the Metropolitan Opera with James Levine; creating the role of Jack Torrance in the world premiere of Paul Moravec's *The Shining* at Minnesota Opera; Yeletsky at Opernhaus

Zürich; and John Proctor in a new production of *The Crucible* by Francesca Zambello at the Glimmerglass Festival.



JASON BRIDGES

(Hollidaysburg, Pennsylvania)
Edgar Allan Poe
Jason Bridges has been seen in opera houses and concert halls throughout Europe and the

United States. The American tenor's notable operatic roles include the title roles in *Candide* and *Albert Herring*, Ferrando in *Così fan tutte*, Pylade in *Iphigénie en Tauride*, Alfredo in *La Traviata*, Tybalt in *Roméo et Juliette*, Des Grieux in *Manon*, Nemorino in *L'Elisir d'Amore*, Admete in *Alceste*, and Armand des Grieux in *Boulevard Solitude*. He has also been seen as Cyrille in the world premiere of Philippe Boesmans' *Yvonne, Princesse de Bourgogne*, recorded for Cypres Records and performed at the Opéra National de Paris, Theater an der Wien, and Théâtre Royal de la Monnaie. The list of conductors he has collaborated with includes Roberto Abbado, Semyon Bychkov, James Conlon, Jesús López-Cobos, and Sir Simon Rattle. In 2014, Bridges became a member of the soloist ensemble of the Wiener Staatsoper where he performed the roles of Léopold in *La Juive*, Froh in *Das Rheingold*, and Antonio in *The Tempest* under the baton of composer Thomas Adès. His recent and upcoming engagements include Lorenzo in *The Merchant of Venice* at the Bregenz Festival and in Warsaw, and *Candide* with the Hamburg Symphony Orchestra. Bridges is an alumnus of the Atelier Lyrique young artist program of the Opéra National de Paris, where he was awarded the Prix AROP as the program's outstanding male voice.



JACQUELINE PICCOLINO

(Palatine, Illinois)
Madeline Usher (voice) / Lady Madeline

Soprano Jacqueline Piccolino is a second-year San Francisco

Opera Adler Fellow who appeared earlier this season as Laura in the Company's

Luisa Miller and as the First Lady in *The Magic Flute*. She made her San Francisco Opera debut in 2013 as Stella in *Les Contes d'Hoffmann* and returned as a maid in the world premiere of *Dolores Claiborne*, as Kate Pinkerton (*Madama Butterfly*), Clotilde (*Norma*), Mrs. Hayes (*Susannah*). As a participant in the 2012 and 2013 Merola Opera Program, she appeared as Countess Almaviva (*Le Nozze di Figaro*) and Arminda (*La Finta Giardiniera*). As a studio artist with Wolf Trap Opera Company, she has appeared in that company's productions of *The Inquisitive Women*, *Sweeney Todd*, and *Les Contes d'Hoffmann*. Other career highlights include appearing in the Napa Festival del Sole's Bouchaine Young Artist Concert Series and participating in the Houston Grand Opera Young Artist Vocal Academy. Piccolino is a recipient of the Richard F. Gold Career Grant from the Shoshana Foundation and winner of the New York Lyric Opera Theatre Competition and the Bel Canto Competition.



JAMIELYN DUGGAN

(San Francisco, California)
Madeline Usher (dancer)

This is Jamielyn Duggan's soloist debut and fifteenth production dancing

with San Francisco Opera since 2004. Highlights include this fall season's *Die Meistersinger von Nürnberg*, *Mefistofele*, *Nixon in China*, *Iphigénie en Tauride*, *Tannhäuser*, *La Traviata*, and as the Sacrificial Virgin in *Samson et Dalila*. A freelance performing artist, Duggan trained on a full scholarship from San Francisco Ballet with further professional development at Jacob's Pillow, Alonzo King's LINES ballet, and San Francisco Conservatory of Dance. She began her career with Capacitor, Liss Fain Dance, California Contemporary Dancers. Her guest artist engagements include Diablo Ballet, La Grandes Ballet de Canadiens, and as a principal dancer in San Diego Opera's *The Pearl Fishers*. Most recently

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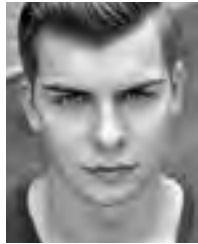
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Together we'll go far



she has danced with Oakland Ballet Company, Amy Seiwert's Imagery, MFDP/SF, and is a founding member of the Milissa Payne Project and Dance Theater of San Francisco.



ANTHONY REED

(Alexandria, Minnesota)

Doctor Primus

Earlier this season, bass Anthony Reed appeared as the Speaker and Second Armored Man in

the Company's *The Magic Flute*. He made his San Francisco Opera debut in various roles in 2015's *Les Troyens* and is a first-year San Francisco Opera Adler Fellow and alumnus of the 2014 Merola Opera Program. Roles in his repertory include Sarastro in *Die Zauberflöte*, Truffaldin in *Ariadne auf Naxos*, Don Basilio in *Il Barbiere di Siviglia*, Dulcamara in *L'Elisir d'Amore*, Don Magnifico in *La Cenerentola*, and the Four Villains in *Les Contes d'Hoffmann*, among others. Reed received a 2011 Metropolitan Opera National Council Auditions Regional Encouragement Award and has been a young artist at the Wolf Trap Opera Studio and the Seagle Music Colony, in addition to his studies at the Curtis Institute of Music and the University of Wisconsin.



EDWARD NELSON

(Santa Clarita, California)

L'Ami

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 Fiorello in the Company's *The Barber of Seville* and Hermann Ortel in *Die Meistersinger von Nürnberg*. Other recent engagements include the Ferryman in Britten's *Curlew 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.



JOEL SORENSEN

(Canton, Ohio)

Le Médecin

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

Cunning Little Vixen, returning as Spoletta in *Tosca*, Dr. Caius in *Falstaff*, and creating the role of Mr. Pease in the 2013 world premiere of *Dolores Claiborne*. He appeared as Elder Hayes in last fall's *Susannah* and created the role of Sciortino in last summer's world premiere of *Two Women*. He was also Balthasar Zorn in the Company's fall production of *Die Meistersinger von Nürnberg*. During his long association with New York City Opera, Sorensen performed in more than two dozen productions, including *Prince Igor*, *Falstaff*, *La Rondine*, *Il Trittico*, *Mefistofele*, and *Mathis der Maler*. Other career highlights include Spoletta, Goro in *Madama Butterfly*, Monostatos in *Die Zauberflöte*, Valzacchi in *Der Rosenkavalier*, and Andrès, Cochenille, Pitchenaccio, and Frantz in *Les Contes d'Hoffmann* at the Metropolitan Opera; Tybalt in *Roméo et Juliette*, Beppe in *Pagliacci*, Pang in *Turandot*, Curley in *Of Mice and Men*, and Tentatore/Cavaliere in Pizzetti's *Assassinio nella Cattedrale* at San Diego Opera; Spoletta, Caius, Don Curzio in *Le Nozze di Figaro*, and Wilhelm in *The Ghosts of Versailles* at LA Opera; Herodes in *Salome* at Florentine Opera; Mime in *Das Rheingold* with Longborough Festival, UK; and Andres in *Wozzeck* with the Landestheater in Salzburg. Upcoming performances include Spoletta at San Diego Opera and Curley at Manitoba Opera.



GORDON GETTY

(San Francisco, California)

Composer / Librettist

The music of the American composer Gordon Getty has been widely performed in North

America and Europe in such prestigious venues as New York's Carnegie Hall and Lincoln Center, London's Royal Festival Hall, Vienna's Brahmsaal, and Moscow's Tchaikovsky Hall and Bolshoi Theatre, as well as at the Aspen, Spoleto, and Bad Kissingen Festivals.

Usher House (derived from Edgar Allan Poe's "The Fall of the House of Usher") was originally conceived as a companion piece to another of Getty's Gothic-themed one-act operas, *The Canterville Ghost* (after Oscar Wilde's tale). The former was premiered in June 2014 by the Welsh National Opera (on a double bill with Debussy's *La Chute de la Maison Usher*) in the same production seen at San Francisco Opera currently. *The Canterville Ghost* was premiered at Leipzig Opera in May 2015. Getty's first opera, *Plump Jack*, was premiered by the San Francisco Symphony in 1984 and subsequently revived by the Los Angeles Chamber Orchestra, BBC Philharmonic, and London Philharmonia, among others. In 2011, the Munich Radio Orchestra performed a new concert version of *Plump Jack* which was simulcast on Bavarian Radio.

Getty, who studied at the San Francisco Conservatory of Music, first garnered attention as a composer in the 1980s with *The White Election*, a much-performed song cycle on poems by Emily Dickinson that has been presented at Lincoln Center, the Kennedy Center, and the Hermitage Theatre in St. Petersburg, among other venues. *Joan and the Bells*, a cantata portraying the trial and execution of Joan of Arc, has been performed widely since its 1998 premiere, notably in a 2004 revival in St. George's Chapel of Windsor Castle.

Getty has composed no fewer than twenty choral pieces as well as works for orchestra, chamber ensemble, and solo piano. Recent notable performances include the premiere of *A Prayer for My Daughter*, a choral setting of the Yeats poem, by the San Francisco Symphony

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in 2014; *Four Traditional Pieces* featuring Nadja Salerno-Sonnenberg and the New Century Chamber Orchestra in 2012; and the premiere staging of the ballet *Ancestor Suite* by the Bolshoi Ballet (choreography by Vladimir Vasiliev) with the Russian National Orchestra in 2009.

PentaTone Classics has produced commercially available recordings of most of Getty's oeuvre. Autumn 2015 saw the release of two new recordings: *The Little Match Girl* featuring choral works and *December Celebration*, a collection of new holiday music by seven American composers.

In 1986, Getty was recognized as an Outstanding American Composer at the John F. Kennedy Center for the Performing Arts. Other honors include the 2003 Gold Baton of the League of American Orchestras and an honorary doctorate from the San Francisco Conservatory of Music. Getty's music is published by Rork Music.



ROBERT ORLEDGE
(Bath, England)

**Completion of
Debussy's *La Chute
de la Maison Usher***

Robert Orledge was educated at Clare College in Cambridge,

England. From 1971 to 2004, he lectured at Liverpool University, where he was awarded a Personal Chair in 1991. As well as numerous articles on French music between 1850 and 1950, his books include *Gabriel Fauré* (1979), *Debussy and the Theatre* (1982), *Charles Koechlin: His Life and Works* (1989), *Satie the Composer* (1990), and *Satie Remembered* (1995). Since taking early retirement in 2004, he has completed and orchestrated most of Debussy's unfinished works, including *La Chute de la Maison Usher* (2004), *La Saulaie* (2006), the *Poème pour violon et orchestre* (2008–10), *Le Diable dans le beffroi* (2010) and a completely revised version of *No-ja-li ou Le Palais du Silence* (2012), all of which have been successfully performed in Europe and North America. The *Nocturne* will receive its British premiere at the Dutilleux Centenary Concert by the BBC Welsh Orchestra in Cardiff on January 22, 2016.



DAVID POUNTNEY
(Oxford, England)

Production

David Pountney made his San Francisco Opera directing debut in 1976 with *Věc Makropulos* (*The*

Makropulos Case) and returned in 2007 to direct *Macbeth*; his production of

Satyagraha was mounted by the Company in 1989. He became internationally known through his production of *Kát'a Kabanova* at the 1972 Wexford Festival, and, between 1975 and 1980, he was director of productions for Scottish Opera. In 1977, Pountney directed the world premiere of David Blake's *Toussaint* for English National Opera (ENO) and went on to become ENO's director of productions in 1980, staging over 20 operas. He

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has directed many world premieres, including three by Peter Maxwell Davies for which he also wrote the librettos, and has translated operas into English from Russian, Czech, German, and Italian. As a freelance director from 1992, Pountney worked regularly in Zurich, at Vienna State Opera, Bavarian State Opera, as well as opera houses in America and Japan, and in Great Britain has a long-standing association with Opera North. Recent engagements include *Prince Igor*; *The Passenger* (Houston and New York); *Kommilitonen*, his third opera written in collaboration with Peter Maxwell Davies (Royal Academy of Music and American premiere at the Juilliard School, New York); a new Philip Glass opera, *Spuren der Verirrten*, for the opening of a new opera house in Linz in 2013; and *Die Zauberflöte* for the lake stage in Bregenz, where he has been intendant since 2003. Since 2011, Pountney has been chief executive and artistic director of Welsh National Opera, where he has directed *Lulu*, *Guillaume Tell*, *Mosè in Egitto*, and *Pelléas and Mélisande*. He is a Commander of the Order of the British Empire (CBE), a Chevalier in the French Ordre des Arts et Lettres, has the Cavalier's Cross of the Order of Merit of the Republic of Poland, and was awarded the Ehrenkreuz des Bundes Osterreich (Austrian Federal Order of Merit) in 2014.



POLLY GRAHAM
(Gloucestershire, England)
Associate Director
Polly Graham spent two years as Genesis (Young Apprentice) Assistant Director at Welsh National

Opera, mentored by David Pountney, where she assisted him and directors Mariusz Trelinski, Martin Constantine, Pierre Audi, and Alessandro Talevi. Her directing credits include *Unheard Voices: CREW* at Welsh National Opera, *Nighthawks* for Yellow Earth Theatre's *Dim Sum Nights UK Tour*, and *Old Pie*, a film co-directed with Simon Drew, for English National Opera's Baylis program. Future work includes *A Christmas Carol* (Welsh National Opera) and *Kommilitonen!* (Welsh National Youth Opera). In 2014, she was on the original production team for *The Fall of the*

House of Usher world premiere at Welsh National Opera.



NIKI TURNER
(Stroud, England)
Production Designer
Niki Turner works extensively in opera, as well as dance and theater. Opera credits include *Chorus!* at Welsh National

Opera; *Madame Butterfly* at Opera de Oviedo and Theater Magdeburg; *Il Trovatore*, *La Traviata*, and *Rigoletto* at Danish National Opera; *A Midsummer Night's Dream* at Royal Opera House, Covent Garden; *Hansel und Gretel* and *The Rake's Progress* at Garsington Opera; and *Rusalka* at Opera North and Sydney Opera House, winner of "Design in Opera" Australian Green Room Award and "Best Production" Helpman Award. Dance designs include *A Streetcar Named Desire* for Scottish Ballet. Turner's theater work encompasses *The Witch of Edmonton*, *The Orphan of Zhao*, *Cardenio*, and *Oroonoko* for the Royal Shakespeare Company; *Further than the Furthest Thing* at the National Theatre; and *Cyrano de Bergerac* at the Bristol Old Vic. In 2014, she was on the original production team for *The Fall of the House of Usher* world premiere at Welsh National Opera.



DAVID HANEKE
(Vienna, Austria)
Video Production Designer
David Haneke lived and worked in Amsterdam from 1985 to 2005, where he studied

Performing Arts at the High School of Arts. In addition to acting in and creating many theater productions, he has directed a number of independent films and video installations in the Netherlands, as well as pre-recorded and real-time video projections for stage events such as theater, opera, and dance. Since 2005, he has lived in Switzerland. His most recent work includes the 360-degree video installation *Human Requiem* (Neue Nationalgalerie, Berlin); a touring visual concert *Camera Ostinato*; and Gluck's *Iphigénie en Aulide* (Theater an der Wien). In 2014, he was on the

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Photos: English National Opera production of *Carmen*/Alastair Muir; René Pape/ph Brescia/Amisano © Teatro alla Scala production of *Don Carlo*; Malin Byström/Royal Swedish Opera production of *Otello*/Markus Gärder.

original production team for *The Fall of the House of Usher* world premiere at Welsh National Opera. He is the inventor of the mobile video projection system "Triptichon" used within the production.



BENJAMIN NAYLOR
(Halifax, England)
Lighting Supervisor
Benjamin Naylor trained at the Royal Welsh College of Music and Drama, specializing in

lighting. In 2002, he started at the Welsh National Opera as a Touring Electrician. Six years later, he became Deputy Chief Electrician and has re-lit productions for touring including *The Fall of the House of Usher*, *The Magic Flute*, *Orlando*, *Moses in Egypt*, *Robert Devereux*, *Carmen*, and *The Barber of Seville*. His work has appeared in Europe, Asia, the Middle East, and North America.



JO JEFFRIES
(Edinburgh, Scotland)
Choreographer
Jo Jeffries studied dance at the Liverpool Institute for Performing Arts and has worked

with acclaimed choreographers Ian Spink, Filip Van Huffel, Janis Claxton, Andrew George, and Angus Balbernie. She has performed with the Royal Opera House, Glyndebourne Festival Opera, Geneva Opera House, Scottish Opera, Welsh National Opera, and at the Savonlinna Opera Festival. Jeffries also plays traditional Scottish fiddle and is a pioneer of the Adventure Folk movement in Scotland.



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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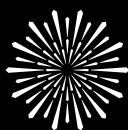
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First Violin



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First Violin



Leonid Igudesman
First Violin



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First Violin



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Bass

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Bass



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Bass



Mark Drury
Bass



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Flute



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Flute



Stephanie McNab
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Oboe



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Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



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Principal
Bassoon



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Bassoon



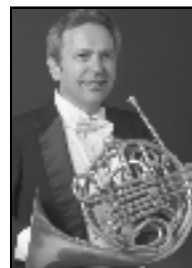
Michael Severance
Bassoon &
Contrabassoon



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Horn



Christopher Cooper
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Horn



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Horn



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Horn



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



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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

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Tenor



Colby Roberts
Tenor



Sigmund Seigel
Tenor



Dan Stanley
Tenor



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Tenor



Richard Walker
Tenor



Torlef Borsting
Baritone



Frank Daniels
Baritone



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Baritone



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Bass



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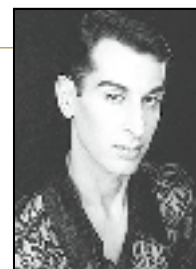
Jere Torkelsen
Baritone

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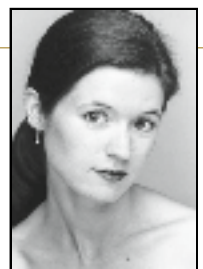
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David Bier
Leave of Absence



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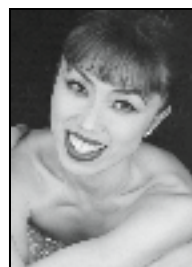
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Chiharu Shibata

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 Paul Appleby*
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 Erika Grimaldi*
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* San Francisco Opera debut

† = Former Adler Fellow

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Fabrizio Corona, *Associate Chorus Master*

Jim Meyer, *Chorus and Dance Manager*

Mary Finch, *Assistant Chorus Manager/*

Chorus Librarian

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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 Ednp 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

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Elizabeth Baker	Micah Epps
Jennifer Brody	Adam Flowers
Johanna Bronk	Timothy Foster
Angela Cadelago	Peter Girardôt
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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

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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 **

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Carla Maria Rodrigues, *Principal*
Sergey Rakitchenkov, *Associate Principal* *
Paul Nahhas, *Assistant Principal*
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Eric Sung **

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Stephanie McNab

OBOE

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

ENGLISH HORN

Janet Popesco Archibald

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Joanne Burke Eisler, *Assistant Principal* *
Anthony Striplen

BASS CLARINET

Anthony Striplen

BASSOON

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Daniel MacNeill *
Michael Severance

CONTRABASSOON

Michael Severance

HORN

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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

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Tracy Davis
Timothy Spears, *Assistant*

* Principal for one or more season operas

† Leave of absence

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YOUR OPERA EXPERIENCE

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

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

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

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

LISTENING DEVICES Assistive listening devices are available at the North and South Lobby coat checks. ID deposit required.

LIVE TITLES: TEXT-TO-VOICE SUPERTITLES Headsets that provide a spoken version of the supertitles are available at the North Lobby coat check.

Performance Etiquette

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

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

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

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

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

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

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

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

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

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

LOST AND FOUND items may be claimed at the North coat check during the performance. All unclaimed items are delivered to the War Memorial Performing Arts Center at 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.

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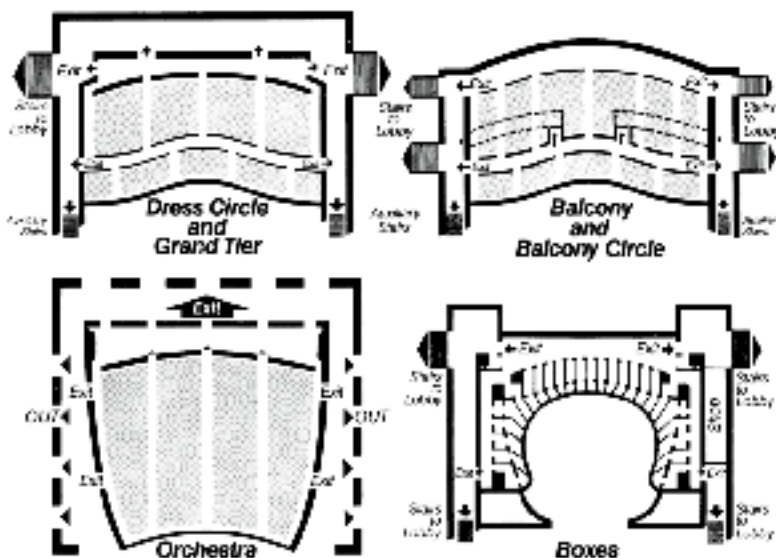
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