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# DON CARLO



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**On the cover:**  
 Michael Schwab  
*Don Carlo* (2016)  
 Commissioned by  
 San Francisco Opera

**FEATURES**

- 20 **Bravo, David Gockley!**  
 by Damian Fowler  
 San Francisco Opera General Director David Gockley who retires at the end of the season has reshaped American opera like no other impresario.
- 40 **Verdi at His Most Ambitious: *Don Carlo* Returns to San Francisco Opera**  
 by Thomas May  
*Don Carlo* is an epic of competing perspectives and power struggles—political, ideological, religious, and emotional—that acquire depth through Verdi’s mature musical representations.

**DEPARTMENTS**

- 6 San Francisco Opera Association
- 9 Message from the Leaders of San Francisco Opera
- 11 San Francisco Opera News
- 36 2016 Repertoire
- 38 Synopsis and Cast
- 50 Artist Profiles
- 74 San Francisco Opera Donors
- 94 Your Opera Experience

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Pamela Rosenberg	2001-05
David Gockley	2006-16

A woman with blonde hair, wearing a long, flowing red halter-neck dress with a silver belt, stands in front of a classical building with large columns. She is smiling and looking towards the camera. The scene is lit with warm, golden light, suggesting sunset or sunrise.

Laura H.

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## A Message from the Leaders of San Francisco Opera

Dear Opera-goers,

Welcome back to the War Memorial Opera House for our summer season.

For more than nine decades, San Francisco Opera has presented a balanced and diverse selection of masterpieces from the operatic canon. This summer season highlights the best of French, Italian, and Czech opera: three passionate stories

with thrilling, emotive music that highlight the great power of this art form. Bizet's *Carmen* is presented in a bold, updated staging by Spanish director Calixto Bieito. Our production of Verdi's *Don Carlo* brings together a dream cast of international singers including Michael Fabiano, Ana María Martínez, Mariusz Kwiecień, and René Pape, under the baton of Music Director Nicola Luisotti. Completing our summer season is Leoš Janáček's haunting *Jenůfa*, conducted by Jiří Bělohlávek and starring legendary Finnish soprano Karita Mattila who returns to San Francisco following her searing performance in the Company's 2010 production of Janáček's *The Makropulos Case*.

This summer we also bid farewell to retiring General Director David Gockley. We were extremely fortunate to attract David to San Francisco 10 years ago, and the artistic results over the last decade speak for themselves. David has brought us wonderful and varied seasons, attracting remarkable artists and productions to San Francisco. He has kept the Company in the forefront of Opera's evolution by championing several world premieres, including next fall's *Dream of the Red Chamber*, as well as the San Francisco premieres of important American operas such as *Susannah* and *Nixon in China*. He has brought out the operatic elements of great musicals, with terrific successes such as *Porgy and Bess*, *Show Boat*, and more recently *Sweeney Todd*. And who can forget our *Ring* in 2011 and last summer's blockbuster *Les Troyens*? The unifying element in all these productions is David's single-minded focus on artistic quality and his belief in the power of opera to touch an audience like no other art form can.

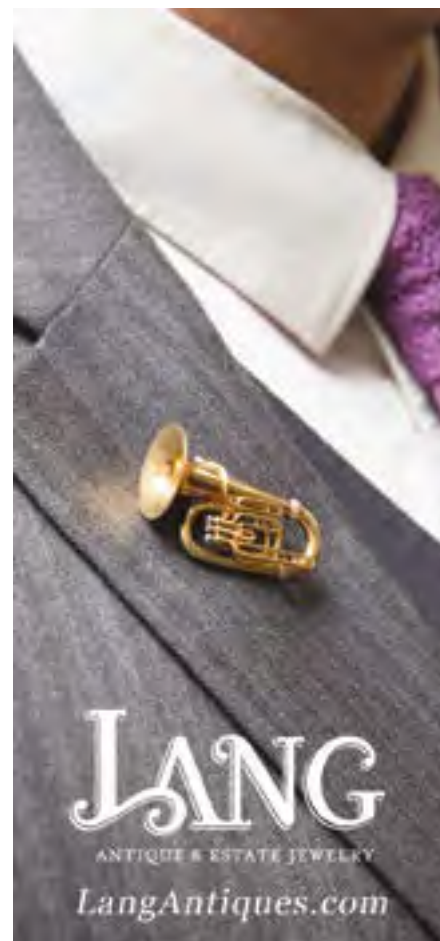
David leaves San Francisco Opera much stronger than he found it in many ways: artistically, financially, with a great new facility in the Wilsey Center for Opera and new programs that broaden our impact on our community. He has maintained and enhanced the pillars of strength that are the bedrock of this Company: grand opera produced to world-class standards, a terrific young singers fellowship program, and excellent education and community outreach initiatives.

On June 16, we will celebrate David's career with a gala concert featuring many of opera's most extraordinary artists. We invite you to join us for an unforgettable evening as we toast a visionary leader who, in his 45-year career as general director, is recognized by the opera community as single-handedly changing the direction of American opera.



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

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Save the date of Friday, September 9 for San Francisco Opera's **Opera Ball 2016: *La Révolution et L'Amour***, a grand fête marking the opening of the Company's 94th season and inaugural season of General Director Matthew Shilvock. Produced by San Francisco Opera Guild and led by co-chairs Sandra Farris and Patricia Sprincin, this year's Opera Ball will unfold in a tented pavilion in the War Memorial Courtyard. Celebrated designer J. Riccardo Benavides returns to create for the 850 guests a festive atmosphere of Parisian élan inside the tent, where they will enjoy a sumptuous dinner by executive chef Josip Martinovic of McCalls Catering and Events. The evening includes a cocktail reception, the opening performance of Umberto Giordano's verismo opera *Andrea Chénier*, and a post-performance celebration with dancing. All proceeds benefit the Opera Association and Opera Guild's education programs. For tickets, visit [sfopera.com/operaball2016](http://sfopera.com/operaball2016).

**BRAVO! Club's 25th Annual Opening Night Gala** is a glamorous and fun-filled celebration ideal for young professionals. For details, visit [sfopera.com/bravo](http://sfopera.com/bravo).

## OPERA TOURS

Explore the wonder that goes into creating an opera production with a backstage tour of the War Memorial Opera House led by an Opera Guild volunteer docent. The summer dates of the tours are June 4, 10, 18, 23, and 29. Tours begin at noon, 12:30 p.m. and 1 p.m. and last approximately an hour and a half. Visit the wig and make-up rooms, prompter's box, dressing rooms, laundry, orchestra library, practice rooms, costumes, media suite, and stage management console, among other attractions.

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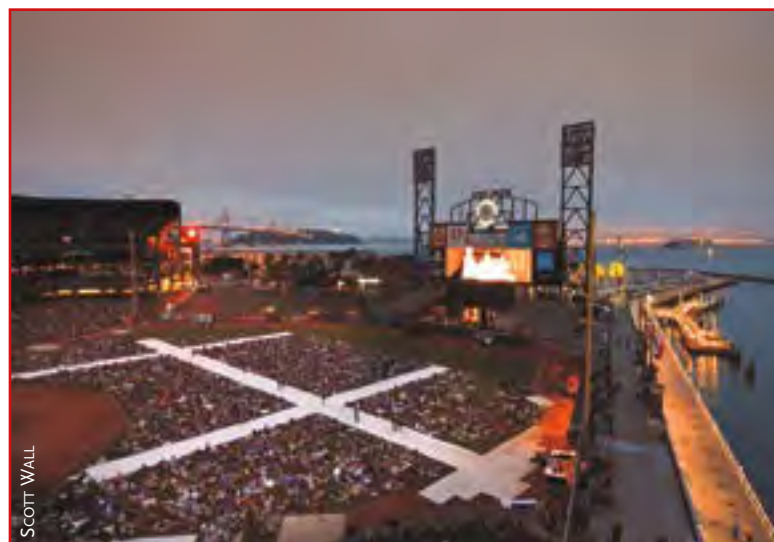
## Opera at the Ballpark Turns 10

Celebrating the tenth free simulcast at AT&T Park, this year's *Opera at the Ballpark* takes place on **Saturday, July 2 at 7:30 p.m.** with the Company's sizzling new *Carmen*.

These annual live simulcasts, a partnership between San Francisco Opera and the San Francisco Giants, were instituted as one of the first innovations of General Director David Gockley's tenure to bring opera into the community. They have drawn well over 250,000 people of all ages, and have become a beloved Bay Area tradition.

This year's offering features the American premiere of Calixto Bieito's bold *Carmen* production, set in modern Spain. The simulcast will feature English subtitles on the ballpark's HD screen. Online registration, which assures early entrance into the ballpark for preferred seating and entry into a special prize drawing, is available at [sfopera.com/simulcast](http://sfopera.com/simulcast). Please note that parental discretion is advised as the production contains violence, nudity, and suggestive behavior.

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



SCOTT WALL

# Diane B. Wilsey Center for Opera Ribbon Cutting Ceremony, February 12, 2016

PHOTOS: KRISTEN LOKEN



David Gockley & Diane B. Wilsey



David Gockley & artist Domenico Monteforte



David Gockley, Susan Anderson-Norby & Doug Norby



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David Gockley & Barbara Moller Ward

# Wilsey Center for Opera Dinner for Donors, March 3, 2016

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 William Kentridge, concept  
 and video  
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## A New Era Begins

To great fanfare, San Francisco Opera's Diane B. Wilsey Center for Opera opened in February. Occupying 38,000 square feet of the fourth floor and basement of the War Memorial Veterans Building, the center includes administrative offices, costume studio, two public exhibition galleries, Company archive, education studio, and the state-of-the-art Dianne and Tad Taube Atrium Theater featuring the Meyer Sound Constellation® acoustic system. The award-winning Bay Area architectural firm Mark Cavagnero Associates led the design and renovation of the Wilsey Center complex, creating a dynamic new space for performances and community events and consolidating most of the Company's operations into a single campus in the vibrant and emerging arts district of San Francisco's Civic Center.

This spring also saw at the Wilsey Center the inaugural season of SF Opera Lab, an experimental new forum for vocal music presented in an intimate theatrical context. SF Opera Lab began in March with South African artist William Kentridge's acclaimed production of Schubert's *Winterreise*—a West Coast premiere. Additionally, the Taube Atrium Theater was host to four Schwabacher Debut Recitals.

Ana Sokolović's Svadba-Wedding  
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The Triplets of Belleville Cine-Concert with  
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Left to right: Laura Albino, Pauline Sikirdji,  
 Andrea Ludwig, Jacqueline Woodley, Liesbeth Devos,  
 Krisztina Szabó in Svadba-Wedding STEFAN COHEN

ARIA (Arts Resources in Action) Festival, an all-  
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Backstage at the ARIA Festival SCOTT WALL





## Notes from the General Director

### Touchability

This is the last of these columns I will write after a decade at the San Francisco Opera and 33 years at the Houston Grand Opera. These words come from one who believes opera is a tremendously powerful and humanizing art form, and one who will remain passionately committed to its future well-being.

I was bitten by the opera bug by hearing arias sung by our greatest opera singers on *The Voice of Firestone*, *The Bell Telephone Hour*, and *The Ed Sullivan Show*. Sunday evenings on network prime time, if you can believe it! I also was very taken by the Mario Lanza film *The Great Caruso*. Something about those arias touched an indefinable core of my being, and tears came to my eyes.

So in college when my glee club director suggested I might have the vocal chops to be an opera singer, I already had a sense of what that “touching” meant. I took him up on his suggestion with a vengeance. A life in opera would be something to cherish! Over the next six years, I attended scores of complete opera performances, both at the old Met and the New York City Opera at the 55th Street mosque. I followed both companies’ moves to Lincoln Center and appreciated each one’s approach to the art form—one a great international company and one a struggling American company that did Floyd’s *Susannah*, Strauss’ *Ariadne auf Naxos*, and Kern’s *Show Boat* on adjacent nights. Does all this sound familiar? When my singing aspiration cratered, and I had the opportunity to be employed by Houston Grand Opera at age 28, the seeds of an opera company that could in one year offer *Susannah*, *Sweeney Todd*, *The Trojans* and *Die Meistersinger* took root. It did not flower until I came to San Francisco, because Houston could not handle *The Trojans* or the *Ring*, at least in my time.

Wotan’s Farewell from Wagner’s *Die Walküre* does me in, but so does “Bill” in *Show Boat*. What is common to these two “numbers”? The great Leonard Bernstein may have put his finger on it when he quipped, “There are two kinds of music: good and bad.” I embrace his lack of musical pretension. What is this “thing” that people feel in Wotan’s Farewell and “Bill”? What is this “touching” and who is “touchable”? My great concern is that the two generations who have been consumed with the sound of heavy-metal and rap music, and have had no formal music education, have a numb spot where this “touchability” should or could be. Or maybe it is there, deep inside, waiting for the right moment.

How do we get our music out there? How do we preempt the numbness?

This is what has to happen:

- Get our beautiful music “out there” any way that we can. At the ballpark, via email, on the internet, in the elevator! The great arias are our best calling cards.
- Offer introductory promotions and pricing to get people in to experience “the real thing” in the opera house. No empty seats should go unused.
- Collaborate with key artists and their publicists to “create stars” through all possible means and media.
- Create compelling productions that “make news” either through their artists or their subject matter, thereby driving people into the theater because the price of a ticket is considered “worth it.”
- Introduce family and friends to the opera experience at every opportunity.
- Advocate that classical music be taught and experienced from pre-K through Grade 12.

There are so many cultural changes at work out there that are serving to marginalize our beloved art form. First among them is the all-consuming pervasiveness and economic incentives of popular culture. We will survive only by being talked about and experienced, and by cultivating touchability among the public by those of us in charge with creating and producing the art form. At stake is nothing less than our capacity to empathize with others and ourselves.



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### Schwabacher Summer Concerts

Thursday, July 7, 7:30 p.m.

Saturday, July 9, 2 p.m.

San Francisco Conservatory of Music  
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A thrilling program of scenes from beloved operas including *Lohengrin*, *Arabella*, *Le Comte Ory*, and *Dialogues des Carmélites*, among others.

### Transformations by Conrad Susa,

with libretto by Anne Sexton

Thursday, July 21, 7:30 p.m.

Saturday, July 23, 2 p.m.

San Francisco Conservatory of Music  
Performed in English with English supertitles  
\$65 and \$45

### *Così fan tutte*

by Wolfgang Amadeus Mozart,  
with libretto by Lorenzo Da Ponte

Thursday, August 4, 7:30 p.m.

Saturday, August 6, 2 p.m.

San Francisco Conservatory of Music  
Performed in Italian with

English supertitles

\$65 and \$45

### Merola Grand Finale

Saturday, August 20, 7:30 p.m.

War Memorial Opera House

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# SAN FRANCISCO OPERA *Profile*

## Barbara Rominski *Director of Archives*



Barbara Rominski—as of February, San Francisco Opera’s first-ever director of archives—has always considered herself to be a curious person with a natural affinity for libraries and the arts. While pursuing an undergraduate degree in the history of art from UC Berkeley, she was encouraged to follow her interests with a career in libraries and archives. “It was quite a revelation to me that I could have a job that allowed me to combine books, history, and art—the things that I love most,” she says.

After 13 years as head of the library, archives, and records management at the San Francisco Museum of Modern Art, Rominski feels fortunate to establish a public archive in another Bay Area cultural institution: the Edward Paul Braby San Francisco Opera Archive at the new Diane B. Wilsey Center for Opera. The sunny office space and reading room connects directly into the public corridor on the fourth floor of the War Memorial Veterans Building and opens up the archives to public programming, open houses, and collaboration with other departments.

“The Wilsey Center was a significant draw in my coming to the Opera,” she says. “Archives are traditionally in a basement, back in a corner, in a warehouse, tucked away somewhere and almost forgotten. The fact that the Opera has positioned the archives physically within a public venue speaks volumes about the institution’s commitment to its history.”

### Creating Greater Access

Among the records in Rominski’s purview are over nine decades of photographs, audio and video recordings, program books, correspondences, production blueprints, 3-D set replicas, and—perhaps her favorite objects—watercolors and pastel drawings of set designs and costumes. “They are quite beautiful in and of them-

selves with incredible attention to detail,” she says. “It truly highlights that opera is not one art form; there are many art forms up on the stage, with the visual arts playing a significant role.”

Preservation of these materials is Rominski’s highest priority. In particular, digitization of the Company’s oldest photographs and programs, as well as audio and video recordings dating from the 1930s that are in danger of being lost, will allow greater access to the materials by researchers and the broader public.

“The opera community is a devoted group that is as curious about the past as it is the present,” she says. “The more archival material we can make accessible in our public spaces—like the beautiful photographs installed in the Gockley and the Hume Family galleries at the

Wilsey Center—as well as digitally through the online performance database, the better!”

### Voices for Posterity

One of Rominski’s most exciting challenges is the Opera’s 2022–23 centennial season. Similarly to how she established the SFMOMA archives in advance of the museum’s 75th anniversary, she will also help prepare for the Company’s big bash. Specifically, she would like to see her department take the lead in creating content, perhaps an oral history program focusing on those who have been connected to San Francisco Opera over the years. “SFMOMA ran a massive oral history program in advance of its 75th anniversary... incredibly rich interviews which were mined for publications, educational use, marketing, and ultimately offered up on the internet for free, in transcript form and in partial audio and video clips,” Rominski says. “I am certain that there are equally rich voices and stories from the Opera community that we would benefit from hearing and, in turn, preserving long into the future.”



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# BRAVO, DAVID GOCKLEY!

*“In David you see the perfect paradigm of someone who both lives and breathes the creativity of the art form but also exudes this great responsibility for how you make it happen.”*

—Matthew Shilvock,  
General Director Designate

David Gockley has surely seen more curtain calls than most anyone given the 45 years he has devoted to the world of opera. But this summer he'll be the recipient of bravos and bouquets when he takes his own curtain call at the War Memorial Opera House at a gala concert on June 16—*Celebrating David!* After more than ten years as the general director of San Francisco Opera, Gockley steps down at the end of the summer season. But his legacy—in San Francisco and across the opera world—is secure.

Gockley has reshaped American opera like no other impresario. Over four decades—as general director at Houston Grand Opera from 1972 to 2005 and at San Francisco Opera from 2006 to 2016—Gockley has presided over world premieres of 45 commissions from the greatest American composers, including groundbreaking works by John Adams, Leonard Bernstein, and Philip Glass. He has devoted his life to opera, nurturing and promoting artistic excellence on the stage while maintaining an astute grasp of the economics of this complex art form; he has pushed to broaden and diversify audiences with innovations such as free, outdoor simulcasts. On his watch, the 13 simulcasts in the Bay Area have collectively drawn more than 250,000 opera fans. Gockley also pioneered programs to cultivate new singers and oversaw the creation of the Wortham Theater Center in Houston and the Diane B. Wilsey Center for Opera here in San Francisco, which opened earlier this season as a dynamic new venue for educational programs and smaller-scale chamber opera. On the eve of retirement, Gockley is still looking ahead to keep the tradition he loves alive and flourishing.

“David has found exquisite ways to balance the progression of the art form and the stability of that art form,” said Matthew Shilvock who takes over in August as San Francisco Opera’s new general director. “In David you see the perfect paradigm of someone who both lives and breathes the creativity of the art form but also exudes this great responsibility for how you make it happen.”

From his first season in charge at the Houston Grand Opera beginning in 1972, Gockley’s sense of assurance, his understanding of his mission, and his ability to articulate his vision seemed fully formed. Whether or not he was self-conscious about his relative youth at the age of 29, Gockley embraced the fact that he was an American trying to champion opera in a very American city, Houston, which in the early 1970s was about to boom as an oil town. Gockley recalls thinking to himself, *I’m going to prove that this city with its lack of tradition, its people from all over the world, its wildcatter mentality and image, could do something in the classic arts that would really be a jewel in its crown.* But where did Gockley develop this precocious confidence, this belief in American opera?

Born on July 13, 1943, Gockley grew up in Wayne, Pennsylvania, a middle-class suburb of Philadelphia. His father, Warren, inspired Gockley’s love of sports and competition, but it was his mother, Betty, who created a musical environment for her children: David and his younger sister, Joan. Betty played the piano and the Hammond organ at home, and was especially fond of musical comedy. The family also tuned into *The Voice of Firestone*, a television show that showcased classical and Broadway singers. In the late ‘50s no one seemed perturbed by the appearance of opera stars on prime time television. Gockley sang in his school chorus and found he

had a good voice. Later, during his years at Brown University, Gockley met a pivotal figure in his life, a young associate professor named Erich Kunzel who invited him to join the glee club. Kunzel recognized Gockley as a talented baritone and urged him to listen to more classical music. Gockley was hooked, and even sang an hour-long concert version of Gershwin’s *Porgy and Bess* during the glee club’s spring tour. Gockley continued to pursue singing as a professional goal after he graduated. He spent three consecutive summers as an apprentice at the Santa Fe Opera where initially a singing career seemed to beckon. Meanwhile, his life in New York afforded him the opportunity to see just about everything on offer at the Metropolitan Opera and New York City Opera. Gockley recalls being particularly spellbound by the new theatrical work of the NYCO’s star directors, Frank Corsaro and Tito Capobianco. Gockley’s wife at that time, soprano Patricia Wise, sang regularly with the company. It was a cruel blow when one of Gockley’s singing teachers handed down the following verdict: “David, I think you need to take a break from this. A very long break.”

A crushing moment for an aspiring artist, yet Gockley managed to survive it. He took a graduate business degree at Columbia University, now setting his sights on a career in arts administration. When an opportunity opened up at the Houston Grand Opera in late 1970, Gockley jumped at the chance, left New York, and drove to Texas to become the business manager at the HGO, then a sleepy, 15-year-old company, modest in size and scope. But on Gockley’s watch all that would soon change. The city of Houston was undergoing a massive transformation: it was about to become the petroleum capital of the world, and as its wealth grew so did its desire for social and cultural legitimacy. By 1972, the dynamic Gockley had impressed the HGO board enough to land the top job as general manager. It took a young man’s confidence to take risks at the musical frontier, to “enter that risky, seldom-trod road of producing new opera,” as Gockley put it then.

Gockley defined his style from the beginning—programming and commissioning new work by American composers—no doubt inspired by what he’d seen and heard at Santa Fe Opera and NYCO. Early on, Gockley commissioned an opera from the composer Carlisle Floyd whose neo-Romantic, musically accessible operas epitomized what Gockley thought of as “audience-friendly.” It was the beginning of a long-running collaboration and friendship between the two men, which would result in several key works at HGO: *Bilby’s Doll* (1976), *Willie Stark* (1981), and *Cold Sassy Tree* (2000). “I loved the atmosphere in Houston because David created a lot of excitement and interest in the city, and also he raised the level of production markedly so that you would not mistake that company for the one he inherited,” recalled Floyd. “One of the things that David contributed to was the elevation of production standards for new operas. That fit right in with his idea that the first production of an American opera should be as well presented as a European opera. And nowadays we take that as a norm.”

Significantly, Gockley viewed opera through the lens of “music theater.” After all, he had grown up in a broad tradition where a musical

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*Damian Fowler is the author of the book American Impresario—David Gockley’s Life in Opera (Chronicle Books).*



David Gockley has presided over world premieres of 45 commissions from the greatest American composers, including (left) Leonard Bernstein's *A Quiet Place* in 1983 and (right) Carlisle Floyd's *Willie Stark* in 1981.

god like Leonard Bernstein was lauded for his own musical *West Side Story* as well as his conducting of Mahler. “[David] was part of his own age,” said Fredericka Hunter, the longtime owner of the Texas Gallery, and one of Gockley’s closest friends. “He’d been a singer himself, loved musicals and opera, and he wasn’t a snob.” This attitude led to a number of important productions, including Scott Joplin’s *Treemonisha* in 1975, which in turn led to a sumptuous production of *Porgy and Bess* in 1976, conducted by the HGO’s music director, John DeMain. It was the first time an American opera company had staged the work. After a high-profile run on Broadway, the production toured the United States and Europe, winning a Grammy and a Tony Award. Gockley recognized that his company’s production of *Porgy* had become the national and international calling card for Houston Grand Opera. Meanwhile, the checkbooks opened back in Houston. Gockley had created a world-class company.

An important element of this success was Gockley’s commitment to American singers. Early on, he worked closely with the young artist agent Matthew Epstein who would help him select and sign up singers for HGO productions, including Catherine Malfitano, Frederica von Stade, Richard Stilwell, and Patricia Wells. And Gockley took this further, teaming up with Carlisle Floyd to create the Houston Opera Studio (later to become the Houston Grand Opera Studio), designed to provide a 40-week educational and professional training program for young singers. It also proved advantageous to the HGO by providing a colony of singers who would perform small roles and understudy the large roles. Over the years, the HGO Studio has created many prestigious alumni, including Joyce DiDonato, Denyce Graves, Ana María Martínez, Eric Owens,

and Heidi Stober. “Houston was the place where I really figured myself out as a singer,” said DiDonato who attended the HGO Studio from 1996–98. “It was during those years where I found my foundation and my voice as a person and a singer. Without that, I have no doubt that I would definitely not be where I am today.”

With momentum on his side, Gockley successfully orchestrated a push to build a new space in the middle of Houston. He insisted on two theaters, one smaller theater for chamber works and a larger one to be modeled to similar proportions as Covent Garden or Munich. The Gus. S. Wortham Theater Center opened on May 9, 1987—a \$72 million center built with entirely private funds—an impresario’s dream, perhaps, and, according to Gockley, one of his proudest achievements. The opening of the 1987–88 season showcased the range and ambition of the company with a mix of classic and brand-new. The main event, that traditional standard-bearer for an opening gala, was Verdi’s *Aida*, starring Mirella Freni and Plácido Domingo, with the smaller house offering an innovative take on Mozart’s *Abduction from the Seraglio*. But the talk of the town—indeed, of the opera intelligentsia—was a new work by John Adams called *Nixon in China*. Directed by Peter Sellars, Adams’ propulsive, minimalist work with its unlikely libretto by Alice Goodman proved to be mesmerizing, even if it failed to win over all the critics. Adams credits Gockley for taking a considerable risk on this “crazy idea.” “They say that with opera ‘anything that can go wrong will.’ But perhaps it was David’s amused curiosity and his wonderful lightness of touch that allowed *Nixon* to come into being with a minimum of trouble. I don’t recall the usual crisis atmosphere that normally accompanies a premiere,” said Adams. “He believed in us and believed in the project.” The relation-

*“I realized a long time ago that his passions are actually channeled through the opera. He expresses his deepest feelings and emotions through the voices and characters of the opera usually on stage in front of you.”*

—Director Francesca Zambello

A man in a dark suit, white shirt, and patterned tie stands in front of a building at night. The building's facade is illuminated by several ornate, glowing sconces. The man is looking directly at the camera with a slight smile.

# BRAVO DAVID

For more than four decades, David Gockley's singular determination, constant innovation, and fierce passion have revolutionized opera in America. Even in times of daunting financial or artistic challenges, David has persevered with a twinkle in his eye, a savvy sense of business, and a wicked sense of humor.

We salute you. We thank you.



THINKING SOUND

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David Gockley with Plácido Domingo in 1987

ship that was forged in the mid-1980s with Adams and Sellars continues to this day.

Gockley's commitment to new work, productions, and singers has never waned over the years. From Leonard Bernstein's *A Quiet Place* to Rachel Portman's *The Little Prince*, from Philip Glass' *Appomattox* to Bright Sheng's upcoming *Dream of the Red Chamber*, Gockley continues to add to the impressive roster of commissions he started building in the '70s. "He conditioned his audience to expect a new opera every year," said Jake Heggie whose audience-friendly works have long appealed to Gockley. Gockley has commissioned Heggie's *The End of the Affair* and, in a co-commission with Dallas Opera, *Moby-Dick*.

When Gockley arrived in San Francisco to become its sixth general director in 2006, he brought with him this same commitment to the notion of building American opera, the same great ego-interest in the *whole* production, and the same populist inclinations to keep the core opera audience happy. Many will recall when Gockley made his first local appearance in San Francisco after his appointment was announced in 2005, he wore a San Francisco Giants baseball cap, an amusing sartorial touch that seemed to telegraph his understanding of opera as "a populist form of entertainment," as the writer Joshua Kosman observed in an in-depth *San Francisco Chronicle* profile. Gockley made good on this implicit promise when he inaugurated Opera at the Ballpark, an outdoor simul-

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for ten  
wonderful years!

*Toi Toi Toi!*



Photo: Michael Winokur

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cast of operas organized in partnership with the San Francisco Giants at their home at AT&T Park. “I think he reinstated the San Francisco Opera into the heart of the city,” said Matthew Shilvock. These HD simulcasts from the War Memorial Opera House were made possible by another innovation: a \$4 million in-house video production facility, the Koret/Taube Media Suite—the first of its kind in an American opera house.

Gockley has long maintained his connection to what he calls the “chestnuts” in the canon, the *Butterflys*, *Traviatas*, and *Toscas*, keeping them in the right proportion to the new works on offer. Gockley said it was a goal to reestablish Italian repertory into the San Francisco Opera season (more fully than it had been in prior years), to burnish the great Italian tradition of the company’s founder, Gaetano Merola, to connect the present with the past. With the appointment of Music Director Nicola Luisotti in 2009, Gockley signaled a shift in this direction. And the Italian commitment continues this summer with

the presentation of Verdi’s *Don Carlo*, one of Gockley’s favorite operas of all time (he ranks it in his top five), with Maestro Luisotti conducting a stellar international cast.

Over the course of his career, Gockley has managed to balance a necessary rational approach to staging these costly productions with his deep passion for the art form. He understands that opera is “an exotic and irrational entertainment”—citing Samuel Johnson—but that hasn’t stopped him from embracing the next opera and another one. So why do it? Gockley’s longtime friend and collaborator Francesca Zambello has a theory about what makes the man tick: “I realized a long time ago that his passions are actually channeled through the opera. He expresses his deepest feelings and emotions through the voices and characters of the opera usually on stage in front of you.” She may be right. To hear Gockley talk about his experience of producing Berlioz’s *The Trojans* at San Francisco Opera in 2015 is to hear a man mesmerized by the sheer power of



HOUSTON GRAND OPERA ARCHIVES



# WORLD PREMIERES & COMMISSIONS BY DAVID GOCKLEY

opera—"five hours of amazingly emotional experience," he called it. The impresario as opera fan. The mezzo-soprano Susan Graham who headlined in the opera agreed. "It was a harmonic convergence...underpinned all the way by David," she said.

Surely Gockley will miss all of this glorious show business—poring over new librettos, overseeing set designers and stagehands as they create fantastical sets, dealing with demanding divas. Won't he? "I have in my life had the luxury of being able to look forward, had the permanence in my work to continually build on what I've done before without a period of not being involved," said Gockley, as though analyzing his soon-to-be new status for the first time. "I'm concerned about what it will be like not to have this kind of burden, not to have this kind of responsibility, not to have this kind of ego boost when everything goes well and people say to you 'Oh, great production, great show!' To be out of that? I might miss it terribly—although I'm not there yet." ●

*Clockwise: With Luciano Pavarotti in 1987; Meredith Monk in 1991; Tad Taube at 2015's Opera at the Ballpark; Richard Bonyng and Joan Sutherland in 1986*

*Right: Philip Glass and David Gockley*



SCOTT WALL

## San Francisco Opera World Premieres

- Dream of the Red Chamber*, Bright Sheng and David Henry Hwang, September 2016
- Two Women (La Ciociara)*, Marco Tutino and Fabio Ceresa, 2015
- Dolores Claiborne*, Tobias Picker and J.D. McClatchy, 2013
- The Gospel of Mary Magdalene*, Mark Adamo, 2013
- The Secret Garden*, Nolan Gasser and Carey Harrison, 2013
- Heart of a Soldier*, Christopher Theofanidis and Donna Di Novelli, 2011
- The Bonesetter's Daughter*, Stewart Wallace and Amy Tan, 2008
- Appomattox*, Philip Glass and Christopher Hampton, 2007

## Houston Grand Opera World Premieres

- Send (who are you? I love you)*, Michael John LaChiusa, 2006
- Strega Nona*, Mary Carol Warwick and Mary Ann Pendino, 2006
- Lysistrata, or the Nude Goddess*, Mark Adamo, 2005
- The Princess and the Pea*, Mary Carol Warwick and Mary Ann Pendino, 2005
- Salsipuedes, a Tale of Love, War and Anchovies*, Daniel Catán and Eliseo Alberto / Francisco Hinojosa, 2004
- The End of the Affair*, Jake Heggie and Heather McDonald, 2004
- The Velveteen Rabbit*, Mary Carol Warwick and Kate Pogue, 2004
- The Little Prince*, Rachel Portman and Nicholas Wright, 2003
- Sibanda!*, Michael Remson, 2003
- The Emperor's New Clothes*, Mary Carol Warwick and Kate Pogue, 2001
- Cold Sassy Tree*, Carlisle Floyd, 2000
- Resurrection*, Tod Machover and Laura Harrington with additional materials by Braham Murray, 1999
- Little Women*, Mark Adamo, 1998
- Cinderella in Spain/Cinderella en España*, Mary Carol Warwick and Kate Pogue, 1998
- Jackie O*, Michael Daugherty and Wayne Koestenbaum, 1997
- Florencia en el Amazonas*, Daniel Catán and Marcela Fuentes-Berain, 1996
- The Tibetan Book of the Dead*, Ricky Ian Gordon and Jean-Claude van Itallie, 1996
- Puppy and the Big Guy*, Sterling Tinsley and Kate Pogue, 1995
- Harvey Milk*, Stewart Wallace and Michael Korie, 1995
- The Outcast* (fully realized version), Noa Ain, 1994
- The Dracula Diary*, Robert Moran and James Skofield, 1994
- TEXAS!*, Mary Carol Warwick and Kate Pogue, 1993
- The Achilles Heel*, Craig Bohmler and Mary Carol Warwick, 1993
- Desert of Roses*, Robert Moran and Michael John LaChiusa, 1992
- ATLAS: an opera in three parts*, Meredith Monk, 1991
- The Passion of Jonathan Wade* (new version), Carlisle Floyd, 1991
- New Year*, Sir Michael Tippett, 1989
- Where's Dick?*, Stewart Wallace and Michael Korie, 1989
- The Making of the Representative for Planet 8*, Philip Glass and Doris Lessing, 1988
- Nixon in China*, John Adams and Alice Goodman, 1987
- A Quiet Place*, Leonard Bernstein and Stephen Wadsworth, 1983
- Starbird*, Henry Mollicone and Kate Pogue, 1980
- Willie Stark*, Carlisle Floyd, 1981
- Bilby's Doll*, Carlisle Floyd, 1976
- The Seagull*, Thomas Pasatieri and Kenward Elmslie, 1974

TERRENCE MCCARTHY



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

### OPERA HOUSE TOURS

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

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*Carmen*: Emily Laurance

*Don Carlo*: Laura Stanfield Prichard

*Jenůfa*: Robert Hartwell

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## **Koret Foundation (Production Sponsor, *Jenůfa*)**

San Francisco Opera is grateful to the Koret Foundation for its generous financial support of 15 mainstage productions, including *Jenůfa*. The Opera is also indebted to the Foundation for helping to bring OperaVision and simulcast programs to broader audiences, and for being the first private foundation funder of Orpheus, San Francisco Opera's next generation initiative. "Koret is proud to continue its partnership with the Opera, and to support their commitment to enriching the Bay Area's cultural landscape through exceptional programming," says Jeffrey A. Farber, Koret CEO.

## **Bernard and Barbro Osher (Production Sponsors, *Jenůfa*)**

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 supported every aspect of the Company's work, from artist appearances to production facilities. Established in 1977, The Bernard Osher Foundation has funded virtually every major arts organization in the area, including youth programs. Higher education initiatives include community college support, Osher Lifelong Learning Institutes on 119 campuses nationwide, and Osher Centers for Integrative Medicine at several of the nation's leading teaching hospitals, and at the Karolinska institute in Stockholm, Sweden. Bernard is a longstanding member of the 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 AITZNER



## **Dianne and Tad Taube (Production Sponsors, *Jenůfa*)**

"Tad and I are pleased to support San Francisco Opera's production of *Jenůfa* featuring the Company debut of Malin Byström in the title role, and the incomparable Karita Mattila making her role debut as one of the most vivid characters (*Kostelnička*) in all of opera" says Dianne Taube, a San Francisco Opera Board member since 2003. In partnership with the Koret Foundation, Dianne and Tad provided lead funding for the Opera's Koret/Taube Media Suite, the first permanent high-definition, broadcast-standard facility installed in an American opera house. The Taubes are active philanthropists, providing significant cultural support to the POLIN Museum of the History of Polish Jews (Warsaw); the Exploratorium; San Francisco Symphony; the San Francisco Zoo; and numerous academic institutions including Stanford University, the University of

California, and the University of San Francisco. San Francisco Opera is deeply grateful to Dianne and Tad for their generous financial support of 15 mainstage productions, and for supporting the Diane B. Wilsey Center for Opera through their naming of the Atrium Theater.

**"AMAZING" HAMPSON** (LA Times),  
**"GLORIOUS" GAUVIN** (Boston Globe),  
**& "RIVETING" O'CONNOR** (New York Times)  
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June 16-19

**MTT CONDUCTS JOHN ADAMS' THE WOUND-DRESSER**

Join **Michael Tilson Thomas**, the **San Francisco Symphony**, and baritone **Thomas Hampson**, hailed by *The Guardian* as "the most eloquent exponent of American song in recent times," in a performance of John Adams' *The Wound-Dresser*, a meditation on the violence of war.



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## **Jan Shrem and Maria Manetti Shrem/Conductors Fund, Great Interpreters of Italian Opera Fund, and Emerging Stars Fund (Sponsors, Maestro Montanaro and Brian Jagde, *Carmen*; Malin Byström, *Jenůfa*; Maestro Luisotti, *Don Carlo*)**

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



DREW ALTIZER

DREW ALTIZER



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

**(Sponsors, Ana María Martínez and Mariusz Kwiecien, *Don Carlo*; Karita Mattila, *Jenůfa*)**

“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! Karita Mattila, Ana

María Martínez, and Mariusz Kwiecien will each bring their own special brand of musical beauty and artistry and dynamic stage presence to these productions. We are so pleased that the Fund can enable their 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.”



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# SPONSOR SPOTLIGHT

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## **Edmund W. and Jeannik Méquet Littlefield Fund** (Production Sponsor, *Don Carlo*)

San Francisco Opera lost a beloved champion in May 2013, with the passing of Jeannik Méquet Littlefield. As Board member, donor and subscriber, Mrs. Littlefield provided distinguished support and leadership for decades. The Littlefield name has become especially familiar to opera fans since she made her historic commitment to San Francisco Opera in October 2006. The announcement from the stage about her gift of \$35 million is a vivid memory for those in the audience, not to mention the standing ovation led by the opera orchestra. The creation of the Edmund W. and Jeannik Méquet Littlefield Endowment Fund provided a permanent source of income for the Company and a legacy of support for generations to come. Mrs. Littlefield once related a story of how her life-long passion for opera began. "Opera was very popular in France when I was growing up, and my father often hummed the melodies. I liked opera even before I saw a production—I was just crazy about it!" Verdi's *Don Carlo* is firmly rooted in the 19th-century French culture so dear to her, in its glorious music and tragic subject based on important events in the history of France. The Littlefield family is delighted to support *Don Carlo*—their 20th production since 2002—as part of their Company Sponsorship.

## **Thomas\* and Barbara Wolfe** (Production Sponsor, *Don Carlo*)

Along with her late husband Tom, Barbara Wolfe has been a long time opera fan and supporter of the San Francisco Opera since 1985. Mozart, operas in the classical Italian tradition, and the works of Wagner are particular favorites. The Wolfes have sponsored many San Francisco productions, including *Tannhäuser*, *Tristan und Isolde*, *The Magic Flute*, *Mefistofele*, and *Norma*.

Barbara is a Trustee of Mills College and serves of the board of the San Francisco Opera Association. Through their private foundation and personally, the Wolfes have supported educational programs and scholarships at several primary and secondary schools, graduate scholarship programs at Mills College, UC Davis Veterinary School, The UCSF Foundation, and the ARCS program in Northern California.



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# 2016 REPERTORY

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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

## 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

## ANDREA CHÉNIER

Umberto Giordano

September 9, 14, 17, 22, 25, 30

Production made possible, in part, by Opening Weekend Grand Sponsor Diane B. Wilsey, John A. & Cynthia Fry Gunn

## DREAM OF THE RED CHAMBER

WORLD PREMIERE

Music by Bright Sheng

Libretto by David Henry Hwang and Bright Sheng

September 10, 13, 18, 23, 27, 29

Production made possible, in part, by John A. & Cynthia Fry Gunn, Edmund W. and Jeannik Méquet Littlefield Fund, United Airlines, grants from The Andrew W. Mellon Foundation and the National Endowment for the Arts, funding from OPERA America's Opera Fund

*Dream of the Red Chamber* commission initiated and funded by the Chinese Heritage Foundation Friends of Minnesota, with leadership support from the Dr. Ming F. Tchou Memorial Fund of the Chinese Heritage Foundation, Benjamin Y. H. & Helen C. Liu, Ruth Stricker & Bruce Dayton\*



## DON PASQUALE

Gaetano Donizetti

September 28; October 2, 4, 7, 12, 15

Production made possible, in part, by Leslie & George Hume

## THE MAKROPULOS CASE

Leoš Janáček

October 14, 18, 23, 26, 29

Production made possible, in part, by The Bernard Osher Endowment Fund and The Thomas Tilton Production Fund

## AIDA

Giuseppe Verdi

November 5, 8, 11, 14, 17, 20, 23, 27, 30; December 3, 6

Production made possible, in part, by John A. & Cynthia Fry Gunn, the San Francisco Opera Guild, Chevron

## MADAME BUTTERFLY

Giacomo Puccini

November 6, 9, 12, 15, 18, 22, 26, 29; December 1, 4

Production made possible, in part, by the Burgess & Elizabeth Jamieson Fund

### Major support also provided by

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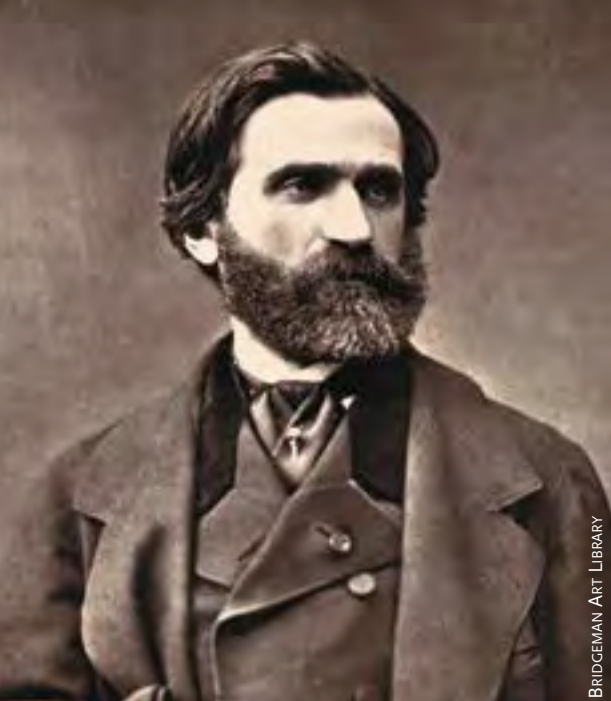


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**Giuseppe Verdi**

# DON CARLO

## SAN FRANCISCO OPERA

**David Gockley**, General Director

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



*Don Carlo* is made possible, in part, by John A. & Cynthia Fry Gunn, the Edmund W. & Jeannik Méquet Littlefield Fund, Leslie & George Hume, Thomas\* & Barbara Wolfe, Dianne & Tad Taube, and Keith & Priscilla Geeslin.

Major support is also provided by the Great Interpreters of Italian Opera Fund established by Jan Shrem & Maria Manetti Shrem.

Maestro Luisotti's appearance is made possible by the Jan Shrem & Maria Manetti Shrem Conductors Fund.

Ms. Martínez's and Mr. Kwiecień's appearances are made possible by a gift to the Great Singers Fund from Joan & David Traitel.

Additional funding is provided by Helen Berggruen, the Carol Franc Buck Foundation, Jerome L. & Thao N. Dodson, Lisa Erdberg & Dennis Gibbons, Stephen & Diane Heiman, Anne & Tim Kahn, Marie & Palmer Hotz, Karen J. Kubin, Bernice & John Lindstrom, Mr. & Mrs. Burton J. McMurtry, Peggy & Boyce Nute, and the Patricia Yakutis Endowment Fund.

\*deceased

## DON CARLO

## ACT I

Against the wishes of the Spanish King Philip II, his son and heir Don Carlo has traveled incognito to Fontainebleau where negotiations are under way for a peace treaty between Spain and France. He has seen his intended bride Elisabetta, daughter of the French king, and fallen in love with her on sight. When he meets Elisabetta and her page who have been hunting and become lost in the forest, Carlo offers his protection without revealing his identity. Elisabetta questions him about her future husband, apprehensive over her marriage to a stranger. Carlo gives her a miniature portrait of himself, and she realizes that he is the prince. It is clear to them both that their feelings of love are mutual. Their happiness ends with news that the treaty arrangements have been altered and Elisabetta is to marry King Philip. Elisabetta reluctantly accepts. While all around them celebrate the end of the war, Elisabetta and Carlo are devastated.

## ACT II

Carlo seeks peace at the monastery of San Yuste in Spain, where he prays at the tomb of his grandfather, Emperor Charles V. He is confronted by a monk who seems to be the emperor's ghost. His friend Rodrigo, the Marquis of Posa, arrives to remind Carlo of his commitment to the cause of the Flemish people who are oppressed by Spanish rule. Both pledge themselves to the cause of liberty and swear eternal friendship. In a garden outside the monastery, Princess Eboli entertains the other ladies of the court with a song. Elisabetta—now queen—enters, followed by Rodrigo who hands her a secret letter from Carlo asking for a meeting. When he is admitted, Carlo asks the queen to obtain Philip's permission for him to go to Flanders, then suddenly declares his continuing love. Elisabetta rejects him and Carlo rushes off. The king enters and, finding the queen unattended, banishes the Countess of Aremberg who should have been present. Left alone with the king, Rodrigo challenges Philip to end his oppression of the Flemish people. Philip refuses but is impressed by Rodrigo's courage. He warns him to beware of the Inquisition and tells Rodrigo about his suspicions of his wife and Carlo, asking Rodrigo to watch them. Rodrigo accepts the assignment, knowing that being in the king's confidence will help him in the future.

## ACT III

Carlo has received a letter asking him to a secret meeting at midnight in the queen's gardens in Madrid. He thinks the meeting is with Elisabetta, but it is Princess Eboli who appears, veiled. She is in love with him. When Carlo discovers her identity and rejects her advances, Eboli realizes where the prince's true feelings lie and swears to expose him. Rodrigo arrives in time to overhear Eboli and threatens to kill her but is stopped by Carlo. Eboli leaves. Rodrigo persuades Carlo that he is now in danger, and Carlo hands over some secret papers to him for safekeeping. At a public burning of heretics in front of Madrid's Cathedral of Our Lady of Atocha, Carlo leads a group of Flemish deputies to Philip. The king rejects their pleas for freedom. When he also dismisses Carlo's own request to rule Flanders, the prince draws his sword on his father. He is disarmed by Rodrigo and arrested. In thanks, Philip makes Rodrigo a duke. As a group of heretics is led to the stake, a celestial voice welcomes their souls into heaven.

## ACT IV

In his study at night, the king reflects on his life with a wife who doesn't love him. He consults with the old and blind Grand Inquisitor who consents to the death sentence for Carlo: as God sacrificed his son to save mankind so Philip must stifle his love for his son for the sake of the faith. The Inquisitor also demands that Rodrigo be handed over to him. As he leaves, Philip wonders if the throne must always yield to the altar. Elisabetta enters, having discovered that her jewel case has been stolen. Eboli, who knows that Elisabetta keeps a portrait of Carlo in it, had taken the box and given it to the king. Philip now shows the box to Elisabetta, takes out the portrait, and accuses her of adultery. Elisabetta collapses and the king calls for help. Eboli and Rodrigo rush in, he to express amazement that a king who rules half the world cannot govern his own emotions, she to feel remorse at what her jealousy has brought about. Alone with Elisabetta, Eboli confesses that she not only falsely accused her but that she has been the king's mistress. Elisabetta banishes her from the court. Eboli laments her fatal beauty and swears to spend her final day in Spain trying to save Carlo. Rodrigo visits Carlo in prison to tell him that he has used the secret papers to take upon himself the blame for the Flemish rebellion. He is now a marked man, so Carlo must take up the cause of liberty for Flanders. Rodrigo is shot by agents of the Inquisition. As he dies, he tells Carlo that Elisabetta will meet him at the monastery of San Yuste and declares he is happy to have sacrificed his life for a man who will become Spain's savior.

## ACT V

Elisabetta has come to the monastery, wanting only her own death. When Carlo appears, she encourages him to continue Rodrigo's quest for freedom in Flanders, and they hope for happiness in the next world. As they say goodbye, Philip and the Grand Inquisitor arrive. As the agents of the Inquisition move in on Carlo, the Emperor Charles V materializes out of the darkness to insist that suffering is unavoidable and ceases only in heaven.

**First performance:** Paris Opéra; March 11, 1867

**First performance in the U.S.:** Academy of Music, New York; April 12, 1877

**First San Francisco Opera performance:** September 16, 1958

The opera has been performed in nine previous seasons at San Francisco Opera. *Don Carlo* was presented in Italian in 1958, 1962, 1966, 1973, 1979, 1992, and 1998; the opera was presented in the original French (as *Don Carlos*) in 1986 and 2003. For a complete record of all past casts, please visit [archive.sfopera.com](http://archive.sfopera.com).

**Personnel:** 10 principals, 80 choristers, 4 dancers, 38 supernumeraries; **132 total**

**Orchestra:** 3 flutes (one doubling on piccolo), 2 oboes (one doubling on English horn), 2 clarinets, 4 bassoons (one doubling on contrabassoon), 4 horns, 2 cornets, 3 trombones, 1 cimballo, 1 timpani, 2 percussion, 1 harp, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **65 total**

**Backstage:** 4 horns, 3 trumpets, baritone, 3 trombones, tuba, harp, chimes: **14 total**

Conductor  
**Nicola Luisotti**

Director  
**Emilio Sagi**

Production Designer  
**Zack Brown**

Lighting Designer  
**Gary Marder**

Chorus Director  
**Ian Robertson**

Fight Director  
**Dave Maier**

Assistant Conductor  
**Jordi Bernàcer**

Musical Preparation  
**John Churchwell**  
**Noah Lindquist†**  
**Dennis Doubin**  
**Fabrizio Corona**  
**Emily Adams**

Prompter  
**Robert Mollicone**

Diction  
**Alessandra Cattani**

Supertitles  
**Philip Kuttner**

Assistant Director  
**Morgan Robinson**

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Dance Master  
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San Francisco Opera production

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TUESDAY, JUNE 21 AT 7 PM  
FRIDAY, JUNE 24 AT 7 PM  
WEDNESDAY, JUNE 29 AT 7 PM

Opera in five acts by **Giuseppe Verdi**  
Original French text by **Joseph Méry** and **Camille du Locle**  
after the dramatic poem by **Friedrich von Schiller**  
Italian translation by **Achille de Lauzières** and **Angelo Zanardini**  
Additional text translated by **Piero Faggioni**

# DON CARLO

(Sung in Italian with English supertitles)

## CAST

(in order of appearance)

<i>Don Carlo</i>	<b>Michael Fabiano</b>
<i>Elizabeth (Elisabetta) of Valois</i>	<b>Ana María Martínez</b>
<i>Tebaldo</i>	<b>Nian Wang†</b>
<i>Count Lerma</i>	<b>Pene Pati*†</b>
<i>Countess of Aremburg</i>	<b>Valentina Simi</b>
<i>A monk</i>	<b>Matthew Stump†</b>
<i>Rodrigo, Marquis of Posa</i>	<b>Mariusz Kwiecień</b>
<i>Philip II</i>	<b>René Pape</b>
<i>Princess Eboli</i>	<b>Ferruccio Furlanetto (6/29)</b>
<i>A heavenly voice</i>	<b>Nadia Krasteva*</b>
<i>The Grand Inquisitor</i>	<b>Toni Marie Palmertree*†</b>
	<b>Andrea Silvestrelli</b>

*Peasants, courtiers, Flemish deputies, guards, monks, cardinals, pages, guards, heretics, executioners*

\*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: 1559–1568; France and Spain

**ACT I:** The forest of Fontainebleau in France

**ACT II, SCENE 1:** The monastery of Yuste in Extremadura

**ACT II, SCENE 2:** The garden of the royal palace

—INTERMISSION—

**ACT III, SCENE 1:** The Queen's gardens in Madrid

**ACT III, SCENE 2:** The square before the Cathedral of Our Lady of Atocha in Madrid

—INTERMISSION—

**ACT IV, SCENE 1:** The King's study in Madrid

**ACT IV, SCENE 2:** A prison

**ACT V:** The tomb of Charles V in the monastery of Yuste in Extremadura

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*The performance will last approximately four hours and twenty minutes.*

Verdi at His Most Ambitious:

# Don Carlo

Returns to San Francisco Opera



*San Francisco Opera's previous performance of Verdi's epic masterpiece was in 2003. Here singing the French version of Don Carlo were Robert Lloyd as Philip II, Marina Mescheriakova as Elisabeth, and Mark Duffin in the title role.*

LARRY MERKLE



“**D**on Carlos has really thrilled him. I think that this drama, instinct as it is with real passion, is just what he needs,” reported Léon Escudier, Verdi’s French publisher, after a trip to visit the composer in 1865. He was sounding Verdi out on some possible topics for a fresh commission from the Paris Opéra. Another idea that aroused Verdi’s interest was *King Lear*—a project he had long hoped to realize—but Verdi opted for *Don Carlos*, a historical tragedy by Friedrich Schiller (1759–1805), as more suitable for treatment in the French grand opera style.

*Don Carlos*—or *Don Carlo* as it would later be known in versions performed in Italian, as in San Francisco Opera’s current production—was a conspicuously bold yet somehow inevitable choice. Bold because of the immense artistic challenges Verdi already sensed it would pose; inevitable because here was dramatic material that summed up a lifetime of preoccupations for the composer: private versus public roles, conscience juxtaposed against conventional duty, the idealistic call to freedom in a fatal clash with political reality—and, underlying all of these, the tragic imperative to sacrifice all hope for personal happiness.

In *Don Carlo* these tensions play out against the backdrop of an immense power struggle between Church and State that

overall to decline (with the exception, more or less, of his two final Shakespeare operas, *Otello* and *Falstaff*). *Don Carlo*—among the least susceptible of Verdi’s works to pigeonholing within the Italian operatic tradition—fell into relative obscurity but then underwent a dramatic reversal of fortune following the Second World War. In 1950 Rudolf Bing chose *Don Carlo* to launch his tenure as general director of the Metropolitan Opera (where it had last been performed in 1922), and in 1958 Covent Garden staged a highly lauded production directed by Luchino Visconti.

It is just one of the many paradoxes surrounding *Don Carlo* that an opera seemingly grounded in a specific historical era has proved to transcend the boundaries of history—those both of its setting and of its genre as grand opera—to speak to contemporary audiences with the timeless, mythic resonance and psychological acuity Wagnerians have wanted to monopolize on behalf of their idol. And despite *Don Carlo*’s dramaturgical flaws and exceptionally complicated revision history—no other work by Verdi was subjected to so many rewrites for so many different performance contexts—this opera has emerged in recent decades as a contender for the composer’s greatest overall achievement. “The best of *Don Carlo* remains unsurpassed by Verdi or anyone else,” according to Julian Budden, one of the most respected authorities on the com-

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*It is just one of the many paradoxes surrounding Don Carlo that an opera seemingly grounded in a specific historical era has proved to transcend the boundaries of history... to speak to contemporary audiences.*

---

inspired Verdi to push his art to new, unprecedented extremes. The result is arguably his most nuanced portrayal of the tragic sensibility—a profoundly dark lamentation of the human condition and a counterpart to the comic vitality of Verdi’s swan song *Falstaff* with its acceptance of our limitations.

### Radical Reappraisal

“The schism between a duty rigorously carried out and a nature in which solitude and confusion are palpable gives the character [of King Philip] its modernity,” observes opera historian Gilles de Van in his provocative 1998 study *Verdi’s Theater*. Indeed, with *Don Carlo*, Verdi embarked on a subject that would take nearly a century to begin finding its proper audience. During the composer’s lifetime, its varied incarnations at best enjoyed a mixed success. Already for the Paris premiere in 1867, Verdi was obliged to trim structurally meaningful parts of his vast score—the most ambitious in his entire oeuvre. An even more streamlined version, which did away with the entire first act of the original five-act opera, was prepared for the Italian production presented by La Scala in 1884—and more revisions followed.

Encroaching Wagnerism, meanwhile, caused Verdi’s reputation

poser. And even though “it is certainly not [Verdi’s] most perfect” creation, *Don Carlo* “is the most wide-ranging of all in the emotions explored and in its wealth of sharply drawn characters.”

“What Verdi responded to in his librettos above all was passion,” explains director Emilo Sagi who first staged his vision of *Don Carlo* for San Francisco Opera in 1998. “These characters have to deal with a chaos in their lives that creates passion. The Spanish court is a kind of setting for him to explore this. That, more than the historical truth of the era, is what interests him.”

### Verdi and Schiller

Verdi had actually rejected an earlier proposal for an operatic *Don Carlo* back in 1850, when he was searching for a subject for his first grand opera specifically tailored to the French stage. That work became *Les vêpres siciliennes*, which succeeded the premiere of *Jérusalem*, a French adaptation of his Italian opera *I Lombardi*. By that point Verdi had already written three of his four operas based on the work of Schiller who had so profoundly inspired Beethoven. (Beethoven was another of Verdi’s most cherished artistic models and the composer of the first great political opera of the post-Enlightenment era, *Fidelio*.) Verdi’s early Schiller-derived operas include *Gio-*

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vanna d'Arco (1845), *I Masnadieri* (1847), and *Luisa Miller* (1849), with which San Francisco Opera opened this final season of General Director David Gockley's tenure. Verdi had also by now undertaken both his first operatic translation of Shakespeare with *Macbeth* (1847), which he substantially revised for Paris (1865) just before embarking on *Don Carlo*.

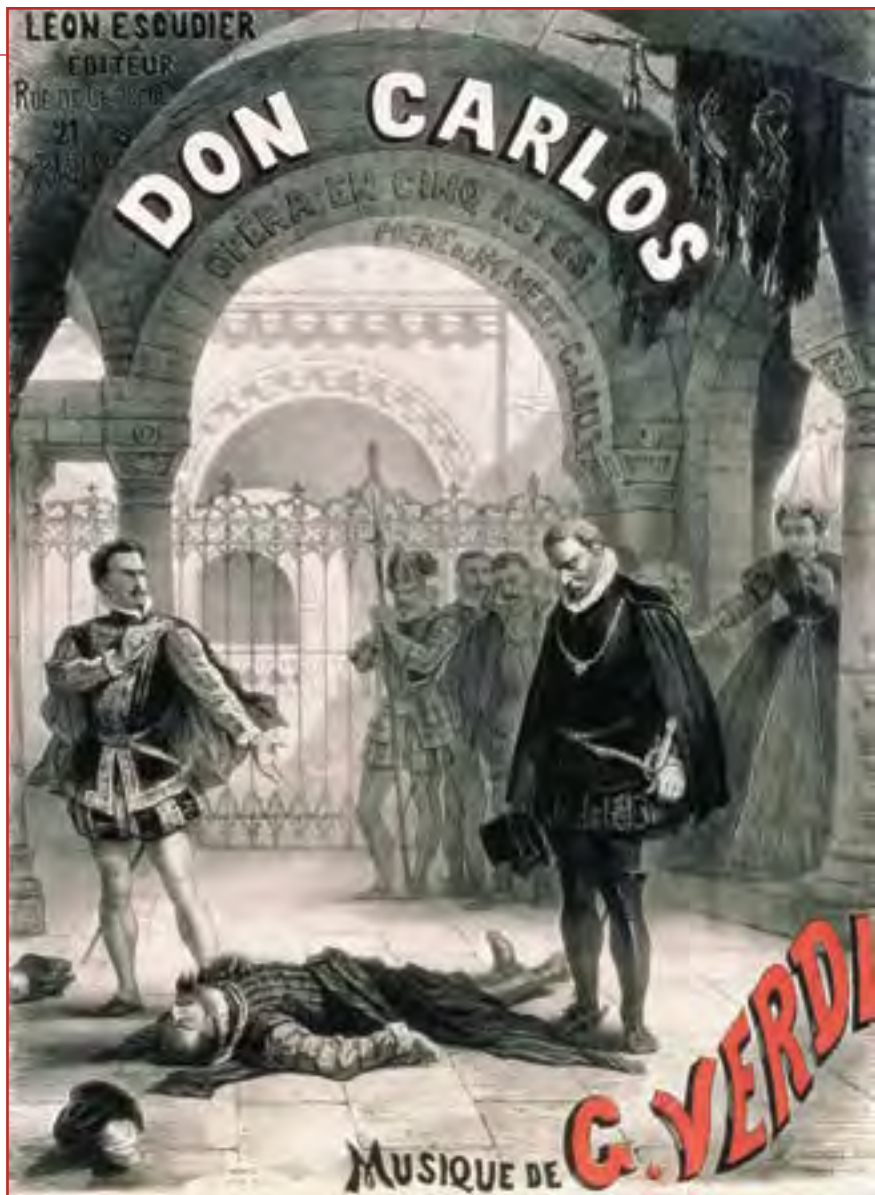
Budden points out that, in contrast to his relationship to Shakespeare (and to Victor Hugo, for that matter), Verdi's affinity for Schiller "seems to have been slower to develop. ... Not until *Luisa Miller* is there any indication that Verdi had read the drama before considering the subject for operatic treatment." And he reluctantly agreed to his librettist's manipulation of the content to conform to Italian operatic convention "in a way that he never would have done in a Shakespearean opera." But with Schiller's *Don Carlos*, "the situation is quite different. ... It was the first time that he had confronted a Schiller play in all its vast complexity; and this is something which he could never have contemplated before the 1860s with the experience of *La Forza del Destino* behind him."

Schiller based his vast five-act *Don Carlos*, which was first produced in 1787, very freely on events and individuals from the court of King Philip II of Spain. Head of the world's leading empire at the time, Philip reigned from 1556 to 1598; the episodes involving his son, the eccentric Infante Don Carlos, and Philip's young wife, Elisabeth de Valois, are essentially fictional, as is the completely implausible political libertarianism of Don Carlos' close friend the Marquis of Posa whom Philip adopts as a kind of surrogate son in lieu of the real one he despises. Schiller aligns the personal and political conflicts to reinforce Philip's fundamental dilemma as an "absolute" ruler who himself must bow to the ultimate power of the Church.

This struggle between Church and State becomes psychologically internalized in Verdi's operatic portrayal, while at the same time manifesting itself in the epic spectacle of the third-act *auto-da-fé* at the opera's pivot point (a scene only referred to briefly in Schiller's play).

Verdi's interest in Schiller's text can be seen in the degree of his involvement consulting with his two French librettists, François Joseph Méry and Camille du Locle. All of the music Verdi wrote for *Don Carlo*, even in its later revivals for the Italian stage, was to French text. The libretto of necessity cut much of the material from Schiller's *Don Carlos* but also incorporated new scenes taken from different sources. The most notable of the latter involves the entire first act, the only part of the opera that takes place outside Spain. Set in the forest of Fontainebleau, the opening act explains the "Oedipal" love between Don Carlo and Elisabetta who is suddenly transformed into his stepmother thanks to Philip's last-minute decision to marry her himself.

It was Verdi's idea to restore two key scenes from Schiller's play, each of which provides an unforgettable opportunity to dramatize the



The poster depicting the death of Rodrigo was created for the 1867 premiere at the Paris Opéra. When performed in one of its several Italian versions, the opera is known as Don Carlo.

power of the State and Church, respectively. The first is Philip's personal encounter with Posa in the second act, in which the young liberal tries to persuade the King to free the Flemings from religious tyranny and is taken into the monarch's confidence. For the other, in the fourth act—the interchange between the King and the Grand Inquisitor, the opera's ultimate patriarchal figure—Verdi pits two bass voices against one another to music of powerfully oracular gloom.

### Church versus State

According to Gilles de Van, "Verdi strongly deflected the personality of Schiller's king toward greater humanity, but he also sent it in the direction of greater uncertainty." Nowhere is this ambiguity more in evidence than in Don Carlo's signature scene, the great monologue opening the fourth act. For Wagnerians, the scene is reminiscent of Wotan's turning-point monologue at the very center of the *Ring* in the second act of *Die Walküre*. For all the trappings of his power as absolute head of the State, Philip acknowledges his inner unhappiness and sense of impotence. He seems to anti-



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BRIDGEMAN IMAGES

*Act II's royal palace and garden as imagined by set designer Pietro Bertoja (1828–1911) for one of the first Italian performances of Don Carlo.*

pate that, in his ensuing meeting with the Grand Inquisitor, he will give in to the power of the Church and sacrifice the “son” he loves, Posa. “The King of Spain thus appears like a hostage to the temporal power of the Church while sharing in its blind intransigence,” notes de Van.

“Philip is not the commander in the opera. The Church is the real commander, and it demands blind faith,” says Sagi. “Verdi understood it was very clever to represent the Grand Inquisitor as blind, since the power of the Catholic Church in these times was blind and determinist.”

Schiller interpreted this struggle according to the philosophical framework of the Enlightenment, on the eve of the French Revolution’s violence. “Though the representatives of a better future are destroyed, the implication is that the course of history will vindicate them,” writes literary scholar Lesley Sharpe. “The tragedy is thus set within a framework of guarded hope.”

Drawing on the resources of opera with the mature technique of a master, Verdi creates a series of penetrating character portraits and confrontations from this material. Instead of a plot-driven melodrama, his *Don Carlo* is an epic of competing perspectives and power struggles—political, ideological, religious, and emotional—that acquire depth and vivid dramatic interest through his musical representations. All the while, Verdi continually invests conventional modes with fresh significance. Take the love duets between Carlo and Elisabeth whose “forbidden” feelings for each other become a metaphor for the impossibility of a private, intimate shelter from the all-seeing Inquisition.

Verdi’s ambiguous conclusion is that of a disappointed idealist, a reluctant realist. “My son, earthly suffering follows us even into this place [the cloister],” proclaims the ghostly monk/revived Emperor Charles V (Philip’s father). “The peace for which your heart hopes is found only in God!” For a committed freethinker like Verdi, this is essentially no less than the peace of death. 🌻

*Thomas May is a longtime regular contributor to San Francisco Opera’s programs and the author of Decoding Wagner: An Invitation to His World of Music Drama. He writes criticism for Musical America and The Seattle Times and blogs about the arts at memeteria.com.*

# MUSIC DIRECTOR'S NOTE

BY NICOLA LUISOTTI

As someone who has conducted most of Giuseppe Verdi's operas, I can say with certainty that *Don Carlo* is the most important project that was undertaken by Verdi since the start of his career.

One reason why it is so powerful is the long creative process that it took Verdi to complete it. The first version, which premiered in 1867, was out of deference to French grand opera with its ballet and epic scale. (The story goes that this original version of *Don Carlos* still had to be cut by half an hour because the last train left Paris for the suburbs at 12:25 a.m.) The Italian version we are doing, sans ballet, is called the "Modena version" for its 1886 premiere in Modena, Italy.

Personally, I think that Verdi and the French language don't match so well. Of course, I have huge respect for those who are convinced of the contrary, but I still think that the Italian language is what this music needs. Approved by Verdi himself and preferred today by many opera companies, this *Don Carlo* version is proof that Verdi needed to put his final stamp on this magnificent work, and his final word was, in fact, in Italian.

*Don Carlo* is the sum of Italian romanticism.

Many people cite the grandeur of the duets between Elisabetta and Carlo, for example, or the dramatic confrontation between Philip and the Grand Inquisitor. But, in truth, every page of this opera is a masterwork; every single detail is just what an opera should be. The harmonies are extraordinary as is the orchestration. Much of the orchestration is the same that Verdi used for *Aida* but for a distinctive use of four bassoons, as in the Requiem, and two piston cornets and trumpets. There is also a dramatic effect with a tam-tam (a type of gong) at the end.

But what is really amazing is the quality of the music itself. I hope you will enjoy this performance. For a night with *Don Carlo* is a long evening of joy and mystic revelations.



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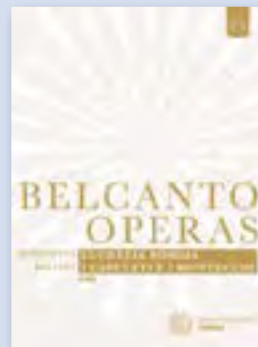
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## The Real People in

# Don Carlo



Verdi's *Don Carlo* is based on a play by Friedrich Schiller, which in turn was based on the French romance *Dom Carlos, Nouvelle Historique* (1673) by the Abbé de Saint-Réal. In his fictionalized account, Saint-Réal based his plot on an unsubstantiated rumor that the historical Don Carlos, heir to the Spanish throne, was secretly in love with his stepmother—his father Philip II's third wife, the French princess Elizabeth of Valois—to whom Don Carlos had himself been betrothed for a time when the two were children. That idea is probably fiction, but real characters, fascinating in their own right, lie at the heart of Verdi's third-hand story.

The title character Don Carlos (1545–1568) had a remarkable pedigree. Like his father Philip II and grandfather Charles V, he was descended from the famous Catholic Monarchs of Spain, Ferdinand and Isabella who had sent Columbus off on his voyage of discovery, as well as from the illustrious Austrian Emperor Maximilian I. Carlos' grandfather, Hapsburg Emperor Charles V (1500–1558), also known as Charles I of Spain by virtue of his Spanish mother and Austrian Hapsburg father, inherited an enormous empire that rivaled the domains of the ancient Roman emperors. It included not only Spain and her possessions in Central and South America but Austria and southern Germany, Naples, Sicily, Sardinia, Milan, Burgundy, and the Netherlands (referred to in the opera as “La Fiandra” or Flanders). It was in Flanders where the “heresy” of Protestantism had reared its head, only to meet with the harsh Spanish repression, including the burning of many churches and hundreds of executions.

With such a vast empire to govern, it is not surprising that Charles V eventually grew weary of managing constant wars against everyone from the French to the Turks and supporting the ruthless Spanish Inquisition in his role as Defender of the Faith. At fifty-five, he abdicated the throne and retired to the monastery of St. Yuste, the site of the two scenes in the opera in which he—or his ghost—makes a mysterious appearance as a monk. He left his Austrian possessions to his brother Ferdinand and his Spanish holdings (including the Netherlands) to his son Philip II.

Philip II was gloomy, ascetic, and solitary, the type of person whom a son might easily come to hate, as Don Carlos clearly did. Philip ruled for forty-four years and married four times:

1. Maria Manuela of Portugal (his cousin), the mother of Don Carlos who never knew her since she died in childbirth.
2. Mary Tudor, Queen of England, whose death would later give Philip the claim to the English throne that would justify his famous, failed Spanish Armada in 1588.
3. Elizabeth of Valois, daughter of the King of France and Catherine of Medici. As we have seen, the opera's plot is based on the fact that there had earlier been talk, when the two were young children, of Elizabeth's marrying Don Carlos. They were both fourteen when Elizabeth married his father instead.
4. Archduchess Anne of Austria, his own niece, who would bear him his ultimate heir, Philip III.

*Portrait of King Philip II of Spain (1527–98) by Anthonis van Dashorst*

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Photo: San Francisco Opera production of *Rigoletto*/Cory Weaver





BRIDGEMAN IMAGES

During the reign of Philip II, Protestantism in Flanders or the Netherlands was met with harsh Spanish repression, including the burning of many churches and hundreds of executions.

You will no doubt have noticed Philip's tendency—unfortunately shared by too many of his fellow Hapsburgs—to marry his own relatives. It shouldn't be too surprising, then, that the real-life Don Carlos turned out to be a much more bizarre character than he is depicted to be in the opera.

He was described as pale and small of stature with one shoulder higher than the other. He had the elongated chin and jaw that were typical of the Hapsburgs. As a result, he had a speech impediment and also suffered from seizures. (He has a mild one in the opera, swooning during his Act II duet with Elizabeth.) He was prone to fits of homicidal mania. He attempted to throw a servant out a window, roasted rabbits alive, stunned the courtiers by biting the head off a lizard, and locked himself in a stable and beat twenty-three horses nearly to death. Unhappy with some new boots, he forced the shoemaker to eat them. He even once attempted to stab the Grand Inquisitor. (*That* would make a great scene for an opera, but Verdi already had enough material to work with.)

As depicted in the opera, Don Carlos did harbor ambitions to rule Flanders, but probably out of egotism rather than out of any concern for the injustices being done to the people there in the name of the Inquisition. Exasperated with his outlandish behavior and open rebelliousness, his father at last had him put under house arrest. Don Carlos died six months later, at the age of twenty-three, reportedly from an excess of gluttony, although rumors spread that he had been poisoned.

In contrast to its inaccurate, toned-down portrait of Don Carlos, the opera's characterization of Elizabeth seems close to historical truth. Sources seem to agree that she was beautiful, kind, intelligent, and regal. She was as popular with the Spanish people as she had been in France. She and Don Carlos seemed to be

fond of one another, but it is doubtful that there was an actual romance between them. She died of a miscarriage a few months after the death of Don Carlos.

Rodrigo or the Marquis de Posá, Don Carlo's bosom friend in the opera, is possibly based on a real person, the Marquis de Poza, a shadowy figure in history who seems unlike his noble and self-sacrificing operatic counterpart. One story has him involved in a scandal that resulted when he was caught climbing out the window of one of Elizabeth's maids of honor. There is no evidence that he and Don Carlos were boyhood friends. Poza's son was reported to have been accused of heresy and burned alive in an *auto-da-fé* (Act of Faith), the type of ceremonial execution portrayed in Act III of the opera.

Much more is known about the real Princess Eboli, an heiress born Ana de Mendoza in 1540. King Philip married her off to one of his favorite courtiers, Gómez de Silva. She became the chief lady-in-waiting to Elizabeth and was the keeper of her keys, including those to her jewelry case, which factors importantly in Act IV of the opera. Eboli had a reputation as a temperamental busybody, and is said to have worn a patch over one eye for unknown reasons (a fencing accident has been suggested as the cause). Of her nine children, one was alleged to have been fathered by the king. After her husband's death, she entered a convent but quarreled with the abbess. Back at court, she entered into a liaison with one of the king's ministers, which ended badly when he was arrested for treason. He escaped, while Eboli was first banished and later imprisoned in her own house where she died. Her real life, like that of other central characters in *Don Carlo*, was truly operatic. 🍷

*Kip Cranna is Dramaturg at San Francisco Opera and teaches at the San Francisco Conservatory of Music.*



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# OPERA



# ARTIST PROFILES



## NICOLA LUISOTTI

(Viareggio, Italy)

### Conductor

Maestro Luisotti has been music director of San Francisco Opera since 2009 and has conducted over thirty-five operas

and concerts since his Company debut in 2005. Luisotti, who holds the Caroline H. Hume Endowed Chair, conducted the 2015 world premiere of Marco Tutino's opera *La Ciociara (Two Women)*, followed last fall by *Luisa Miller* and *Lucia di Lammermoor*. During the 2015–16 season, the Italian-born conductor led a symphonic concert at Amsterdam's Concertgebouw and was on the podium at Madrid's Teatro Real for *Rigoletto*. He returned to Milan's Teatro alla Scala in January to lead performances of *Rigoletto*, following his previous assignments with that company which have included *Oberto*, *Attila*, *Tosca*, *Nabucco*, and concerts with the Filarmonica della Scala. In February, Luisotti returned to London's Royal Opera, Covent Garden for *Il Trittico* and *La Traviata* before heading to Paris for a new production of *Rigoletto* at Opéra Bastille. His international credits and acclaim from press and public alike include performances with the Metropolitan Opera, Vienna State Opera, Genoa's Teatro Carlo Felice, La Fenice in Venice, Bologna's Teatro Comunale, Bavarian State Opera in Munich, Los Angeles Opera, Seattle Opera, and Tokyo's Suntory Hall. Maestro Luisotti is also on the podium of DVD recordings, including the Metropolitan Opera's *La Bohème*, Royal Opera's *Don Giovanni* and *Nabucco*, and San Francisco Opera's *Mefistofele*. Other works include a complete recording of *Stiffelio* and *Duets* with Dresden Staatskapelle starring Anna Netrebko and Rolando Villazón (Deutsche Grammophon).



## MICHAEL FABIANO

(Montclair, New Jersey)

### Don Carlo

Tenor Michael Fabiano is making his role debut as Don Carlo in this San Francisco Opera

production. He made his San Francisco Opera debut as Gennaro in *Lucrezia Borgia* in 2011, and has since returned as the tenor soloist in the Verdi Requiem in 2013, Rodolfo in *La Bohème* in 2014 and in *Luisa Miller* in 2015. His 2015–16 engagements included Rodolfo with Zurich Opera; Lensky in *Eugene Onegin* with the Royal Opera, Covent Garden; the Duke of Mantua in *Rigoletto* with Paris Opéra; and Jacopo Foscari in *I Due Foscari* at Madrid's Teatro Real. Next season he is scheduled to appear in the title role of *Faust* at Houston Grand Opera, Rodolfo and Alfredo in *La Traviata* at the Metropolitan Opera, and Jean the Baptist in *Hérodiade* at Washington Concert Opera. Recipient of the 2014 Richard Tucker Award and the 2014 Beverly Sills Artist Award, Fabiano is the first artist to win both awards in the same year.



## ANA MARÍA

### MARTÍNEZ

(Houston, Texas)

### Elisabetta

Grammy award-winning soprano Ana María Martínez is making her role debut as

Elisabetta in this San Francisco Opera production. She made her San Francisco Opera debut in 2003 as Pamina in *Die Zauberflöte*. She has since appeared as Micaëla in the Company's 2006 production of *Carmen* and as Amelia Grimaldi in 2008's *Simon Boccanegra*. During the 2015–16 season, Martínez appeared as Musetta in *La Bohème* at the Metropolitan Opera, the title role of *Rusalka* at Houston Grand Opera, and Cio-Cio-San in *Madama Butterfly* at the Metropolitan Opera and LA Opera. Next season she appears as Marguerite in *Faust* at Houston Grand Opera and Tatiana in *Eugene Onegin* at Lyric Opera of Chicago. Martínez regularly performs in concert throughout Europe and the

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United States, in repertory ranging from Mahler's Fourth Symphony to Spanish songs and arias and Bernstein's *West Side Story*. She has recorded widely, including Albéniz's *Merlin* and Bacalov's *Misa Tango* (Deutsche Grammophon with Plácido Domingo), the solo album *Ana María Martínez: Soprano Songs and Arias* (Naxos), *Manon Lescaut* (Decca with Domingo), and DVDs of zarzuela and Spanish music with Domingo.



**RENÉ PAPE**  
(Dresden, Germany)  
**Philip II**  
Grammy-Award winning bass René Pape returns to San Francisco Opera following his 2001 performances as An Old Hebrew in *Samson et Dalila* and Veit Pognier in *Die Meistersinger von Nürnberg*.

Pape received his musical education in Dresden and made his debut while still a student in 1988 at the Berlin State Opera, where he has been a member ever since. Roles in his repertoire include King Heinrich in *Lohengrin*, Wotan in *Das Rheingold* and *Die Walküre*, Fasolt in *Das Rheingold*, Hundig in *Die Walküre*, Gurnemanz in *Parisfal*, Rocco in *Fidelio*, Ramfis in *Aida*, Sarastro in *Die Zauberflöte*, Leporello in *Don Giovanni*, Orest in *Elektra*, of Méphistophélès in *Faust*, and the title roles in *Le Nozze di Figaro*, *Boris Godunov*, and *Don Giovanni*. Earlier this spring he performed Boris Godunov and Philip II at the Vienna State Opera and Sarastro and Gurnemanz at Berlin State Opera. Next season Pape returns to the Metropolitan Opera as King Marke in a new production of Wagner's *Tristan und Isolde* and performs the title role of *Mefistofele* at Bavarian State Opera.



**FERRUCCIO FURLANETTO**  
(Sacile, Italy)  
**Philip II**  
Bass Ferruccio Furlanetto last performed at San Francisco Opera in 2012 in the title

role of *Attila*. Prior to that, he appeared in the Company's 1981 productions of *Lucia di Lammermoor* (as Raimondo), *Le Cid* (Don Diègue), and *Aida* (Ramfis). He featured in 1979's *La Gioconda* as Alvisè Badoero. Furlanetto's breakthrough came in 1986 with Philip II at the Salzburg Easter Festival under the baton of Herbert von Karajan. In recent seasons he has performed the same role to acclaim at the Metropolitan Opera, Vienna State Opera, Sydney Opera, and Royal Opera, Covent Garden. Equally at home with comic and tragic parts, he has in his repertoire the title roles of *Le Nozze di Figaro*, *Don Quichotte*, and *Boris Godunov*, among many others. Earlier this season, Furlanetto appeared at the Metropolitan Opera as Jacopo Fiescain in *Simon Boccanegra*. He performs in concerts and recitals at the world's leading concert halls, in music ranging from Verdi's *Requiem* to Russian songs and Schubert's *Winterreise*. Upcoming scheduled appearances include *Don Quichotte* at Lyric Opera of Chicago and Philip II in Vienna.

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**NADIA KRASTEVA**  
(Sofia, Bulgaria)  
**Princess Eboli**

Nadia Krasteva is making her San Francisco Opera debut as Princess Eboli, a role that she has also

performed at the Metropolitan Opera and Semperoper Dresden. She began her professional career in Bulgaria in 2001, debuting with the title role of *Carmen*, Fenena in *Nabucco*, and Maddalena in *Rigoletto*. One year later, she received an invitation to join the Vienna State Opera, where she quickly emerged as one of its leading mezzo-sopranos. She was a member of the ensemble of the Vienna State Opera from September 2002 until June 2012 and over the same period was frequently invited as a guest artist in many prestigious opera houses. More recent engagements include Amneris in *Aida* at the Teatro alla Scala and the Berlin State Opera.



**MARIUSZ KWIECIEŃ**  
(Kraków, Poland)

**Rodrigo**  
Baritone Mariusz Kwiecień previously performed with San Francisco Opera in 2007 in the title role of *Don Giovanni*

and as Marcello in the Company's 2004 *La Bohème*. Kwiecień's 2015–16 season began with performances of Don Giovanni with the Vienna State Opera. He returned to the Metropolitan Opera to perform roles in two new productions: Zurga in *Les Pêcheurs de Perles* and the Duke of Nottingham in *Roberto Devereux*. His previous season began at the Lyric Opera of Chicago as Don Giovanni. At the Metropolitan Opera, he was heard as Marcello and the Count in a new production of *Le Nozze di Figaro*. He sang the title role of *King Roger* with the Royal Opera, Covent Garden and the Boston Symphony Orchestra. He also performed the title role of *Eugene Onegin* at the Bavarian State Opera. Scheduled appearances in 2016–17 include Eugene Onegin at Lyric Opera of Chicago and Don Giovanni at the Metropolitan Opera and Barcelona's Gran Teatre del Liceu. Kwiecień's first solo recording, *Slavic*

*Heroes*, was released in January 2012 on the Harmonia Mundi label, and his performance of *Eugene Onegin* for the Bolshoi Opera was released on DVD and released by BelAir Classiques. He has also recorded Brahms' *Ein deutsches Requiem* with the Rotterdam Philharmonic on DVD for BIS and with the Atlanta Symphony for Telarc.



**ANDREA SILVESTRELLI**  
(Candia di Ancona, Italy)  
**The Grand Inquisitor**  
Since his 1998 San Francisco Opera debut as Orovoso in *Norma*,

bass Andrea Silvestrelli has frequently performed with the Company. In fall 2015

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he appeared as Wurm in *Luisa Miller*, a Night Watchman in *Die Meistersinger von Nürnberg*, and Don Basilio in *Il Barbiere di Siviglia*. Silvestrelli's career highlights include Simone in *Gianni Schicchi* and Basilio with LA Opera; Sparafucile in *Rigoletto* with Houston Grand Opera, the Metropolitan Opera, and Washington National Opera; Fasolt and Hagen in San Francisco Opera's 2011 *Ring* cycle; Hunding and Fasolt in Seattle Opera's *Ring* cycle; and Colline (*La Bohème*), Ferrando (*Il Trovatore*), and Timur (*Turandot*) with Lyric Opera of Chicago. Silvestrelli's other recent engagements include Sarastro and Osmin with the Santa Fe Opera; Fafner with Houston Grand Opera and Deutsche Oper Berlin; and Bartolo in *Le Nozze di Figaro* in Chicago. He is scheduled to return to San Francisco Opera next summer to perform Sparafucile.



**NIAN WANG**  
(Nanjing, China)  
**Tebaldo**

Mezzo-soprano Nian Wang is a second-year San Francisco Opera Adler Fellow who made her San Francisco Opera

debut in 2015 as Ascanius in *Les Troyens*, followed by performances of the Second Lady in last fall's production of *The Magic Flute*. She participated in the 2014 Merola Opera Program where she was featured in the Schwabacher Summer Concert. At the Curtis Institute of Music, her credits included the title roles of *La Cenerentola* and *Rinaldo*, Romeo in *I Capuleti e i Montecchi*, Kate in *Owen Wingrave*, Siébel in *Faust*, Mother Jeanne in *Dialogues des Carmélites*, Laura in *Iolanta*, Lucilla in *La Scala di Seta* and the First Witch in *Dido and Aeneas*. Other credits include Nicklausse in *Les Contes d'Hoffmann* with the Martina Arroyo Foundation and Chinese Tea Cup, Female Cat, Shepherd, and Squirrel in *L'Enfant et les Sortilèges* at Bard College. This fall she will create the role of Bao Chai in the world premiere of Bright Sheng's *Dream of the Red Chamber* at San Francisco Opera.



**TONI MARIE PALMERTREE**  
(Fleetwood, Pennsylvania)  
**A heavenly voice**  
Making her San Francisco Opera debut, soprano Toni Marie Palmertree is

a first-year San Francisco Opera Adler Fellow and a participant of the 2015 Merola Opera Program where she was featured in the Schwabacher Summer Concert. Her operatic repertoire includes Rosalinde in *Die Fledermaus*, Alison in *Wandering Scholar*, the High Priestess in *Aida*, the title role of *Susannah*, Musetta and Mimì in *La Bohème*, and Alice in *Falstaff*. Her many awards include The Richard F. Gold Career Grant by the Shoshana Foundation, The Metropolitan Opera National Council District Awards (Pittsburgh), finalist in the National Opera Association Voice Competition, the Classical Singer Voice Competition, and the International Moniuszko Voice Competition in Warsaw, Poland. She received her Bachelor of Music degree from the Peabody Conservatory of Music in Baltimore, Maryland. Palmertree also appears in this summer's San Francisco Opera production of *Jenůfa* as Barena.



**MATTHEW STUMP**  
(Goshen, Indiana)  
**A monk**  
Bass-baritone Matthew Stump is a second-year San Francisco Opera Adler Fellow and graduate of the

2014 Merola Opera Program, where he appeared as the Commendatore in *Don Giovanni*. He made his Company debut as a Trojan Soldier and Sentry in *Les Troyens* in 2015, followed by performances of Hans Foltz in last fall's production of *Die Meistersinger von Nürnberg* and an Officer in *Il Barbiere di Siviglia*. He has appeared in the title role of *Sweeney Todd*, the Prime Minister in *Cendrillon*, the Pirate King in *The Pirates of Penzance*, and Capulet in *Roméo et Juliette* at the University of North Texas as well as

the title role of *Le Nozze di Figaro*, Don Alfonso in *Così fan tutte*, and Frank in *Street Scene* at Luther College, where he holds a bachelor's degree. He holds awards from the Metropolitan Opera National Council Auditions and Dallas Opera Guild. Stump also appears as the Foreman in this summer's San Francisco Opera production of *Jenůfa*.



**PENE PATI**  
(Auckland, New Zealand)  
**Count Lerma**  
Samoa-born tenor Pene Pati is making his San Francisco Opera debut as Count Lerma. A first-year San Francisco Opera Adler Fellow

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and graduate of the 2013 Merola Opera Program, Pati has a diverse repertoire, including Elvino in *La Sonnambula*, Malcolm in *Macbeth*, Nemorino in *L'Elisir d'Amore*, and Rodolfo in *La Bohème*. A recipient of the Joan Sutherland and Richard Bonygne Bel Canto Award in 2012 and the Dame Malvina Major Foundation New Zealand Aria award in 2009, he has most recently taken first place at the Montserrat Caballé International Aria Competition. In 2010, he was named as the Performing Arts Competition Society's New Zealand Young Performer of the Year, and earned the inaugural Iosefa Enari Memorial scholarship from Creative New Zealand, the Seamus Casey Memorial Award, and a string of accolades from the University of Auckland including the Pears-Britten and Marie D'Albini awards. He holds a master's degree from the Wales International Academy of Voice.



**EMILIO SAGI**  
(Oviedo, Spain)  
**Director**

Emilio Sagi made his San Francisco Opera debut with this production of *Don Carlo* that premiered in 1998 and was revived in 2003. He also directed the Company's *Otello* in 2002 and *Il Barbiere di Siviglia* which premiered in 2013 and returned last fall. Former artistic director of Madrid's Teatro Real and Teatro Arriaga in Bilbao, he was previously director of Madrid's Teatro de la Zarzuela, the house in which he made his 1982 debut with *Don Pasquale*. In addition to staging both operas and zarzuelas at the major theaters and festivals in his native Spain, Sagi has recently directed *Don Giovanni* at Buenos Aires' Teatro Colón, *La Forza del Destino* at the New National Theatre in Tokyo, *La Fille du Régiment* at Washington National Opera and Houston Grand Opera, and *Luisa Fernanda* and *Carmen* at LA Opera. Upcoming productions include *Linda di Chamounix* at Rome's Teatro dell'Opera, *I Puritani* at the Teatro Real, and *Tancredi* at Opera Philadelphia.





**ZACK BROWN**  
 (New York, New York)  
**Production Designer**  
 Zack Brown has been designing sets and costumes for San Francisco Opera since his 1979 debut

in *La Gioconda*. His design work for the Company also encompasses productions of *Le Nozze di Figaro*, *La Forza del Destino*, *Otello*, *Lohengrin*, and *The Tsar's Bride*. Brown's career has spanned Broadway, opera, ballet and television, including over forty productions for the Washington National Opera at Kennedy Center and numerous plays and musicals at D.C.'s Arena Stage and Shakespeare Theatre Company. He designed the scenery and costumes for the Tony Award-winning revival of *On Your Toes*, and for American Ballet Theatre he has created productions of *Swan Lake*, *Raymonda*, *Jardin aux Lilas*, *Dim Lustré*, *La Sonnambula*, and *Dorian* based on Wilde's *The Picture of Dorian Gray*. He designed the settings for Suzanne Farrell's staging of Balanchine's *Don Quixote*.



**GARY MARDER**  
 (San Diego, California)  
**Lighting Designer**  
 Resident lighting designer for San Francisco Opera, Gary Marder made his Company debut

with *Mefistofele* in 2013 and his lighting designs most recently appeared in the Company's *Luisa Miller*, *Lucia di Lammermoor*, and *Il Barbiere di Siviglia*. Marder's other work includes *The Magic Flute* in Sydney; *La Traviata* at Turin's Teatro Regio as well as in Tokyo; *The Makropulos Case* and *Samson et Dalila* at Houston Grand Opera; and *Samson et Dalila*, *Il Barbiere di Siviglia*, *Carmen*, *Peter Grimes*, *Un Ballo in Maschera*, and *Norma* at San Diego Opera. Marder previously served as assistant resident lighting designer for the Metropolitan Opera for twelve seasons and associate resident lighting designer at New York City Opera for five years.

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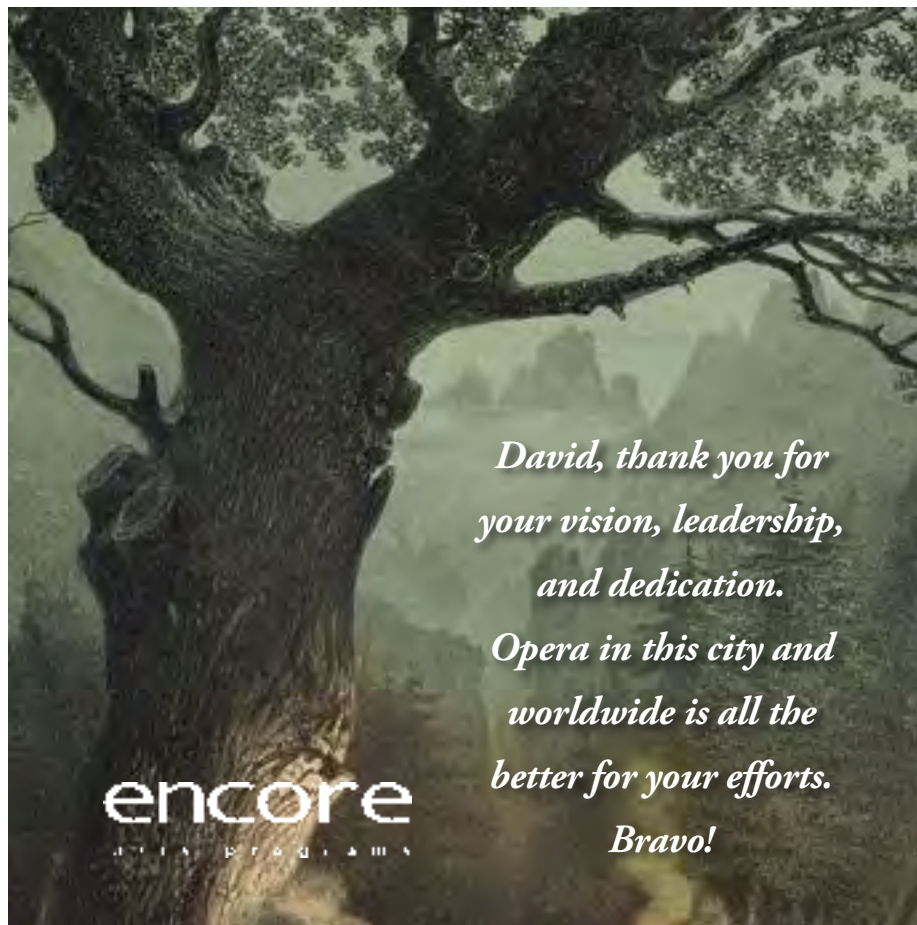
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**IAN ROBERTSON**  
(Dundee, Scotland)  
**Chorus Director**  
Recipient of the  
2012 San Francisco  
Opera Medal, Ian  
Robertson has been  
chorus director  
and conductor with

San Francisco Opera since 1987, having prepared more than 300 productions for

the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson has also conducted ten main stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining

San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera. He currently serves as artistic director of the San Francisco Boys Chorus.



**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.



**DAVE MAIER**  
(Great Neck, New York)  
**Fight Director**  
Resident fight director for San Francisco Opera, Dave Maier made his Company debut

in 2013 with *Les Contes d'Hoffmann*. His work has most recently appeared in the Company's *Die Meistersinger von Nürnberg*, *Sweeney Todd*, *Luisa Miller*, *The Magic Flute*, and *Lucia di Lammermoor*. Maier has directed fight scenes for American Conservatory Theater, Berkeley Repertory Theater, San Jose Repertory, Aurora Theatre, Marin Theatre Company, and Magic Theatre, among others. He is a five-time recipient of the San Francisco Bay Area Drama Critics Circle Award for Fight Direction, as well as an adjunct faculty member at the University of California Santa Cruz and St. Mary's College of California. He currently teaches combat-related courses at Berkeley.



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# John A. & Cynthia Fry Gunn



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

In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs. This season, 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.



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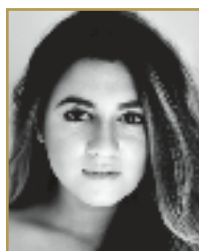
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Lisa Bordachar, *Prospect Research Manager*

**PRINCIPAL GIVING**

Judith Frankel, *Director of Principal Giving*

Catherine Lewis, *Principal Giving Manager*

**EDUCATION**

Charles Chip McNeal, *Curriculum and Program Specialist*

Alyssa Stone, *Community Programs Manager*

Timmy Yuen, *School Programs Associate*

Julia Petraglia, *Community Programs Coordinator*

Rebecca Scott, *School Programs Coordinator*

CJ Huang, *Wilsey Center Education Assistant*

Lara Speece, *Intern*

Hector Armienta, Linda Baird, Nicholas

Benavides, Tajma Beverly, Erin

Bregman, Joshua Raoul Brody, Heidi

Carlsen, Robert Chastain, Danny Clay,

Marcelle Dronkers, Patricia Drozda,

Hannah Dworkin, Lisa Edsall Giglio,

Kevin Gordon, Lua Hadar, Dave

Maier, Rosalyn Nash, Steven Sven

Olbash, Michael Orlinsky, Aaron Pike,

Katherine Issel Pitre, Emily Shisko,

Alex Stein, Alyssa Stone, Christopher

Street, Matthew Wolka, *Teaching Artists*

**EXECUTIVE OFFICES**  
Linda Steenman, *Assistant to the General Director*

Claire Padien-Havens, *Administrative Assistant to the Executive Offices & Board of Directors*

Eliza Fox, *Receptionist/Administrative Assistant*

**FINANCE**

Jess G. Perry, *Senior Budget Manager*

Christopher Tom, *Controller*

Mingsy Yan-Lau, *Senior Accountant*

Elaine Quan, *Senior Accountant*  
Linda Rodriguez, *Senior Accountant*  
Gracie Tang, *Senior Accountant*  
Annabella Tam, *Payroll Administrator*

#### **HUMAN RESOURCES**

Elyse Jimenez, *Human Resources Generalist*

#### **INFORMATION SERVICES**

Mark Wladika, *DevOps Manager*  
Sapna Patel, *Program Manager, Business Transformation*  
Paul Goetz, *Systems Administrator*  
Steve Long, *Network & Systems Administrator*  
Porter Venn, *Database Analyst*  
Sara Lee, *Programmer/Analyst*

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Valerie York, *Associate Director of Marketing*  
Chi-Hsuan Yang, *Marketing Analyst*  
Kathryn Appleton, *Marketing Manager, Subscriptions*  
Pamela Sevilla, *Marketing Manager, Single Tickets*  
Megan Coss, *Assistant Marketing Manager, Subscriptions*  
Amy Garcia, *Assistant Marketing Manager, Single Tickets*  
Megan Searcy, *Marketing Coordinator, Subscriptions*  
Alejandra Castelero, *Marketing Coordinator, Single Tickets*  
Tanya Grant, *Marketing Assistant*

#### **BOX OFFICE**

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

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Jamye Divila, *House Manager*  
Marialice Dockus, *Head Usher*  
Rodney Anderson, Danica Burt, Anthony Cantello, Laurent Dela Cruz, Martin Dias, Starsky Dias, Johnathan Drogin, Chip Heath, Elaine Kawasaki, Eileen Keremitsis, Bill Laschuk, Sharon Lee, Lenore Long, Doug Luyendyk, Leontyne Mbele-Mbong, Dale Nedelco, Wayne Noel, Beth Norris, Jan Padover, Julie Peck, Robert Remple, Bill Repp, Rilla Reynolds, Joe Savin, Kelly Smith, Theresa Sun, Tom Taffel, Richard Wagner, Steve Weiss, JoAnne Westfall, *Ushers*

Hui Ming Wu, *Show Maid*

#### **OPERA SHOP**

Jay Stebley, *Retail Manager*  
Karen Topp, *Assistant Manager*

#### **MEDIA**

Jessica Shown-Morgan, *Media Coordinator*  
Jeremy Patfield, *Media Administrator*

#### **MUSIC OPERATIONS**

Clifford Cranna, *Dramaturg*  
Brett Wesner, *Artistic Assistant*  
Celine Strouts, *SF Opera Lab Coordinator*

#### **CHORUS AND BALLET**

Ian Robertson, *Chorus Director*  
Fabrizio Corona, *Associate Chorus Master*

Jim Meyer, *Chorus and Dance Manager*  
Mary Finch, *Assistant Chorus Manager/Chorus Librarian*

Emily Adams, *Ballet Pianist*

#### **ORCHESTRA**

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

#### **PRODUCTION**

\*Senior Production Staff Member

#### **PRODUCTION ADMINISTRATION**

David Steiner, *Production Controller and Facility Director\**  
Paul Dana, *Support Services Coordinator*  
Arsène Longuelé, *Senior Production Accountant*  
Joshua D. O'Malley, *Production Administrator*  
Allee Pitaccio, *Production and Events Coordinator*

#### **AUDIO**

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

#### **CARPENTRY**

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

#### **COSTUME DEPARTMENT**

Christopher Verdosci, *Assistant Costume Director*  
Jai Alltizer, *Costume Shop Manager*  
David Doré, *Senior Production Accountant*  
Amy Ashton-Keller, *Master Draper*  
Irene Murray, *Star Rabinowitz, Senior Cutters*  
Sally Thomas, *Senior Tailor*  
Cheryl Mennen, *Cutter*  
Kristen Eiden, Carol Wood, Gillian Haratani, Catharine Bray, *Assistant Cutters*  
Santiago Suanes, *First Hand*

Kristi Johnson, *Production Supervisor*  
Manuel Gutierrez, *Production Coordinator*

Paula Wheeler, *Senior Milliner*  
Amy Van Every, *Senior Dyer*  
Jersey McDermott, *Senior Craft Artisan*  
Nicole Diascenti, *Stock Coordinator*  
Pamela Kate Cummings, *Junior Stock Assistant*

Alexandra Leon, *Production Assistant*  
Valerie Spencer, *Shopper*  
Liza Ryus, *Assistant Dyer*

Miriam Acosta, Gladys Campbell, Adela Cantor, Alicia Castaneda, Lauren Cohen, Michael Evans, Guillermina Flores, Ting Hsueh, Hoa Lam Fong, Aries Limon, Xing-Fong Luo, Romana Majovsky, Sonia Olivares, Amanda Williams, *Costume Technicians*

#### **ELECTRICS**

Leon Parsons, *Master Electrician*  
Michael Anderson, *Assistant Master Electrician*

Maria T. Mendoza, *Projection Coordinator*

Erik Docktor, *Projection Programmer*

#### **FIGHT DIRECTION**

Dave Maier, *Fight Director*

#### **LIGHTING**

Gary Marder, *Resident Lighting Designer\**  
Mark Hueske Thomas, *Assistant Lighting Designer*  
Sarah Tundermann, *Assistant Lighting Designer*

#### **PROPERTIES**

Lori Harrison, *Master of Properties*  
Freddy Wielandt, *Assistant Master of Properties*

#### **SCENE SHOP**

Steve McNally, *Scenic Artist in Charge*  
John Del Bono, *Shop and Warehouse Foreman*

#### **STAGING STAFF**

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

#### **TECHNICAL DIRECTION**

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

Gabrielle Heerschap, *Assistant Technical Director*

#### **WARDROBE**

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

#### **WIG AND MAKEUP**

Jeanna Parham, *Head of Department*  
Ashley Joyce, *First Assistant*  
Sophia Smith, *Wig Assistant*  
Christina Martin, *Administrative Assistant*  
Maur Sela, *Second Assistant*  
Elisa Mack, *Second Assistant*  
Richard Battle, Marcelo Donari, Denise Gutierrez, William Stewart Jones, Elizabeth Poindexter, Melanie Birch, Karalynne Fiebig, Tim Santry, Susan E. Stone, *Principal Make-up Artists*  
Judith Disbrow, William Stewart Jones, Richard Battle, *Foremen*  
Melanie Birch, Rick Burns, Denise Gutierrez, Monica Maka, Vicky Martinez, Toby Mayer, Connie Strayer, Karalynne Fiebig, Kerry Rider-Kuhn, *Journeymen*  
Christina Martin, Sophia Smith, Ashley Joyce, Pamela Johnson, Erin Johnson, Maur Sela, Jessica Carter, Debbie Fuqua, Christina Martin, *Associates*

#### **REHEARSAL**

Marin Venturi, *Rehearsal Department Director*  
Kali Wilson, *Rehearsal Administrator*  
Trey Costerisan, *Rehearsal and Supernumeraries Coordinator*  
Ellen Presley, *Rehearsal and Scheduling Coordinator*  
Jessie Neilson, *Rehearsal Assistant*

#### **SAN FRANCISCO OPERA CENTER**

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

#### **DIANE B. WILSEY CENTER FOR OPERA**

Chris Davis, *Wilsey Center Head Stage Technician*

Dr. Myron Marx, *Company Medical Adviser*  
Seyfarth Shaw LLP, *Counsel*  
Armanino LLP, *Independent Public Accountants*  
Asero Insurance Services, *Insurance Brokers*  
Cory Weaver, *Official Photographer*  
Yamaha is the Official Piano of San Francisco Opera  
Pianos supplied by Piedmont Piano



Kay Stern  
Concertmaster



Laura Albers  
Associate Concertmaster



Heidi Wilcox  
Assistant Concertmaster



Jennifer Cho  
First Violin



Dawn Harms  
First Violin



Mariya Borozina  
First Violin



Barbara Riccardi  
First Violin



Leonid Igudesman  
First Violin



Asuka Annie Yano  
First Violin



Wenyi Shih  
First Violin  
Regular Substitute



Robin Hansen  
First Violin  
Regular Substitute



Jeremy Preston  
Principal  
Second Violin



Martha Simonds  
Associate Principal  
Second Violin



Beni Shinohara  
Assistant Principal  
Second Violin



Eva Karasik  
Second Violin



Leslie Ludena  
Second Violin



Linda Deutsch  
Second Violin



Craig Reiss  
Second Violin



Joseph Edelberg  
Second Violin  
Regular Substitute



Marianne Wagner  
Second Violin  
Regular Substitute



Carla Maria Rodrigues  
Principal  
Viola



Sergey Rakitchenkov  
Associate Principal  
Viola



Paul Nahhas  
Assistant Principal  
Viola



Patricia Heller  
Viola



Jonna Hervig  
Viola



Natalia Vershilova  
Viola



Joy Fellows  
Viola



David Kadarau  
Principal  
Cello



Thalia Moore  
Associate Principal  
Cello



Nora Pirquet  
Associate Principal  
Cello



Emil Miland  
Cello



Victoria Ehrlich  
Cello



Ruth Lane  
Cello



Eric Sung  
Cello  
Regular Substitute



Joseph Lescher  
Principal  
Bass

# SAN FRANCISCO ORCHESTRA CONTINUED



Jonathan Lancelle  
Associate Principal  
Bass



Steven D'Amico  
Assistant Principal  
Bass



Shinji Eshima  
Bass



Mark Drury  
Bass



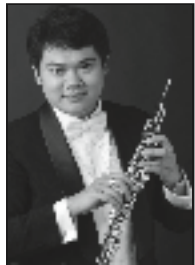
Julie McKenzie  
Principal  
Flute



Patricia Farrell  
Flute



Stephanie McNab  
Flute & Piccolo



Mingjia Liu  
Principal  
Oboe



Deborah Henry  
Assistant Principal  
Oboe



Janet Popesco  
Archibald  
Oboe & English Horn



Deborah Shidler  
Oboe  
Regular Substitute



Jose Gonzalez  
Granero  
Principal Clarinet



Joanne Burke Eisler  
Assistant Principal  
Clarinet



Anthony Striplen  
Clarinet &  
Bass Clarinet



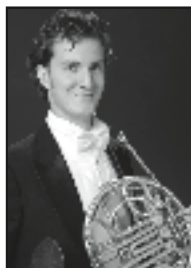
Rufus Olivier  
Principal  
Bassoon



Daniel MacNeill  
Bassoon



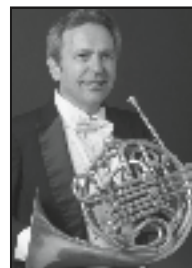
Michael Severance  
Bassoon &  
Contrabassoon



Kevin Rivard  
Co-Principal  
Horn



Christopher Cooper  
Acting Co-Principal  
Horn



Keith Green  
Horn



Brian McCarty  
Horn



Lawrence Ragent  
Horn



Adam Luftman  
Principal  
Trumpet



William Holmes  
Trumpet



John Pearson  
Trumpet



Samuel Schlosser  
Principal Trombone



Donald Kennelly  
Trombone



David Ridge  
Trombone &  
Bass Trombone



Zachariah Spellman  
Tuba/Cimbasso



John Burgardt  
Timpani



Richard Kvistad  
Principal Percussion &  
Associate Timpani



Patricia Niemi  
Percussion



Olga Ortenberg  
Rakitchenkov  
Harp

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



Tracy Davis  
*Orchestra Manager*



Carrie Weick  
*Librarian*



Timothy Spears  
*Assistant Orchestra  
Manager & Librarian*

SAN FRANCISCO OPERA

REGULAR CHORUS



Kathleen Bayler  
*Soprano*



Sara Colburn  
*Soprano*



Dvora Djoraev  
*Soprano*



Mary Finch  
*Soprano*



Claire Kelm  
*Soprano*



Elisabeth Rom Lucio  
*Soprano*



Angela Eden Moser  
*Soprano*



Rachelle Perry  
*Soprano*



Virginia Pluth  
*Soprano*



Carole Schaffer  
*Soprano*



Mitzie Kay Weiner  
*Soprano*



Buffy Baggott  
*Mezzo-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*



Donna Turchi  
*Mezzo-Soprano*



C. Michael Belle  
*Tenor*



Alan Cochran  
*Tenor*



Chris Corley  
*Tenor*



Daniel Harper  
*Tenor*



Christopher Jackson  
*Tenor*



Phillip Pickens  
*Tenor*

## SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Chester Pidduck  
*Tenor*



Colby Roberts  
*Tenor*



Sigmund Seigel  
*Tenor*



Dan Stanley  
*Tenor*



Alexander Taite  
*Tenor*



Andrew Truett  
*Tenor*



Richard Walker  
*Tenor*



Torlef Borsting  
*Baritone*



Anders Fröhlich  
*Baritone*



Cameron Henley  
*Baritone*



Ken Johnson  
*Baritone*



David Kekuewa  
*Baritone*



Frederick Matthews  
*Baritone*



Ken Rafanan  
*Baritone*  
*Leave of Absence*



Michael Rogers  
*Baritone*



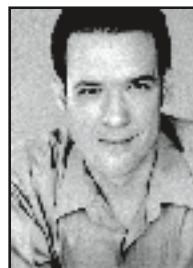
Jere Torkelsen  
*Baritone*



Bojan Knežević  
*Bass*



Jim Meyer  
*Bass*



William O'Neill  
*Bass*



William Pickersgill  
*Bass*



Valery Portnov  
*Bass*

*Most photos by John Martin. Carole Schaffer and Claudia Siefer photos by Pamela Dale.*

## SAN FRANCISCO OPERA

# CORPS DANCERS



Brook Broughton



Blanche Hampton



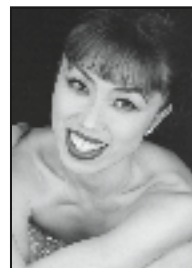
Bryan Ketron



Michael Levine



Rachel Speidel Little



Chiharu Shibata

**ARTISTS**

Julie Adams †♫  
 Ain Anger\*  
 Paul Appleby\*  
 James Asher  
 René Barbera ♫  
 Piotr Beczala  
 Vitaliy Bilyy\*  
 Corey Bix  
 Stephanie Blythe  
 Kathryn Bowden\* ♫  
 Alex Boyer\* ♫  
 Jason Bridges  
 William Burden  
 Malin Byström\*  
 Daniel Cilli\*  
 Catherine Cook † ♫  
 Sasha Cooke  
 Alessandro Corbelli  
 Ginger Costa-Jackson  
 Leah Crocetto † ♫  
 David Curry\*  
 Adam Diegel\*  
 Ellie Dehn  
 Amina Edris\* † ♫  
 Nikki Einfeld † ♫  
 Michael Fabiano  
 Greg Fedderly  
 Ferruccio Furlanetto  
 Elizabeth Futral  
 Martin Gantner\*  
 AJ Glueckert † ♫  
 Matthew Grills  
 Erika Grimaldi\*  
 Jill Grove  
 Sam Handley  
 Philip Horst † ♫  
 Joseph Hu\*  
 Brian Jagde † ♫  
 Brandon Jovanovich  
 Nadia Krasteva\*  
 Mariucz Kwiecien  
 Daniela Mack † ♫  
 Elliot Madore\*  
 Ana María Martínez  
 Riccardo Massi\*  
 Karita Mattila  
 Lucas Meachem † ♫  
 Brian Mulligan  
 Edward Nelson † ♫  
 Zachary Nelson\*  
 Toni Marie Palmertree\* † ♫  
 René Pape  
 Pene Pati\* † ♫

Jacqueline Piccolino † ♫  
 Scott Quinn\*  
 Renée Rapier  
 Anthony Reed † ♫  
 Alfred Reiter  
 Irene Roberts  
 James Rutherford  
 Ekaterina Semenchuk\*  
 Sarah Shafer  
 Albina Shagimuratova  
 Alek Shrader † ♫  
 Nadine Sierra † ♫  
 Andrea Silvestrelli  
 Efraín Solís † ♫  
 Joel Sorensen  
 Matthew Stump † ♫  
 Daniel Sumegi  
 Michael Sumuel ♫  
 Zanda Švėde † ♫  
 Nicolas Testé\*  
 Wayne Tigges  
 Maria Valdes † ♫  
 Brad Walker\* † ♫  
 Chong Wang † ♫  
 Nian Wang † ♫  
 Rachel Willis-Sørensen\*

**CONDUCTORS**

Jiří Bělohlávek  
 Jordi Bernàcer\*  
 Sir Mark Elder\*  
 Giuseppe Finzi  
 Lawrence Foster\*  
 James Lowe\*  
 Nicola Luisotti  
 Carlo Montanaro\*  
 Patrick Summers ♫

**DIRECTORS**

Calixto Bieto\*  
 Lee Blakeley\*  
 Michael Cavanagh  
 Laurie Feldman  
 Polly Graham\*  
 Marie Lambert\*  
 David Poutney  
 Roy Rallo  
 Joan Anton Recchi\*  
 Ian Rutherford\*  
 Emilio Sagi  
 Harry Silverstein  
 Olivier Tambosi  
 Francesca Zambello

**PRODUCTION DESIGNERS**

Jun Kaneko  
 Tanya McCallin\*  
 Vicki Mortimer\*  
 Frank Philipp Schlössmann  
 Niki Turner\*

**SET DESIGNERS**

Zack Brown  
 Llorenç Corbella  
 Alfons Flores  
 Erhard Rom  
 Michael Yeargan

**COSTUME DESIGNERS**

Pepa Ojanguren  
 Mercè Paloma\*  
 Dunya Ramicova  
 Mattie Ullrich\*

**LIGHTING DESIGNERS**

Paule Constable\*  
 Rick Fisher\*  
 Gary Marder  
 Tim Mitchell\*  
 Benjamin Naylor\*  
 Paul Pyant  
 Jeremy Turnbull\*

**PROJECTION DESIGNERS**

David Haneke\*  
 Erhard Rom

**SOUND DESIGNER**

Tod Nixon

**CHOREOGRAPHERS**

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

\* = San Francisco Opera debut  
 † = Former Adler Fellow  
 †♫ = Current Adler Fellow  
 ♫ = Merola Opera Program participant (past or present)

**Ian Robertson**, *Chorus Director*

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

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

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

*Chorus Librarian*

**REGULAR CHORUS**

Buffy Baggott \*  
 Kathleen Bayler  
 Roberta Bowman  
 Janet Campbell  
 Sara Colburn  
 Dvora Djoraev  
 Mary Finch  
 Claudia Haider  
 Claire Kelm  
 Elisabeth Rom Lucio  
 Angela Eden Moser \*  
 Sally Mouzon  
 Sally Porter Munro  
 Erin Neff  
 Rachelle Perry  
 Virginia Pluth  
 Laurel Cameron Porter  
 Laurel Rice  
 Shelley Seitz  
 Carole Schaffer  
 Donna Turchi  
 Mitzie Weiner

C. Michael Belle  
 Torlef Borsting  
 Alan Cochran  
 Chris Corley  
 Anders Fröhlich  
 Daniel Harper  
 Cameron Henley  
 Christopher Jackson  
 Ken Johnson  
 David Kekuewa  
 Bojan Knežević  
 Frederick Matthews  
 Jim Meyer  
 William O'Neill  
 Phillip Pickens  
 William Pickersgill  
 Chester Pidduck  
 Valery Portnov  
 Ken Rafanan †  
 Colby Roberts  
 Michael Rogers  
 Sigmund Seigel  
 Dan Stanley  
 Alexander Taite  
 Jere Torkelsen \*  
 Andrew Truett  
 Richard Walker

† Chorus member on Leave of Absence

\* Chorus member appearing in a Solo Role

**EXTRA CHORUS**

Elizabeth Baker  
 Jennifer Brody  
 Katie Carlson  
 Silvie Jenson  
 Carolyne Anne Jordan  
 Jessie Neilson  
 Aimée Puentes  
 Nicole Takesono  
 Jacque Wilson  
 Kali Wilson

Richard Block  
 David Endacott-Hicks  
 Micah Epps  
 Adam Flowers  
 Peter Girardôt  
 Patrick Hagen  
 Thomas Hart  
 Michael Jankosky  
 Bradley Kynard  
 Matthew Lovell  
 Michael Mendelsohn  
 Jim Monios  
 Jess G. Perry  
 Keith Perry  
 Samuel Rabinowitz  
 Pedro Rodelas  
 Alfredo Rodriguez  
 Karl Saarni  
 Jason Sarten  
 Michael Taylor  
 Paul Thompson  
 Nicholas Volkert



# CORPS DANCERS

Lawrence Pech, *Dance Master*

Brook Broughton †  
Gregory DeSantis  
Zachary Diener  
Jamielyn Duggan\*  
Blanche Hampton †  
Bryan Ketron †  
Luciano Lazzarotto  
Michael Levine †  
Rachel Speidel Little †  
Brian Patterson  
Jekyns Peláez  
Andrey Pfening  
Chiharu Shibata †  
Alexander Vargas  
Marcos Vedovetto\*

\* Solo Dancer  
† Tenured

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BOX OFFICE AND FRONT OF HOUSE EMPLOYEES UNION, LOCAL B-18



# ORCHESTRA

Nicola Luisotti, *Music Director*

Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*

Jordi Bernàcer, *Resident Conductor*

## FIRST VIOLIN

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

## SECOND VIOLIN

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

## VIOLA

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

## CELLO

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

## BASS

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

## FLUTE

Julie McKenzie, *Principal*  
Patricia Farrell  
Stephanie McNab

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald

## CLARINET

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

## BASS CLARINET

Anthony Striplen

## BASSOON

Rufus Olivier, *Principal*  
Daniel MacNeill  
Michael Severance

## CONTRABASSOON

Michael Severance

## HORN

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John Burgardt

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Patricia Niemi \*

## HARP

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—ERIC DEW, PROUD BEL CANTO LEGACY SOCIETY MEMBER

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*Daniela Mack in the 2015 San Francisco Opera production of The Barber of Seville*



CORY WEAVER



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

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 Sally Thomas, *Senior Tailor* (16)  
 Cheryl Mennen, *Cutter* (9)  
 Kristen Eiden (8), Carol Wood (6), Gillian Haratani (4), Catharine Bray (3), *Assistant Cutters*  
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 Manuel Gutierrez, *Production Coordinator* (16)  
 Paula Wheeler, *Senior Milliner* (24)  
 Amy Van Every, *Senior Dyer* (31)  
 Jersey McDermott, *Senior Craft Artisan* (16)  
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 Valerie Spencer, *Shopper* (2)  
 Alexandra Leon, *Production Assistant* (3)  
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 Ting Hsueh (14)  
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Young artists participating in Merola's intensive training program benefit from its association with San Francisco Opera, often returning to appear on the main stage. In any given season, over 30% of all San Francisco Opera roles, including cover roles, are performed by former Merola artists. Graduates of the Merola Opera Program include Joyce DiDonato, Susan Graham, Thomas Hampson, Anna Netrebko, Patricia Racette, John Relyea, Patrick Summers, Ruth Ann Swenson, Carol Vaness, Rolando Villazón, Deborah Voigt, and Dolora Zajick.

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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](http://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](http://opentable.com) for reservations or to pre-order. Patrons dining in the Opera House may enter through the North Carriage entrance (adjacent to the War Memorial courtyard) up to two hours prior to curtain.

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

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

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

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

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

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

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

**LOST AND FOUND** items may be claimed at the North coat check during the performance. All unclaimed items are delivered to the War Memorial Performing Arts Center at 401 Van Ness Ave., Room 110, (415) 621-6600 (8 AM–5 PM, Monday–Friday).

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

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

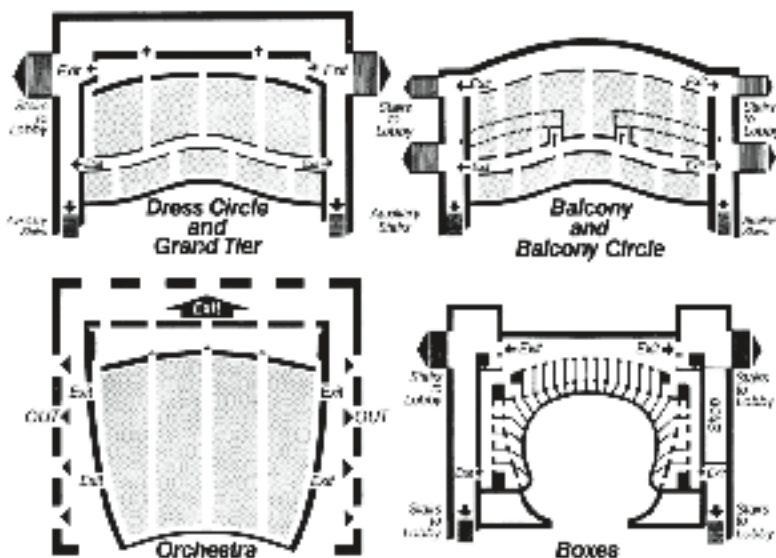
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## San Francisco War Memorial and Performing Arts Center War Memorial Opera House



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