



SAN FRANCISCO  
**OPERA** 2015-16 SEASON

Lucia  
di Lammermoor

GAETANO DONIZETTI

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GUCCI

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(oil on canvas)  
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## A Message from the Leaders of San Francisco Opera

Dear opera-goers,

On behalf of the entire San Francisco Opera Association, welcome to San Francisco Opera's 93rd repertory season. It is our privilege to bring the finest operatic talent and most thoughtful productions to the stage of the War Memorial Opera House.

San Francisco Opera launched its season in a wonderfully impactful way. Our opening weekend was a celebration in which our entire community participated in enriching and deeply personal ways.

We welcomed back Music Director Nicola Luisotti and Principal Guest Conductor Patrick Summers, the San Francisco Opera Orchestra, Chorus, and Dance Corps, our guest artists, our extraordinary stage crew and all of the talented employees working in costumes, wardrobe, wigs/make-up, stage management, music staff, box office, administration and many other areas. Opera is a remarkably diverse art form!

This promises to be an incredibly memorable season. Through ten very exciting productions onstage, we will celebrate General Director David Gockley's career as an opera impresario *extraordinaire* prior to his retirement in July 2016. We will open the Diane B. Wilsey Center for Opera in the adjacent Veterans Building, offering the Company, for the very first-time, year round performance presence with the creation of the Dianne and Tad Taube Atrium Theater. And, last month we welcomed Matthew Shilvock, our new general director; you can read more about Matthew in OperaNews.

To quote Kurt Herbert Adler, the Company's second general director, "Fulfillment in opera requires commitment on both sides of the footlights, artistic excellence and an audience willing to be involved." We thank you all, our generous sponsors, our season subscription ticket holders and our single ticket patrons for your extraordinary support. This remarkable display of participation, affection and interest ensures San Francisco Opera's standing as a distinguished artistic leader both nationwide and internationally.

We are honored to share our season with you.



David Gockley  
General Director



Keith B. Geeslin  
President



John A. Gunn  
Chairman of the Board



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

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CORY WEAVER



On September 22, 2015, Matthew Shilvock was announced as San Francisco Opera's general director designate and assumes his position as the Company's seventh director on August 1, 2016. Shilvock joined San Francisco Opera in 2005 and has served as the Company's associate general director since 2010.

As associate general director, Shilvock manages and leads five departments: Music Operations (orchestra, chorus, dancers, commissions); Electronic Media; Education; the San Francisco Opera Center (professional artist training programs); and Rehearsal. Since March 2015, he has also served as interim director of development. He has led some of General Director David Gockley's signature initiatives over the past decade including the creation of vanguard media and education programs that have dramatically expanded the Company's local and international reach. He successfully negotiated a media rights framework across the Company that made possible commercial releases on DVD, television and the internet. He managed the development of the free live opera simulcast program, which to date has attracted audiences of more than 240,000 to San Francisco's AT&T Park and other civic venues. As the Company's lead negotiator with the American Guild of Musical Artists and American Federation of Musicians, he has worked with the Company's labor partners to sustain a positive, solution-oriented approach, while realizing significant annual savings. He has worked closely with Gockley, the board of directors, and the Company's senior executive team to develop strategic frameworks to stabilize the Company's finances.

For the Company, he has produced community events including San Francisco's official remembrance of the tenth anniversary of the 9/11 attacks in partnership with the City of San Francisco and San Francisco Interfaith Council, and a collaborative performance of the Verdi Requiem with the Teatro di San Carlo, Naples and the Italian Consulate in 2013. With oversight of cross-departmental senior teams in both stage and patron areas, Shilvock is a strategic leader and motivator who is passionate about connecting audiences with the emotional core of opera and empowering staff through a supportive, creative, and fiscally responsible workplace.

## Open Curtain Intermissions

San Francisco Opera encourages you to get a glimpse behind the scenes and attend one of the open-curtain intermissions this fall:

***Lucia di Lammermoor***

October 11  
October 21

***The Magic Flute***

October 25  
November 4

***Die Meistersinger von Nürnberg***

November 21  
December 6

***The Barber of Seville***

November 29  
December 1

***The Fall of the House of Usher***

December 10  
December 11

Guests can remain in their seats during the intermission and are welcome to take photos and video and share what they're seeing live on Facebook, Twitter, and Instagram. Each open-curtain intermission is narrated from the stage by Director of Audience Engagement Kristen Jones and a member of the Company's production staff.



CORY WEAVER

Backstage at 2011's Heart of a Soldier



## Notes from the General Director

I realize I am on my way out to pasture when editors start asking for my top ten list of this or that. This one was initiated by the editor of this magazine who asked me to list ten operatic events that made an unusually large impression on me over the years and why. Being in

general the accommodating type, here goes...

1. My very first opera was *The Tales of Hoffmann* in the fall of 1963 at Sarah Caldwell's indomitable and now defunct Opera Company of Boston. The opera was performed in English with Beverly Sills as the heroines, Norman Treigle as the four villains, and John Alexander in the title role. It was a life-changing experience for a young would-be baritone who was mulling the decision whether or not to pursue a career as an opera singer. The performances were so compelling, the characters so believable, the music so gorgeous. No opera caricatures standing there singing in a foreign language. I was hooked!
2. My introduction to New York's Metropolitan Opera was an auspicious one: Birgit Nilsson as *Elektra* in the Richard Strauss opera in the fall of 1966. The great Swedish soprano was in her prime and when she blasted out her top notes, my fillings came loose! It was my first Germanic opera and modernist to boot. The dissonant harmonies and the extreme expressions required of the voice were wrenching, the polar opposite of Offenbach's tuneful *Hoffmann*.
3. Uptown at Lincoln Center Plaza, New York City Opera had installed itself at the newly opened New York State Theater. I clearly remember a somewhat perverse production of *La Traviata* staged by maverick director Frank Corsaro, starring the gorgeous Patricia Brooks. Corsaro surprised everyone when Alfredo re-entered through a window at the end of Act I and he and Violetta made crazy love on the floor as the curtain came down. I was told that if the composer had been present he would have screamed out in protest, but I liked the gutsiness of Corsaro's direction and it certainly got everyone talking. While tame compared with today's directorial excesses, I sense it was the beginning of the "age of the director."
4. On an early scouting trip to Europe once I became head of Houston Grand Opera, I found myself crossing over to East Berlin via Checkpoint Charlie. The purpose was to see a production of *Porgy and Bess* at the very progressive Komische Oper directed by the legendary Götz Friedrich, whose American debut I would present some five years later. I subsequently learned that they were not authorized to present the opera by the copyright owners and had somehow smuggled a set of scores and orchestra parts behind the Iron Curtain. The result was a revelation: a fully operatic version of the piece with the theater's white singers and chorus playing the denizens of Catfish Row, with several characters appearing in clown make-up. It made me intent on producing an operatic *Porgy and Bess* in the U.S.
5. My Houston years produced a lot of high spots, but very few like our 1975 production of *Der Rosenkavalier* featuring the first Octavian of the young Frederica von Stade under the baton of Edo de Waart and with the staging of John Cox. We cast it impeccably, down to the last lackey, and the result was a new level of quality for the young company that we could never again retreat from. To this day I can't listen to the Act III trio without drowning in tears.
6. Jon Vickers's towering portrayal in the title role of Britten's *Peter Grimes*, seen in Houston, San Francisco, and Chicago, was perhaps the greatest individual performance in my opera-going experience. It also convinced me that Britten's opera was the greatest addition to the international repertory since Puccini's death in 1924.
7. The Centennial (1976) Bayreuth *Ring* directed by Patrice Chéreau and conducted by Pierre Boulez, which I saw in 1977, was first shocking to the public but later accepted as the most influential *Ring* in history. Set as it was during the Industrial Revolution, and pitting the working and capitalist classes against each other, it showed me that brilliantly, thoroughly conceived re-settings can work really well.
8. London's 2004 Royal Opera House production of Shostakovich's 1934 opera-noire *Lady Macbeth of Mtsensk*, staged by Richard Jones, made a huge impression on me. I only regret that I never had the chance to produce it.
9. Yet another Bayreuth production makes my top ten. It is the Stefan Herheim 2008 *Parsifal*, a many layered concoction, each layer more brilliant than the next. The result: a synthesis of the anxiety, doubt, desperation, and longing inherent in the music. A masterpiece of the director's art, and the antithesis of the latest *Ring* in the Master's shrine, which I could not describe without the use of expletives.
10. The last of this group certainly must include last June's SFO production of *The Trojans*, especially the towering performance of Susan Graham as Dido. It was a tour-de-force that cannot be over-praised. Beyond that, every component of this great company was in top form, resulting in one of the perfect operatic realizations in memory. 🍷



**SAN FRANCISCO  
OPERA REMEMBERS  
Robert Commanday  
1922–2015**

Robert Commanday, considered by many to be the dean of classical music in San Francisco and whose writing filled the pages of *The San Francisco Chronicle* for nearly three decades, passed away in September. Commanday served as music critic of the newspaper from 1964 to 1993, the second chapter in a remarkable career. Before joining the staff of the newspaper, he had spent some two decades as a choral conductor and music educator, and after leaving *The Chronicle* he helped revolutionize the online world of music criticism by founding the website San Francisco Classical Voice ([www.sfcv.org](http://www.sfcv.org)).

He received his musical training at Harvard University and the Juilliard School, and during the 1940s he taught at Ithaca College and the University of Illinois. He spent the 1950s at UC Berkeley, earning a master’s degree in musicology, teaching and leading the Glee Club and Treble Clef. From 1961 to 1965, he was the chorus director for the Oakland Symphony.

Commanday is survived by his wife, Mary; his son David, conductor of the Heartland Festival Orchestra in Peoria, Illinois; daughter Michal; granddaughter Elisabeth, who served on the editorial staff at San Francisco Opera; stepson Tom Stevens; and stepdaughter Anne Stevens. His stepson, J. Christopher Stevens, was the U.S. ambassador to Libya who was killed in Benghazi during the attacks of Sept. 11, 2012.



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# SAN FRANCISCO OPERA *Profile*

## Gregory Henkel

### *Director of Artistic and Music Planning*



#### ***Tell us about your career to this point, and what brought you to San Francisco Opera.***

I was trained as a singer, and both of my degrees are in opera. To make my way through conservatory, I worked at Morgan Stanley in the mailroom (all great stories start in the mailroom, I suppose). I became an assistant in investment management and the bulk of my work was in project management, which is essentially what I do today. While I was on Wall Street, I was able to pop in my headphones and listen to music all day long. I used to listen to at least two operas and two recital discs every day. I amassed a huge repertoire that way and became obsessed with listening.

I decided to move to Chicago and pursue graduate school. My teacher recommended that I visit Lyric Opera of Chicago. I was offered a job as an audition coordinator there, which I turned down and I, then, offered to be an intern there. I got a lot of exposure and Bill Mason, Lyric's general director, sat me down and told me that I had a lot of options open to me in terms of a career in opera. I held a number of positions at Lyric and I became the assistant to the artistic director, Matthew Epstein.

I eventually was hired by Los Angeles Opera as artistic planning manager, and after a week of being there became casting director. When I arrived there in August 2005, I immediately began casting the following season, all of which was a great learning experience.

And then one day I got a call from David Gockley for my position, and I couldn't turn down the opportunity to work for a general director who has been at it for as long as he has, at this storied company, and in this beautiful city. I began in June 2008.

#### ***What goes into casting artists for our productions?***

It's very instinctual, which makes it hard to explain. Sometimes I weirdly hear in colors and I'm trying to match the color of a voice to the color of a character as well as the other colors in the piece. The way I often describe it is as a tapestry: every thread has to be in the absolute right place. It comes down to everyone being a star in his or her own category. It's a mix of finding the right voice along with the personality that will also match the other colors and personalities in that performance, as well as the working personality. I look for people who are dynamic music makers and who understand life on the stage.

My father is a chef, and I liken what I do to being a sommelier who knows which wines to pair with different meals, and when to open a bottle. Planning a season is like planning a ten-course meal.

#### ***Any favorite memories here?***

*The Trojans* was a cathartic experience and life-changing in many ways. Our current production of *Sweeney Todd*, *Il Trittico* in 2009, *Porgy and Bess* in 2009, the *Ring* cycle in 2011, *Nixon in China* in 2012, *Show Boat* in 2014. And all of the exciting Verdi and Puccini productions that Nicola does. At the end of the *Madama Butterfly* in 2014, I couldn't breathe afterwards. I will never forget that.

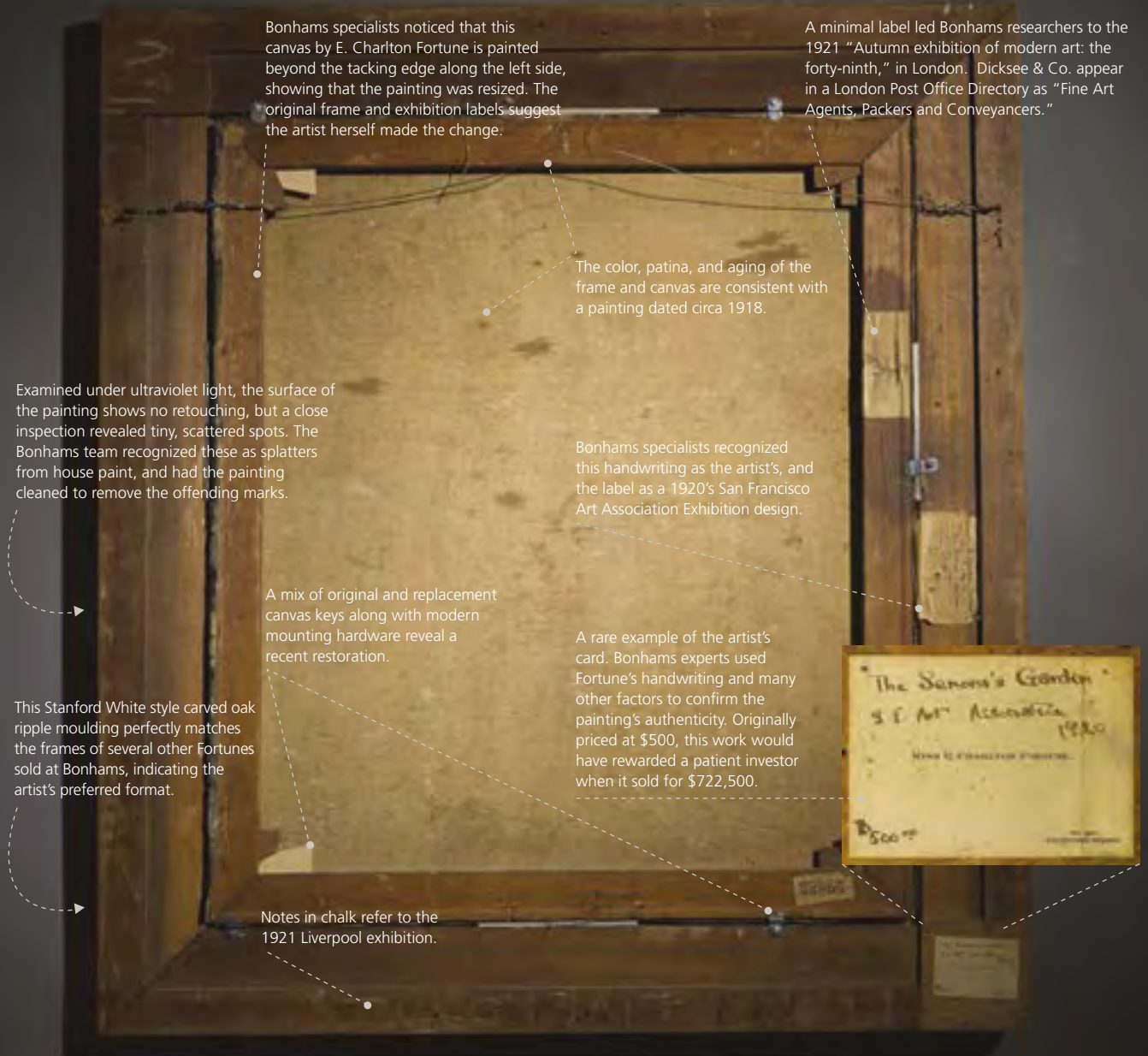
I also think the generosity of the audiences here is amazing. Especially when European artists come and seeing their faces during their bows, or American artists who have been in Europe for a long time, they are shocked by the adulation they get. It's beautiful to watch. 🍷

**Bonhams knows art...**



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

## ...back to front.



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

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

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

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

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

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

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

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

Notes in chalk refer to the 1921 Liverpool exhibition.

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

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

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

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



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



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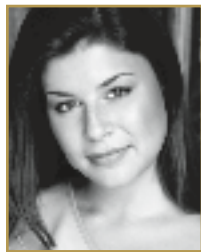
Soprano  
**MARIA VALDES**  
Atlanta, Georgia  
Second-year Fellow  
*Sponsored by*  
Lucia Bogatay & Thomas D. Wickens\*;  
Drs. John & Lois Crowe;  
James A. Heagy,  
*in memory of Jayne Heagy*



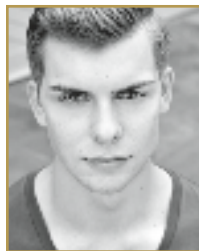
Tenor  
**CHONG WANG**  
Shijiazhuang City,  
Hebei Province, China  
First-year Fellow



Soprano  
**JACQUELINE PICCOLINO**  
Palatine, Illinois  
Second-year Fellow  
*Sponsored by*  
Robert Epstein & Amy Roth;  
Mr. & Mrs. Noel Fenton and  
Mr. Peter Fenton;  
Frances K. & Charles D. Field Foundation  
*San Francisco Opera Guild  
2015 Adler Scholarship Honoree*



Bass  
**ANTHONY REED**  
Alexandria, Minnesota  
First-year Fellow  
*Sponsored by*  
Mrs. James K. McWilliams



Mezzo-soprano  
**NIAN WANG**  
Nanjing, China  
First-year Fellow  
*Sponsored by*  
Drs. Martin E. & Corazon D. Sanders



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East Bay Chapter  
Mr. Felipe R. Santiago &  
Mr. Barry T. Joseph  
Betty & Jack Schafer  
Anonymous (3)

# Opera Ball 2015

## Moonlight & Music



George Shultz, Charlotte Shultz, Keith Geeslin, Priscilla Geeslin, Cynthia Gunn, John Gunn, Tad & Dianne Taube, Paul Pelosi, Nancy Pelosi, Pitch Johnson, Maria Manetti Shrem, Athena & Timothy Blackburn

San Francisco Opera celebrated the opening of its 93rd season on September 11, 2015 with a sold-out performance of Giuseppe Verdi's *Luisa Miller*, led by Music Director Nicola Luisotti. The evening was distinguished by two events that are the highlight of the City's cultural season: San Francisco Opera Guild's *Opera Ball 2015*, co-chaired by Karen Kubin and Jane Mudge, and the *BRAVO! Club Gala*, co-chaired by Shannon Eliot and Laurie Diab. *Opera Ball 2015* was designed by event stylist J. Riccardo Benavides with dinner by McCall's Catering and benefited San Francisco Opera and Opera Guild's education and outreach programs that **annually reach more than 60,000 young people and families.**

PHOTO IDENTIFICATIONS ARE LEFT TO RIGHT. PHOTOS BY DREW ALTIZER



Trevor Traina, Dede Wilsey

Theodore Brown, Dan Cronan, Shannon Cronan, Mike Milstein, Sandra Farris, David Gockley, Francesca Zambello, Michael Fabiano, Nicola Luisotti



Willie Brown, Sonya Molodetskaya, Roman Gronkowski, Denise Sobel, Barbara Fritz, Linda Kemper, Lindsay Bolton, Lillian Jacks, Allison Spear, Randy Reynoso and Martin Camsey



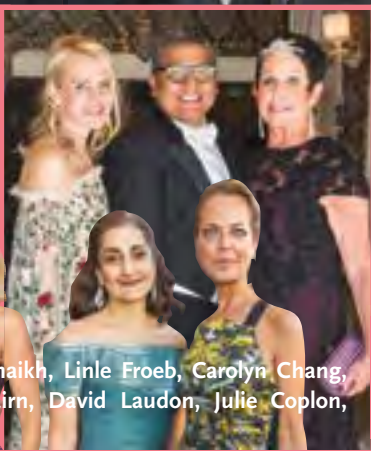
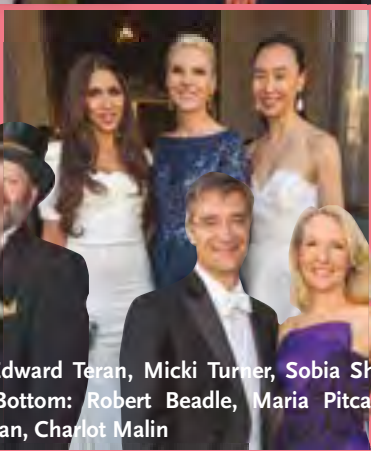
Victor Hwang, Yiling Chen, Ronak Pakzad, Jonathan Tower, Deanna DiConstanza, Courtney Labe, Jim Labe, Hillary McGonigle, Michael Uytensu



Jon Rubinstein, Kristin Mills

Karen Richardson, Karl Mills

Inder Dhillon, Trent Norris, Jack Calhoun



Maryam Muduroglu

Patricia & Charles Sprincin

Top: Arlene Sullivan, James Krohn, Nancy Kukacka, Edward Teran, Micki Turner, Sobia Shaikh, Linle Froeb, Carolyn Chang, Jane Mudge, J. Riccardo Benavides, Karen Kubin; Bottom: Robert Beadle, Maria Pitcairn, David Laudon, Julie Coplon, Randy Laroche, Daniel & Ann Girard, Fati Farmanfarmaian, Charlot Malin



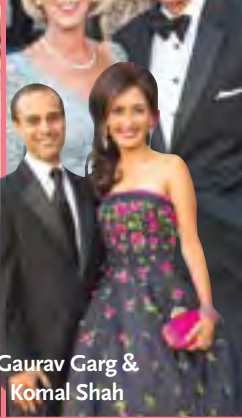
Barbara Brookins-Schneider, Afsaneh Akhtari, Carolyn Chandler



Dixon & Carol Doll



Elie Abi-Jaoude, Milton Mosk, Tom Foutch



Gaurav Garg & Komal Shah



David Gockley, Paula & Bandel Carano



Lee Gregory, Matthew Shilvock



Karen Caldwell



Top: Bob & Chandra Friese, Ken McNeely, Pamela Joyner, Tim Wu; Bottom: Daniel Diaz, Barbara Brown, Saduman Guzel, Paul van Dyk



Mitch Shapiro, Ileana Facchini, Laura & Leo Vanmunching, Shariq Yosufzai, Brian James, Helen Meyer, Karen Ames, Kelly E. Carter, Teresa Rodriguez



Roselyn Swig, Madeline Ehrlich, Gretchen Kimball, David Blende, Lily Samii, Bill & Mary Poland





Maria Manetti Shrem,  
Leah Crocetto

Susan & Mark Kroll

Mary Beth &  
David Shimmon

Leah Crocetto,  
Nicola Luisotti

Christopher Verdosci,  
Jennifer MacCready  
Robert Mison,  
Marco Hughes

Dixie Lee Mahy

Wendy Ackrell, Mike Ackrell,  
Bill Lamkin, Janet Lamkin, Paul Holm

Yuan  
Yuan  
Tan

Deepa Pakianathan

George Hume, Cathie Johnson,  
Leslie Hume, Pitch Johnson

Yoshiko & Masashi Oka

Rusty & Roberta Holden

Amy Millman, Paul Kochis

Ronnie Genotti, David Oldroyd

Shelby &  
Carol  
Bonnie

Marilyn & Michael Cabak

Patricia  
Kelly

Nancy &  
Joachim Bechtel

Scotty Morris, Heide Betz

Scotty Morris, Heide Betz

Rita Simonini & Nicola Luisotti,  
David Gockley, Dede Wilsey, Boaz Mazor

Ginny Ziegler,  
Teresa Medearis

David Gockley, Louise Gund

Beth Townsend,  
Christopher Freye

Brad & Sarah Somberg

Alan Morrell, Lucy Buchanan

Debbie Mueller, Raj Singh & Renata Anderson,  
Alisa Burgess-Blajwas, Sarah Ratchye

Denise De Luca,  
Giovanni Mattera,  
Sabrina Baldieri

Pamela & Richard Rigg, Flo Bryan

Sara & Austin Hills

Top: Carolyn, Clark & Sharon Winslow; Bottom: Denise Hale,  
Rod & PJ Handeland, Cynthia Schreuder-Kalev, Lisa Grotts

Nancy Mueller, Mike Gaulke,  
Judy Gaulke, Judy Koch



### PACIFIC HEIGHTS

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# BRAVO! CLUB Opening Night Gala



Susan Walker, Laurie Diab, Alex Petalas, Shannon Eliot, Kile Brisby, Lauren Groff, Benjamin Osgood, Victoria Weatherford, Kari Lincks



Jennifer Orne, Hadley Wilson, Samantha Hartwell, Sarah Lee



Paul Hlavaty, Joey Yoo



Isaac Safier, Rebecca Feigelson, Adam Arthur Bier, Rachel Lem Bier



## Opera in the Park 2015

San Francisco Opera's season-opening festivities included the 42nd annual *San Francisco Chronicle Presents San Francisco Opera in the Park*, featuring Music Director Nicola Luisotti conducting the San Francisco Opera Orchestra. *Opera in the Park* featured Michael Fabiano, Leah Crocetto, Heidi Stober, Piotr Beczala, and other luminaries of the Fall 2015 season.





(Left to right): David Dolby, Catherine Madison, M.D., Dagmar Dolby, and Alireza Atri, M.D., Ph.D.

# Innovating Care for Dementia

## The Ray Dolby Brain Health Center at CPMC

Launched by a visionary philanthropic investment from **Dagmar Dolby** and her family, under the direction of **Catherine Madison, M.D.** the Ray Dolby Brain Health Center at CPMC has helped hundreds of local families deal with not only the challenges of medical care, but also the stress and practical considerations of an Alzheimer's diagnosis. Now, in a move toward developing innovative new treatments for dementia, the center has hired **Alireza Atri, M.D., Ph.D.**, formerly of Massachusetts General Hospital and Harvard Medical School to hold the Ray Dolby Endowed Chair in Brain Health Research. "We want to support patients and their families," says **David Dolby**. "And we welcome the participation and philanthropic support of the entire community."



# GET “IN THE KNOW”

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

### E-OPERA NEWSLETTER

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

### INSIGHT PANELS

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

### OPERA PREVIEW LECTURES

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

### OVERTURE: OPERA WORKSHOPS FOR ADULTS

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

### FAMILY PROGRAMS

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

### CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

### OPERA HOUSE TOURS

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

### OPERA TALKS

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

*Lucia di Lammermoor*: Dr. Clifford Cranna

*The Magic Flute*: Kayleen Asbo

*Die Meistersinger von Nürnberg*: Peter Susskind

*Il Barbiere di Siviglia*: Bruce Lamott

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

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Follow San Francisco Opera on Facebook, Twitter, and Instagram! You’ll get sneak peeks about upcoming events, special performances, and more. Like us at [facebook.com/sfopera](http://facebook.com/sfopera), and follow us at [twitter.com/sfopera](http://twitter.com/sfopera) and [instagram.com/sfopera](http://instagram.com/sfopera). And don’t forget to check out our YouTube channel, featuring performance excerpts, artist interviews, and more at [youtube.com/sfoperamedia](http://youtube.com/sfoperamedia).

DREW ALTIZER





# 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 on the board of directors of Stanford Hospitals and Clinics. Cynthia is an overseer of Stanford's Hoover Institution, a member of the advisory board of Family and Children Services, and serves on the boards of the Lucile Packard Foundation for Children's Health and the San Francisco Fine Arts Museums.

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

## Jan Shrem & Maria Manetti Shrem

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

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

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

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

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

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



DREW ALTIZER



DREW ALTIZER

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

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

# SEE CONDUCTORS WHO COMMAND.



SUSANNA MÄLKKI

Oct 22–24

## CHOPIN AND SIBELIUS

The dynamic **Susanna Mälkki** conducts Sibelius's exhilarating Fifth Symphony, one of the composer's greatest triumphs. Plus, Chopin's Piano Concerto No. 1 performed by pianist **Simon Trpčeski**, praised by *The Times* of London for his "electrifying virtuosity."



ISRAEL PHILHARMONIC ORCHESTRA  
CONDUCTED BY ZUBIN MEHTA

Nov 8

## ISRAEL PHILHARMONIC ORCHESTRA

One of Israel's oldest and most influential cultural institutions, and a favorite of San Francisco audiences, the **Israel Philharmonic Orchestra**, performs Beethoven's majestic *Eroica* Symphony and more, conducted by **Zubin Mehta**.



MICHAEL TILSON THOMAS

Nov 19–22

## MTT CONDUCTS SCHUMANN AND STRAUSS

Schumann captures the spirit of spring in his lively First Symphony, and Grammy Award-winning soprano **Laura Claycomb** performs Strauss's high-flying, passionate Brentano Lied.



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# SPONSOR SPOTLIGHT

DREW ALTIZER



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

**(Sponsor, Piotr Beczala in *Lucia di Lammermoor*)**

“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 simply can’t stop at one. “There are so many! Piotr Beczala is one of the most sought-after lyric tenors of our time. We are so pleased that the Fund can enable his appearance. I hope people see the relationship between the Great Singers Fund and this season’s fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy.”

## **Chevron (Production Sponsor, *The Magic Flute*)**

Throughout its long history with San Francisco Opera, Chevron has generously supported many of the company’s artistic productions and community outreach initiatives. Continuing this tradition, this season, Chevron is a corporate Production Sponsor of *The Magic Flute*. Chevron has a proud history of serving its customers and communities in the Bay Area. Chevron’s philosophy of investing in community institutions encourages a culture of artistic achievement and growth, which strengthens the communities in which we live and work. San Francisco Opera is grateful to Chevron for its generous support.



### **San Francisco Opera Guild** (Production Sponsor, *The Magic Flute*)

San Francisco Opera Guild supports Bay Area school children, teachers, parents and the extended community through its award-winning arts education and outreach programs. Founded in 1939, San Francisco Opera Guild has acted on its belief that the life lessons drawn from creative expression are the foundation of confidence and integrity by developing programs that extend the impact of opera, bringing it center stage into the life of the community. Through the Guild's fundraising events, each year more than 50,000 students in nearly 200 schools throughout Northern California find their voice, receiving the benefits of arts education, as only opera can deliver. San Francisco Opera Guild's education fund ensures the continuation of these vital programs. San Francisco Opera Guild also provides educational opera performances on theater stages throughout the community and strives to make opera accessible to all through its opera appreciation programs. San Francisco Opera Guild is a proud supporter of San Francisco Opera and Production Sponsor of *The Magic Flute*.



### **United** (Production Sponsor, *The Magic Flute*)

United is committed to serving the communities where our customers and co-workers live and work. As a global airline, we focus on promoting awareness of cultural diversity by supporting organizations that bring the diversity of the world to local communities. United is the official airline of San Francisco Opera and flies artists from around the world to the front of the stage. San Francisco Opera is grateful for the continued partnership and thanks United for its generous support of *The Magic Flute* and the 2015–16 Season.

# Give

Join our family of generous supporters and enrich your connection to San Francisco Opera. From dress rehearsals and panel discussions with artists to backstage tours and more, enjoy exclusive benefits while supporting our productions, community outreach efforts and education programs.

**Join today with a gift of \$75 or more.**  
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SAN FRANCISCO  
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# YOUNG PROFESSIONALS AT SAN FRANCISCO OPERA

San Francisco Opera has two fantastic opportunities for young professionals between the ages of 21–40. Whether you're interested in discounted tickets, invitations to rehearsals or exclusive events, we invite you to get involved!

## BRAVO! CLUB



San Francisco Opera's young professional group, BRAVO! CLUB, is a dedicated group of over 900 Bay Area young professionals ages 21–40. Members enjoy access to discounted tickets, educational and social events throughout the year, while helping to build the future audience for San Francisco Opera. Memberships cost \$60 and include the following benefits:

### DISCOUNTED TICKETS

\$37 Dress Circle & \$52 Orchestra tickets through BRAVO! Tix.

### FREE ADMISSION

Members enjoy free admission to social and educational events—check out our website for upcoming events!

### COMPLIMENTARY PRE-SHOW RECEPTIONS

Build a community around going to the Opera and enjoy complimentary receptions prior to three operas each season.

### EXCLUSIVE INVITES

Only BRAVO! members can purchase tickets to high-profile events, like the annual BRAVO! Opening Night Gala.

2015 BRAVO! CLUB Board of Directors: Lauren Groff (President), Kyle Brisby, Laurie Diab, Shannon Eliot, Jorge Jaramillo, Kari Lincks, Benjamin Russell Osgood, Alexander Petalas, Susan Walker, and Victoria Weatherford.

For more information or to join:

[sfopera.com/BRAVO](http://sfopera.com/BRAVO)

## ORPHEUS



Orpheus at San Francisco Opera is a dynamic community of young donors who share a passion for opera and a belief in its future. Every gift to Orpheus enables San Francisco Opera to create, innovate and share this remarkable art form with the widest possible audiences. Orpheus gifts are eligible to be matched, which makes that much more of a difference!

Join Orpheus and lead the next generation of opera supporters.

### GREAT PERKS

Join us for a variety of social and networking events with fellow young opera fans. Members enjoy complimentary memberships to BRAVO! CLUB and the Medallion Society, with benefits including complimentary subscription series parking, ticket exchanges and invitations to exclusive events and rehearsals.

### MAXIMIZE YOUR IMPACT

Make a membership gift between \$500 and \$1,500 (depending on your age between 21–40) and your gift could be eligible for a match of up to 5 to 1 through the Orpheus Matching Fund\*.



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

For more information or to join, contact Sandra Chien at (415) 551-6393 or [schien@sfopera.com](mailto:schien@sfopera.com)

[sfopera.com/Orpheus](http://sfopera.com/Orpheus)

TIM WILLIAMSON

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# 2015–2016 REPERTORY

## LUISA MILLER

Giuseppe Verdi

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

Production made possible, in part, by

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

## SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Stephen Sondheim

Company Premiere

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

Production made possible, in part, by

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

## LUCIA DI LAMMERMOOR

Gaetano Donizetti

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

Production made possible, in part, by

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

## THE MAGIC FLUTE

Wolfgang Amadeus Mozart

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

Production made possible, in part, by

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

## DIE MEISTERSINGER VON NÜRNBERG

Richard Wagner

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

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## THE BARBER OF SEVILLE

Gioachino Rossini

November 25, 29; December 1, 5, 9



## THE FALL OF THE HOUSE OF USHER

(A Double Bill)

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La Chute de la Maison Usher • Claude Debussy

U.S. Premiere of Double Bill

December 8, 10, 11, 13

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## CARMEN

Georges Bizet

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

Production made possible by John A. & Cynthia Fry Gunn

## DON CARLO

Giuseppe Verdi

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

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Thomas\* & Barbara Wolfe, Jan Shrem & Maria Manetti Shrem

## JENŮFA

Leoš Janáček

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

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Gaetano Donizetti

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## SAN FRANCISCO OPERA

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*Caroline H. Hume Endowed Chair*



**Gaetano Donizetti**

# LUCIA DI LAMMERMOOR

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

Major funding is also provided by Keith & Priscilla Geeslin.

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Mr. Beczala's appearance is made possible by a gift to the Great Singers Fund by Joan & David Traitel.

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# LUCIA DI LAMMERMOOR

*In a feud between the Scottish families of Ravenswood and Lammermoor, Enrico Ashton of Lammermoor wrongfully holds the estates of Edgardo Ravenswood. In addition, Enrico's political activity against the king has placed him in a perilous situation, and he has resolved to reestablish his family's position by marrying his sister Lucia to Lord Arturo Bucklaw.*

## ACT I

Normanno orders his henchmen to discover the identity of the man whom Lucia is secretly meeting each day before dawn. Enrico is frustrated because he cannot persuade his sister to accept a marriage that will save him politically, and Normanno tells him his suspicions concerning Lucia's lover. Enrico's outburst is interrupted by the return of his men confirming that Lucia's lover is in fact his enemy Edgardo.

Lucia awaits Edgardo in the woods by a fountain whose legend of a bloody phantom alternately fascinates and repels her. Edgardo arrives with the news that he must leave for France. He tells Lucia that before departing he wishes to ask Enrico for her hand in marriage. Terrified of her brother's reaction, Lucia begs him not to. She tries to calm him when he renews his vows of vengeance upon her family. They solemnly pledge their troth by exchanging rings and vows of eternal fidelity, promising to write during their separation.

## ACT II

In his fury at his sister's betrayal, Enrico has concluded marriage preparations for the union of his sister with Arturo. Despite his insistence, Enrico has failed to secure Lucia's consent to this arranged marriage. Lucia remains obstinate even when presented with a letter, forged in Edgardo's handwriting, announcing his marriage to another woman. Enrico explodes in rage against his sister. At Raimondo's fervent pleading, the exhausted Lucia finally gives in.

The wedding party has assembled and Lucia has scarcely signed the marriage contract when Edgardo bursts in demanding an explanation. Upon seeing the contract with Lucia's signature, he curses her and her family forever. Enrico finally places his sister's hand in Arturo's.

## ACT III

In a tower of Edgardo's gloomy castle, Enrico arrives at night to challenge him to a duel the next morning.

The wedding celebration is in progress when Raimondo brings the terrible news that Lucia has slain her bridegroom and has gone mad. In her delirium, Lucia wanders and imagines a wedding ceremony with her beloved Edgardo. Enrico returns and finds his sister insane. He suffers remorse as she loses all reason while begging Edgardo to pray at her tomb.

Unaware of all that has happened, Edgardo imagines Lucia's happiness with Arturo and berates her for her infidelity. A party of mourners brings word of Lucia's misfortune. As Edgardo sets off to see her one last time, Raimondo stops him with the news of Lucia's death. In his grief, Edgardo stabs himself with the hopes of being reunited with Lucia in heaven.

**First performance:** Naples, Teatro di San Carlo; September 26, 1835.

**First performance in the U.S.:** New Orleans; December 28, 1841.

**First San Francisco Opera performance:** October 5, 1926

*Lucia di Lammermoor* has been performed in 23 previous seasons at San Francisco Opera. For a complete record of all past *Lucia di Lammermoor* casts, please visit [archive.sfopera.com](http://archive.sfopera.com)

**Personnel:** 7 principals, 48 choristers, 12 supernumeraries; **67 total**

**Orchestra:** 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 timpanist, 2 percussionists, 1 harp; Regular (40) strings; **62 total**

Opera in three acts by **Gaetano Donizetti**  
Text by **Salvadore Cammarano**  
Based on the novel *The Bride of Lammermoor* by **Sir Walter Scott**

# LUCIA DI LAMMERMOOR

(Sung in Italian with English supertitles)

Conductor

**Nicola Luisotti**

Director

**Michael Cavanagh**

Scenic and Projection Designer

**Erhard Rom**

Costume Designer

**Mattie Ullrich\***

Lighting Designer

**Gary Marder**

Chorus Director

**Ian Robertson**

Fight Director

**Dave Maier**

Assistant Conductor

**Jordi Bernàcer**

Musical Preparation

**Matthew Piatt**

**Bryndon Hassman**

**John Churchwell**

**Fabrizio Corona**

Prompter

**Vito Lombardi**

Supertitles

**Christopher Bergen**

Assistant Directors

**E. Reed Fisher**

**Roy Rallo**

Stage Manager

**Rachel Henneberry**

Costume Supervisor

**Kristi Johnson**

Wig and Makeup

**Jeanna Parham**

San Francisco Opera production

THURSDAY, OCTOBER 8, 2015 AT 7:30 PM

SUNDAY, OCTOBER 11 AT 2 PM

TUESDAY, OCTOBER 13 AT 7:30 PM

FRIDAY, OCTOBER 16 AT 7:30 PM

WEDNESDAY, OCTOBER 21 AT 7:30 PM

SATURDAY, OCTOBER 24 AT 7:30 PM

WEDNESDAY, OCTOBER 28 AT 7:30 PM

## CAST

(in order of appearance)

*Edgardo* **Piotr Beczala**  
(Edgar, Master of Ravenswood)

*Normanno* **AJ Glueckert**  
(Norman, huntsman,  
a retainer of Enrico)

*Enrico Ashton* **Brian Mulligan**  
(Henry, Master of Lammermoor,  
Lucia's brother)

*Raimondo Bidebent* **Nicolas Testé\***  
(Raymond, Calvinist chaplain  
and Lucia's tutor)

*Lucia* **Nadine Sierra**

*Alisa* **Zanda Švēde†**  
(Alice, her companion)

*Arturo* **Chong Wang†**  
(Lord Arthur Bucklaw,  
Lucia's bridegroom)

*Friends, relatives, soldiers, servants of Enrico*

\*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: Scotland in the near-future

### ACT I

SCENES 1 & 2: A memorial garden between the estates

Scene 3: Enrico's office

Scene 4: The Great Hall of Lammermoor Castle

### ACT II

SCENE 1: Enrico's chambers

SCENE 2: The Great Hall of Lammermoor Castle

—INTERMISSION—

### ACT III

SCENE 1: The tower at Ravenswood Castle

SCENE 2: A hall at Lammermoor Castle

SCENE 3: The memorial garden

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

# Director's Note

Like so many tragic horror stories, *Lucia di Lammermoor* is a cautionary tale, in this case a warning of the destructive power of blind ambition. Our title character is a delicate, warm, and emotional girl surrounded by cold and callous people. She is mistreated and manipulated to such a degree that she disconnects with her cruel reality and commits a horrific crime. This desperate, violent act is her ultimate rebellion, the only way to show an uncaring world that the desires of a committed heart cannot and must not be denied.

Lucia's brother Enrico embodies the ethos of this world; self-obsessed, paranoid, and cold, willing to sacrifice his own sister to save himself. The hangers-on, counselors and advisors that surround them both are only focused on their own narrow, selfish needs. Even Lucia's lover, Edgardo, treats her harshly. He coerces her into their sudden, secret marriage, abandons her to pursue his own ambitions, then publicly berates and humiliates her without pausing to hear her side of the story.

It is obvious from the outset that Lucia doesn't do well in this oppressive atmosphere. She is highly suggestible and extremely sensitive to her own and others' feelings. So much so, that she seems to have affinities for the extra-sensory: the spirit world, in other words. At her very first appearance, she sings passionately of the powerful hold that the departed soul of a past tragic figure has over her. It's as though Lucia goes through life with a fixation on death, treading with one foot on either side of the divide.

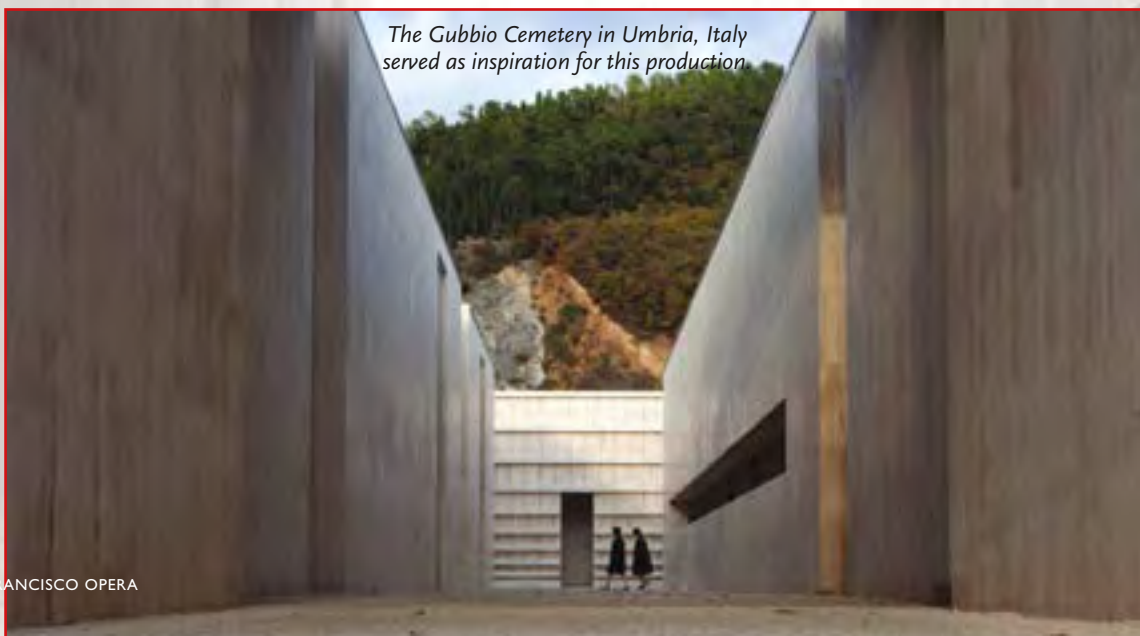
Her commitment to the infinite includes, of course, her vow of love. However, her heart's eternal desires stand no chance against the power of her family's shortsighted selfishness. One character after another dismisses her, ignores her pleas, mocks her feelings, and forces her to follow their will. After being pulled, pushed and betrayed by one uncaring narcissist after another, she finally snaps. Her madness, then, is an emotional release from a world that is highly controlling and coldly rational, a release of passion both terrifying and ecstatic at the same time. The repercussions are profound; it's only after the tragedy that everyone realizes they

share responsibility for pushing her beyond sanity. Edgardo feels it most of all, and commits an equally desperate, mad act—suicide—to atone for it and attempt to join her in eternity.

Our setting is modern-mythic Scotland, a dystopian near future where the lines are blurred between family, country and corporation. Enrico Ashton is struggling to compete at the highest levels of business and politics, and success or failure feels like a matter of life or death to him. The responsibilities of salvaging his family name and fortune become a tremendous burden, and these desperate ambitions blind him to the repercussions of his actions. He feels that the merger with Arturo Bucklaw's *nouveau riche* family will ensure his survival, his hold on power, his success. These are the only things that matter to him. It's only after he comes face-to-face with the horror he engineered that he realizes the destructive force he exerted upon the very family he was desperate to save.

In our production, the Lammermoor estate is entirely Enrico's world; hard, cold, and intimidating. More suggestive of a corporate headquarters than a family home, this environment exists to intimidate and coerce. It doesn't comfort its inhabitants but exerts inexorable pressure on them, the highly sensitive Lucia especially. To her it also has the look and atmosphere of a mausoleum, which offers her a kind of solace. She seeks refuge in the grounds between her ancestral home and the Ravenswood estate, a memorial garden, where she feels drawn to and connected with the spirits of the departed. She is the only one who pays homage to her heritage, who feels the impact and understands the importance of those who came before her. This, then, is one of the great themes of this story and our setting of it. If we ignore our past, the foundations of love and support of earlier generations, we imperil our future. If we pursue our ambitions by using family members like pawns on a chessboard, pressures will inevitably build and the insanity of treating life like a game will be exposed. Most importantly, if we ignore the passionate commitments of a sensitive heart, that heart may be broken so completely that it causes unimaginable tragedy. 🍷

*The Gubbio Cemetery in Umbria, Italy served as inspiration for this production.*



"So, you have ta'en up  
your bonny bridegroom?"

## Gaetano Donizetti and *Lucia di Lammermoor*



Ashley Putnam in the title role of the 1981 production

RON SCHERL

*Our theaters go bad to worse... The operas flop, the public hisses, our audience is scarce.... Now at the San Carlo, we will have Persiani's old opera Danao, then my Lucia di Lammermoor which is now finished.... The crisis is near, the public has indigestion, the theater management is falling apart, Vesuvius is smoking, and the eruption is near.*

**S**o wrote Gaetano Donizetti on July 16, 1835, sourly noting the current difficulties besetting the theater scene in Naples. Rehearsals for the season had broken off. Singers refused to work until they were paid. Donizetti, in his position as music director of the Royal Theaters of Naples—the San Carlo and the Fondo—managed to squeeze money out of the theater management, now perilously close to bankruptcy. The rehearsals began anew, and the premiere of his opera on September 26 was no longer threatened.

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*Dr. Evan Baker is an educator, writer, and lecturer on operatic history and production. He contributes regularly to several publications, including San Francisco Opera Magazine.*

Despite these conditions, *Lucia di Lammermoor* would be Donizetti's fiftieth (!) opera in seventeen years. Donizetti did not achieve acclaim until 1830 with his thirtieth opera, *Anna Bolena* at the Teatro Carcano, followed two years later by *L'Elisir d'Amore* (his thirtieth opera) this time at the Teatro alla Canobbiana. He scored another hit with *Lucrezia Borgia* (his forty-fourth) in 1833 at the Teatro alla Scala. Ironically, Donizetti achieved his first great successes in Milan; only with his *Lucia di Lammermoor* did he finally achieve a resounding success in Naples, where he had worked since 1828. In all, Donizetti composed seventy operas before dementia ended his career in 1843; he died from syphilis five years later at age fifty-one.

Salvadore Cammarano (1801–1852), stage director and house librettist for the San Carlo, received the assignment to write the libretto

for Donizetti's newest opera. *The Bride of Lammermoor* by Sir Walter Scott (1771–1832), published in 1819 as part of the “Waverley Novels,” served as the source for what became Cammarano's first great success. He went on to write over thirty-five librettos, of which eight were for Donizetti and four for Giuseppe Verdi, with his last and equally successful libretto (albeit posthumous) being the immortal *Il Trovatore*.

Cammarano's treatment of *The Bride of Lammermoor* is a marvel of adaptation. Although four previous composers wrote operas based on Scott's novel, probably neither Cammarano nor Donizetti was familiar with the earlier works. Although Cammarano excised many of the major characters, the essence of the story remained the same: thwarted love and societal pressures placed upon an already fragile mind. At the same time, the “romantic” atmosphere of the dark, spooky, and exotic Scottish highlands complete with phantoms and, even more terrible, curses remained prominent. Lady Ashton, Lucy's mother, a strong-willed and manipulative woman who thinks only of the family's position in society and its honor, is the evil personified in the novel. For the opera, Cammarano deleted Lady Ashton and transformed Lucy's brother Henry into the chief antagonist, Enrico. To save his political and financial fortunes, Enrico is determined to marry Lucia to Arturo Bucklaw. If she does not, Enrico will curse her and return to haunt her. He does not hear her plaintive but crucial question, “...and me? What of me?” To trick her into signing a bridal contract, Enrico produces a forged letter from Lucia's beloved Edgardo supposedly renouncing his love for her. Her psychological reaction is taken from Walter Scott's Lucy: “To sign and seal!” echoed Lucy, in a muttering tone, as the door of the apartment closed—“to sign and seal—to do and die!” In Act I, scene 2 Lucia and Edgardo pledged not only their love and betrothal to each other, but also exchanged rings, which, according to a note in the libretto, had the force of marriage. Should that troth be broken, both lovers would be cursed, hence Lucia's despair for not only her love but also shattering her mind.

One of the many famous and easily identifiable scenes in opera—such as the *Habanera* in Bizet's *Carmen* or Wagner's “Ride of the Valkyries”—is Lucia's public mad scene at the end of Act II, which has no equivalent in Scott's novel. A wedding celebration does take place, and a scream is heard from the apartments where Bucklaw and Lucy have retired. The Ashtons rush to the rooms, where they find the gravely wounded Bucklaw (he does not die) and, as described in the novel:



Beverly Sills was Lucia in our 1972 production.

KEN HOWARD

[They] discovered something white in the corner of the great old-fashioned chimney of the apartment. Here they found the unfortunate girl seated, or rather couched like a hare upon its form—her head-gear disheveled, her night-clothes torn and dabbled with blood, her eyes glazed, and her features convulsed into a wild paroxysm of insanity. When she saw herself discovered, she gibbered, made mouths, and pointed at them with her bloody fingers, with the frantic gestures of an exulting demoniac.

Female assistance was now hastily summoned; the unhappy bride was overpowered, not without the use of some force. As they carried her over the threshold, she looked down, and uttered the only articulate words that she had yet spoken, saying, with a sort of

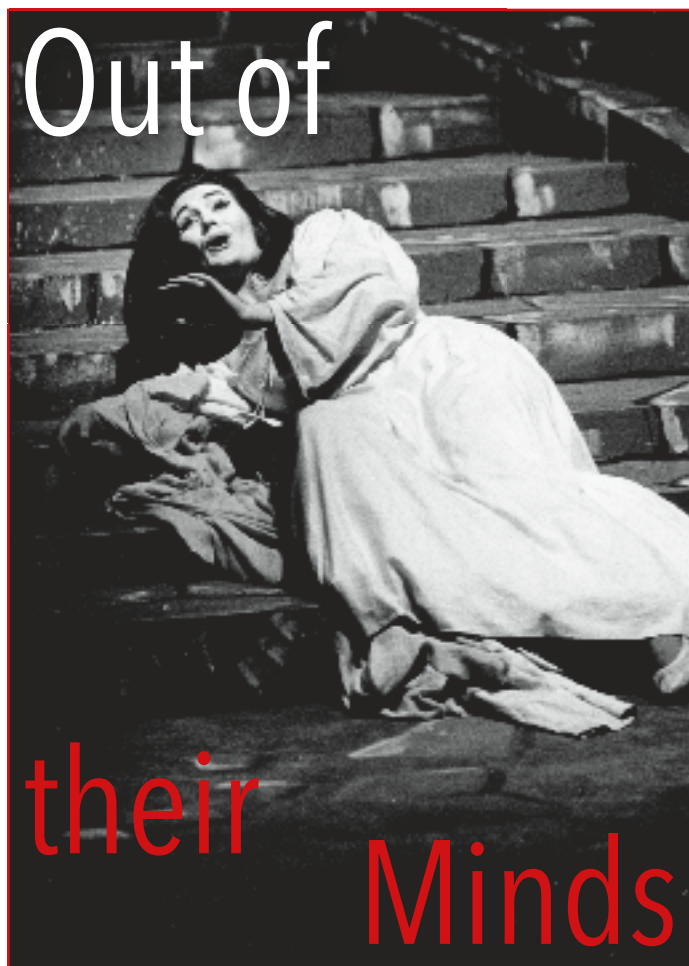
grinning exultation, “So, you have ta'en up your bonny bridegroom?”

Lucy is not heard from thereafter in the novel. No public display of madness or singing of “sweet sounds,” no viewing of phantoms. Nor does she call for her beloved Edgardo. Cammarano's skill at transforming this episode into an opera scene combined with Donizetti's music created one of the most theatrical and musically thrilling scenes in opera.

Donizetti was pleased with the reactions to the premiere on September 26, 1835. In a letter to Giovanni Ricordi, he proudly wrote:

It has pleased very much, if I can believe in the applause and the compliments I have received. I was called out many times, and a great many times the singers, too.... The second evening I saw a thing most uncommon in Naples: namely, at the finale after the great cheers for the *adagio* [the great sextet], Duprez in the curse caused himself to be applauded to the heights.... Every number was listened to in religious silence and spontaneously hailed with shouts of *Evviva!*...

To read the remainder of the article, visit [sfopera.com/lucia](http://sfopera.com/lucia)



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Joan Sutherland made her San Francisco Opera debut in the title role of the 1961 production.

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insane by three men—her lover, her brother, and a priest—all acting in response to her attempts to control her own destiny. Her madness, meanwhile, takes the form of fantasies of the sexual life she might have led had she been allowed to determine it herself.

The opera is set in Scotland in the years that saw the fomentation of the Jacobite rebellion. Lucia's madness is also consequently emblematic of a country riven with factionalism. Her family, the Ashtons, led by her brother Enrico, are disgraced royalists, who can only reclaim their status by arranging a marriage between Lucia and Arturo, scion of an influential Edinburgh clan. Lucia, though, has fallen in love with Edgardo Ravenswood, an enemy Jacobite, and is prepared to brave political and familial danger to meet him in secret.

Edgardo, far from being conventionally heroic, is prone to the violence that dominates his own family history. One of his ancestors killed his mistress and dumped her body in his fountain. Lucia, in her opening aria, claims to have seen the woman's ghost. Donizetti, with unerring dramatic instinct, leaves it open as to whether this is the first sign of madness or a metaphysical portent of disaster. It is by the same fountain, however, that Edgardo, finicky about Lucia's devotion, forces her through a ceremony of exchanging rings and tells her they are married in the sight of God.

In his absence, the Ashtons break down Lucia's resistance to the wedding. Enrico intercepts her correspondence with Edgardo and fabricates evidence that her lover has been unfaithful. He is aided by the chaplain Raimondo, who lectures her about family duty. Lucia—"now exhibiting the first symptoms of mental disorder," according to the stage directions—capitulates. The wedding is interrupted by the return of Edgardo, who, believing Lucia to be unfaithful, wrenches his ring from his finger and curses her.

Lucia's descent into madness follows. On her wedding night, she kills Arturo with his own sword, and is later found by Raimondo muttering: "Where is my husband?" This leads to the mad scene itself. Lucia imagines Edgardo's voice calling her to join him at the fountain, but the phantom of his ancestor's murdered mistress rises before her. In terror, she then imagines herself and Edgardo fleeing to a church where a minister is waiting. The section that follows is often described as a fantasy of her wedding to Edgardo, though the sensuality of the libretto indicates that she is fantasizing about sex with Edgardo during their own wedding night.

The implications of the scene, however, point beyond a depiction of mental crisis to a crisis in musical structure. Major operatic arias in Donizetti's day had become formalized to the point of ossification. Donizetti, however, cannily depicts madness by blurring the dividing lines between the conventional sections and introducing distorted reminiscences of material heard previously in the opera.

---

Tim Ashley is a classical and opera critic for London's *The Guardian*. His work has also appeared in *Literary Review* and *Opera magazine* and he is author of a biography of Richard Strauss. This article was previously published in *The Guardian*.

Allied to words in the medium of opera, music can take us to areas of experience that elsewhere might be uncontainable. Music inhabits a terrain beyond reason, and so is capable of depicting madness—and opera composers from Christoph Willibald Gluck to Alban Berg have allowed audiences entry to a world more usually associated with the analyst's couch.

We can follow Gluck's Orèste, in *Iphigénie en Tauride*, through the psychic disintegration attendant on matricide, or the hallucinations of Berg's *Wozzeck*, driven to murder by an abusive society. Yet the most famous association of music with mental instability lies in a phenomenon known as the "mad scene." The term is associated with climactic moments in Romantic opera in which the heroine loses her mind and expresses this in an aria of phenomenal difficulty.

The best-known example is the mad scene from Donizetti's *Lucia di Lammermoor*, first performed in 1835. Yet Donizetti was after more than vocal display. His aim was to present a cogent portrait of mental collapse, of which Lucia's aria was the culminating expression.

Working in the century after the French Revolution, Donizetti was dealing with ambivalent attitudes to female sexuality. Lucia is driven

The absent Edgardo's voice is represented by a solo flute [for this production, glass harmonica] that summons Lucia with a twisted version of the music associated with the haunted fountain, then tenderly recalls their earlier duet, and finally twines itself sexually around her voice. Its progress is shattered when Lucia catches sight of Enrico, which forces her to recall the disrupted marriage ceremony. In the final section, she imagines herself united with Edgardo in heaven as both her voice and the flute seem to leap away from the earth.

Lucia's scene is often regarded as a prototype, which is not necessarily true. Donizetti's first great mad scene, similar in stance and style, is found in *Anna Bolena*, his unhistorical take on the life of Anne Boleyn, the work that put him on the musical map in 1830. His greater contemporary, Vincenzo Bellini, was already active on the operatic scene. Bellini shared many of Donizetti's preoccupations, though there were differences in attitude and methodology. His brief career opened and closed with the mad scenes of *Il Pirata* in 1827 and *I Puritani* in 1835. At the mid-point came *La Sonnambula* in 1831, in which sleepwalking is portrayed as a form of mental disturbance.

In his depictions of madness, Bellini is more intensely feminist than Donizetti, viewing it as a female response to male brutality. In *Il Pirata*, Imogene, trapped in an enforced marriage, is confronted by her former lover and sinks into derangement when both men accuse her of sexual betrayal, and her lover then kills her husband. Amina's nocturnal wanderings in *La Sonnambula* take her into the wrong man's bedroom, leading first to rejection by her fiancé Elvino, then to a second dangerous sleepwalking episode.

Where both Lucia and Anna Bolena live out fantasies of an alternative erotic reality, Bellini's heroines focus on the obsessive repetition of present emotional pain. Imogene's mind is lost in visions of her lover's execution for the murder of her husband; Amina re-enacts Elvino's desertion. Bellini's musical methodology differs, too. The madness of both heroines is conveyed in vast melodies with no thematic repetition, a procedure that Verdi followed in Lady Macbeth's Sleepwalking Scene.

In *I Puritani*, however, Bellini comes closer to Donizetti's model. Set in England during the Civil War, the opera has its heroine, Elvira, caught between Arturo, the Cavalier who loves her, and Riccardo, the vindictive Roundhead who drives her insane by telling her that her lover has betrayed her. Her madness, like Lucia's, consists in acting out erotic fantasies, though Bellini brings her on stage garlanded with flowers. The nod to Ophelia in Shakespeare's Hamlet is obvious.

The Romantics found Ophelia fascinating, though at the same time they drew away from the swirl of obscenities Shakespeare wrote for his character. When she made it to the operatic stage, in Ambroise Thomas's *Hamlet*, first performed in Paris in 1868, she did so in an un-Shakespearian form. Thomas's *Hamlet* has been castigated as a travesty, most frequently for the excision of Rosencrantz, Guildenstern, and Fortinbras. The crucial change, however, lies in the way Thomas makes both Gertrude and Polonius co-conspirators in Claudius's plot to murder Hamlet senior, which allows him to rewrite Shakespeare along the lines of Lucia di Lammermoor.

The moment Hamlet has divested himself of "Frailty, thy name is woman," he collides with Ophelia during Claudius's coronation

celebrations, and like Donizetti's Edgardo makes her swear an oath of absolute fidelity. His discovery that Polonius was complicit in his father's murder leads to a brutal public rejection of Ophelia, during which he, too, tears off her ring. Her own mad scene is modelled on Lucia's, though in place of Donizetti's sexual fantasies, Thomas substitutes prudish dreams of a contented marriage, while an off-stage chorus, coaxing Ophelia to drown herself, replaces Lucia's flute.

Ophelia's aria is usually regarded as the last important piece in the genre, which it isn't, quite. Schoenberg's soprano monologue *Erwartung*, written in 1909, is effectively a mad scene without an opera, as a distraught woman relives the murder of the man she loved. Schoenberg's antecedents are usually cited as Wagner, Brahms and Mahler, but *Erwartung's* methodology has much in common with Donizetti and Bellini. Conventional operatic structures—and with them tonality—have now totally collapsed. Bellini's equation of madness with unrepeating melody is paralleled by Schoenberg's insistence on athematic material, in which no phrase occurs twice.

Marie Pappenheim, a Viennese psychiatrist who studied with Freud, wrote the libretto for *Erwartung*. Freud's own work links madness with the leakage into consciousness of frustrated sexuality, or with the repetitive abreaction of trauma in a manner curiously pre-empted by Donizetti and Bellini. Freud mentions neither composer, but listening to their mad scenes, one can't help but be amazed that both composers understood Freudian theory before it even existed. 🌻

Luciano Pavarotti sang the role of Edgardo with the Company in 1968 and 1972 (pictured).





# ARTIST PROFILES



## NICOLA LUISOTTI

(Viareggio, Italy)

### Conductor

Nicola Luisotti has been music director of San Francisco Opera since September 2009 and he holds the Caroline H. Hume

Endowed Chair. This season he leads *Luisa Miller*, *Lucia di Lammermoor*, and *Don Carlo*. Luisotti's other engagements during the 2015–16 season include symphonic concerts with the Netherlands Radio Philharmonic Orchestra and in Germany with the Hamburg Philharmonic as well as *Rigoletto* with Madrid's Teatro Real; *Il Trittico* and *La Traviata* with London's Royal Opera, Covent Garden; and *Rigoletto* with Paris Opera. Called "both an original thinker and a great respecter of tradition" by *Opera News*, which featured him on the cover of the July 2011 special issue on conductors, Luisotti made his Company debut in 2005 conducting *La Forza del Destino* and returned in November 2008 to conduct *La Bohème*. As the Company's music director, he has led acclaimed performances of 25 productions, including the world premiere of Marco Tutino's *Two Women* in 2015. Maestro Luisotti has garnered enthusiastic praise from both audiences and critics for his work at the world's leading opera companies including Milan's La Scala; the Royal Opera, Covent Garden; the Metropolitan Opera; Paris Opera; and the Vienna State Opera. Equally at home on the concert stage, Luisotti served as principal guest conductor of the Tokyo Symphony from 2009 to 2012 and has also established growing relationships with the orchestras of London (Philharmonia Orchestra), Genoa, Budapest, Turin, Munich (Bavarian Radio Orchestra), Palermo, and Rome (Santa Cecilia Orchestra), as well as the Berlin Philharmonic, San Francisco Symphony, and the Atlanta Symphony. The conductor's discography includes a complete recording of *Stiffelio* (Dynamic) and the critically acclaimed *Duets* (Deutsche Grammophon), featuring Anna Netrebko and Rolando Villazón. He is also on the podium of DVD recordings of the Met's *La Bohème*, with Angela Gheorghiu and Ramón Vargas (EMI), and San Francisco Opera's *Mefistofele* with Ildar Abdrazakov and Patricia Racette (EuroArts).



## NADINE SIERRA

(Fort Lauderdale, Florida)

### Lucia di Lammermoor

Former San Francisco Opera Adler Fellow soprano Nadine Sierra made her Company debut in 2011 creating

the roles of Juliet and Maria in the world premiere of *Heart of a Soldier* and returned as Papagena in *The Magic Flute* (2012), Musetta in *La Bohème* (2014), and Countess Almaviva (*Le Nozze di Figaro*) in 2015; she will be seen as Pamina in *The Magic Flute* as Micaëla (*Carmen*) in the Company's current season. She is an alumna of the 2010 Merola Opera Program, where she was heard as Adina in *L'Elisir d'Amore*. Winner of the 2009 Metropolitan Opera National Council Auditions, Sierra has appeared in the title role of *Lucia di Lammermoor* in Zurich; Musetta with the Israeli Opera; Euridice (*Orfeo ed Euridice*) with Palm Beach Opera; Gilda (*Rigoletto*) with the Teatro di San Carlo in Naples, Florida Grand Opera, Boston Lyric Opera, and Seattle Opera; and Pamina (*Die Zauberflöte*) at Virginia Opera. Her engagements this season include debuts with the Metropolitan Opera, Paris Opera, and Berlin State Opera. Her recent engagements include Gilda with Atlanta Opera. She holds first prizes from the George London, Gerda Lissner, Loren Zachary, and Marilyn Horne Foundation Competitions and is a recipient of the Richard Tucker Music Foundation's Study and Career Grant.



## PIOTR BECZALA

(Czechowice-Dziedzice, Poland)

### Edgardo

Piotr Beczala made his American opera debut with San Francisco Opera in 2004 as Lensky

(*Eugene Onegin*) and returned in 2007 as Tamino (*The Magic Flute*) and Rodolfo (*La Bohème*) in 2009. His recent engagements include the Prince (*Rusalka*) and the Duke of Mantua (*Rigoletto*) with the Vienna State Opera; Count Vaudémont (*Iolanta*) and King Gustavus (*Un Ballo in Maschera*) with the Metropolitan Opera; the title role of *Faust* with Paris Opera; and Rodolfo at the Royal Opera, Covent Garden. A regular guest at the Met, he has sung with that company include the Duke of Mantua, Roméo (*Roméo et Juliette*), Faust, Edgardo,

Rodolfo, and Lensky, among others. His other career highlights include the Duke of Mantua, Rodolfo, and Alfredo Germont (*La Traviata*) with Milan's La Scala; Roméo, Faust, Edgardo, and Rodolfo with the Vienna State Opera; the Prince, Alfredo, the Italian Singer (*Der Rosenkavalier*), and the title role of *Werther* with Munich's Bavarian State Opera; and the Italian Singer, Faust, the Duke of Mantua, Lensky, Rodolfo, Roméo, and Alfredo with the Royal Opera, Covent Garden. An exclusive Deutsche Grammophon artist, Beczala has recorded *Faust* (Orfeo), *La Traviata* (Farao, nominated for a 2008 Grammy Award), *Lucia di Lammermoor* (Mariinsky Theatre), three solo albums and a number of DVD recordings.



## BRIAN MULLIGAN

(Endicott, New York)

### Enrico

American baritone Brian Mulligan made his San Francisco Opera debut as Marcello (*La Bohème*) with Maestro Nicola




Luisotti in 2008 and has since returned as Valentin (*Faust*), Albert (*Werther*), Sharpless (*Madama Butterfly*), the King's Herald (*Lohengrin*) and as the title role in *Nixon in China*. He returned in 2014 as Count Anckarström (*Un Ballo in Maschera*), as well as Marcello, and he recently appeared as Chorèbe (*Les Troyens*) with Maestro Donald Runnicles during the summer of 2015. In San Francisco Opera's 2015–16 season he has appeared in the title role of *Sweeney Todd*, and he appears in the title roles of Debussy's *La Chute de la Maison Usher* and Getty's *Usher House*. Mulligan has recently appeared as Amfortas (*Parsifal*) and Prospero (Adès's *The Tempest*) at Oper Frankfurt; Yeletsky (*The Queen of Spades*) with Jiří Bělohlávek at Opernhaus Zürich; *Carmina Burana* with Gustavo Dudamel at the Los Angeles Philharmonic, André Thorel (Massenet's *Thérèse*) at Wexford Festival Opera; Peter (*Hänsel und Gretel*) with Lyric Opera of Chicago; Enrico with Canadian Opera Company, Lyric Opera of Chicago, and Washington National Opera; the title role of *Hamlet* with Minnesota Opera; and Amonasro (*Aida*) and Balstrode (*Peter Grimes*) both at the Aspen Music Festival. Other recent engagements include Valentin at the Metropolitan Opera with conductor Yannick Nézet-Séguin; the title role of *The Death of Klinghoffer* with Opera Theatre of St. Louis; Prometheus



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(*Die Vögel*) at Los Angeles Opera; Marcello at Houston Grand Opera and New York City Opera; Ford (*Falstaff*) at Japan's Saito Kinen Festival with Seiji Ozawa; and the title role of *Der Kaiser von Atlantis* with the Los Angeles Philharmonic, Houston Grand Opera, and at the Ravinia Festival. Upcoming engagements include Paolo Albani (*Simon Boccanegra*) at the Metropolitan Opera with James Levine; creating the role of Jack Torrance in the world premiere of Paul Moravec's *The Shining* at Minnesota Opera; Yeletsky at Opernhaus Zürich; and John Proctor in a new production of *The Crucible* by Francesca Zambello at the Glimmerglass Festival.



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**NICOLAS TESTÉ**  
(Paris, France)  
**Raimondo Bidebent**  
Bass-baritone Nicolas Testé makes his San Francisco Opera debut in a role he has performed in Munich and Marseille.

Recent engagements include Frère Laurent (*Roméo et Juliette*) in Montreal, Nourabad (*Les Pêcheurs de Perles*) with the Paris Opera Comique, Colline (*La Bohème*) with Munich's Bavarian State Opera, Des Grieux (*Manon*) with the Metropolitan Opera, Claudius (*Hamlet*) in Avignon, and Ferrando (*Il Trovatore*) in Orange, France. Testé regularly performs at the world's great venues such as the Deutsche Oper Berlin, Netherlands Opera, Paris Opera, the Glyndebourne Festival, and in Lausanne, Leipzig, Naples, Bilbao, Geneva, Lyon, Venice, and Vienna. Career highlights include the title role of *Le Nozze di Figaro* in Warsaw; Léandre (*The Love for Three Oranges*) in Geneva; Giorgio Germont (*La Traviata*) and Abimelech (*Samson et Dalila*) with Paris Opera; Frère Laurent and Ferrando in Marseille; Abimelech (*Samson et Dalila*); Panthée (*Les Troyens*), Agamemnon (*Iphigénie en Aulide*), and Frère Laurent in Amsterdam; Jupiter (*Castor et Pollux*) and creating the roles of the Coach Driver, Officer, and Jailer in the world premiere of Bell's *A Harlot's Progress* in Vienna. On the concert stage, he has appeared with Orchestre National de France, Orchestre du Capitole de Toulouse, Talents Lyriques, Accademia Santa Cecilia Rome, RAI Torino, Birmingham Symphony Orchestra, Orchestre National de Lyon and Lille, and Bayerischer Rundfunk. He frequently collaborates with his wife, soprano Diana Damrau.



**ZANDA ŠVĒDE**  
(Valmiera, Latvia)  
**Alisa**  
Latvian mezzo-soprano Zanda Švēde is a second-year San Francisco Opera Adler Fellow and an alumna of the 2013

Merola Opera Program. She made her Company debut in 2014 as Flora Bervoix in *La Traviata* and returned as Tisbe (*La Cenerentola*). She also created the role of Lena in the 2015 world premiere of Marco Tutino's *Two Women*; this fall she appears as the Second Lady in *The Magic Flute*. Roles in her repertoire include the title role of Piazzolla's *María de Buenos Aires*, Endimione (Cavalli's *La Calisto*), and the title role of Massenet's *Cléopâtre*. On the concert stage she has appeared as a soloist in Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, and Liszt's *Missa Coronationalis*. Švēde has studied at the Latvian Academy of Music in Riga; the Manhattan Summer Voice Festival in New York; Scuola Italia in Urbania, Italy; and the Tyrolean Opera Program in Austria.



**AJ GLUECKERT**  
(Portland, Oregon)  
**Normanno**  
Tenor AJ Glueckert is a former San Francisco Opera Adler Fellow who made his Company debut in various roles

in the world premiere of *The Gospel of Mary Magdalene* in 2013. Other Company appearances include Mr. Knox in *Dolores Claiborne*, the Steersman in *Der Fliegende Holländer*, Ambrogio in *Il Barbiere di Siviglia* and *The Barber of Seville for Families*, Flavio in *Norma*, Elder Gleaton in *Susannah*, and the Chief Magistrate in *Un Ballo in Maschera*. In San Francisco Opera's 2015-16 season he appeared as Beadle

Bamford (*Sweeney Todd*) and will be seen as Kunz Vogelgesang (*Die Meistersinger von Nürnberg*). Glueckert is an alumnus of the 2012 Merola Opera Program, where he performed Mr. Owen in Argento's *Postcard from Morocco*. Upcoming engagements include Bacchus (*Ariadne auf Naxos*) with Opera Theatre of St. Louis and roles with the Glyndebourne Festival and English National Opera. In the 2014-15 season he was seen as the Prince (*Rusalka*) with Frankfurt Opera. As a former resident artist with Minnesota Opera, Glueckert was heard as Arturo (*Lucia di Lammermoor*) and also created the role of the Crown Prince in the world premiere of Puts's *Silent Night* with Opera Philadelphia. He is a graduate of the young artists programs at Santa Fe Opera and Utah Opera. A two-time winner of the regional Metropolitan Opera National Auditions, he holds a degree from the San Francisco Conservatory of Music and appeared as the Drum Major (*Wozzeck*) with Opera Parallèle in San Francisco.



**CHONG WANG**  
(Shijiazhuang, China)  
**Arturo**  
Tenor Chong Wang is a first-year San Francisco Opera Adler Fellow and made his Company debut as Hylas in *Les Troyens*

(2015). He performed with the 2014 Merola Opera Program excerpts as Goro (*Madama Butterfly*), Don José (*Carmen*), and the Duke of Mantua (*Rigoletto*). He has performed a number of roles at Beijing's National Centre for the Performing Arts, including the Steersman (*Der Fliegende Holländer*), the Messenger (*Aida*), Dr. Caius (*Falstaff*), Ruiz (*Il Trovatore*), and Rodolfo (*Guglielmo Tell*). He is a graduate of the Conservatory of the People's Liberation Army in China.

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**MICHAEL CAVANAGH**  
(Winnipeg, Canada)  
**Director**

Michael Cavanagh's most recent work at San Francisco Opera was *Susannah* (2014). He made his San Francisco Opera debut

with *Nixon in China* in 2012, a production he also directed at Vancouver Opera, Lyric Opera of Kansas City, and, most recently, in Dublin, Ireland. Recent career highlights include a return to Minnesota Opera to direct *Manon Lescaut*, *Tosca* at Austin Lyric Opera, and *L'Italiana in Algeri* with Calgary Opera. Former artistic director of Edmonton Opera, he has directed productions throughout his native Canada, including at Vancouver Opera, Opera Lyr Ottawa, Montreal Opera, Manitoba Opera, Calgary Opera, and Opera Hamilton. He has also directed many productions in the United States, including new productions and return engagements at Opera Philadelphia, Boston Lyric Opera, Hawaii Opera Theatre, Arizona Opera, Tulsa Opera, and many others. Cavanagh made his Covent Garden debut in 2006, directing a new chamber opera, *The Midnight Court*. He has developed and staged many new pieces, and he is in high demand as a dramaturg. As a librettist, Cavanagh has enjoyed critical and popular success with seven of his own operas. Recent and upcoming highlights include a return to Lyric Opera of Kansas City for *L'Italiana in Algeri*, a new production of *Carmen* at Minnesota Opera, and a debut at the Royal Swedish Opera with *Nixon in China*.



**ERHARD ROM**  
(Seattle, Washington)  
**Set Designer**

Erhard Rom was named as a finalist in the "Designer of the Year" category of the 2015 International Opera Awards in

London. He has designed settings for more than 200 productions across the globe, and his design work has been displayed in the Prague Quadrennial exhibition and at the National Opera Center in Manhattan. He teaches design at Montclair State University in the department of theater and dance. His credits include San Francisco Opera (*Susannah* and *Nixon in China*) and productions with Wexford Festival Opera, Seattle Opera, Vancouver Opera, the Glimmerglass Festival, Opera Theatre of Saint Louis, Minnesota Opera, the Bord Gáis Energy Theatre in Dublin, Fort Worth Opera, Boston Lyric Opera,

Florida Grand Opera, Opera Colorado, Opéra de Montréal, the Atlanta Opera, Wolf Trap Opera, Opera Boston, Lyric Opera of Kansas City, Syracuse Stage, Geva Theatre Center, Indiana Repertory Theatre, Folger Shakespeare Theatre, Shakespeare Santa Cruz, Merrimack Repertory Theatre, and the Woolly Mammoth Theatre in Washington, D.C. In 2014 he designed the European premiere of Kevin Puts's opera, *Silent Night*. The production was awarded two accolades at the 2015 Irish Times Theatre Awards Ceremony, including the audience choice award and best opera production of 2015. Future engagements include the world premiere of *The Shining* for Minnesota Opera and *Nixon in China* for the Royal Swedish Opera in Stockholm.



**MATTIE ULLRICH**  
(Peekskill, New York)  
**Costume Designer**

Mattie Ullrich makes her San Francisco Opera debut with her costume designs for *Lucia di Lammermoor*. Recent

career highlights include *Satyagraha* at Ekaterinburg Opera and Ballet; *Don Giovanni* for Norwegian Opera and Ballet; *I Due Foscari* the Royal Opera, Covent Garden, Vienna's Theater an der Wien, Valencia's Palau des Artes, and Los Angeles Opera; *The Oresteia* for the Bard SummerScape Festival; *Le Roi Malgre Lui* for the Wexford Festival; *Nabucco* with Washington National Opera, Florida Grand Opera, and Montreal Opera; *Zaide* for Wolf rap Opera; and *Eliogabalo* for New York's The Box. Other career highlights include creating costumes for the theater in New York City, like *The Starry Messenger*, *The Pride*, *Wicked*, *Fault Lines*, *Things We Want*, and *Bad Dates*. In 2010 she designed the costumes for a reworking of Stephen Schwartz's musical *Working*, performed in Chicago and New York City. Her film credits include *Year of the Fish*, *Sovereignty*, and *Shoplifting Chanel*. She was awarded the European Opera Prize for her collaboration with director Thaddeus Strassberger for *La Cenerentola*, performed in Ireland and Germany. She received her education from University of North Carolina School of the Arts where she studied costume design, draping, tailoring, hat-making, and dyeing.

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

**Lighting Designer**  
Resident lighting designer for San Francisco Opera, Gary Marder made his Company debut in *Mefistofele* (2013) and in the 2014–15 season his lighting

designs were seen in *Susannah*, *Un Ballo in Maschera*, *Tosca*, *La Cenerentola*, and *Le Nozze di Figaro*. His work has been seen at venues across the globe, including *The Magic Flute* in Sydney; *La Traviata* at Turin's Teatro Regio as well as in Tokyo; *The Makropulos Case* and *Samson et Dalila* at Houston Grand Opera; *Samson et Dalila*, *Il Barbiere di Siviglia*, *Carmen*, *Peter Grimes*, *Un Ballo in Maschera*, and *Norma* at San Diego Opera; *Dialogues des Carmélites* with Palm Beach Opera; *La Clemenza di Tito* in Toronto; *Tosca* with Opera New Jersey; *Aida* and *Il Barbiere di Siviglia* at the Dallas Opera; and in Boston, Connecticut, Barcelona, and Baden Baden. Marder served as assistant resident lighting designer for the Metropolitan Opera for twelve seasons and associate resident lighting designer at New York City Opera for five years.

**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.

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# ADMINISTRATION

**David Gockley**  
General Director

**Matthew Shilvock**  
General Director Designate

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

**Patrick Summers**  
Principal Guest Conductor

**Jon Finck**  
Director of Communications and Public Affairs

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

**Daniel Knapp**  
Director of Production

**Marcia Lazer**  
Director of Marketing

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

**Jarrold Bell**  
Chief Information Officer

**Jennifer Good**  
Director of Music Operations

**Sheri Greenawald**  
Opera Center Director

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

**Kristen Jones**  
Director of Audience Engagement

**Jessica Koplos**  
Director of Electronic Media

**Daniele McCartan\***  
Costume Director

**Ruth Nott**  
Director of Education

**Teri Xavier**  
Director of Human Resources

**ARTISTIC AND MUSIC PLANNING**  
Sean Waugh, *Artistic Planning Manager*  
DeAnna Sherer, *Music Planning Manager*  
John Churchwell, *Head of Music Staff*

Ilana Rainero-de Haan, *Assistant to the Director of Artistic and Music Planning*  
Valentina Simi, *Artist Services Coordinator and Assistant to the Music Director*  
Manuela Galindo, *Contracts and Accommodations Assistant*  
Michael Bragg, Matthew Naughtin, *Interim Librarians*

Jordi Bernàcer, *Resident Conductor*

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

Noah Lindquist, Ronny Michael Greenberg, *Adler Fellows*

**LANGUAGE COACHES**  
Alessandra Cattani, *Italian*  
Patricia Kristof Moy, *French*  
Crystal Ockenfuss, *German*  
Lynne Soffer, *English Diction*

**COMMUNICATIONS**  
Julia Inouye, *Associate Director of Communications*  
Micah Standley, *Editor*  
Matthew Erikson, *Communications Manager*  
Teresa Concepcion, *Communications Associate*  
Ann Farris, *Archive Associate*

**DEVELOPMENT**  
**ADMINISTRATIVE AND DONOR SERVICES**  
David Odenkirchen, *Director of Development Operations*  
Kathleen Esselstyn, *Gift Acknowledgment Coordinator*  
Leela Krishnan, *Development Services Coordinator*  
Chivly Krouch, *Gift Processing Coordinator*  
Genevieve Ennis, *Development Associate*

**ANNUAL GIVING**  
Nicola Rees, *Director of Annual Giving*  
Jennifer Jordan, *Annual Giving Manager*  
Roya Clune, *Annual Giving Associate*

**CORPORATE AND INSTITUTIONAL GIVING**  
Donna Batson, *Director of Foundation and Government Relations*  
Lisette Miles, *Director of Corporate Giving*  
Samantha Stevick, *Corporate and Legacy Giving Associate*

**ENDOWMENT AND LEGACY GIVING**  
Mark Jones, *Director of Endowment and Legacy Giving*  
Mandala Pham, *Legacy Giving Officer*

**INDIVIDUAL AND LEADERSHIP GIVING**  
Andrew Morgan, *Director of Individual and Leadership Giving*  
Deborah Banks, *Senior Leadership Giving Officer*  
Sue Ramsay, *Senior Leadership Giving Officer*  
Dana Gordon, *Senior Individual Giving Officer*  
Joo Eun Lee, *Senior Individual Giving Officer*  
Sandra Chien, *Individual Giving Officer*  
Andrew Maguire, *Director of Donor Stewardship*  
Karman Ferrell Pave, *Director of Special Events*

Katie Cagampan, *Special Events Manager*  
Lisa Bordachar, *Prospect Research Manager*  
Emily Martin, *Individual and Leadership Giving Associate*

**PRINCIPAL GIVING**  
Judith Frankel, *Director of Principal Giving*  
Lynn Vear, *Senior Principal Giving Officer*  
Cathy Lewis, *Principal Giving Manager*

**EDUCATION**  
Charles Chip McNeal, *Curriculum and Program Specialist*  
Alyssa Stone, *Community Programs Manager*  
Joseph Castañeda, *School Programs Associate*  
Julia Petraglia, *Community Programs Coordinator*  
Rebecca Scott, *School Programs Administrator*  
Hector Armienta, Nick Benavides, Erin Bregman, Joshua Raoul Brody, Robert Chastain, Danny Clay, Marcelle A. Dronkers, Patricia Drozda, Hannah Dworkin, Lisa Edsall Giglio, Kevin Gordon, Lua Hadar, Carla Lucero, Rosalyn Nash, Virginia Nichols, Steven Sven Olbash, Aaron Pike, Katie 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

Elysse Jimenez, *Human Resources Coordinator*

## INFORMATION SERVICES

Mark Wladika, *Internet and E-Commerce Manager*  
Sapna Patel, *Business Process Improvement Manager*  
Paul Goetz, *Systems Administrator*  
Steve Long, *Network & Systems Administrator*  
Porter Venn, *Database Analyst*  
Sara Lee, *Programmer/ Analyst*

## MARKETING

Valerie York, *Associate Director of Marketing*  
Chi-Hsuan Yang, *Marketing Analyst*  
Kathryn Appleton, *Marketing Manager, Subscriptions*  
Genevieve Neumuth, *Marketing Manager, New Audiences, BRAVO! Club, & Special Events*  
Pamela Sevilla, *Marketing Manager, Single Tickets*  
Ted Schaller, *Marketing Associate, Web Content & Social Media*  
Megan Coss, *Marketing Coordinator, Subscriptions*  
Elisabeth Morgan, *Marketing Coordinator, Single Tickets*  
Tanya Grant, *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, Gillian Eichenberger, Khalil El-Kareh, Beverlee G. Hassid, Kyle Minor, Jennifer Pollack, Kristin Reyda, *Telephone Sales Assistants*

## FRONT OF HOUSE

Eric Colby, *House Manager*

George Windstrup, *Head Usher*  
Laurent Dela Cruz, *Martin Dias, Starsky Dias, Marialice Dokus, Karen Horvath, Elaine Kawasaki, Eileen Keremitsis, Bill Laschuk, Sharon Lee, Lenore Long, Doug Luyendyk, Dale Nedelco, Wayne Noel, Beth Norris, Jan Padover, Julie Peck, Robert Remple, Bill Repp, Rilla Reynolds, Joe Savin, Kelly Smith, Tom Taffel, Richard Wagner, Steve Weiss, JoAnne Westfall, Ushers*  
Hui Ming Wu, *Show Maid*

## OPERA SHOP

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

## MEDIA

Jessica Shown-Morgan, *Media Coordinator*  
Jeremy Patfield, *Media Administrator*  
Michelle Bueno, Robyn Graham, Anna Calvo Rosenstone, *Media Interns*

## MUSIC OPERATIONS

Clifford Cranna, *Dramaturg*  
Brett Wesner, *Artistic Assistant*

## 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*

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*  
Jai Alltizer, *Senior Production Supervisor*  
Kristi Johnson, *Production Supervisor*  
Manuel Gutierrez, *Production Coordinator*

Paula Wheeler, *Senior Milliner*  
Amy Van Every, *Senior Dyer*  
Jersey McDermott, *Senior Craft Artisan*  
Nicole Diascenti, *Junior Workroom Assistant*

Valerie Galindo, *Shopper*  
Alexandra Leon, *Production Assistant*

## ELECTRICS

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

## FIGHT DIRECTION

Dave Maier, *Fight Director*

## LIGHTING

Gary Marder, *Resident Lighting Designer\**  
Eric Furbish, *Sarah Tundermann Assistant Lighting Designers*  
Conor Mulligan, *Gilbert V. Hemsley, Jr. Lighting Intern*  
Devorah Kengmana, *Lighting Intern*

## PROPERTIES

Lori Harrison, *Master of Properties*  
John Del Bono, *Assistant Master of Properties*  
Fred Wielandt, *Interim Assistant Master of Properties*

## SAN FRANCISCO OPERA WORKSHOP

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

## STAGING STAFF

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

Jayne O'Hara, *Thea Railey, Lisa-Marie Shuster, Assistant Stage Managers*

## TECHNICAL DIRECTION

Erik Walstad, *Technical and Safety Director\**  
Ryan O'Steen, *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*  
Vicky Martinez, *Senior Administrative Assistant*  
Ashley Joyce, *Second Assistant*  
Sophia Smith, *Wig Assistant*  
Maia Knezevic, *Wig Apprentice*  
Richard Battle, *Marcelo Donari, Denise Gutierrez, William Stewart Jones, Elizabeth Poindexter, Kerry Rider-Kuhn, Melanie Birch, Karalynne Fiebig, Tim Santry, Susan E. Stone, Principal Make-up Artists*  
Judith Disbrow, *William Stewart Jones, Richard Battle, Vicky Martinez, Melanie Birch, Foremen*  
Melanie Birch, *Rick Burns, Denise Gutierrez, Monica Maka, Vicky Martinez, Toby Mayer, Connie Strayer, Karalynne Fiebig, Journeymen*  
Christina Martin, *Sophia Smith, Maia Kzenzevic, Ashley Joyce, Pamela Johnson, Erin Johnson, Associates*

## REHEARSAL

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

## SAN FRANCISCO OPERA CENTER

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

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

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



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



Joseph Lescher  
Principal  
Bass



Jonathan Lancelle  
Associate Principal  
Bass

# SAN FRANCISCO ORCHESTRA CONTINUED



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



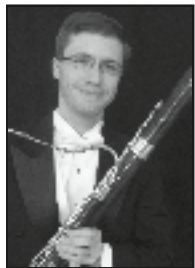
Joanne Burke Eisler  
Assistant Principal  
Clarinet



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



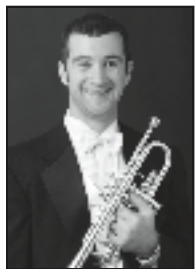
Keith Green  
Horn



Brian McCarty  
Horn



Lawrence Ragent  
Horn



Adam Luftman  
Principal  
Trumpet



William Holmes  
Trumpet



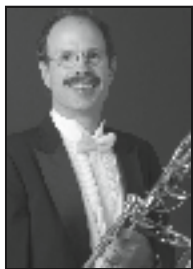
John Pearson  
Trumpet



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



Tracy Davis  
Orchestra Manager



Carrie Weick  
Librarian



Timothy Spears  
Assistant Orchestra  
Manager & Librarian

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

# REGULAR CHORUS



Kathleen Bayler  
*Soprano*



Sara Colburn  
*Soprano*



Dvora Djoraev  
*Soprano*



Mary Finch  
*Soprano*



Claire Kelm  
*Soprano*



Elisabeth Rom Lucio  
*Soprano*



Angela Eden Moser  
*Soprano*



Rachelle Perry  
*Soprano*



Virginia Pluth  
*Soprano*



Carole Schaffer  
*Soprano*



Mitzie Kay Weiner  
*Soprano*



Roberta Bowman  
*Mezzo-Soprano*



Janet Campbell  
*Mezzo-Soprano*



Sally Mouzon  
*Mezzo-Soprano*



Sally Munro  
*Mezzo-Soprano*



Erin Neff  
*Mezzo-Soprano*



Laurel Porter  
*Mezzo-Soprano*



Laurel Rice  
*Mezzo-Soprano*



Shelley Seitz  
*Mezzo-Soprano*



Claudia Siefer  
*Mezzo-Soprano*



Nicole Takesono  
*Mezzo-Soprano*



Donna Turchi  
*Mezzo-Soprano*



C. Michael Belle  
*Tenor*



Alan Cochran  
*Tenor*



Chris Corley  
*Tenor*



Daniel Harper  
*Tenor*



Christopher Jackson  
*Tenor*



Phillip Pickens  
*Tenor*



Chester Pidduck  
*Tenor*



Colby Roberts  
*Tenor*



Sigmund Seigel  
*Tenor*



Dan Stanley  
*Tenor*



Andrew Truett  
*Tenor*



Richard Walker  
*Tenor*



Torlef Borsting  
*Baritone*

## SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Frank Daniels  
Baritone



Cameron Henley  
Baritone



Ken Johnson  
Baritone



David Kekuewa  
Baritone



Bojan Knežević  
Bass



Frederick Matthews  
Baritone



Jim Meyer  
Bass



William O'Neill  
Bass



William Pickersgill  
Bass



Valery Portnov  
Bass



Ken Rafanan  
Baritone



Michael Rogers  
Baritone



Jere Torkelsen  
Baritone

*Most photos by  
John Martin.*

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

## SAN FRANCISCO OPERA CORPS DANCERS



David Bier  
*Leave of Absence*



Brook Broughton



Blanche Hampton



Bryan Ketron



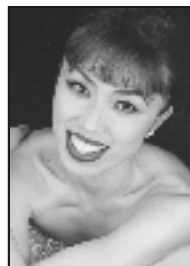
Michael Kruzich  
*Leave of Absence*



Michael Levine



Rachel Speidel Little



Chiharu Shibata

**ARTISTS**

Julie Adams † ♪  
 Ain Anger\*  
 Paul Appleby\*  
 James Asher  
 René Barbera ♪  
 Piotr Beczala  
 Vitaliy Bilyy\*  
 Jordan Bisch  
 Corey Bix  
 Stephanie Blythe  
 Kathryn Bowden † ♪  
 William Burden  
 Malin Byström\*  
 Catherine Cook † ♪  
 Sasha Cooke  
 Alessandro Corbelli  
 Ginger Costa-Jackson  
 Leah Crocetto † ♪  
 Richard Croft  
 David Curry\*  
 Diana Damrau  
 Nikki Einfeld † ♪  
 Michael Fabiano  
 Greg Fedderly  
 Elizabeth Futral  
 Martin Gantner\*  
 A.J. Glueckert † ♪  
 Matthew Grills  
 Erika Grimaldi\*  
 Greer Grimsley  
 Philip Horst † ♪  
 Brian Jagde † ♪  
 Brandon Jovanovich  
 Nadia Krasteva\*  
 Mariucz Kwiecien  
 Daniela Mack † ♪  
 Elliot Madore\*  
 Riccardo Massi\*  
 Karita Mattila  
 Lucas Meachem † ♪  
 Brian Mulligan  
 Edward Nelson † ♪  
 Zachary Nelson\*  
 René Pape  
 Jacqueline Piccolino † ♪  
 Lee Poulis  
 Scott Quinn\*  
 Anthony Reed † ♪  
 Alfred Reiter  
 Irene Roberts

Ekaterina Semenchuk\*  
 Albina Shagimuratova  
 Alek Shrader † ♪  
 Nadine Sierra † ♪  
 Andrea Silvestrelli  
 Rafał Siwek\*  
 Efraín Solís † ♪  
 Joel Sorensen  
 Krassimira Stoyanova\*  
 Matthew Stump † ♪  
 Michael Sumuel ♪  
 Daniel Sumegi † ♪  
 Zanda Švėde † ♪  
 Nicolas Testé\*  
 Wayne Tigges  
 Maria Valdes † ♪  
 Chong Wang † ♪  
 Nian Wang † ♪  
 Rachel Willis-Sørensen\*

**CONDUCTORS**

Jiří Bělohlávek  
 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 DESIGNERS**

Tod Nixon

**CHOREOGRAPHERS**

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

\* San Francisco Opera debut

† = Former Adler Fellow

‡ = Current Adler Fellow

♪ = Merola Opera Program participant (past or present)

**Ian Robertson**, *Chorus Director*

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

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

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

*Chorus Librarian*

**REGULAR CHORUS**

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

C. Michael Belle \*  
 Torlef Borsting \*  
 Alan Cochran \*  
 Chris Corley  
 Frank Daniels  
 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  
 Jere Torkelsen \*  
 Andrew Truett \*  
 Richard Walker \*

\*Chorus member appearing in a Solo Role

**EXTRA CHORUS**

Buffy Baggott  
 Elizabeth Baker  
 Jennifer Brody  
 Johanna Bronk  
 Angela Cadelago  
 Katie Carlson  
 Karen Winner Huff  
 Silvie Jensen  
 Carolyn Jordan  
 Sara LeMesh  
 Katherine McKee  
 Eileen Meredith  
 Frances Peterson  
 Aimée Puentes  
 Lori Willis  
 Jacque Wilson  
 Kali Wilson  
 Angélique Zuluaga

Richard Block  
 Micah Epps  
 Adam Flowers  
 Timothy Foster  
 Peter Girardôt  
 Thomas Hart  
 Michael Jankosky  
 Jimmy Kansau  
 Bradley Kynard  
 Anthony P. McGlaun  
 Raymond Martinez  
 Michael Mendelsohn  
 Jim Monios  
 Jess G. Perry  
 Keith Perry  
 Samuel Rabinowitz  
 Tom Reed  
 Pedro Rodelas  
 Alfredo Rodriguez  
 Clifton Romig  
 Karl Saarni  
 Alexander Taite  
 Michael Taylor  
 Nicholas Volkert



# CORPS DANCERS

Lawrence Pech, *Dance Master*

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

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

\* Leave of Absence  
† Tenured

## ACROBATS

Zachary Diener  
Peter Greathouse  
Brian Patterson

San Francisco Opera extends its gratitude and appreciation to the following labor organizations whose members, artists, craftsmen, and craftswomen greatly contribute to our performances:

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Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*

Jordi Bernàcer, *Resident Conductor*

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

## SECOND VIOLIN

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

## VIOLA

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

## CELLO

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

## BASS

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

## FLUTE

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

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald

## CLARINET

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

## BASS CLARINET

Anthony Striplen

## BASSOON

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

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## SAN FRANCISCO OPERA GUILD LEGACY SOCIETY

The San Francisco Opera Guild Legacy Society honors those who have included San Francisco Opera Guild in their will, trust or other estate plans. For more information on how you can support San Francisco Opera Guild through your estate planning please call (415) 565-3291.

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More than 75,000 Bay Area families, students and teachers experience the excitement of opera with a variety of community outreach programs presented through the collaborative efforts of San Francisco Opera, the Opera Guild, and the Merola Opera Program.

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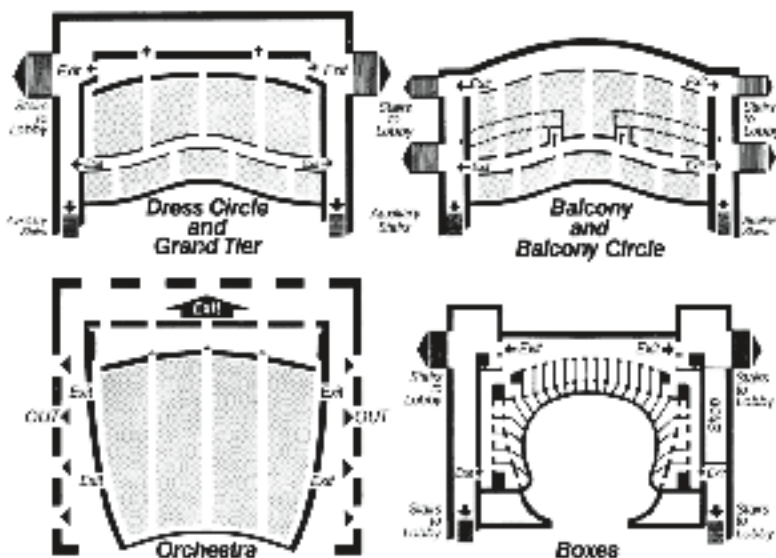
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## San Francisco War Memorial and Performing Arts Center War Memorial Opera House



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

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