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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 launches its season in a wonderfully impactful way. We open on the

Friday after the Labor Day holiday with a grand opera performance, followed by a contrasting work on Saturday evening. These openings are bookended by, on the one hand, San Francisco Opera Guild's elegant Opera Ball and the BRAVO Club's high-voltage Gala on Friday evening, and on the other, Sunday's *al fresco* Opera in the Park concert in Golden Gate Park. The opening weekend is a celebration in which our entire community participates in enriching and deeply personal ways. We are especially grateful to Dede Wilsey for sponsoring our opening weekends for the past ten years.

We welcome 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!

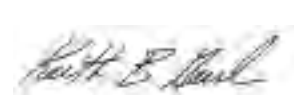
This promises to be an incredibly memorable season. Through ten very exciting productions onstage, we will celebrate General Director David Gockley's career as an opera impresario *extraordinaire* prior to his retirement in July 2016. We will open the Diane B. Wilsey Center for Opera in the adjacent 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, we will welcome a new general director, the Company's seventh.

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.

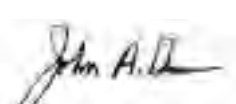
We are honored to share the new season with you.



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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## San Francisco Opera Welcomes Jordi Bernàcer

In August, Spanish conductor Jordi Bernàcer was named San Francisco Opera's resident conductor. Born in 1976 in Alcoi, Spain, where he began to study music at the age of six, he graduated in flute performance at Valencia's Joaquín Rodrigo Conservatory at eighteen where he also studied composition, musicology, and choral and orchestral conducting. He concluded his studies at the Vienna Conservatory. Recent conducting highlights include *Manon*, *Luisa Fernanda*, *Cavalleria Rusticana*, and *Manon Lescaut* with Valencia's

Palau de les Arts Reina Sofia; *Tosca* and *Cavalleria Rusticana* at the Teatro di San Carlo in Naples; *Tosca* with Los Angeles Opera; and *Carmen* at Warsaw's Teatr Wielki. In 2010, he made his San Francisco Opera debut as assistant conductor for *Cyrano de Bergerac*.

Bernàcer replaces Giuseppe Finzi, who has stepped down as the Company's resident conductor in order to accept a growing demand of international conducting assignments. The Italian-born Finzi made his debut at the War Memorial Opera House in 2008 and has conducted numerous productions during the past seven seasons, including *La Bohème* last November, *Carmen*, *Turandot*, *Aida*, *La Traviata*, and family performances of *L'Elisir d'Amore*. Finzi returns this fall to lead *Il Barbiere di Siviglia*.

## Nicola Luisotti's 2015–16 Season

Following his riveting performances of the world premiere of Marco Tutino's *Two Women* with the Company this summer, San Francisco Opera Music Director Nicola Luisotti is setting out for another thrilling season. This fall, Maestro Luisotti conducts world-renowned casts in both *Luisa Miller* and *Lucia di Lammermoor* with the Company. He then travels to the Netherlands to conduct concert performances with the Netherlands Radio Philharmonic Orchestra. Other international dates on his performance schedule include conducting *Rigoletto* at Madrid's Teatro Real; a concert with the Hamburg Philharmonic; then on to London's Royal Opera, Covent Garden to lead *Il Trittico* and *La Traviata*; and to Paris Opera for *Rigoletto*. Luisotti will round out the current season by conducting *Don Carlo* at San Francisco Opera in June 2016.

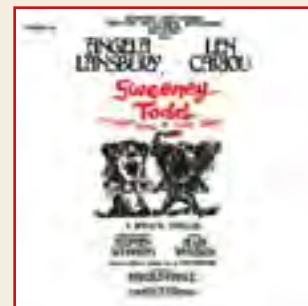


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## Opera Shop Recommendations



Edgar Allen Poe fans be advised: Gordon Getty's one-act opera *Usher House* (Pentatone Classics) is now available. This 2013 recording based on the Poe tale, *The Fall of the House of Usher*, features Philip Ens and British actor Benedict Cumberbatch in superb Super Audio CD sound. SFO will give the U.S. premiere in December of *Usher House* paired with Debussy's one-act opera on the same subject.



Stephen Sondheim and Hugh Wheeler's landmark musical *Sweeney Todd* in the Original Cast Recording (Sony) features Angela Lansbury and Len Cariou; a specially priced 2-CD set on sale.



John F. Martin: *In Character: Opera Portraiture* (Amadeus Press). Unique in opera literature, Martin's magnificent portraits capture not

just the stars and chorus members but also the supernumeraries who don't make a sound but nevertheless add great color and dimension to the action on stage.

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## 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 old Metropolitan Opera on 39th Street was an auspicious one: Birgit Nilsson as *Elektra* in the Richard Strauss opera in the fall of 1967. 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. 🍷



KEVIN BERNE

## Francesca Zambello Receives Opera Medal

On September 11, renowned director Francesca Zambello receives the San Francisco Opera Medal—the highest honor awarded by the Company to an artistic professional. Zambello began her long association with the Company in 1983 as assistant stage director for *Ariadne auf Naxos* and has since been involved in more than fifty productions here, including our current production of *Luisa Miller*, *La Voix Humaine*, *La Bohème*, *Prince Igor*, *Jenůfa*, the West Coast premiere of Rachel Portman's *The Little Prince*, *Porgy and Bess*, a new production of Wagner's *Der Ring des Nibelungen* in 2011, and the world premieres of *Heart of a Soldier* and *Two Women*. Her work has been seen at the Metropolitan Opera; Milan's Teatro alla Scala; the Royal Opera, Covent Garden; the Paris Opera; Lyric Opera of Chicago; and English National Opera. She currently serves as general and artistic director of the Glimmerglass Festival and artistic director of Washington National Opera. She has been awarded the title of *Chevalier des Arts et des Lettres* from the French government and the Russian Federation's medal for service to culture. Zambello joins a list of San Francisco Opera Medal recipients that includes such luminaries as Leontyne Price, Joan Sutherland, Thomas Stewart, Plácido Domingo, Susan Graham (pictured below in June 2015), Donald Runnicles, Frederica von Stade, Charles Mackerras, and John Copley.



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# SAN FRANCISCO OPERA *Profile*

## John Churchwell

### *Head of Music Staff*



MARC OLIVIER LEBLANC

John Churchwell knows exactly what it takes to be San Francisco Opera's head of music staff: "Great people skills, patience, and calm under fire. But what I need most of all is an amazing group of musicians that make up the staff; people who invest their time and their hearts, really enjoy what they are doing, and care about the end product."

A collaborative pianist by training, as well as an alumnus of the Merola Opera Program, Churchwell has worked for the Company since 1998, as member of the music staff and assistant conductor. "I used to split my time between San Francisco Opera and the Metropolitan Opera in New York, where I had the same job, until, back in 2011, I was invited by Maestro Luisotti to become head of music staff in San Francisco."

#### **Excellence**

"As a member of the music staff I would be assigned to one or more specific productions each season. To work with the conductor as rehearsal pianist, help prepare the singers musically... basically do anything to help the show get from start to finish.

"Now, as the head of music staff, I manage people who do what I did, and I oversee the musical preparation in order to maintain a standard of musical excellence. My job is really to keep

a finger on the pulse of what is happening so that I can predict possible conflicts—or prevent them.

"I couldn't *dream* of doing everything myself, so I have to have a team of people that I respect and trust, who listen with good ears and problem solve just as I would do." Nevertheless, Churchwell insists on seeing most performances in person. "I really want to know what happens on stage, know how the show went. So I attend probably 90 percent of them."

#### **Never a Dull Moment**

"Right now we have two productions rehearsing simultaneously, *Sweeney Todd* and *Luisa Miller*, which is our season opener. My day largely consists of going between productions and rehearsals to see what is going on, see how things are progressing, and make sure conductors and singers are happy. I am also responsible for staffing all the rehearsals, making sure that the right musicians, conductors, pianists, and language coaches are where they need to be.

"In the first two weeks of a production, the emphasis lies more on the preparation of the singers, and it generally shifts towards what we need in the theater, how the orchestra preparation is coming along, if the balance is right. And as one show is moving to stage, another one starts rehearsals. There is never a dull moment."

—BY NIELS SWINKELS

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**S**tephen Sondheim was born in New York in 1930. He has written the music and lyrics for twelve Broadway musicals and the lyrics for *West Side Story*, *Gypsy*, and *Do I Hear a Waltz?* in addition to many other songs. He has composed film scores and has won an Academy Award Best Original Song for “Sooner or Later,” which was sung by Madonna in *Dick Tracy*. He won the Tony Award and the Drama Desk Award for best score for *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, *Into the Woods*, and *Passion*. He received the Pulitzer Prize for *Sunday in the Park with George*. In 1983 he was elected to the American Academy of Arts and Letters. In 1990 he was appointed the first visiting professor of contemporary theater at Oxford University and, in 1993, was a recipient of the Kennedy Center Honors for Lifetime Achievement. In 1992 he refused to accept the National Endowment’s Medal of Arts Award because he felt the NEA had been, in his words, “transformed into a conduit and symbol of censorship and repression rather than encouragement and support.” He accepted the award in 1997.

This interview was excerpted from a craft seminar at the New School in New York City, which appeared on the Bravo network as an episode of *Inside the Actors Studio* with James Lipton.

***When you were ten and your parents divorced, your mother moved to Pennsylvania and it was there at the age of eleven that you encountered Jimmy Hammerstein and were welcomed into the family of Oscar and Dorothy Hammerstein. I understand you’ve said that if Hammerstein had been a geologist, you would have become a geologist.***

Yes. He was a surrogate father and a mentor to me up until his death. When I was fifteen, I wrote a show for George School, the Friends school I went to. It was called *By George* and was about the students and the faculty. I was convinced that Rodgers and Hammerstein couldn’t wait to produce it, so I gave it to Oscar and asked him to read it as if he didn’t know me. I went to bed dreaming of my name in lights on Broadway, and when I was summoned to his house the next day he asked, “Do you really want me to treat this as if I didn’t know you?” “Oh yes,” I said, to which he replied, “In that case, it’s the worst thing I’ve ever read.” He saw me blanch and continued, “I didn’t say it was untalented, but let’s look at

# Stephen Sondheim



it.” He proceeded to discuss it as if it were a serious piece. He started right from the first stage direction; and I’ve often said, at the risk of hyperbole, that I probably learned more about writing songs that afternoon than I learned the rest of my life. He taught me how to structure a song, what a character was, what a scene was; he taught me how to tell a story, how not to tell a story, how to make stage directions practical.

Of course when you’re fifteen, you’re a sponge. I soaked it all up and I still practice the principles he taught me that afternoon. From then on, until the day he died, I showed him everything I wrote, and eventually had the Oedipal thrill of being able to criticize his lyrics, which was a generous thing for him to let me do.

***I’ve read that one of the things you learned from him was the power of a single word.***

Oscar dealt in very plain language. He often used simple rhymes like *day* and *May*, and a lot of identities like “Younger than springtime am I / Gayer than laughter am I.” If you look at “Oh, what a beautiful mornin’! / Oh, what a beautiful day!” it doesn’t seem like much on paper, but he understood what happens when music is applied to words—the words explode. They have their own rainbows, their own magic. But not on the printed page. Some lyrics read well because they’re conversational lyrics. Oscar’s do not read very well because they’re colloquial but not conversational. Without music, they sound simplistic and *written*. Yet it’s precisely the hypersimplicity of the language that gives them such force. If you listen to “What’s the Use of Wond’rin’” from *Carousel*, you’ll see what I mean.

***He also stressed the importance of creating character in songs.***

Remember, he’d begun as a playwright before he became a songwriter. He believed that songs should be like one-act plays, that they should have a beginning, a middle, and an end. They should set up a situation, have a development, and then a conclusion... exactly like a classically constructed play. Arthur Pinero said about playwriting: “Tell them what you’re going to do, then do it, then tell them you’ve done it.” If that’s what a play is, Oscar’s songs are little plays. He utilized that approach as early as *Show Boat*. That’s how he revolutionized musical theater—utilizing operetta principles and pasting them onto American musical comedy.

***That afternoon, as I recall, Hammerstein also outlined for you a curriculum and told you he wanted you to write four things. It sounds like a wonderful fairy tale. What were they?***

First, he said, take a play that you think is good, and musicalize it. In musicalizing it, you’ll be forced to analyze it. Next, take a play that you think is good but flawed, that you think could be improved, and musicalize that, seeing if you can improve it. Then take a non-play, a narrative someone else has written—it could be a novel, a short story—but not a play, not something that has been structured dramatically for the stage, and musicalize that. Then try an original. The first one I did was a play by George S. Kaufman and Marc Connelly, *Beggar on Horseback*, which lends itself easily to musicalization because it’s essentially a long fantasy. We performed that at college when I was an undergraduate at Williams. I got permission from Kaufman to do it and we had three performances. It was a valuable experience, indeed. The second one, which I

couldn’t get permission for, was a play by Maxwell Anderson called *High Tor*, which I liked but thought was sort of clumsy. Then I tried to adapt *Mary Poppins*. I didn’t finish that one because I couldn’t figure out how to take a series of disparate short stories, even though the same characters existed throughout, and make an evening, make an arc. After that I wrote an original musical about a guy who wanted to become an actor and became a producer. He had a sort of Sammy Glick streak in him—he was something of an opportunist. So I wrote my idea of a sophisticated, cynical musical. It was called *Climb High*. There was a motto on a flight of stone steps at Williams, “Climb high, climb far, your aim the sky, your goal the star.” I thought, “Gee, that’s very Hammerstein-ish.” I sent him the whole thing. The first act was ninety-nine pages long. Now, the entire script of *South Pacific*, which lasted almost three hours on the stage, was only ninety-two pages. Oscar sent my script back, circled the ninety-nine, and just wrote, “Wow!”

***When you graduated from Williams, you received the Hutchinson Prize for music, which was a fellowship for further study. With whom did you study?***

Milton Babbitt, the avant-gardist’s avant-gardist. When I started studying with him, he had already gone beyond twelve-tone music and was working up at Columbia on synthesized music, which in those days was a science fiction, the idea being that (his example) he could make a bassoon play a high C. He was a rigorous intellectual but also happened to be a frustrated songwriter. When I first met him, he was writing a musical for Mary Martin. I would meet with him once a week for about four hours and we’d spend the first hour analyzing his favorite songs. I can still analyze “All the Things You Are” according to Babbitt, which in fact I did for my students at Oxford. Then we’d spend the rest of the time analyzing Beethoven and Mozart.

I asked him if he would teach me atonal music. He said, “There’s no point until you’ve exhausted tonal resources for yourself. You haven’t, have you?” I said, “No, and I suspect I’ll never want to.” So I never did study atonal music. He taught tonal as rigorously as Barrow did. It was a similar approach: Analyze the music, look at what the music is. How do you sustain something, hold a piece together for forty-five minutes if it’s a symphony, or three minutes if it’s a song? How do you manage time? That’s what he taught me.

***Why did you hesitate when you were offered the chance to write the lyrics of West Side Story?***

I wanted primarily to write music. But Oscar advised me that the job would be an extraordinary opportunity to work with men of such ability, talent, and imagination as Leonard Bernstein, Jerome Robbins, and Arthur Laurents. So I took it. And he was right.

***I’ve heard you disparage your lyrics for West Side Story, but I would give a great deal to have written “oh, moon, grow bright and make this endless day endless night.”***

It’s fine until you remember that it’s sung by an adolescent in a gang.

***You’ve said, “I’ve always thought of lyric-writing as a craft rather than an art, largely a matter of sweat and time. Music is more challenging, more interesting, and more rewarding.” Do you still feel that way?***

Sure. Because music's abstract and it's fun and it lives in you. Language is terrific, but the English language is a difficult tool to work with. Two of the hardest words in the language to rhyme are *life* and *love*. Of all words! In Italian, easy. But not English. Making lyrics feel natural, sit on music in such a way that you don't feel the effort of the author, so that they shine and bubble and rise and fall, is very, very hard to do. Whereas you can sit at the piano and just play and feel you're making art.

The *love* rhymes are *shove*, *above*, *dove*, *glove*, and *of*. That's all we've got.

And they're not easy to use. *Live* isn't easy, either. You have *give* and *sieve* and then you're in a lot of trouble.

***The English language has forty-two sounds in it, French a dozen, so everything rhymes with everything else. That's why Molière was able to write those alexandrines, couplet after couplet, without ever straining for a rhyme.***

But lyrics are also about open vowel sounds. The Italians have it all over us *and* the French because everything is *ahhhh!* Try to sing *me* on a high note. And *me* is a very useful word.

**Or him.**

Exactly. *Short* is terrible. Singers will tell you that their throats close up.

***A Funny Thing Happened on the Way to the Forum was the first Broadway show for which you wrote music and lyrics and, if memory serves, when the show was out of town, you were out on the streets giving tickets away to get people into the theater.***

It was a disaster out of town. It was directed by George Abbott, who was famous as a play doctor. We would stand in the back of the auditorium in New Haven and feel the discomfort of the audience; all the while we thought that what we were seeing was terrific. Finally, one evening George said, "I don't know what to do, you'd better call in George Abbott [sic]."

When we got down to Washington, we asked Jerome Robbins to come in and help. He said, "It's the opening number that's killing it. It's not telling them what the show's about. You've got to write a baggy-pants number." So I wrote this song called "Comedy Tonight." Jerry insisted, though, I don't want you to tell any jokes, let *me* tell the jokes. Very smart of him. That's why the lyric is so bland and dull—it's background for Jerry's pyrotechnics. It may be the best opening number ever put on the stage. The audience was so satisfied at the end of it that we thought, "Let's not do the rest of the show."

***You once asked Oscar Hammerstein why he never wrote a sophisticated musical.***

He said, "You mean something that takes place in penthouses?" I said, "yes." He said, "Because it doesn't interest me." Most people probably think that Oscar was a hayseed and sat on a porch all the time watching cattle turn into statues, but in fact he was an urban product, a New York boy, and very—well, urbane. Sharp tongue. Pointed wit.

Wonderful critic. It's just that urban stories were not what he wanted to write about. He wanted to write about so-called simplicities. He was a morality playwright. He wrote about everyman. And every time he tried to write something that was particularly urban or contemporary, it wasn't very good, as in *Me and Juliet* and parts of *Allegro*. He was sharp and smart, but he didn't feel it. That's why he didn't want to write about penthouses, and he was right.

***But you certainly did in Company, a sophisticated New York penthouse story. It has been called a revolutionary musical. Was it a plotless show?***

Yes, because it didn't begin as a musical. George Furth was an actor and was in therapy. His therapist suggested that it might be good for him to do some writing. So he wrote a series of one-act plays—playlets, really. A production had been set up but had fallen through, so he sent them to me and said, "I don't know what to do with these." I wrote back, "Let me send them to Hal Prince because he's very shrewd about this sort of thing. Maybe he can give you some advice." Hal said, "Why don't we make a musical out of them?" It seemed impossible because they were such disparate plays, and that made it intriguing. So George came east, we spent two or three weeks talking, and gradually the form of the show took shape. It came from the fact that in each playlet there were two people in a relationship and a third person who often acted as a catalyst. We realized that what the show should be about is the *third* person. So we invented the character of Bobby, the outsider in five different marriages. We realized that there could be no plot in the conventional sense. A man comes home on his thirty-fifth birthday and realizes that all his friends are married; he's an outsider. And he has a combination breakdown and epiphany. The show really takes place in one second. His friends are there but they're not there, and they don't know each other but they do know each other. They're all fragments of his conscious-



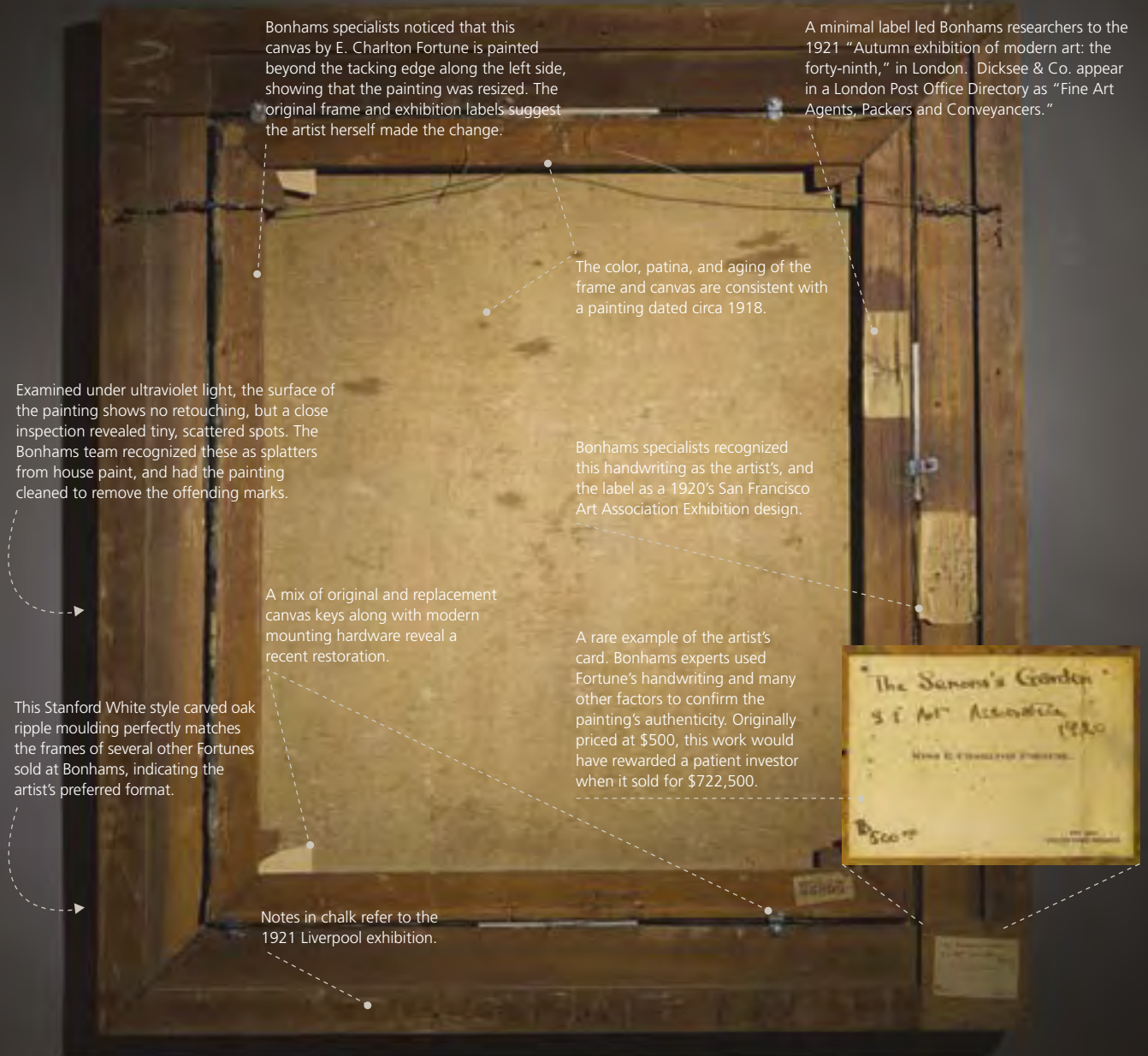
(Left to right) Stephen Sondheim, Leonard Bernstein, and Jerome Robbins reviewing *West Side Story*.

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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.

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ness. That's what made it an unusual show: it took place in a single moment of time. It wasn't a conventional narrative nor was it a revue, because each of the playlets concerned the same characters. Also, none of the songs grew out of scenes. Each of the songs was either a comment or the entire scene itself. And all the songs, with one exception, dealt with marriage or relationships—a word I don't much like, but I did in those days. So it became this kind of twilight-zone revue. That whole area between revue and book is something I've always been interested in. It surfaced in *Follies*, then again in *Pacific Overtures* and *Assassins*. And that's what was, to use your word, revolutionary—at least in the commercial musical theater.

***There's a remarkable song in Company called "Barcelona" that's actually very well-written dialogue...***

I'll tell you something funny about "Barcelona." I finished it the night before we went into rehearsal. Hal had been pushing me to get the April-Bobby song finished because it was an entire scene. So I wrote "Barcelona" and went up to his house and played it. He looked blank throughout the whole thing and said, "Well, look, we can do it at the read-through tomorrow, anyway." I thought, "Oh God." Then his wife Judy came in and asked if she could hear the new song. I said, "I'm afraid it's not quite...well, I'll play it anyway." I sang the opening line, "Where you going? / Barcelona," and she laughed. I thought, "All right, maybe it's got a chance." The next day, at the read-through, we get to "Barcelona" and I play and sing it. I sing the first line and the entire cast convulses with laughter. Hal looks over at me and shrugs. He has no trouble admitting he's wrong.

***When Richard Rodgers was asked, "Which comes first, the music or the lyrics?" he usually replied, "The check." Since you're both the composer and lyricist, what do you start with?***

Two basic things: some kind of accompaniment figure and/or some sort of refrain line or central idea for a lyric. Those are the two kinds of glue for a song. The trick is to keep them going together, so you don't get boxed in.

***You've taken us all off the hook by admitting you use a rhyming dictionary. I think you and I use the same one, Clement Wood.***

That's the best one, and for a very simple reason: all the words are listed vertically. If you use one that lists them horizontally, your eyes start to skip over the entries. The problem with Clement Wood is that it was published in 1938, so there are very few contemporary words in it. But I've written a lot of words into my main copy. The book was out of print for years but luckily, I'd bought four copies so I had them all over the place. Happily, it's now in print again. If anybody wants to write lyrics, that's the one to use.

***The other thing that's essential is a thesaurus. Not a dictionary but a thesaurus, because you want to know what your choices are. There I also have a favorite, by Norman Lewis. It's a thesaurus in dictionary form. The way Roget arranged his thesaurus mystifies me.***

But what's interesting about the Roget is that it opens your mind, because in doing the cross-referencing, when you start looking up



*Stephen Sondheim (left) and his longtime collaborator James Lapine (right) attend the premiere of the HBO documentary Six By Sondheim in New York.*

synonyms, you have to go back and forth, you come across shadings of words you hadn't thought of, which lead to other words. The problem with the Roget is that it's been in so many editions. The one that I think offers the best balance between the number of words and the number of cross-references is the 1943 edition. That may sound fussy but, as you know, you work with the same tools over a period of time and they become important.

***I've heard you say that you don't like to work at the piano.***

Well, if you work at the piano, you're limited by your own technique. I have a very good right hand, but a left hand like a ham hock. Also, muscle memory comes into it. You start playing the same chords, the same figurations. If you force yourself to write away from the piano, you come up with more inventive things. If you're too good a piano player, as some composers are, the music may become flavorless and glib. And if you're not a very good pianist, you're limited to the same patterns. I force myself to write in keys that I haven't written in for a while. I find that most composers consider sharp keys the enemy and flat keys the friends. Flat keys somehow are more welcoming. I often force myself to write in sharp keys just to get away from the pattern. I think it's very important to try to write away from the piano.

To read the entire interview, visit [sfopera.com/sweeneytodd](http://sfopera.com/sweeneytodd).

# 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.

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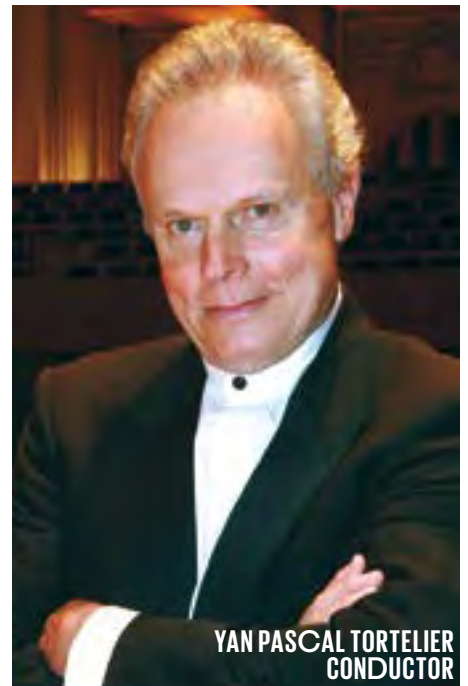
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# SPONSOR SPOTLIGHT



## **Diane B. Wilsey** (Opening Weekend Grand Sponsor, *Luisa Miller*)

Longtime San Francisco Opera Board member, patron and Opera Ball supporter, Dede Wilsey believes deeply in the transformative power of the arts, particularly the multi-faceted world of opera. Says Dede, “It’s a marvelous spectacle. From the voices and pageantry to the scenery, costumes, and acting, opera fills the senses and takes you to another place.” She also believes fervently that such experiences should be available to all. “We work hard to make events open to the public at no cost,” she explains. “And because a love of any art form starts at a young age, we take opera into the schoolroom.” Thanks to Dede’s generosity, opera enthusiasts of all ages have much to celebrate. As Opening Weekend Grand Sponsor for the tenth consecutive year, she is supporting the opening production of the 2015–16 Season, *Luisa Miller*; the celebratory floral arrangements that grace the War Memorial Opera House on September 11; and the free annual *Opera in the Park* concert at Sharon Meadow on September 13. Dede’s leadership support is also making possible the Opera’s creation of a dynamic, intimate new space at the Veterans Building, the Diane B. Wilsey Center for Opera, opening in Spring 2016. The Center will consolidate the Company’s activities onto the War Memorial Campus and will enable San Francisco Opera to engage in exciting new programming and education work. Dede’s philanthropic commitment to the community extends to many organizations. She is president of the Fine Arts Museums of San Francisco; she serves on the boards of the San Francisco Ballet, Grace Cathedral, and the War Memorial. She a lifetime trustee of UCSF.

## **Koret Foundation** (Production Sponsor, *Luisa Miller*)

San Francisco Opera is grateful to the Koret Foundation for its generous financial support of 14 mainstage productions, including *Luisa Miller*. The Opera is also indebted to the Foundation for helping to create the Company’s Koret/Taube Media Suite bringing OperaVision and simulcast programs to broader audiences, and for being the first private foundation funder of Orpheus, San Francisco Opera’s next generation initiative. Koret is particularly interested in innovative projects that strengthen the Bay Area and enrich our cultural landscape. “Koret is proud of its longstanding partnership with the Opera, whose continued innovation contributes to a strong, distinctive and culturally vibrant Bay Area,” says Jeffrey A. Farber, Koret CEO.



THOMAS HEINER



### **Dianne and Tad Taube (Production Sponsors, *Luisa Miller*)**

“Tad and I are pleased to support San Francisco Opera’s production of *Luisa Miller*—an infrequently performed gem renowned for its brilliant musical portrayal of doomed romance and the unbreakable bond between father and daughter. We look forward to hearing the Opera’s former Adler Fellow and rising international star, Leah Crocetto, in the title role,” says Dianne Taube, a San Francisco Opera Board member since 2003. In partnership with the Koret Foundation, Dianne and Tad provided lead funding for the Opera’s Koret/Taube Media Suite, the first permanent high-definition, broadcast-standard facility installed in an American opera house. The Taubes are active philanthropists, providing significant cultural support to the POLIN Museum of the History of Polish Jews (Warsaw); the Exploratorium; San Francisco Symphony; the San Francisco Zoo; and numerous academic institutions including Stanford University, the University of California, and the University of San Francisco. San Francisco Opera is deeply grateful to Dianne and Tad for their generous financial support of 14 mainstage productions, and for supporting the Diane B. Wilsey Center for Opera through their naming of the Atrium Theater.



DREW ALTIZER

DREW ALTIZER



### **Jan Shrem and Maria Manetti Shrem/ Conductors Fund and Emerging Stars Fund**

**(Sponsors, Maestro Luisotti, Leah Crocetto and Michael Fabiano in *Luisa Miller* and Heidi Stober and Brian Mulligan in *Sweeney Todd*)**

After a career devoted to his publishing businesses in Japan and Europe, the creation of Clos Pegase Winery, and his art collection, Jan Shrem, in joyous partnership with his wife Maria Manetti Shrem, is bringing his focus and affection to philanthropic causes that advance education and the performing and visual arts. Though they grew up half-a-world apart, Jan and Maria both developed a love of opera at a young age. While their lives led them each around the globe, their individual passions eventually led them to San Francisco Opera, and to each other. With the renewal of another generous three-year commitment, Jan and Maria have expanded their support of opera artists through the establishment of two new funds in addition to the *Great Interpreters of Italian Opera Fund*. The *Conductors Fund* will help ensure the continued appearances of Maestro Nicola Luisotti and other Italian conductors, and the *Emerging Stars Fund* will help bring rising young talents to the stage.

# SPONSOR SPOTLIGHT

DREW ALTIZER



## Joan and David Traitel/Great Singers Fund

(Sponsors, Stephanie Blythe in *Sweeney Todd*)

“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! Stephanie Blythe is a mezzo-soprano superstar with such versatility and her comedic timing is fabulous. I can’t wait to see her as Mrs. Lovett in *Sweeney Todd*. We are so pleased that the Fund can enable her 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.”



## National Endowment for the Arts

(Production Sponsor, *Sweeney Todd*)

*Sweeney Todd* is supported by a grant from the National Endowment for the Arts. The NEA was established by Congress in 1965 as an independent agency of the federal government. To date, the NEA has awarded more than \$5 billion to support artistic excellence, creativity, and innovation for the benefit of individuals and communities. The NEA extends its work through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector. San Francisco Opera is grateful to the NEA for its long-time partnership and commitment to the work we do on stage.

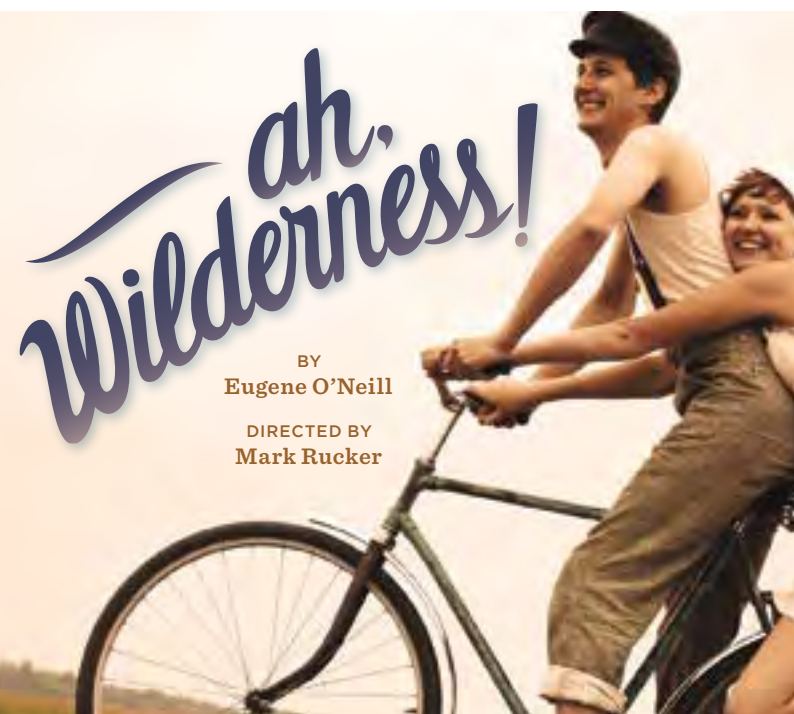
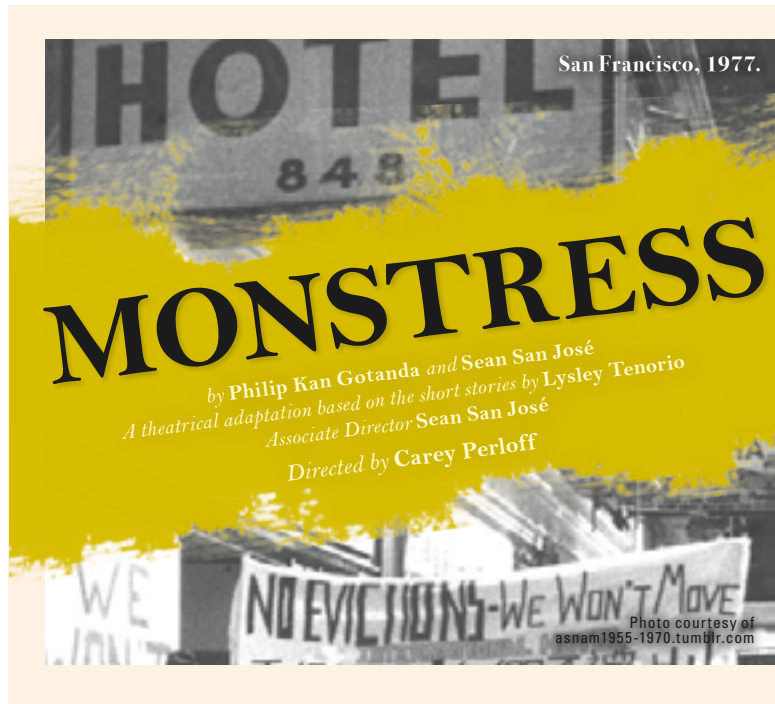
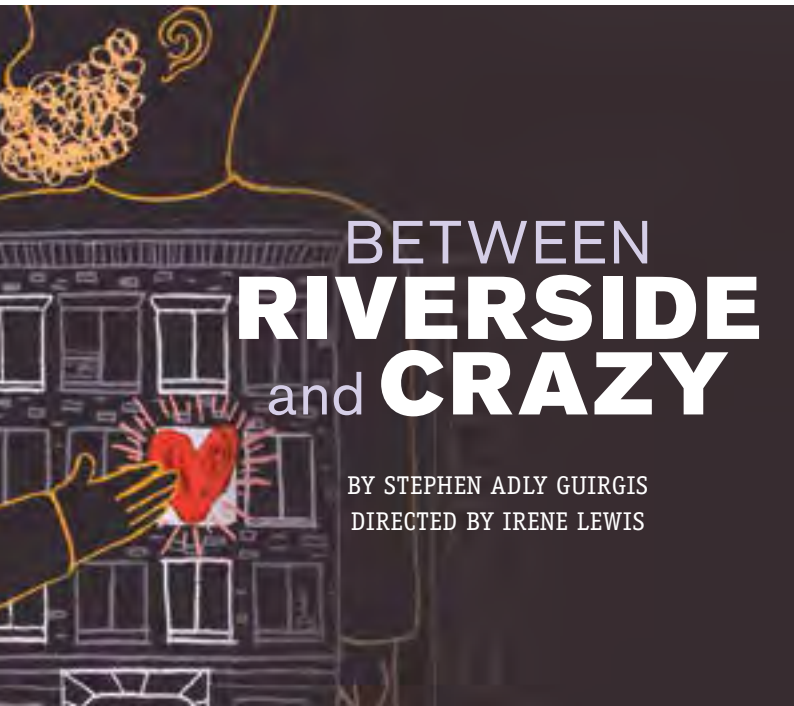
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**SAN FRANCISCO  
OPERA REMEMBERS**  
*Nikolaus Lehnhoff*

MATTHIAS CREUTZIGER



Prolific German stage director Nikolaus Lehnhoff passed away in August 2015. Lehnhoff's association with San Francisco Opera began in 1974 when he directed Wieland Wagner's production of *Salome*. Lehnhoff had been an assistant to Wieland Wagner (grandson of Richard Wagner) at the legendary Bayreuth Festival in Germany, and that lineage evidenced a thoughtful, intelligent, but never extreme sense of production values that was inspirational to so many of us in the business. Lehnhoff went on to conceive and direct some of the signature productions of this Company's storied history: *Die Frau ohne Schatten* in 1976, his own *Salome* in 1982, and, most significantly, the mighty *Ring* production that helped define this Company from 1983 when *Rheingold* was introduced until 1999 when his production received its third set of cycles. More recently, we were proud to produce his *Parsifal* in 2000 and his *The Flying Dutchman* in 2004. Lehnhoff was one of the individuals who most vividly shaped the aesthetic of this Company and many were inspired by him. 🌟

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Stephen Sondheim

Company Premiere

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## LUCIA DI LAMMERMOOR

Gaetano Donizetti

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

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## THE MAGIC FLUTE

Wolfgang Amadeus Mozart

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

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Richard Wagner

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

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## THE BARBER OF SEVILLE

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November 25, 29; December 1, 5, 9

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U.S. Premiere of Double Bill

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## CARMEN

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

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## DON CARLO

Giuseppe Verdi

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

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

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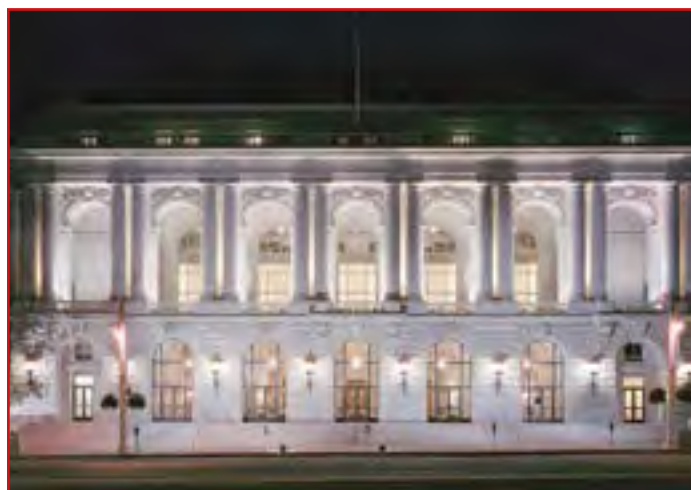
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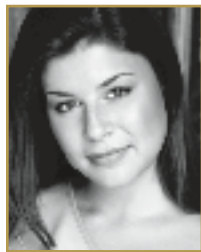
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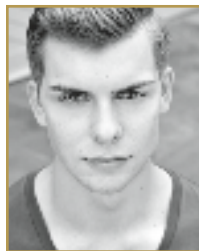
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**Giuseppe Verdi**

# LUISA MILLER

*Luisa Miller* is made possible, in part, by

Opening Weekend Grand Sponsor Diane B. Wilsey  
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Maestro Luisotti's appearance is made possible by the Conductors Fund, and Ms. Crocetto's and Mr. Fabiano's appearances are made possible by the Emerging Stars Fund, both established by Jan Shrem and Maria Manetti Shrem.

The original production made possible, in part, by a gift from The Edgar Foster Daniels Foundation.

Additional support is provided by Affiliate Sponsors Gladyne K. Mitchell & Holbrook T. Mitchell.

# LUISA MILLER

## ACT I

*Tyrol, first half of the 17th century.*

Luisa, the daughter of an old soldier, is in love with a young man she knows as Carlo but who is actually Rodolfo, son of the local lord, Count Walter. The two lovers proclaim undying fidelity, but Miller, Luisa's father, is dubious, and his fears are confirmed when Walter's retainer, Wurm, who also loves Luisa and hopes to marry her, reveals Rodolfo's true identity. In Walter's castle, Wurm tells his master of Rodolfo's love for Luisa. Walter resolves to break up their relationship because it is in his interests to have his son marry his niece, the widowed Duchess Federica. Left alone with Federica, Rodolfo reveals that he loves another, but the duchess, who has worshiped him since childhood, refuses to break their engagement.

At home, Miller tells Luisa that Carlo is in fact Rodolfo and that he has deceived her and is about to marry a wealthy woman. The young man, however, arrives to plead the sincerity of his love. When Walter storms in shortly afterward and is about to have both Luisa and her father consigned to prison, Rodolfo secures their freedom by threatening to reveal how his father, with Wurm's assistance, murdered his cousin to gain his present position.

## ACT II

Luisa learns that her father, who sprang to her defense after Walter called her a whore, has been jailed for insulting the Count. Wurm tells her the only way she can save Miller is to write a letter admitting she sought Rodolfo for his wealth, and pledging herself to Wurm. After doing his bidding, she learns she must go to the castle and declare her love for him before the duchess. Wurm presents Luisa's letter to Walter, and the two plot to send it to Rodolfo. Wurm then brings in Luisa. Goaded on with threats by Wurm and Walter against her father, she professes her love for Wurm to Federica. Rodolfo receives Luisa's letter in the castle courtyard. In despair he is about to attack Wurm when Walter appears and persuades him that marrying Federica will be the best way for him to avenge Luisa's treachery.

## ACT III

Miller, released from prison, tries to comfort Luisa and realizes that she plans to commit suicide; he persuades her against it. The two agree to leave the village the next day. As Luisa prays, Rodolfo enters and pours a vial of poison into a decanter on the table. He confronts Luisa with the letter. When she cannot deny she wrote it, Rodolfo asks her to pour him a drink; when he says it tastes bitter, she swallows some too. Rodolfo tells Luisa the cup was poisoned, and she, released from her vow, tells him the truth. As Luisa dies in Miller's arms, Rodolfo shoots Wurm and dies.

**First performance:** Naples, Teatro San Carlo, December 8, 1849

**First performance in the United States:** Philadelphia, Walnut Street Theatre, October, 27 1852

**First San Francisco Opera performance:** November 13, 1974

**Personnel:** 8 principals, 56 choristers, 8 dancers, 9 supernumeraries; **81 total**

**Orchestra:** 2 flutes, 1 piccolo, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 cimballo, 1 timpani, 1 organ; Regular (40) strings: **59 total**

**Backstage:** 2 horns

Opera in three acts by **Giuseppe Verdi**  
Text by **Salvadore Cammarano**  
Based on the play *Kabale und Liebe* by **Friedrich Schiller**

# LUISA MILLER

(Sung in Italian with English supertitles)

Conductor

**Nicola Luisotti**

Production

**Francesca Zambello**

Director

**Laurie Feldman**

Set Designer

**Michael Yeargan**

Costume Designer

**Dunya Ramicova**

Lighting Designer

**Gary Marder**

Chorus Director

**Ian Robertson**

Choreographer

**Lawrence Pech**

Fight Director

**Dave Maier**

Assistant Conductor

**Jordi Bernàcer**

Musical Preparation

**Bryndon Hassman**

**Robert Mollicone**

**Noah Lindquist**†

**John Churchwell**

**Fabrizio Corona**

Prompter

**Vito Lombardi**

Supertitles

**Philip Kuttner**

Assistant Stage Director

**Roy Rallo**

Stage Manager

**Darin Burnett**

Costume Supervisor

**Jai Alltizer**

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**Jeanna Parham**

San Francisco Opera production

FRIDAY, SEPTEMBER 11, 2015 AT 8PM

WEDNESDAY, SEPTEMBER 16 AT 7:30PM

SATURDAY, SEPTEMBER 19 AT 7:30PM

TUESDAY, SEPTEMBER 22 AT 7:30PM

FRIDAY, SEPTEMBER 25 AT 7:30PM

SUNDAY, SEPTEMBER 27 AT 2PM

## CAST

(in order of appearance)

Laura **Jacqueline Piccolino**†

Miller **Vitaliy Bilyy**\*

Luisa Miller **Leah Crocetto**

Rodolfo **Michael Fabiano**

Wurm **Andrea Silvestrelli**

Count Walter **Daniel Sumegi**

Federica **Ekaterina Semenchuk**\*

A peasant **Christopher Jackson**

*Federica's ladies, pages, villagers, servants, archers*

\*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: Tyrol, first half of the 17th century

### ACT I

SCENE 1: The exterior of Miller's house

SCENE 2: A hall in Count Walter's castle

SCENE 3: The exterior of Miller's house

—INTERMISSION—

### ACT II

SCENE 1: The interior of Miller's house

SCENE 2: Walter's rooms in the castle

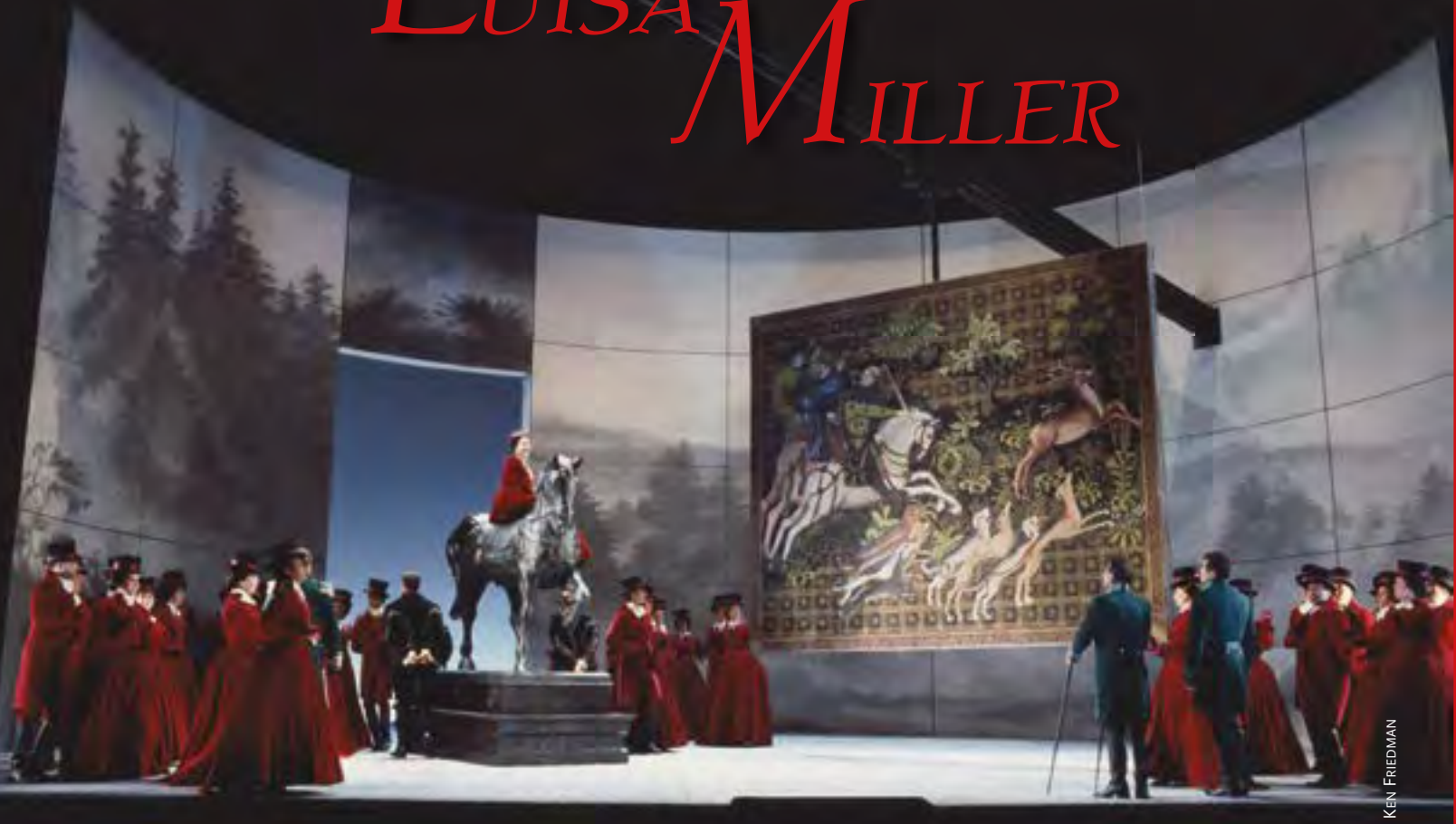
SCENE 3: The castle garden

### ACT III

A hall in Miller's house

*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.*

# LUISA MILLER



KEN FRIEDMAN

Verdi's career was so remarkable that it works against a proper appreciation of his genius—there's almost too much great Verdi work to comprehend. Anyone can weary of the superlatives: the “tragic grandeur” of *Otello* and *Rigoletto*, for example, or the “awesome vastness” of *Don Carlo*, or the “brilliantly penetrating psychology” of *La Traviata*. Yet the superlatives are justified and necessary. Throughout his career—and especially from around the time of *Luisa Miller* (1849) onward—Verdi composed a canon of masterpieces, each with its own tone or *tinta* as he called it, that amaze us by their diversity from each other as well as by their individual merits. And for clear, unafected, gem-quality exploration of genuine human emotion, no opera exceeds *Luisa Miller*.

The source material was good: the play *Kabale und Liebe* (*Intrigue and Love*), by the great German author Friedrich Schiller (1759–1805),

---

*William Berger is a writer and radio producer for the Metropolitan Opera. His books include Wagner Without Fear, Puccini Without Excuses, and Verdi With a Vengeance..*

once popular among composers. (Verdi's *Don Carlo*, *Giovanna d'Arco*, *I Masnadieri*, and parts of *La Forza del Destino* are inspired by his works, as are Donizetti's *Maria Stuarda*, Rossini's *Guillaume Tell*, and the chorus of Beethoven's *Symphony No. 9*, among others.) The outline of the play is fairly straightforward: The son of an official at a ducal court in the Tyrolian Alps and the daughter of a middle-class musician fall in love; the boy's father wants him to marry the duke's mistress instead; plots are concocted to ruin the love affair, and the girl's parents are arrested; in order to save them, she writes a false letter expressing love for another man and swears it is true; the boy confronts her and, as she dies, she reveals the truth.

The crux of the drama is the confrontation of middle and upper class worlds. Representing the middle class on stage at all was an aspect of a radical new genre, the “bourgeois tragedy.” Before this time, tragedy was the exclusive domain of the nobility. This was more than mere elitism. Nobility and royalty by definition represent multitudes of people hence Shakespeare's confusing use of titles for characters, (i.e. “Norway” in *Hamlet*). We see the same phenomenon in many languages (but not English) today, the *vous/voi/vosotros* forms in the Latin

Left: Luisa Miller at San Francisco Opera in 2000.

Below: Marietta Gazzaniga (1824–1884), the Italian soprano who created the role of Luisa Miller in 1849.

languages, *ihr* in German, etc. Important people were plural personages, and the outsized emotions of classic tragedy are right-sized. In the eighteenth century, German writers began ascribing the same grandeur to common individuals, and the result, while fascinating, seemed extreme. This is partly why people spoke of *Sturm und Drang* (storm and stress) to describe these dramas. The emotions had not grown; the people expressing them had “shrunk,” in a sense. Making this same transition from nobles to commoners was a similarly fraught process, and the operas of the later nineteenth century dealing with everyday people are the ones people think of as shrill. It was fine for royals in early operas to wail and gesticulate extravagantly, but when “common individuals” like Santuzza in Mascagni’s *Cavalleria Rusticana* express the same levels of emotion, suddenly opera becomes overwrought for many people. Verdi negotiated the conflicting parameters brilliantly, especially in *Luisa Miller*.

In 1849, the opera was contracted for the great San Carlo opera house in Naples, whose reactionary air was uncongenial for the radical Verdi. In fact, he swore he would never produce another opera there (and he never did, despite a tortured attempt with *Un Ballo in Maschera* in 1859). But he did get to work again with the great Neapolitan librettist Salvatore Cammarano, with whom he had just collaborated on the sensationally patriotic opera *La Battaglia di Legnano* in Rome. More famously, Cammarano had written the excellent libretto for Donizetti’s *Lucia di Lammermoor* in 1835. (Verdi would collaborate with him once again on the intense *Il Trovatore* in 1853, and Cammarano died before completing that libretto.) Cammarano streamlined Schiller’s drama marvelously. There were few last minute changes, and no subsequent edits. What the seasoned professional Cammarano wrote is what we get today.

Naturally, the journey from drama to opera was not painless—it never is. But the necessary streamlining served to shift the focus of the story. Schiller’s critique of court life and the tyranny of petty German despots—the *Kabale* (Intrigue) of the title—is curtailed while *Liebe* (Love) is emphasized. This is not a case of Verdi pleasing the royalist censors of Naples (although he did accomplish that). The fact is that Verdi had found a deeper way to be political when he wrote *Luisa Miller* than he had formerly expressed as the chief musical mouthpiece of Italian patriotism.

From *Nabucco* (1842) on, Verdi had portrayed themes of national

uprisings against unjust tyrannies, providing inspiration and (in many cases) actual rallying choruses for the emerging Italian unification movement, the *Risorgimento*. The point was to inspire members of the audience to walk out of the theater and immediately take up arms against the (mostly Austrian) enemy. By late 1849, the situation had changed. The wave of revolution that erupted in 1848 was fizzling out. By the time the year was over, the forces of reaction had clearly reestablished themselves more grimly than ever. The desired change would not happen on the barricades of Paris, Milan, Dresden, or anywhere else. The revolution would have to be something other than what had been imagined. Richard Wagner, exiled from Germany after his involvement on the front lines of the rebellion, would recalibrate his revolutionary hopes and find renewal in national mythology. Verdi would find it in individuals.



It is a mistake to think that “the political Verdi” refers only to the patriotic choruses of his early operas. Verdi’s true and radical political idea was expressed in the notion that the needs of the individual, no matter how humble, are as important as the needs of the great and mighty. Put another way, if we remember the concept of nobles as metaphors for groups of people: the needs of the one can outweigh the needs of the many. So it is in Verdi’s *Aida* (1870), when the slave girl—the socially lowest person on a stage teeming with kings, priests, and generals—shifts the focus of the entire massive vocal ensemble in the Triumphant Scene to herself with a solo vocal line. And so it is when the prostitute Violetta in *La Traviata* demonstrates that she alone is the moral compass of her social milieu. There are other cases of Verdi drawing riveting portraits of the individual against society and its dogmas (*Stiffelio*, *Simon Boccanegra*, et al.). In *Luisa Miller*, this preference for the individual is present in both the story itself and in the choice of available material from Schiller.

As always in Verdi, we learn about a character’s true humanity through his or her singing. Melody would become suspect by the end of the nineteenth century and almost regarded as an enemy in the twentieth. In many operas of the early nineteenth century, however, it expresses levels of sincerity. In Donizetti’s *Lucia di Lammermoor*, the tenor Edgardo is not sympathetic in the synopsis. His quickness to believe the worst (a character defect common to operatic tenors) makes us question the sincerity of his love for Lucia. Yet no one who hears his melodies—especially his final Tomb Scene—can doubt his love. Melody validates him. This sounds tautological but it was not done the same way before Donizetti (perhaps with Cammarano’s influence). Mozart does not use melody in this dramatic way: you can’t tell who is sincere and who is not by the beauty of the melodies in *Così fan tutte*, just to cite the most glaring example. But Verdi learned Donizetti’s lesson well. In *Luisa Miller*, the tenor role, Rodolfo, doesn’t

transcend the hoariest clichés about the species when we read the synopsis. His Act Two aria, however, (“Quando le sere al placido,” among the most beautiful Verdi ever composed) leaves us no doubt that he is a genuine person, and in love. Verdi’s accomplishment lies not only in conjuring up such ravishing melody, but in its dramatic aptness breathing humanity into the written character.

Verdi can also dispense with melody when necessary: the Act Two scene between two basses, as Count Walter (Rodolfo’s scheming father) and his henchman Wurm devise evil plots, is marvelously creepy. Another composer might have composed some sort of oath duet but here we have the voices winding in and out of each other, avoiding any obvious tune. It’s hard to tell which character is singing, a neat device when two people are planting ideas in each other’s brains, and a disturbing suggestion of a father’s inappropriate motivations toward his son’s beloved. A truly innovative use (and non-use) of melody comes in the curious finale to Act One. The orchestra carries the melody for several minutes while the characters sing in short phrases, some melodic, others almost spoken. Again, Donizetti had done much the same, but Verdi infuses each snippet with dramatic aptness. A great deal of information can be communicated efficiently, and characters’ motivations (often so unclear in the synopsis) become inevitable.

Act Three is a masterpiece of cohesion and humanity. There is a

long scene between Luisa and her father, Miller, that can be as heart-rending as anything in Verdi (or anywhere else). Luisa contemplates suicide; Miller sympathetically talks her out of it; she agrees to live and, in order to escape the oppression of Count Walter and his cohorts, the two will wander the hills together as beggars. It will be difficult, but they will have each other, and the purity of their love as opposed to the corruption of the social world. There is gratitude for what they have, lamentation for what they’ve lost, and a sort of numbness from the life blows that have led them to this moment. It is a nexus of emotions so complex and nuanced it can only be depicted in the most austere musical terms (like the “Ah veglia, o donna, questo fiore” duet in *Rigoletto* between Gilda and Rigoletto, another of Verdi’s celebrated father-daughter scenes). It is a wise person’s depiction of a quiet but life-defining moment, and it is inconceivable that this “Hymn to Hope-Within-Disappointment” was written by a man in his thirties. It is also entirely different from his previous opera *La Battaglia di Legnano*, and is actually more profoundly political. The plight of Luisa and her father sitting in their simple home and evaluating their lives and their future commands our sympathy as much as any king or queen in classical tragedy. The humble have become as significant as the mighty, and the individual as important as the multitude. In its humanity, Verdi’s art achieves what the revolutions of 1848 did not. 🌸

San Francisco Opera’s first Luisa Miller starred Luciano Pavarotti as Rodolfo and Katia Ricciarelli in the title role in 1974.





# LUISA MILLER'S

**F**riedrich Schiller (1759–1805), one of Germany's preeminent playwrights and philosophers, was raised in a strict, Bible-reading family. Far from rebelling against religious conservatism, as a boy he was said to be so excited by the idea of becoming a cleric that he often put on black robes and pretended to preach.

So it could not have been a surprise to those who knew him when in 1784—at the precocious age of 25—he addressed the German Electors Society on the topic of morality in the theater. “Theater,” he told them, “takes up the sword and scales, and hauls infamy before the dreadful tribunal of justice. Theater wields a more profound, more lasting influence than either morality or laws.”

The speech may have served as a preface of sorts; that same year his third play, *Intrigue and Love*—also known as *Love and Politics* and *Luise Miller*—premiered on stage. Attracted to its operatic melodrama and universal themes, Giuseppe Verdi and his librettist Salvatore Cammarano turned it into *Luisa Miller* some 65 years later.

A “domestic tragedy” that shined a harsh light on the societal norms of the day, *Intrigue and Love* provoked drastically opposing reactions, from enthusiasm among the young to anger and rejection of its themes by the upper classes. And with it, Schiller cemented his reputation as a young revolutionary.

At its core is the conflict between the middle class's pride and passivity, and the nobility's snobbery and immorality, with Schiller's unabashed political grievances also on display. (Elevating his sense of righteous indignation was the fact that the Duke of Württemberg had arrested the youthful Schiller and banned his works, in retribution for his unauthorized departure to attend the premiere of his play *The Robbers*.)

Thus the nobility is held up to scorn. As he writes in his treatise, “The stage holds up a mirror to that most populous class, the fools, and exposes their thousand varieties to relief-bringing ridicule.”

Written about a decade after the main works of the *Sturm und Drang* literary movement of the 1770s, Schiller's play bears the mark of the era in its move away from classical conventions toward a greater social realism and freedom of dramatic form. The heroine's moral consciousness is central to the tragedy, as is the contrast between the uprightness of the middle class versus the licentiousness of the nobility.

Schiller thought the stage could double as a pulpit for the purpose of educating audiences and bringing them to some kind of moral catharsis—one that would perhaps cause them to lead more righteous and compassionate lives.

“The theater is the common channel through which the light of wisdom streams down from the thoughtful, better part of society,” he wrote, “spreading thence in mild beams throughout the entire state. More correct notions, more refined precepts, purer emotions flow from here into the veins of the population; the clouds of barbarism and gloomy superstition disperse; night yields to triumphant light.”



Johann Christoph Friedrich von Schiller,  
German School (18th century), oil on canvas.

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## MORAL CENTER

Unlike the opera's sad ending, *Intrigue and Love* climaxes with the deaths having *meaning*—bringing both young lovers close to the parents who were part of their struggle, and allowing forgiveness and transcendence to be the final chapter. To Schiller, tragedy was a means to an end: nothing short of the vindication of divine goodness, acted out on stage to harrowing effect.

As he concludes in his brilliant tome: “Someday, when morality is no longer taught, when religion is no longer met with mere faith, when laws become superfluous, we shall still tremble as Medea totters down the palace steps, fresh from the murder of her child. Mankind shall still be seized with healthy terror, and all will silently rejoice over their own clear conscience.”

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



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# 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 Amsterdam's Royal Concertgebouw 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 24 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).



## LEAH CROCETTO

(Adrian, Michigan)

### Luisa Miller

A winner of the 2010 Metropolitan Opera National Council Auditions, soprano Leah Crocetto made her San Francisco Opera debut as Sister Dolcina (*Suor Angelica*) in the 2009 production of Puccini's *Il Trittico* and appeared in 2010's *Aida* and *Cyrano de Bergerac*, sang the role of Liù (*Turandot*) in 2011, and was the soprano soloist in 2013's Verdi Requiem. Her most recent Company appearance was in 2014 as Mimì (*La Bohème*). The former San Francisco Opera Adler Fellow and Merola Opera Program alumna's engagements in the 2015–16 season include Liù at the Metropolitan Opera, the title role of *Semiramide* with Bordeaux Opera, Anna (*Maometto II*) with Toronto's Canadian Opera Company, and Donna Anna (*Don Giovanni*) with Santa Fe Opera; she also sings a solo recital for Washington National Opera and in New York. Other career highlights include Desdemona (*Otello*) at English National Opera and in Bordeaux, Alice Ford (*Falstaff*) with Frankfurt Opera, Mimì with Pittsburgh Opera, Madame Lidoine (*Dialogues des Carmélites*) with Washington National Opera, Elisabetta (*Don Carlo*) with Opera Philadelphia, concerts with the Berlin Philharmonic, the Female Chorus (*The Rape of Lucretia*) with Houston Grand Opera, Anna with Santa Fe Opera, Desdemona in Venice and Frankfurt, the title role of *Luisa Miller* in Tel Aviv, and Leonora (*Il Trovatore*) in Verona and Bordeaux. The soprano's numerous awards include First Place, People's Choice, and the Spanish Prize in the 2009 José Iturbi International Music Competition in Los Angeles; a 2009 San Francisco Foundation Artist's Grant; a 2008 Shoshana Foundation Award; a Sara Tucker Award; and first prize in the Bel Canto Foundation Competition. She also represented the United States in the 2011 BBC Cardiff Singer of the World competition, where she was a finalist in the Song competition.



## MICHAEL FABIANO

(Montclair, New Jersey)

### Rodolfo

Recipient of the 2014 Richard Tucker Award and the 2014 Beverly Sills Artist Award, tenor Michael Fabiano is

the first person to win both awards in the same year. He made his San Francisco Opera debut as Gennaro in *Lucrezia Borgia* (2011), a role he first performed at English National Opera, and has since returned as the tenor soloist in the Verdi Requiem (2013) and in 2014 as Rodolfo (*La Bohème*). His 2015–16 engagements include Rodolfo and the Duke of Mantua (*Rigoletto*) with Zurich Opera; Lensky (*Eugene Onegin*) with the Royal Opera, Covent Garden; the Duke of Mantua with Paris Opera; Jacopo Foscari (*I Due Foscari*) at Madrid's Teatro Real; and the title role of *Don Carlo* with San Francisco Opera in the summer of 2016. Other career highlights include Edgardo (*Lucia di Lammermoor*) with Paris Opera and the Metropolitan Opera, Alfred (*Die Fledermaus*) at the Metropolitan Opera, the title role of *Faust* at Netherlands Opera, and his Glyndebourne Festival debut as Alfredo (*La Traviata*), which was released on DVD. Other appearances have included the Duke of Mantua at the Dresden's Semperoper, English National Opera, and Florida Grand Opera; Edgardo with Vancouver Opera and in Bilbao; Rodolfo with Deutsche Oper Berlin, Seattle Opera, Opera Lyra, and Dresden Semperoper; Cassio (*Otello*) with Paris Opera and the Metropolitan Opera; Alfredo with Santa Fe Opera and the Teatro San Carlo; Rinuccio (*Gianni Schicchi*) at Milan's La Scala and Greek National Opera; and Raffaele (*Stiffelio*) with the Metropolitan Opera. Fabiano's many awards include top prizes from the Gerda Lissner Foundation, Opera Index Awards, the Loren Zachary and Licia Albanese Puccini Foundation Competitions, and the 2007 George London Foundation Encouragement Award.



## VITALIY BILYY

(Odessa, Ukraine)

### Miller

Baritone Vitaliy Bilyy makes his San Francisco Opera debut as Miller in *Luisa Miller*, a role he has performed at Milan's Teatro alla Scala. Recent career highlights include Riccardo (*Un Ballo in Maschera*) in Toulouse; Paolo Albani (*Simon Boccanegra*) at La Scala; Count di Luna (*Il Trovatore*) at Munich's Bavarian State Opera; the title role of *Macbeth* and Alfio (*Cavalleria Rusticana*) at La Scala; Escamillo (*Carmen*) in Munich; Count di Luna, Rodrigo (*Don Carlo*), Giorgio Germont (*La*

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*Traviata*), and Shaklovity (*Khovanshchina*) at the Metropolitan Opera; Count di Luna in Venice and Toulouse; and Vincenzo Gellner (*La Wally*) in Geneva. A graduate of the Odessa Conservatory, he is a former winner of the Elena Obraztsova Competition, the Operalia Competition, the Francisco Viñas Competition, and the Montserrat Cabballé Competition. Bilyy was recently seen as Count di Luna and Amonasro (*Aida*) with Paris Opera.



**DANIEL SUMEGI**  
(Sydney, Australia)  
**Count Walter**

A former San Francisco Opera Adler Fellow and alumnus of the Merola Opera program, Daniel Sumegi made his San Francisco

Opera debut in 1992 as Mathieu (*Andrea Chénier*) and has performed with the Company in a number of roles, including Colline (*La Bohème*), the King of Egypt (*Aida*), Faust (*The Fiery Angel*), Biterolf (*Tannhäuser*), and Hunding and Fafner in the Company's 2011 *Ring* cycles. The bass-baritone's recent career highlights include Fasolt and Hagen in Opera Australia's first *Ring* cycle; Hagen and Fafner in Seattle Opera's *Ring* cycle; Mr. Flint (*Billy Budd*) at Los Angeles Opera; Jochanaan (*Salome*) with Washington National Opera; and Hagen (*Götterdämmerung*) at Tokyo's New National Theatre and with Strasbourg Opera. Other credits include Hobson (*Peter Grimes*) and a Monk (*Don Carlo*) at the Metropolitan Opera; Orest (*Elektra*), Scarpia (*Tosca*), Giorgio (*I Puritani*), and Lodovico (*Otello*) with Washington National Opera; Banquo (*Macbeth*), Ramfis (*Aida*), and the Commendatore (*Don Giovanni*) with Houston Grand Opera; Boris (*Lady Macbeth of Mtsensk*), Sarastro (*Die Zauberflöte*), Méphistophélès (*Faust*), and Fiesco (*Simon Boccanegra*) with Opera Australia; Ratcliffe (*Billy Budd*) with Paris Opera; the title role in Bloch's *Macbeth* with Frankfurt Opera; Baron Ochs (*Der Rosenkavalier*) and Scarpia with Welsh National Opera; and Barak (*Die Frau ohne Schatten*) and Bottom (*A Midsummer Night's Dream*) with Hamburg State Opera.



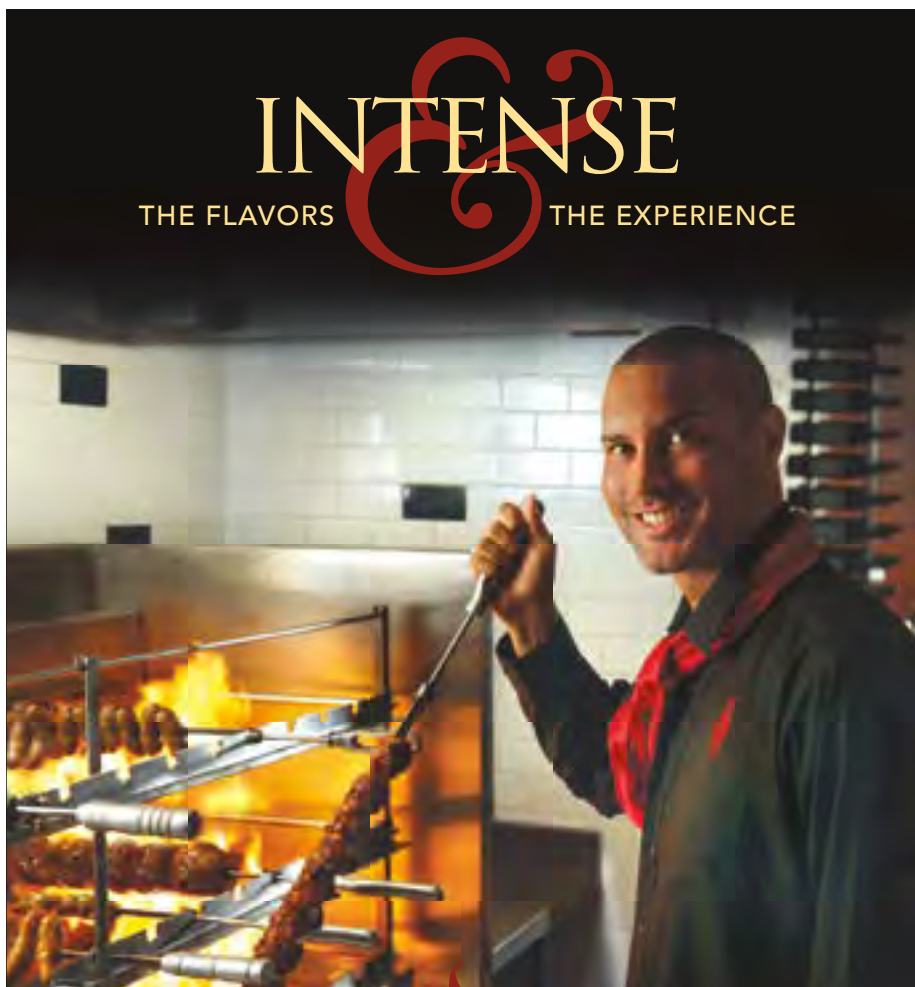
**EKATERINA SEMENCHUK**  
(St. Petersburg, Russia)  
**Federica**

Russian mezzo-soprano Ekaterina Semenchuk makes her San Francisco Opera debut as Federica in

*Luisa Miller*. Her 2015–16 engagements

include Azucena (*Il Trovatore*) with Paris Opera, and the Royal Opera, Covent Garden. Career highlights Marina Mnishek (*Boris Godunov*) at the Metropolitan Opera; Azucena and Amneris (*Aida*) at Milan's La Scala; Iocasta (*Oedipus Rex*) and Ascanio (*Benvenuto Cellini*) at the Théâtre des Champs-Élysées; Olga (*Eugene Onegin*) at the Royal Opera, Covent Garden; Preziosilla (*La Forza del Destino*) and Amneris with Berlin State Opera; Didon (*Les Troyens*) at St. Petersburg's Mariinsky Theatre, Carnegie Hall, and in Vienna and Tokyo; Laura Adorno (*La Gioconda*) and Dalila (*Samson et Dalila*) at Rome Opera;

Fricka (*Die Walküre*) with Los Angeles Opera; Amneris and Azucena at the Teatro San Carlo in Naples; the title role of *Carmen* at the Arena di Verona; Giovanna Seymour (*Anna Bolena*) with the Vienna State Opera; and Eboli and Azucena at Salzburg Festival. On the concert stage, she has appeared as a soloist in Paris, Amsterdam, New York, Vienna, London, and Salzburg. As a recitalist Semenchuk has been presented at Cal Performances at UC Berkeley, Wigmore Hall (London), Vienna's Konzerthaus, St. Petersburg's Mariinsky Concert Hall, Moscow's Great Concert Hall, and Beijing's Concert Hall.



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**ANDREA SILVESTRELLI**  
(Candia di Ancona, Italy)  
**Wurm**  
Bass Andrea Silvestrelli made his San Francisco Opera debut as Oroveso

in *Norma* (1998) and returned as Fasolt (*Das Rheingold*), Il Talpa (*Il Tabarro*) and Simone (*Gianni Schicchi*) in the Company's production of *Il Trittico*, and as Osmin (*Die Entführung aus dem Serail*), Fasolt and Hagen in the 2011 *Ring* cycle, Sparafucile (*Rigoletto*), and Basilio (*Il Barbiere di Siviglia*). Silvestrelli's career highlights include Simone and Basilio (*Il Barbiere di Siviglia*) with Los Angeles Opera; Sparafucile with Houston Grand Opera and Washington National Opera; Hunding and Fasolt in Seattle Opera's *Ring* cycle; and Colline (*La Bohème*), Ferrando (*Il Trovatore*), and Timur (*Turandot*) with Lyric Opera of Chicago. Other credits include Caronte (*Orfeo*) and Goffredo (*Il Pirata*) at the Paris Théâtre du Châtelet; Oroveso and Fafner (*Das Rheingold*) in Turin; Lodovico (*Otello*) and the Commendatore (*Don Giovanni*) with the Royal Opera, Covent Garden, the latter of which was recorded and received a 1995 Grammy Award; Hermann (*Tannhäuser*) in Naples and Japan; and Titurel (*Parsifal*) at Florence's Maggio Musicale Festival. Silvestrelli's other recent engagements include Sarastro and Osmin with the Santa Fe Opera; Fafner with Deutsche Oper Berlin; Bartolo (*Le Nozze di Figaro*) in Chicago; and his Metropolitan Opera debut as Sparafucile. In the 2015–16 season, he appears with San Francisco Opera as a Nightwatchman (*Die Meistersinger von Nürnberg*), Don Basilio (*Il Barbiere di Siviglia*), and the Grand Inquisitor (*Don Carlo*).



**JACQUELINE PICCOLINO**  
(Palatine, Illinois)  
**Laura**  
Soprano Jacqueline Piccolino is a second-year San Francisco Opera Adler Fellow who made her San

Francisco Opera debut in 2013 as Stella in *Les Contes d'Hoffmann*. She returned as a maid in the world premiere of *Dolores Claiborne*, and as Kate Pinkerton (*Madama Butterfly*), Clotilde (*Norma*), and Mrs. Hayes (*Susannah*). As a participant in the 2012 and 2013 Merola Opera Program, she appeared as Countess Almaviva (*Le Nozze di Figaro*) and Arminda (*La Finta Giardiniera*). As a studio artist with Wolf

Trap Opera Company, she has appeared in that company's productions of *The Inquisitive Women*, *Sweeney Todd*, and *Les Contes d'Hoffmann*. Other career highlights include appearing in the Napa Festival del Sole's Bouchaine Young Artist Concert Series and participating in the Houston Grand Opera Young Artist Vocal Academy. Piccolino is a recipient of the Richard F. Gold Career Grant from the Shoshana Foundation and winner of the New York Lyric Opera Theatre Competition and the Bel Canto Competition.

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**CHRISTOPHER JACKSON**  
(Buffalo, New York)  
**A peasant**

A member of the San Francisco Opera Chorus, Christopher Jackson made his Company debut

in 2010 as the Pony Express Rider (*La Fanciulla del West*) and has appeared in solo roles in eleven other Company productions. Career highlights include several roles at New York City Opera, including Pinkerton (*Madama Butterfly*), Calaf (*Turandot*) with New York Grand Opera, Don José (*Carmen*) with Anchorage Opera, and concert performances at Carnegie Hall.



**FRANCESCA ZAMBELLO**  
(New York, New York)  
**Production**

Francesca Zambello began her long association with the Company in 1983 as assistant stage

director for *Ariadne auf Naxos* and has since been involved in more than fifty productions here, including *La Traviata*, *La Voix Humaine*, *La Bohème*, *Prince Igor*, *Jenůfa*, the West Coast premiere of Rachel Portman's *The Little Prince*, *Porgy and Bess*, a new production of Wagner's *Der Ring des Nibelungen* in 2011, and the world premieres of *Heart of a Soldier* and *Two Women*. She currently serves as general and artistic director of the Glimmerglass Festival and artistic director of Washington National Opera, and her work has been seen at the Metropolitan Opera; Milan's Teatro alla Scala; the Bolshoi; the Royal Opera, Covent Garden; Munich's Bavarian State Opera; the Paris Opera; New York City Opera; Washington National Opera; Lyric Opera of Chicago; and English National Opera, among others. She has staged plays and musicals on Broadway and at the Royal National Theatre, Guthrie Theater, Vienna's Raimund Theater, Disneyland, Berlin's Theater des Westens, and at the John F. Kennedy Center for the Performing Arts in Washington, D.C. She has been awarded the title of *Chevalier des Arts et des Lettres* from the French government and the Russian Federation's medal for service to culture, three Olivier Awards, two Evening Standard Awards, two French Grand Prix des Critiques, the Helpmann Award, the Green Room Award, the Palme d'Or in Germany, and the Golden Mask in Russia. She began her directing career as the artistic director

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

**LAURIE FELDMAN**  
(San Francisco, California)  
**Director**

Laurie Feldman served on the directorial staff at San Francisco Opera for twenty-two years and was the stage director for *Das Rheingold* (1990), *Götterdämmerung* (1990), *Die Walküre* (1995), *Rusalka* (1995), *La Bohème* (1999, 2000), *Carmen* (2006), *Mefistofele* (2013), *La Traviata* (2014), and *Mefistofele* (2014). A guest director for the Metropolitan Opera, her work there includes *La Traviata*, *Rusalka*, *Ariadne auf Naxos*, *Elektra*, *The Rake's Progress*, *La Forza del Destino*, *La Clemenza di Tito*, *Norma*, and *Un Ballo in Maschera*. She recently directed Robert Carsen's acclaimed production of *The Makropulos Case* at Teatro La Fenice in Venice. In 2009 she directed Laurent Pelly's *La Traviata* at Turin's Teatro Regio, where in 2002 she also directed Carsen's *Mefistofele*. She has worked at many international opera houses including Venice's Teatro alla Fenice; Strasbourg's Rhin National Opera; Teatro Real, Madrid; Florence's Maggio Musicale; Lyon National Opera; Teatro Massimo, Palermo; Nuremberg State Theater; Nice Opera; Cologne Opera; Munich's Bavarian State Opera; the Canadian Opera Company; NCPA Beijing; and the Icelandic Opera.

**MICHAEL YEARGAN**  
(Dallas, Texas)  
**Set Designer**

Since his San Francisco Opera debut with the 1993 staging of *I Puritani*, Michael Yeargan has designed sets and costumes for the Company's productions of *The Merry Widow*, *La Bohème*, *Carmen*, *Madama Butterfly*, *Rigoletto*, *Luisa Miller*, *Das Rheingold*, *Simon Boccanegra*, and the world premieres of *A Streetcar Named Desire* and *Dead Man Walking*. Yeargan's North American opera credits include designs for the Metropolitan Opera (*Otello*, *Così fan tutte*, *Ariadne auf Naxos*, *Il Barbiere di Siviglia*, *Les Contes D' Hoffmann*, and the world premiere of Harbison's *The Great Gatsby*); Los Angeles Opera (*Nabucco*, *The Merry Widow*, *Stiffelio*, *Hansel and Gretel*); Lyric Opera of Chicago (*Antony and Cleopatra*, *Cavalleria Rusticana*, *Pagliacci*, *Nabucco*, *The Pirates of Penzance*); the Dallas Opera (*Madama Butterfly*, *Rigoletto*, *Hansel and Gretel*); Houston Grand Opera (Floyd's *Cold Sassy Tree* and *Susannah*); and Glimmerglass Opera (*Tosca*, *Madama Butterfly*, *Central*

*Park*), among others. Internationally, he has designed productions for Welsh National Opera; the Royal Opera, Covent Garden; Scottish Opera; Théâtre Musical de Paris; Frankfurt Opera; and Opera Australia. A two-time Tony Award-winner (*South Pacific*, *The Light in the Piazza*), Yeargan has also designed New York productions of Terrence McNally's *Bad Habits*, *The Ritz*, *Awake and Sing*, and *Joe Turner's Come and Gone*. He has worked extensively with regional theaters throughout America and is a professor of stage design at the Yale School of Drama.

**DUNYA RAMICOVA**  
(Bratislava, Slovakia)  
**Costume Designer**

Dunya Ramicova has designed costumes for more than 150 productions of theater, opera, ballet, dance, film, and television in the United States and Europe. She made her San Francisco Opera debut as the costume designer for *The Death of Klinghoffer* (1992), and returned in 1993 for *La Clemenza di Tito* and in 2005 for *Doctor Atomic*. Her designs for *Luisa Miller* were first seen here in 2000. Her work has appeared at the Metropolitan Opera, the Royal Opera House, the Glyndebourne and Salzburg Festivals, and Lyric Opera of Chicago. Ramicova is a long-time colleague of director Peter Sellars. They have worked on more than fifty productions to date. Their work together includes John Adams's *El Niño*, *Nixon in China*, and *The Death of Klinghoffer*; and the world premiere of Tan Dun's *The Peony Pavilion*. In 2013 they also collaborated on the world premiere of another opera by John Adams, *The Gospel According to the Other Mary*. This production opened at the Los Angeles Philharmonic and toured Europe. In 2013 Ramicova also designed costumes for *The Indian Queen*, a co-production of Madrid's Teatro Real and London's English National Opera. Ramicova is a recipient of the Emmy Award for *Nixon in China*, which was broadcast on PBS "Great Performances." Her designs were most recently exhibited at the Lincoln Center Library for Performing Arts as part of "Curtain Call, Celebrating a Century of Women Designing for Live Performance." She has taught costume design and related subjects for the past 35 years at the Yale School of Drama, Harvard University, and University of California campuses in Santa Barbara and Los Angeles. She is a founding faculty member of the new University of California campus in Merced.



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**GARY MARDER**

(San Diego, California)

**Lighting Designer**

Resident lighting designer for San Francisco Opera, Gary Marder made his Company debut in 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.

**LAWRENCE PECH**

(San Francisco, California)

**Choreographer**

Lawrence Pech is in his nineteenth season as dance master and resident choreographer for San Francisco Opera. He has created period and interpretive dances on more than sixty productions

with the Company. Pech received his formal training from American Ballet Theatre (ABT) and was invited by Mikhail Baryshnikov to join that company in 1980. In 1986, he joined San Francisco Ballet, where he became a principal dancer in 1989. Pech founded two of his own dance companies and has choreographed more than fifty ballets, thirty musicals, and numerous self-produced evenings of music and dance around the world.

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Jonna Hervig  
Viola



Natalia Vershilova  
Viola



Joy Fellows  
Viola



David Kadarauich  
Principal  
Cello



Thalia Moore  
Associate Principal  
Cello



Nora Pirquet  
Associate Principal  
Cello



Emil Miland  
Cello



Victoria Ehrlich  
Cello



Ruth Lane  
Cello



Joseph Lescher  
Principal  
Bass



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



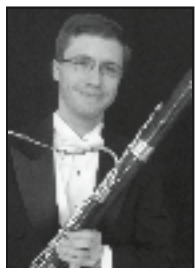
Joanne Burke Eisler  
Assistant Principal  
Clarinet



Anthony Striplen  
Clarinet &  
Bass Clarinet



Rufus Olivier  
Principal  
Bassoon



Daniel MacNeill  
Bassoon



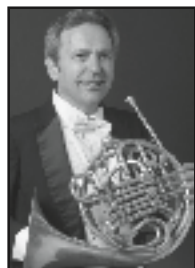
Michael Severance  
Bassoon &  
Contrabassoon



Kevin Rivard  
Co-Principal  
Horn



Christopher Cooper  
Acting Co-Principal  
Horn



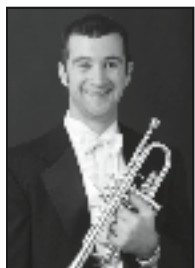
Keith Green  
Horn



Brian McCarty  
Horn



Lawrence Ragent  
Horn



Adam Luftman  
Principal  
Trumpet



William Holmes  
Trumpet



John Pearson  
Trumpet



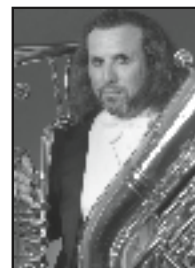
Samuel Schlosser  
Principal Trombone



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*



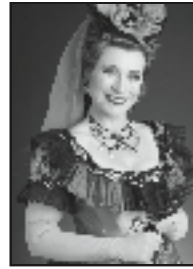
Sara Colburn  
*Soprano*



Dvora Djoraev  
*Soprano*



Mary Finch  
*Soprano*



Claire Kelm  
*Soprano*



Elisabeth Rom Lucio  
*Soprano*



Angela Eden Moser  
*Soprano*



Rachelle Perry  
*Soprano*



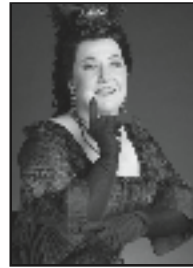
Virginia Pluth  
*Soprano*



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



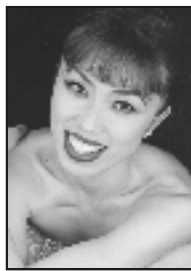
Michael Kruzich  
*Leave of Absence*



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\*  
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 Ginger Costa-Jackson  
 Leah Crocetto † ♪  
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 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\*  
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 Jacqueline Piccolino † ♪  
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 Scott Quinn\*  
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 Irene Roberts

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 Albina Shagimuratova  
 Alek Shrader † ♪  
 Nadine Sierra † ♪  
 Andrea Silvestrelli  
 Rafał Siwek\*  
 Efraín Solís † ♪  
 Joel Sorensen  
 Krassimira Stoyanova\*  
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 Nicolas Testé\*  
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 Nian Wang † ♪  
 Rachel Willis-Sørensen\*

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

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

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 Tanya McCallin\*  
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 Frank Philipp Schlössmann  
 Niki Turner\*

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 Llorenç Corbella  
 Alfons Flores  
 Erhard Rom  
 Michael Yeargan

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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

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# ORCHESTRA

Nicola Luisotti, *Music Director*

Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*

Jordi Bernàcer, *Resident Conductor*

## FIRST VIOLIN

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

## SECOND VIOLIN

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

## VIOLA

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

## CELLO

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

## BASS

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

## FLUTE

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

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald

## CLARINET

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

## BASS CLARINET

Anthony Striplen

## BASSOON

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

## CONTRABASSOON

Michael Severance

## HORN

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

## TRUMPET

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

## TROMBONE

Samuel Schlosser, *Principal*  
Donald Kennelly  
David Ridge

## TUBA/CIMBASSO

Zachariah Spellman

## TIMPANI

John Burgardt

## PERCUSSION

Richard Kvistad, *Principal/Associate Timpani*  
Patricia Niemi

## HARP

Olga Rakitchenkov

## LIBRARIAN

Carrie Weick  
Timothy Spears, *Assistant*

## ORCHESTRA MANAGER

Tracy Davis  
Timothy Spears, *Assistant*

\* Principal for one or more season operas

† Leave of absence

\*\* Season substitute



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Soo & Raj Venkatesan  
Ms. Sheila Wishek  
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Mary & Craig Henderson

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

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*Daniela Mack in the 2013 San Francisco Opera production of The Barber of Seville*

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

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

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

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

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

The Honorable Edwin M. Lee, Mayor

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### 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.

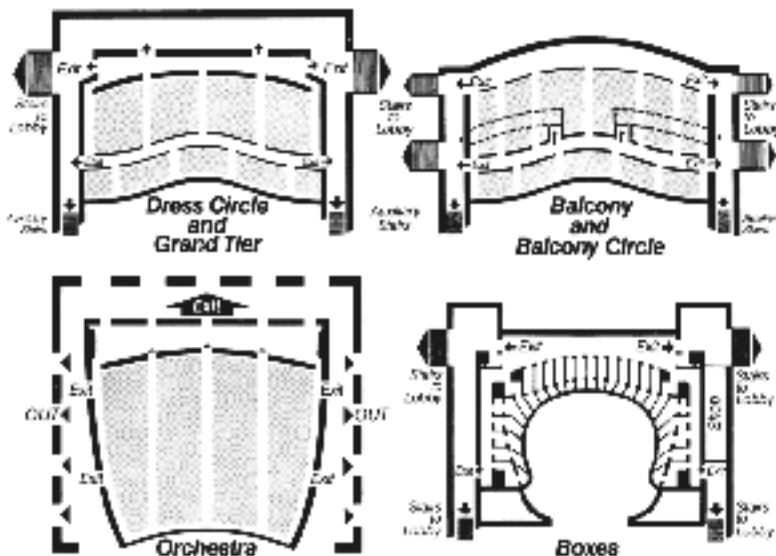
**LARGE PRINT CAST SHEETS AND SYNOPSIS** are available at the coat check stations in the main lobby.

**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



**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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