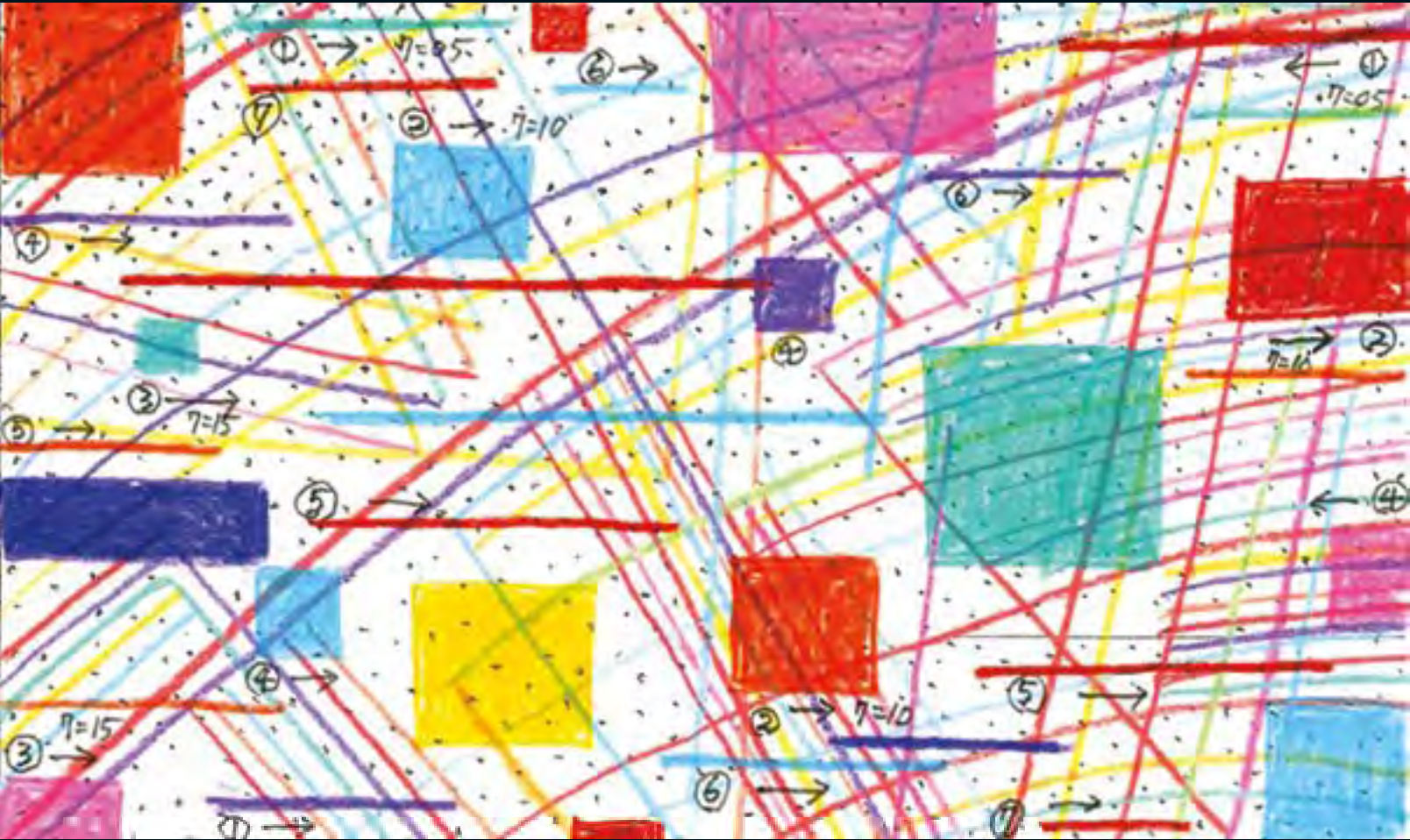




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The Magic Flute (2012)
Commissioned by
San Francisco Opera

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A Message from the Leaders of San Francisco Opera

Dear opera-goers,

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

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

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

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

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

We are honored to share our season with you.



David Gockley
General Director



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

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CORY WEAVER



**MATTHEW SHILVOCK IS
SAN FRANCISCO OPERA'S
SEVENTH GENERAL DIRECTOR**

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

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

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

**Open Curtain
Intermissions**

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

Lucia di Lammermoor

October 11
October 21

The Magic Flute

October 25
November 4

Die Meistersinger von Nürnberg

November 21
December 6

The Barber of Seville

November 29
December 1

The Fall of the House of Usher

December 10
December 11

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



CORY WEAVER

Backstage at 2011's Heart of a Soldier



Notes from the General Director

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

general the accommodating type, here goes...

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



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

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

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

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



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SAN FRANCISCO OPERA *Profile*

Gregory Henkel

Director of Artistic and Music Planning



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

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

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

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

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

What goes into casting artists for our productions?

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

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

Any favorite memories here?

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

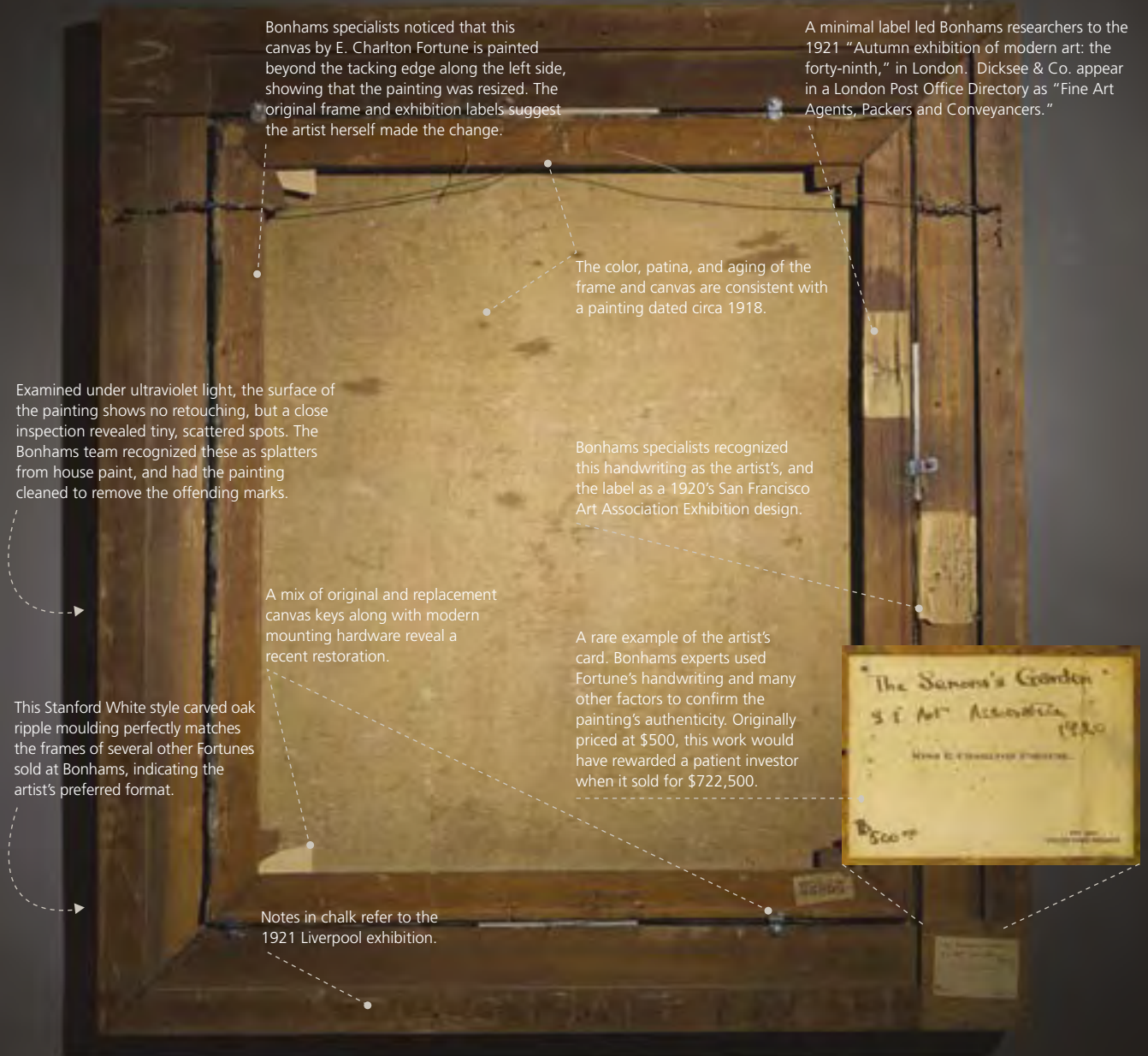
I also think the generosity of the audiences here is amazing. Especially when European artists come and seeing their faces during their bows, or American artists who have been in Europe for a long time, they are shocked by the adulation they get. It's beautiful to watch. 🍷

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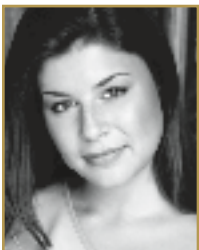
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Mr. Glenn H. Reid
Barbara J. Ross
Mrs. Afie Royo
Bob & Terri Ryan
Deborah & Paul Sagues
San Francisco Opera Guild/
East Bay Chapter
Mr. Felipe R. Santiago &
Mr. Barry T. Joseph
Betty & Jack Schafer
Anonymous (3)

Opera Ball 2015

Moonlight & Music



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

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

PHOTO IDENTIFICATIONS ARE LEFT TO RIGHT. PHOTOS BY DREW ALTIZER



Trevor Traina, Dede Wilsey

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



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



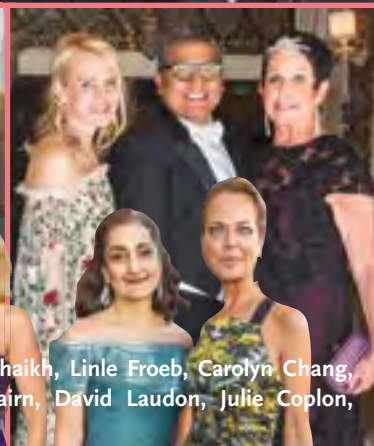
Victor Hwang, Yiling Chen, Ronak Pakzad, Jonathan Tower, Deanna DiConstanza, Courtney Labe, Jim Labe, Hillary McGonigle, Michael Uytensu



Jon Rubinstein, Kristin Mills

Karen Richardson, Karl Mills

Inder Dhillon, Trent Norris, Jack Calhoun



Maryam Muduroglu

Patricia & Charles Sprincin

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



Barbara Brookins-Schneider, Afsaneh Akhtari, Carolyn Chandler



Dixon & Carol Doll



Elie Abi-Jaoude, Milton Mosk, Tom Foutch



Gaurav Garg & Komal Shah



David Gockley, Paula & Bandel Carano



Lee Gregory, Matthew Shilvock



Karen Caldwell



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



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



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



Maria Manetti Shrem,
Leah Crocetto

Susan & Mark Kroll

Mary Beth &
David Shimmon

Leah Crocetto,
Nicola Luisotti

Christopher Verdosci,
Jennifer MacCready
Robert Mison,
Marco Hughes

Dixie Lee Mahy

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

Yuan
Yuan
Tan

Deepa Pakianathan

George Hume, Cathie Johnson,
Leslie Hume, Pitch Johnson

Yoshiko & Masashi Oka

Rusty & Roberta Holden

Amy Millman, Paul Kochis

Ronnie Genotti, David Oldroyd

Shelby &
Carol
Bonnie

Marilyn & Michael Cabak

Patricia
Kelly

Nancy &
Joachim Bechtel

Ginny Ziegler,
Teresa Medearis

David Gockley, Louise Gund

Rita Simonini & Nicola Luisotti,
Scotty Morris, Heide Betz
David Gockley, Dede Wilsey, Boaz Mazor

Beth Townsend,
Christopher Freye

Brad & Sarah Somberg

Alan Morrell, Lucy Buchanan

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

Denise De Luca,
Giovanni Mattera,
Sabrina Baldieri

Pamela & Richard Rigg, Flo Bryan

Sara & Austin Hills

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

Nancy Mueller, Mike Gaulke,
Judy Gaulke, Judy Koch



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BRAVO! CLUB Opening Night Gala



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



Jennifer Orne, Hadley Wilson, Samantha Hartwell, Sarah Lee



Paul Hlavaty, Joey Yoo



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

Opera in the Park 2015



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





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

Innovating Care for Dementia

The Ray Dolby Brain Health Center at CPMC

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



GET “IN THE KNOW”

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

E-OPERA NEWSLETTER

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

INSIGHT PANELS

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

OPERA PREVIEW LECTURES

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

OVERTURE: OPERA WORKSHOPS FOR ADULTS

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

FAMILY PROGRAMS

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

CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

OPERA HOUSE TOURS

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

OPERA TALKS

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

Lucia di Lammermoor: Dr. Clifford Cranna

The Magic Flute: Kayleen Asbo

Die Meistersinger von Nürnberg: Peter Susskind

Il Barbiere di Siviglia: Bruce Lamott

The Fall of the House of Usher: Samuel Otter

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DREW ALTIZER



John A. & Cynthia Fry Gunn



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

In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs. This season, the Gunns' inspired generosity is helping make possible four productions—*Sweeney Todd*, *Lucia di Lammermoor*, *Carmen*, and *Don Carlo*.

John shared his considerable insights at the 2014 conference of OPERA America, the national service organization for opera. As he told attendees, "Opera is a dynamic art form and all of us play a role in keeping it vital. We must expand our repertoire and our audiences, and strive for financial flexibility. And we depend on donors to keep opera alive."

John is the former chairman and CEO of Dodge & Cox

Investment Managers. He joined the firm in 1972, the year he received his MBA from Stanford Business School and married Cynthia, who graduated from Stanford with an A.B. in political science in 1970. Early in her career, Cynthia was the editor and director of The Portable Stanford book series for ten years. She edited twenty-eight books by Stanford professors on a vast array of topics, including *Economic Policy Beyond the Headlines* by George Shultz and Ken Dam.

In addition to their support of San Francisco Opera, the Gunns are active members of the community. John is the chair of the advisory board for the Stanford Institute for Economic Policy Research (SIEPR), serves as a trustee of Stanford University, and is on the board of directors of Stanford Hospitals and Clinics. Cynthia is an overseer of Stanford's Hoover Institution, a member of the advisory board of Family and Children Services, and serves on the boards of the Lucile Packard Foundation for Children's Health and the San Francisco Fine Arts Museums.

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

Jan Shrem & Maria Manetti Shrem

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

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

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

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

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

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



DREW ALTIZER



DREW ALTIZER

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

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

SEE CONDUCTORS WHO COMMAND.



SUSANNA MÄLKKI

Oct 22–24

CHOPIN AND SIBELIUS

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



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CONDUCTED BY ZUBIN MEHTA

Nov 8

ISRAEL PHILHARMONIC ORCHESTRA

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MICHAEL TILSON THOMAS

Nov 19–22

MTT CONDUCTS SCHUMANN AND STRAUSS

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



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DREW ALTIZER



Joan and David Traitel/Great Singers Fund

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

“Without great singers, opera is not all it could be,” says San Francisco Opera board member Joan Traitel. “That’s why my husband and I approached David Gockley with the idea of creating a special way of supporting singers exclusively.” The result was the Great Singers Fund, inaugurated by the Traitels in 2008 to provide San Francisco Opera with enhanced support to attract the world’s best singers. Joan, a member of the Opera’s board of directors since 1998, and her husband David were production sponsors for several years before founding the Great Singers Fund. “The Fund makes a difference in the quality of opera in San Francisco,” Joan explains. When asked to name a favorite artist in the 2015-16 Season, Joan simply can’t stop at one. “There are so many! Piotr Beczala is one of the most sought-after lyric tenors of our time. We are so pleased that the Fund can enable his appearance. I hope people see the relationship between the Great Singers Fund and this season’s fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy.”

Chevron (Production Sponsor, *The Magic Flute*)

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



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

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



United (Production Sponsor, *The Magic Flute*)

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

Give

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

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

BRAVO! CLUB



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

DISCOUNTED TICKETS

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

FREE ADMISSION

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

COMPLIMENTARY PRE-SHOW RECEPTIONS

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

EXCLUSIVE INVITES

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

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

For more information or to join:

sfopera.com/BRAVO

ORPHEUS



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

Join Orpheus and lead the next generation of opera supporters.

GREAT PERKS

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

MAXIMIZE YOUR IMPACT

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



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

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

sfopera.com/Orpheus

TIM WILLIAMSON

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2015–2016 REPERTORY

LUISA MILLER

Giuseppe Verdi

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

Production made possible, in part, by

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

SWEENEY TODD: THE DEMON BARBER OF FLEET STREET

Stephen Sondheim

Company Premiere

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

Production made possible, in part, by

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

LUCIA DI LAMMERMOOR

Gaetano Donizetti

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

Production made possible, in part, by

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

THE MAGIC FLUTE

Wolfgang Amadeus Mozart

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

Production made possible, in part, by

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

DIE MEISTERSINGER VON NÜRNBERG

Richard Wagner

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

Production made possible, in part, by

The Burgess and Elizabeth Jamieson Fund,
The Bernard Osher Endowment Fund

THE BARBER OF SEVILLE

Gioachino Rossini

November 25, 29; December 1, 5, 9



THE FALL OF THE HOUSE OF USHER

(A Double Bill)

Usher House • Gordon Getty

La Chute de la Maison Usher • Claude Debussy

U.S. Premiere of Double Bill

December 8, 10, 11, 13

Production made possible by Jan Shrem & Maria Manetti Shrem

CARMEN

Georges Bizet

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

Production made possible by John A. & Cynthia Fry Gunn

DON CARLO

Giuseppe Verdi

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

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

JENŮFA

Leoš Janáček

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

Production made possible, in part, by

The Bernard Osher Endowment Fund, Koret Foundation,
Dianne & Tad Taube, The Thomas Tilton Production Fund

Company Sponsors

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Phyllis C. Wattis Endowment Funds, Diane B. Wilsey

The season is also made possible by

The Great Singers Fund, established by Joan & David Traitel

The Conductors Fund, The Emerging Stars Fund, &
The Great Interpreters of Italian Opera Fund,
all established by Jan Shrem & Maria Manetti Shrem

* deceased

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David Gockley, General Director

Nicola Luisotti, Music Director
Caroline H. Hume Endowed Chair

Wolfgang Amadeus Mozart

THE MAGIC FLUTE

This production is made possible, in part, by San Francisco Opera Guild, Chevron, United Airlines and The E. Nakamichi Foundation.

Ms. Sierra's appearance is made possible by the Jan Shrem & Maria Manetti Shrem Emerging Stars Fund.

Additional support for this production is provided by Affiliate Sponsors Stephen & Choongja Kahng and Suffolk Construction.



THE MAGIC FLUTE

ACT I

A young prince named Tamino is being chased by a serpent through a valley. After he falls unconscious, three ladies enter and kill the snake. Tamino awakens and assumes the snake was killed by a good-natured bird catcher named Papageno who has just arrived on the scene. When Papageno accepts the credit, the three ladies reappear and place a padlock on his lips to prevent further lying. They then show Tamino a portrait of Pamina, the beautiful daughter of their mistress, the Queen of the Night. He immediately falls in love with her. They then tell him she has been kidnapped by the evil magician Sarastro. The Queen appears and asks Tamino to rescue Pamina, which he agrees to do. The ladies free Papageno and give him a magic set of chimes. They also give Tamino a magic flute and send the two off on their mission.

Pamina is being guarded by a villain named Monostatos, who is attempting to seduce her when Papageno wanders in. Frightened, Monostatos runs off, leaving Papageno to tell Pamina that her rescuer is close by.

Tamino is being led through Sarastro's realm by three boys. He tries to enter the three temple doors, but is turned away from two. At the third, he is greeted by a priest, who tells him the Queen is really the evil one and the good Sarastro was merely trying to get Pamina away from her mother's dark influence. Tamino rushes off to find Pamina; a moment later, she and Papageno enter, pursued by Monostatos. Papageno plays his magic bells, rendering the villain and his henchmen harmless. Sarastro enters and tells Pamina she is free to marry but not to return to her mother. Tamino is brought in by Monostatos, who demands a reward from Sarastro but instead gets punished.

ACT II

Sarastro informs the priests that Tamino and Papageno are about to undergo the rites of initiation to determine if they are worthy to enter Sarastro's Temple of Light. Tamino, who is brave, and Papageno, who is not, receive contradictory counsel from the temple priests and the Queen of the Night's three ladies, but they decide to follow the priests, who take away the flute and bells from the pair. Monostatos attempts one last seduction of Pamina, but he is interrupted by the Queen who comes to her daughter and demands that she murder Sarastro. Instead, Pamina goes to Sarastro and begs forgiveness for her mother; he agrees, declaring

that only love, not vengeance, will lead to peace and happiness. As part of their tests, both Tamino and Papageno are sworn to silence. An old woman approaches Papageno declaring that she is really eighteen years old and in love with him. She runs away, but three boys appear and give back to Tamino and Papageno the magic flute and bells. Pamina arrives, but she misunderstands Tamino's silence and is heartbroken. Sarastro reassures her, but she is not comforted. Papageno says that he wants a sweetheart, and the old woman returns and reveals herself to be a young woman in disguise. Her name: Papagena. As soon as she reveals herself, however, a priest orders her away.

Meanwhile, Pamina is about to commit suicide using the dagger her mother gave her to kill Sarastro. The three boys stop her and take her to Tamino, who is about to undergo the final two trials. Pamina and Tamino go through the ordeals together, emerging unscathed thanks to the magic flute. Papageno rather reluctantly attempts to hang himself. Seeing this, the three boys suggest he play his magic bells. He does and Papagena appears; the two declare their intent to raise a large family. Meanwhile, Monostatos has joined forces with the Queen of the Night, but their plan to kill Sarastro is foiled by an earthquake. The opera ends with Sarastro, Tamino, and Pamina celebrating the victory of light over darkness.

First performance: Vienna, Theater auf der Wieden, September 30, 1791

First performance in the United States: New York, Palmo's Opera House, April 17, 1833

First San Francisco Opera performance: October 11, 1950.

Orchestra: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets (both doubling on basset horns), 2 bassoons, 2 horns, 2 trumpets, 3 trombones (1 doubling alto trombone), 1 timpani, 1 celesta; 38 strings

Backstage: 3 trombones

Personnel: 16 principals, 48 choristers, 21 supernumeraries; TOTAL: 85

The Magic Flute has been performed in 13 previous seasons at San Francisco Opera. For more information on these past performances, please visit archive.sfopera.com.

Opera in two acts by **Wolfgang Amadeus Mozart**

Text by **Emanuel Schikaneder**

English version by **David Gockley**

THE MAGIC FLUTE

DIE ZAUBERFLÖTE

(Sung in English with English supertitles)

Conductor

Lawrence Foster*

Director

Harry Silverstein

Production Designer

Jun Kaneko

Lighting Designer

Paul Pyant

Chorus Director

Ian Robertson

Choreographer

Lawrence Pech

Fight Director

Dave Maier

Assistant Conductors

Dennis Doubin

Stephanie Rhodes*

Musical Preparation

Sun Ha Yoon

Noah Lindquist†

Ronny Michael Greenberg†

John Churchwell

Fabrizio Corona

Assistant Stage Director

Lisa-Marie Shuster

Stage Manager

Gina Hays

Costume Supervisor

Jai Alltizer

Wig and Makeup

Jeanna Parham

San Francisco Opera co-production with
Washington National Opera, Opera Omaha,
Lyric Opera of Kansas City, and Opera Carolina

TUESDAY, OCTOBER 20, 2015 AT 7:30 PM

SUNDAY, OCTOBER 25 AT 2 PM

TUESDAY, OCTOBER 27 AT 7:30 PM

THURSDAY, OCTOBER 29 AT 7:30 PM

WEDNESDAY, NOVEMBER 4 AT 7:30 PM

SUNDAY, NOVEMBER 8 AT 2 PM

THURSDAY, NOVEMBER 12 AT 7:30 PM

SATURDAY, NOVEMBER 14 AT 7:30 PM

TUESDAY, NOVEMBER 17 AT 7:30 PM

FRIDAY, NOVEMBER 20 AT 7:30 PM

CAST

(in order of vocal appearance)

Tamino

Paul Appleby*

The Three Ladies

Jacqueline Piccolino†

Nian Wang†

Zanda Švēde†

Papageno

Efraín Solís†

The Queen of the Night

Albina Shagimuratova

Three Slaves

Chester Pidduck

Michael Belle

Philip Pickens

Monostatos

Greg Fedderly

Pamina

Sarah Shafer (10/20, 25, 27, 29)

Nadine Sierra (11/4, 8, 12, 14, 17, 20)

The Three Boys

Michael Sacco*

Pietro Juvara

Rafael Karpa-Wilson*

The Speaker

Anthony Reed†

Sarastro

Alfred Reiter

First Priest

Richard Walker

Second Priest

Edward Nelson†

Papagena

Maria Valdes†

First Armored Man

Chong Wang†

Second Armored Man

Anthony Reed†

Members of the priesthood, initiates, animals

*San Francisco Opera debut

†Current Adler Fellow

TIME AND PLACE: Imaginary Egypt

ACT I

—INTERMISSION—

ACT II

*Latecomers will not be seated during the performance after the lights have dimmed.
Patrons who leave during the performance will not be re-seated until 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, five minutes.*

Love Conquers All



CORY WEAVER

What are we to make of *The Magic Flute*? A comedy with a serious vein or an amalgam of conflicting styles? Mozart's last opera has always been something of an anomaly. Smashing together various strands, with murderous threats and obscure rituals, Mozart and his librettist Emanuel Schikaneder created a very strange opera indeed. But many of those intriguing facets were part and parcel of the suburban theater company for which the piece was written. Rather than pandering to their audience, Schikaneder and Mozart created as complex a morality tale as any of the composer's previous operas. But, without the moral compromise of the Da Ponte comedies, Mozart's bawdy farce finally presents romantic love in its purest form.

By the time that Mozart wrote *The Magic Flute* for the Viennese suburbs, he was highly adept at writing commissioned work. He was raised in Salzburg, then not strictly part of Austria but ruled over by the

Gavin Plumley is a British writer and musicologist specializing in the history and culture of Vienna.

Prince Archbishop of Salzburg, where, like his father, Mozart was on the Archbishop's music staff. Given his children's considerable talents, however, Mozart's father Leopold took the opportunity to parade his children around the courts and cities of Europe. Yet, having enjoyed success on tour, the returns to Salzburg were always an anti-climax. At home Mozart had little opportunity to spread his wings beyond writing endless masses and anthems. He had to escape.

The composer's initial destination was Vienna. As the heart of the Habsburg Empire and the seat of the Holy Roman Emperor, the city enjoyed an unparalleled cultural life. It had opera, churches, and numerous potential patrons. Mozart attempted to find employment there in 1773, but the plan failed and he returned to Salzburg with his tail between his legs. Over the next eight years, he repeatedly tried to find the job that would release him from the Prince Archbishop's clutches. In 1781, Mozart went to Munich for the premiere of his opera *Idomeneo*, and then caught up with touring Archbishop's retinue as it arrived in Vienna. When the court returned to Salzburg, Mozart stayed behind; it was to be the making of him and, indeed, Vienna.

...Mozart's bawdy farce finally presents romantic love in its purest form.

At the time, Emperor Josef II was making marked reforms across the Holy Roman Empire, aimed at diminishing the power of the church and the Jesuits in particular. While he inadvertently put many church musicians out of work, Vienna's theaters flourished, as did an atmosphere of enlightenment and entertainment. Having leased the theaters to outside producers, the Emperor then took over the central Burgtheater himself, employing his friend Count Rosenberg as director. The Emperor insisted on German-language works, an avoidance of opera seria, and a general predilection for comedy. As Mozart wrote to his father, Vienna was "the best place in the world for his profession." This happy-go-lucky environment brought about Mozart's first stage work for Vienna, the cheeky *Abduction from the Seraglio* and, after some wrangling, adaptation and kowtowing to Imperial demands, the controversial *Marriage of Figaro*.

But theatrical Vienna was not entirely focused on the politics and premieres at the Burgtheater. Around this time, the Emperor took a more lax approach to theaters outside the city walls. While Vienna is now a seamless sprawl from the center to the Vienna Woods, in Mozart's day, the inner city was separated from the suburbs by a ring of medieval walls. Despite this marked division between city and outlying villages, the Emperor had sway over all of it. Within his new policy of "theater freedom," the Emperor allowed for the establishment of three new auditoriums including the Freihaus-Theater (1787), southwest of Vienna.

Each of these theaters had its own traditions, not least the Freihaus, run by the spirited impresario Emanuel Schikaneder. He and Mozart first met in Salzburg, when Mozart contributed music to some of his touring productions. The pair subsequently met again in Vienna when Schikaneder mounted a new production of *Abduction*. And the actor-producer would certainly not have been far from Mozart's mind when he pitched *The Marriage of Figaro* to the powers-that-be at Court; Schikaneder's recent production of the play had been cause for much controversy.

Mozart was instantly attracted to these maverick tendencies and, although connections to Court had

proved fruitful, Mozart craved independence—much as he had done in Salzburg. But rather than just wishing for new avenues of interest, the Freihaus soon became a necessity. Following the death of Emperor Josef II in 1790, Mozart was forced to look for work. Coronation celebrations for the new Emperor, Leopold II, provided a commission for a new opera called *La Clemenza di Tito* (*The Clemency of Titus*), but it was not enough. The rent was due for Mozart and his wife.

Calling in a favor from his friend the tenor Benedikt Schack—Mozart's first Tamino—Schikaneder's theater troupe provided that financial lifeline. The move away from the splendor of the Burgtheater in the center of town to the suburban theater could not have been more marked.

It was called the Freihaus because, thanks to the owners, it was free from all taxes. In the great courtyard there was a garden with *allées*, flowerbeds and a wooden pavilion. The theater accommodated 1,000 people and was equipped with all the necessary requisites—safety, comfort, and stage machinery. Since, in this enormous place, there was no lack of room, the director and most of the company lived in the Freihaus.

Left: Alek Shrader as Tamino in our 2012 presentation.

Right: San Francisco Opera's Pamina of 1975, Kiri Te Kanawa, being led by the Three Spirits.





The audience at the Freihaus was far less pretentious, and it was the eating and drinking that most people remembered, including the poet Ignaz Franz Castelli.

I had to sit for three hours, bathed in heat and sweat and impregnated by the garlicky fumes of the smoked meats being consumed. Finally the lamps were dimmed and my sun started to rise. The musicians came into the pit one by one, those lucky ones, who can sit there every day.

The sun was, of course, *The Magic Flute* itself. Yet despite Castelli's admiration, Schikaneder and Mozart had written some-

thing that was far from rarefied. Unlike Mozart's previous high-born comedies, *The Magic Flute* had the feeling of a ribald farce. Schikaneder himself played Papageno, prompting endless encores of his arias from a loyal audience. Papageno enters the opera untroubled by life, and his easy temperament works its way through the piece. It feels only natural that he will in turn find his mate in Papagena, who is just as smilingly silly as he is (and driven by sex). In time, their charming music box transforms serious individuals into much meeker specimens; the magic of the Freihaus was at work.

But, alongside the smoked meats, the drink, and Papageno's japes and jaunts, there is a more sombre side to *The Magic Flute*. If Papageno is characterised by quixotic and dancing tunes,

Left: Director Harry Silverstein (left) and designer Jun Kaneko discuss staging during a tech rehearsal.

Below: Autographed copy of *The Magic Flute* score, 1791

Tamino is ardent, heroic and serious. Rather than just creating contrast with Papageno's world, however, this yin and yang has a very clear moral point to make. Like in *The Marriage of Figaro*, *Don Giovanni* and *Così fan tutte*, love is something to be earned, cherished, and respected. Frivolity is all very well and good but, as Mozart had already pointed out, it can lead to the grave. Even the larky Papageno has to learn some restraint. The trials of fire and water through which Tamino and Pamina must pass in order to reach enlightenment and marriage are manifestations of the trials and tribulations of our own daily lives.

Further jeopardy is added by the Queen of the Night. She occupies her own inimitable sound world. Mozart created the role as a vehicle for his sister-in-law Josepha Weber, and he wrote a wild coloratura showcase. Weber had been the prima donna at the Freihaus Theater since 1789 and, as a central part of Schikaneder's troupe, she required a major role in the new opera. But while Mozart pandered to such demands, creating tailored roles for both Weber and Schikaneder, they form an essential part of the opera's fabric. The Queen of the Night first appears to Tamino, cajoling him in a style that mimics his own. But when Sarastro finally impresses himself upon the story and points the way to resolution, the Queen threatens to kill Sarastro. But through the gleeful and pure choruses of his followers and his contrasting sagacity, Sarastro makes the passage to salvation clear. The trials he sets for his newest disciples have religious connotations, taken from the book of Isaiah:

When thou passest through the waters, I will be with thee; and through the rivers, they shall not overflow thee: when thou walkest through the fire, thou shalt not be burned; neither shall the flame kindle upon thee.

By having faith and turning away from anger and frivolity, the rising sun greets Tamino and Pamina.

In many ways, this conflation of jollity and ardor, murderous intent and religious sobriety has the feel of a review show. Each character has a turn, an aria, a duet, all presented with great flair. But, like the various characters in his suburban fairy-cum-morality tale, Mozart is able to assume almost any role and when the opera opened on September 30, 1791 (with Mozart directing from the keyboard), it was an enormous success. The composer was in his musical prime. The restrictions of the Salzburg court had prevented him from displaying this nascent skill and, indeed, the political minefield of the Burgtheater— however liberal the Emperor and his staff— had often stymied his intent. Within the collaborative freedom of the Freihaus, Mozart was able to explore the full range of his talents.

The sheer post-modern vivacity of *The Magic Flute*—its collocation of various styles and forms, the seriousness with which he presented religious and Masonic enlightenment, and the ultimate balm of sexual and romantic love— points to a new vein of creativity. Sadly, it was not to last. The happiness of the opera's final moments and Mozart's suburban success proved cruelly short-lived; Mozart was dead two months later. But in those last weeks of his brief life, the composer presented the world with a most dazzling sun, burning through the garlic and sweat of the suburbs. Neither the jollity of Papageno, Tamino's ardor, the Queen's anger, or the wisdom of Sarastro wins through. Each is balanced by the other and, in the end, love conquers all. 🌞



The MAGIC FLUTE

Past Casts at San Francisco Opera



MARTY SOHL



LARRY MERKLE



STROHMEYER

Above, left to right: Our Pamina and Tamino in 1991 were portrayed by Ruth Ann Swenson and Jerry Hadley; Papageno (Johannes Martin Kränzle) and Papagena (Marnie Breckenridge) from our 2003 production; Our first production in 1950 featured John Brownlee as Papageno and Charles Kullman as Tamino.



RON SCHERL

Left: Our 1980 production featured sets by Marc Chagall.



RON SCHERL

Above: Our 1980 production featured the Queen of the Night (Barbara Carter) with her three ladies (Rebecca Cook, Gwendolyn Jones, Fredda Rakusin) and Monostatos (Steven Cole).



TERRENCE MCCARTHY

Background: Piotr Beczala (Tamino) charms fanciful animals, like the "crocoquin" and "giraffestrich," created by renowned cartoonist Gerald Scarfe for our 2007 production.

ARTIST PROFILES



LAWRENCE FOSTER

(Los Angeles, California)

Conductor

Lawrence Foster makes his San Francisco Opera debut in the 2015-16 season

conducting *The Magic Flute* and *The Fall of the House of Usher*. Since 2013, he has held the position of music director of l'Opéra de Marseille and l'Orchestre Philharmonique de Marseille. He is also conductor laureate of the Gulbenkian Orchestra, following a ten-year tenure as artistic director and chief conductor; his discography with that orchestra includes a number of recordings for PentaTone Classics, notably a highly acclaimed album of violin works by Bruch, Chausson and Korngold with Arabella Steinbacher and Gordon Getty's *Usher House*. Recent career highlights include engagements as guest conductor with l'Orchestre National de Lyon, Copenhagen Philharmonic Orchestra, Dallas Symphony Orchestra, Montreal Symphony Orchestra, and the Hong Kong Philharmonic. Foster was music director of Orchestre et Opéra National de Montpellier Languedoc Roussillon from 2009–12, and previously held music directorships with the Orquestra Simfònica de Barcelona, Orchestre Philharmonique de Monte Carlo, Jerusalem Symphony Orchestra, Houston Symphony, Orchestre de Chambre de Lausanne and the Aspen Music Festival and School. Born to Romanian parents, Foster has been a major champion of the music of George Enescu, serving as artistic director of the George Enescu Festival from 1998 to 2001. In January 2003 he was decorated by the Romanian President for his services to Romanian Music.



SARAH SHAFER

(State College, Pennsylvania)

Pamina

Soprano Sarah Shafer made her San Francisco Opera debut as Mary Lennox in the 2013

world premiere of *The Secret Garden*, presented at UC Berkeley's Zellerbach Hall, and she created the role of Rosetta in the 2015 world premiere of Tutino's *Two Women*. Career highlights include

Barbarina (*Le Nozze di Figaro*) at the Glyndebourne Festival and at the BBC Proms in London's Royal Albert Hall; Adina (*L'Elisir d'Amore*) with Opera Memphis; and Papagena (*Die Zauberflöte*) with Opera Philadelphia. Shafer's credits with Philadelphia's Curtis Opera Theatre include Giulietta (*I Capuleti e i Montecchi*), Elizabeth Zimmer (*Elegy for Young Lovers*), Ilia (*Idomeneo*), Rosina (*Il Barbiere di Siviglia*), Sofia (*Il Signor Bruschino*), Mélisande (*Impressions of Pelléas*), Pamina, and Almirena (*Rinaldo*). On the concert stage, Shafer has appeared with the Philadelphia Orchestra, the National Orchestra of Mexico, the Wrocław Symphony Orchestra (Poland), the Louisiana Philharmonic, Iowa's Quad City Symphony Orchestra, the Orchestra of the Age of Enlightenment, and the New York Choral Society. Shafer has been a resident artist at Vermont's Marlboro Music Festival, where she worked with pianist Richard Goode; she appeared in a solo recital with Goode in 2012 in Philadelphia.



NADINE SIERRA

(Fort Lauderdale, Florida)

Pamina

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

the roles of Juliet and Barbara in the world premiere of *Heart of a Soldier* and returned as Papagena in *The Magic Flute* (2012), Musetta in *La Bohème* (2014), and Countess Almaviva (*Le Nozze di Figaro*) in 2015; she will be seen in the title role of *Lucia di Lammermoor* with the Company this fall. She is an alumna of the 2010 Merola Opera Program, where she was heard as Adina in *L'Elisir d'Amore*. Winner of the 2009 Metropolitan Opera National Council Auditions, Sierra has appeared in the title role of *Lucia di Lammermoor* in Zurich; Musetta with the Israeli Opera; Euridice (*Orfeo ed Euridice*) with Palm Beach Opera; Gilda (*Rigoletto*) with the Teatro di San Carlo in Naples, Florida Grand Opera, Boston Lyric Opera, Atlanta Opera, and Seattle Opera; and Pamina (*Die Zauberflöte*) at Virginia Opera. Her engagements this season include debuts with the Metropolitan Opera, Paris Opera, and Berlin State Opera. Her recent engagements include Gilda with Atlanta

Opera. She holds first prizes from the George London, Gerda Lissner, Loren Zachary, and Marilyn Horne Foundation Competitions and is a recipient of the Richard Tucker Music Foundation's Study and Career Grant.



PAUL APPLEBY

(Chicago, Illinois)

Tamino

A winner of the 2009 Metropolitan Opera National Council Auditions, tenor Paul Appleby makes his San Francisco Opera




debut as Tamino, a role he has performed with Washington National Opera. In the 2014–15 season, his engagements included Tom Rakewell (*The Rake's Progress*) and David (*Die Meistersinger von Nürnberg*) with the Metropolitan Opera, Don Ottavio (*Don Giovanni*) with San Diego Opera, and concerts with the Milwaukee Symphony and the Chamber Music Society of Lincoln Center. A graduate of the Met's Lindemann Young Artist Program, his engagements with that company include creating the role of Brian in Muhly's *Two Boys*, Chevalier de la Force (*Dialogues des Carmélites*), Hylas (*Les Troyens*), Demetrius (*The Enchanted Island*), and Brighella (*Ariadne auf Naxos*). Other career highlights include Ferrando (*Così fan tutte*) with Frankfurt Opera, Toronto's Canadian Opera Company, and Boston Lyric Opera; Fritz (*La Grande-Duchesse de Gérolstein*) with Santa Fe Opera; Tom Rakewell with Frankfurt Opera; Agenore (*Il Re Pastore*) with Opera Theatre of St. Louis; Lysander (*A Midsummer Night's Dream*) and Gomatz (*Zaïde*) with Wolf Trap Opera. Appleby has appeared as a soloist with the New York Philharmonic, Pittsburgh Symphony, and the Cincinnati Symphony Orchestra. In addition to the 2012 Leonore Annenberg Fellowship in the Performing and Visual Arts, Appleby has been recognized with the 2012 Top Prize by the Gerda Lissner Foundation, 2012 Martin E. Segal Award from Lincoln Center, and the 2011 Richard Tucker Career Grant and George London Foundation Award.



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EFRAÍN SOLÍS

(Santa Ana, California)

Papageno

Mexican-American baritone Efraín Solís is a second-year San Francisco Opera Adler Fellow

who made his Company debut in 2014 as Prince Yamadori (*Madama Butterfly*) and appeared as Christian (*Un Ballo in Maschera*), Dandini (*La Cenerentola*), and Sciarone (*Tosca*) in the 2014–15 season. In the spring of 2013, he joined Opera Santa Barbara as a member of their Studio Artist Program, where he sang the role of Il Notario and covered Dr. Malatesta in *Don Pasquale*. As a participant of the 2013 Merola Opera Program, he sang Junius in *The Rape of Lucretia* and covered Count Almaviva in *The Marriage of Figaro*. Chosen as a finalist for the Metropolitan Opera National Council Auditions and the 2013 Houston Grand Opera’s Eleanor McCollum Competition, Solís holds degrees from Chapman University and the San Francisco Conservatory of Music, where he performed the title role of *Don Giovanni*, Guglielmo in *Così fan tutte*, and the title role of *Gianni Schicchi*.



ALFRED REITER

(Augsburg, Germany)

Sarastro

Bass-baritone Alfred Reiter made his U.S. debut with San Francisco Opera in 2002 as Timur (*Turandot*) and Frère

Bernard (*Saint François d’Assise*). Career highlights include Titirel (*Parsifal*) at the Bayreuth Festival and the Royal Opera, Covent Garden; Fafner (*Das Rheingold*) with the Vienna State Opera and in Aix-en-Provence and Salzburg; Fafner (*Siegfried*) in Geneva and Cleveland; Sarastro at the Glyndebourne Festival and in London, Vienna, Berlin, Munich, Paris, Bologna, Tokyo, Brussels, Geneva, Lisbon, and Los Angeles; Gurnemanz (*Parsifal*) with Welsh National Opera and in Geneva; Rocco (*Fidelio*) in Bologna, Rome, and Madrid; King Marke (*Tristan und Isolde*) in Geneva, Cardiff, and Cologne; Daland (*Der Fliegende Holländer*) in Brussels; and Graf Waldner (*Arabella*) in Barcelona, among others.



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ALBINA SHAGIMURATOVA

(Tashkent, Uzbekistan)

The Queen of the Night

Russian coloratura soprano Albina Shagimuratova

made her Company debut as the Queen of the Night in 2012 and returned later that year as Gilda (*Rigoletto*). In the 2014–15 season, her engagements included Konstanze (*Die Entführung aus dem Serail*) with Paris Opera, the title role of *Lucia di Lammermoor* with the Metropolitan Opera, and Donna Anna (*Don Giovanni*) at the Royal Opera, Covent Garden. Shagimuratova is a graduate of the Houston Grand Opera Studio, and her roles with that company include the Queen of the Night, Gilda, Musetta (*La Bohème*), and the title role of *La Traviata*. Career highlights include the Queen of the Night at the Vienna State Opera, Covent Garden, the Met, Milan's La Scala, Munich's Bavarian State Opera, and Los Angeles Opera; *Lucia di Lammermoor* at La Scala, Deutsche Oper Berlin, Los Angeles Opera, and the Bolshoi Theatre; *Violetta (La Traviata)* in Moscow; *Amina (La Sonnambula)* and *Adina (L'Elisir d'Amore)* in Vienna; *Gilda* with Chicago Opera Theater; and the title role of *Manon* in Luxembourg.



GREG FEDDERLY

(Eau Claire, Wisconsin)

Monostatos

Tenor Greg Fedderly returned to San Francisco Opera most recently as Don Basilio (*Le Nozze*

di Figaro) in 2015 and to create the role of Detective Thibodeau in the world premiere of *Dolores Claiborne* in 2013. Other Company appearances include Brighella (*Ariadne auf Naxos*) in 2002, Bardolfo (*Falstaff*), Pang (*Turandot*) in 2011, and Monostatos (*The Magic Flute*) in 2007 and 2012. Fedderly is a principal artist with Los Angeles Opera and has also performed with Washington National Opera, Houston Grand Opera, Seattle Opera, and at the Aldeburgh and Drottningholm Festivals, among others. Previous engagements include Monostatos, Gherardo (*Gianni Schicchi*), and Prunier (*La Rondine*) with Los

Angeles Opera; Monostatos, Don Basilio, Goro (*Madama Butterfly*), and Bob Boles (*Peter Grimes*) at the Metropolitan Opera; Bob Boles with the San Diego Opera; and Brighella with Washington National Opera.



JACQUELINE PICCOLINO

(Palatine, Illinois)

First Lady

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*), Mrs. Hayes (*Susannah*), and Laura (*Luisa Miller*). 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.



NIAN WANG

(Nanjing, China)

Second Lady

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

debut in 2015 as Ascanius in *The Trojans*. She participated in the 2014 Merola Opera Program, where she performed excerpts as Juno (Handel's *Semele*), Federica (*Luisa Miller*), Suzuki (*Madama Butterfly*), and the title role of *Carmen*. At the Curtis Institute of Music, her credits there include the title roles of *La Cenerentola* and *Rinaldo*, Mother Jeanne (*Dialogues des Carmélites*), Romeo (*I*

Capuleti e i Montecchi), Kate (Britten's *Owen Wingrave*), the Second Lady (*Die Zauberflöte*), Siebel (*Faust*), and the First Witch (*Dido and Aeneas*). Other credits include Nicklausse (*Les Contes d'Hoffmann*) with the Martina Arroyo Foundation; Chinese Tea Cup, Female Cat, Shepherd, and Squirrel in Ravel's *L'Enfant et les Sortilèges* and Mother (Mazzoli's *Song from the Uproar*) at Bard College; and Cherubino (*Le Nozze di Figaro*) with Princeton Symphony. Wang also performed in the Dawn Upshaw and Donnacha Dennehy Young Artist Concert at Carnegie Hall, and she received fourth prize in the 2012 Opera Columbus Irma M. Cooper Vocal Competition and the 2013 Opera Index Encouragement Award in 2013.



ZANDA ŠVĒDE

(Valmiera, Latvia)

Third Lady

Latvian mezzo-soprano Zanda Švēde is a second-year San Francisco Opera Adler Fellow and an alumna of the 2013

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



MARIA VALDES

(Marietta, Georgia)

Papagena

Soprano Maria Valdes is a second-year San Francisco Opera Adler Fellow who appeared as Susanna in Merola

Opera Program's 2013 production of *The Marriage of Figaro*. She returned

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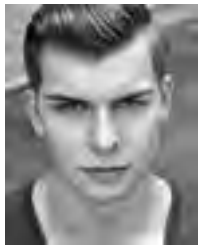


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to the Company in 2014 as Musetta in *La Bohème for Families* and in 2015 as Barbarina in *Le Nozze di Figaro*. An award-winner in the regional Metropolitan Opera National Council auditions, Valdes is also the winner of the top prize at the Corbett Opera Scholarship Competition at Cincinnati College-Conservatory of Music. She has been heard in concert with ensembles including the Georgia State University Singers, the Atlanta Chamber Players, the Atlanta Sacred Chorale, and the choirs of Emory University, Bent Frequency, and the Bellingham Festival of Music in Washington.



ANTHONY REED
(Alexandria, Minnesota)
The Speaker/Second Armored Man
Bass Anthony Reed made his San Francisco Opera debut in

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



RICHARD WALKER
First Priest
Richard Walker has been a member of the San Francisco Opera Chorus since 1991; he has appeared in a solo role in 36 Company

productions. He has performed with Bay Area regional companies as Lensky (*Eugene Onegin*), Alfredo (*La Traviata*), Ferrando (*Così fan tutte*), and the title roles of *The Tales of Hoffmann* and *Faust*.



EDWARD NELSON
(Santa Clarita, California)
Second Priest
A first-year San Francisco Opera Adler Fellow, baritone Edward Nelson is a graduate of the 2014

Merola Opera Program where he sang the title role of *Don Giovanni*; he made his Company debut in 2015 creating the role of John Buckley in the world premiere of *Two Women*. Other recent and upcoming engagements include the Ferryman (Britten's *Curlew River*) with the Tanglewood Music Festival and Montreal's Ballet-Opéra-Pantomime; covering Miller in Montsalvatge's *El Gato con Botas* with Gotham Chamber Opera; and the title role of Britten's *Owen Wingrave*, Dandini (*La Cenerentola*), and Le Podestat (Bizet's *Le Docteur Miracle*) with the University of Cincinnati College-Conservatory of Music, where he holds undergraduate and graduate degrees. On the concert stage, he has been a soloist with the American Choral Directors Association and the Reno Philharmonic. A national semi-finalist in the Metropolitan Opera National Council Auditions, he was a winner of the 2013 Opera Columbus International Vocal Competition.



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

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



CHESTER PIDDUCK
Slave
A member of the San Francisco Opera Chorus, Chester Pidduck has appeared in solo roles with the Company in *Idomeneo*, *La*

Bohème, *La Fille du Régiment*, *Die Zauberflöte*, *Moby-Dick*, *The Gospel of Mary Magdalene*, *Two Women*, and *Sweeney Todd*. Featured in *Classical Singer* magazine in 2009, the tenor has performed with the Metropolitan Opera, Glimmerglass Opera, Central City Opera, Opera Colorado, Nashville Opera, Opera San José, Livermore Opera, High Desert Opera, Mendocino Music Festival, and Sarasota Opera. He has appeared as a soloist with the San Francisco Symphony, St. Louis Symphony Orchestra, and the Sacramento Choral Society and Orchestra.



MICHAEL BELLE
Slave
Michael Belle is a tenured member of the San Francisco Opera chorus. The tenor has appeared with Lyric Opera of Chicago, San

Francisco Parlor Opera, Opera del West, Pocket Opera, and Island City Opera.



PHILLIP PICKENS
Slave
Phillip Pickens has been a member of the San Francisco Opera Chorus since 2004, singing solo roles in six Company productions.

Before moving to San Francisco, he lived in Chicago where he performed in opera, theater, musical theater, and commercials. He spent a year playing the role of Tony Whitcomb in the comedy *Shear Madness*, America's longest running non-musical. He holds music degrees from University of South Carolina and Florida State University.

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HARRY SILVERSTEIN
(Evanston, Illinois)
Director

Harry Silverstein made his San Francisco Opera directorial debut in 1989 with the Philip Glass *Satyagraha*

and returned to the Company in 2006 and 2012 for *Rigoletto*, 2008 for *La Bohème*, and 2012 for *The Magic Flute*. He has developed a reputation as one of the opera world's most successful interpreters of Mozart, having produced *Don Giovanni*, *Le Nozze di Figaro*, and *Così fan tutte* with Houston Opera; *Don Giovanni* and *Così fan tutte* with the Dallas Opera; *Idomeneo* with Opera Northern Ireland; and *Le Nozze di Figaro* with Daniel Barenboim at the Ravinia Festival. Silverstein is also known for his contemporary opera productions, most notably his work with Philip Glass. His collaborations with Glass include the European premiere of *The Making of the Representative for Planet Eight* at English National Opera and Netherlands Opera in Amsterdam; *Satyagraha* with Seattle Opera; *Akhnaten* with English National Opera and New York City Opera; and the South American premiere of *The Fall of the House of Usher* in São Paulo. Silverstein has also directed productions at Lyric Opera of Chicago; Victorian State Opera in Melbourne, Australia; Auckland Opera in New Zealand; and Opera Pacific. He is currently professor of music and the director of the DePaul Opera Theatre at DePaul University. Other engagements include *Der Fliegende Holländer* for Utah Opera; *The Abduction from the Seraglio* and *Così fan tutte* for the Ravinia Festival; *Le Nozze di Figaro* at Washington National Opera and Houston Grand Opera; *Carmen* with Lyric Opera of Chicago; *Rigoletto* with the Dallas Opera; *The Fairy Queen* for DePaul Opera Theatre; and *Susannah* for Opera Pacific.



JUN KANEKO
(Nagoya, Japan)
Production Designer

Jun Kaneko studied painting in his native Japan with Satoshi Ogawa during his adolescence. He came to the United

States in 1963 to continue his studies at the Chouinard Institute of Art when his introduction to Fred Marer drew him to sculptural ceramics. Kaneko has taught at some of the nation's leading art schools, including Scripps College, Rhode Island School of Design, and Cranbrook Academy of Art. His ceramic, bronze, and glass sculptural work and two-dimensional artwork appears in numerous international solo and group exhibitions annually and is included in approximately fifty museum collections. He has realized almost thirty public art commissions in the United States and Japan, and he has been honored with national, state, and organization fellowships and an honorary doctorate from the Royal College of Art in London. Kaneko established his current studio in Omaha, Nebraska in 1990. The artist's first opera production, *Madama Butterfly*, was created in 2007 for Opera Omaha. Upon its premiere it garnered rave reviews, and the production has toured the country. Kaneko was commissioned by Opera Company of Philadelphia to design a production of *Fidelio*, which received its premiere in 2008. He made his San Francisco Opera debut with this production of *The Magic Flute* in 2012.

PAUL PYANT
Lighting Designer

British-born lighting designer Paul Pyant made his San Francisco Opera debut in 2003 with his designs for *Il Barbiere di Siviglia*, and he returned in 2011 for *Xerxes* and 2012 for *The Magic Flute*. He is a graduate of the Royal Academy of Dramatic Art in London and has enjoyed long associations with the Glyndebourne Festival; English National Opera; the Royal Opera, Covent Garden; Royal National Theatre; English National Ballet; and Northern Ballet Theatre. His work has also been seen at the Metropolitan Opera, Milan's La Scala, Los Angeles Opera, the Vienna State Opera and Volksoper, Houston Grand Opera, Florence's Maggio Musicale Festival, and the Kirov Opera, among many others.

Theater credits include productions for the Royal Shakespeare Company, the Donmar Warehouse, and the West End Theater. Broadway productions include Tennessee Williams's *Orpheus Descending* and Tom Stoppard's *Arcadia*, both of which earned him a Tony Award nomination, as well as *The Woman in White*, *Primo*, and *Electra* by Sophocles.

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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Barbara Riccardi
First Violin



Leonid Igudesman
First Violin



Asuka Annie Yano
First Violin



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First Violin
Regular Substitute



Robin Hansen
First Violin
Regular Substitute



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Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



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Second Violin



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Second Violin



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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



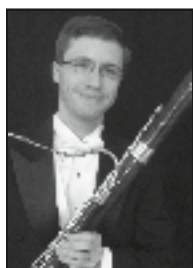
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



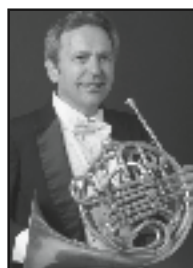
Michael Severance
Bassoon &
Contrabassoon



Kevin Rivard
Co-Principal
Horn



Christopher Cooper
Acting Co-Principal
Horn



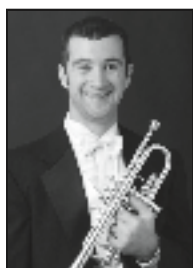
Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
Principal
Trumpet



William Holmes
Trumpet



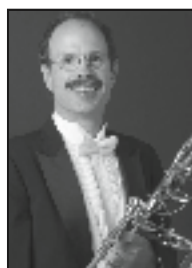
John Pearson
Trumpet



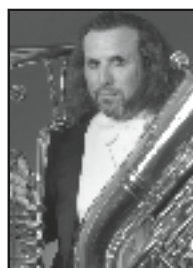
Samuel Schlosser
Principal Trombone



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



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Baritone



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Bass



William O'Neill
Bass



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Bass



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Bass



Ken Rafanan
Baritone



Michael Rogers
Baritone



Jere Torkelsen
Baritone

*Most photos by
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and Claudia Siefer
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David Bier
Leave of Absence



Brook Broughton



Blanche Hampton



Bryan Ketron



Michael Kruzich
Leave of Absence



Michael Levine



Rachel Speidel Little



Chiharu Shibata

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

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 Albina Shagimuratova
 Alek Shrader † ♪
 Nadine Sierra † ♪
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* San Francisco Opera debut

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‡ = Current Adler Fellow

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Jim Meyer, *Chorus and Dance Manager*

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Chorus Librarian

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Kathleen Bayler *
 Roberta Bowman
 Janet Campbell
 Sara Colburn
 Dvora Djoraev
 Mary Finch *
 Claudia Haider
 Claire Kelm*
 Elisabeth Rom Lucio
 Angela Eden Moser
 Sally Mouzon *
 Sally Porter Munro *
 Erin Neff *
 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

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

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 Clifton Romig
 Karl Saarni
 Alexander Taite
 Michael Taylor
 Nicholas Volkert

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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
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Caroline H. Hume Endowed Chair

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Jordi Bernàcer, *Resident Conductor*

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

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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

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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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YOUR OPERA EXPERIENCE

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

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

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

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

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

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

Performance Etiquette

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

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

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

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

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

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

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

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

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

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

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

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

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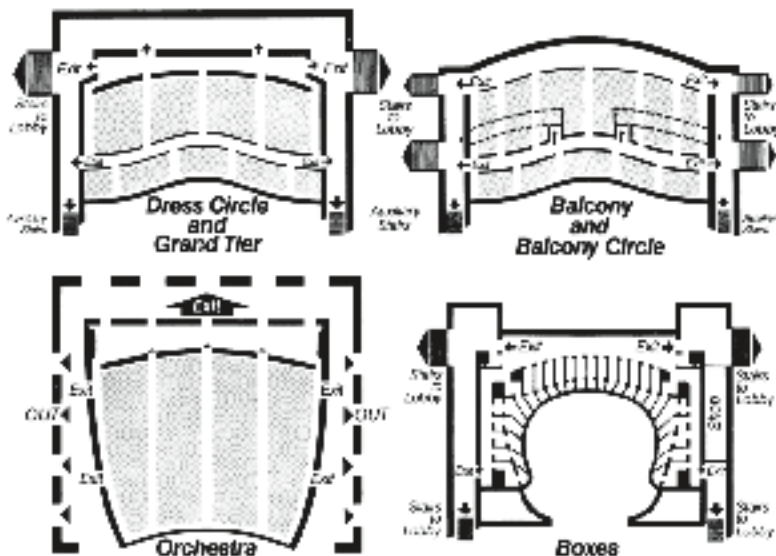
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