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Vol. 94, No. 1 • 2016–17 Season • September 2016

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On the cover:

Anonymous
Xue Bao Chai and You Erjie
Looking at a Book
Qing Dynasty painting of a scene
from *Dream of the Red Chamber*
(ca. mid-18th century)
Bridgeman Images

FEATURES

- 18 Dreamweavers**
by Ken Smith
An all-star creative team transports the epic Chinese novel *Dream of the Red Chamber* to the operatic stage.
- 37 Red Chamber Reflections**
by Ann Waltner
Since its first circulation in 1754, *Dream of the Red Chamber* was a novel that asked to be tampered with.
- 41 Delving Deeper into *Dream of the Red Chamber***
by Stephen Roddy
An exploratory guide gives cultural context to a few of the opera’s important themes.

DEPARTMENTS

- 6** San Francisco Opera Association
- 9** Message from the Board of San Francisco Opera
- 11** San Francisco Opera News
- 31** 2016-17 Repertoire
- 34** Synopsis and Cast
- 47** Artist Profiles
- 66** San Francisco Opera Donors
- 86** Your Opera Experience



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A MESSAGE FROM

THE BOARD OF SAN FRANCISCO OPERA

Welcome to San Francisco Opera's 94th repertory season!

This is the inaugural season of General Director Matthew Shillock, only the seventh general director in the Company's history. There is no one better qualified than Matthew to build on David Gockley's remarkable tenure. Matthew's dynamic leadership will ensure that San Francisco Opera continues to present world-class grand opera and find new ways to expand the Company's role in our community.

Our exciting opening weekend starts with Umberto Giordano's epic *Andrea Chénier*—last seen at the War Memorial Opera House in 1992—followed by the world premiere of Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*, based on the classic Chinese novel. San Francisco Opera has long recognized the importance of commissioning new works to keep our art form vibrant. We are deeply grateful to all those who made this lush and lyrical 21st-century opera possible, including a brilliant international cast and creative team, General Director Emeritus David Gockley, and the committee leadership of San Francisco Opera Board member Doreen Woo Ho, War Memorial Trustee Gorretti Lo Lui, and Asian Art Museum Board President and Opera Board member Timothy Kahn.

Our opening weekend also includes the Opera Guild's glamorous Opera Ball, the BRAVO! Club's Gala, and our free *Opera in the Park* concert in Golden Gate Park. We are especially grateful to Dede Wilsey for sponsoring this opening weekend.

Producing opera, the most complex of performing art forms, is very much a team effort. Our dedicated orchestra, chorus, dancers, crew, and administration are the foundation of this great company. Their efforts are supported by a remarkably generous group of nearly 8,000 donor households. This partnership has a major impact on our community and the opera world, both nationally and internationally.

In addition to our annual War Memorial Opera House audience of nearly 200,000, tens of thousands experience our work at *Opera in the Park* and *Opera at the Ballpark*. Millions more access us through our media partnerships with KDFC and WFMT radio and KQED television. Our opera education programs benefit thousands of Bay Area public school children, and our Adler Fellowships provide world-class training for young singers.

Finally, thanks to all our patrons and donors. Your passion and commitment sustain San Francisco Opera, and we are excited and honored to share this new season with you.




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SIMON PAULY

Matthew Shilcock Begins Tenure as General Director

For only the seventh time in its 94-year history, San Francisco Opera has a new general director. This season, Matthew Shilcock joins the short list of visionaries who have guided the Company from its infancy to its status as one of the world's leading opera producers. At 39, Shilcock is the youngest general director in the Company's history.

Shilcock has unique institutional knowledge and experience, having joined the Company in 2005 and having served as associate general director since 2010. "This is a company that I know and love deeply. I know how talented the people are, how important the work is, and how passionate the audience is. But I still feel something very new in the responsibility and opportunity of this position. To be in the general director's office, working with a team I trust implicitly, is incredible and humbling. I feel a strong sense of excitement for where we are going as a company."

Shilcock and his team are exploring programming for the future and are committed to presenting the very best the art form has to offer. "Between refreshing our core repertoire and finding impactful productions of lesser-known operas, I am looking to develop productions that tell powerful stories in compelling ways: those artists, directors and designers who can synthesize the musical arc of a piece with vibrant productions, enhancing the storytelling inherent in the music through the dramaturgy of the stage."



John Adams and Peter Sellars

TERRENCE MCCARTHY

JOHN ADAMS WORLD PREMIERE SET FOR 2017

The Company has announced plans for a highly anticipated new opera by *Nixon in China* composer John Adams and librettist/director Peter Sellars. Set during the 1850s California Gold Rush, *Girls of the Golden West*—scheduled to premiere in November 2017—draws from historical sources and interweaves stories of three women who lived in a small mining community in the Sierra Nevada mountains.

"In its recent history San Francisco Opera has proudly presented John's major operas, beginning with our co-commission and West Coast premiere of *The Death of Klinghoffer* in 1992, followed by our commission and world premiere of *Doctor Atomic* in 2005, and most recently in 2012 with *Nixon in China*," said General Director Emeritus David Gockley. "The subject of *Girls of the Golden West*, with its colorful stories dramatizing the free-for-all spirit of this pivotal time in California history, is perfectly suited to John and his home base here in California."

Joining San Francisco Opera as co-commissioners and co-producers of *Girls of the Golden West* are The Dallas Opera, Amsterdam's Dutch National Opera (De Nationale Opera), and Venice's Teatro La Fenice. Casting for the new work and other details regarding the 2017–18 Season will be announced in January.



ED ANDERSON

Notes from the General Director

Envisioning the Next Chapter

I was recently asked in an interview what my favorite moments in the theater are and, after a little reflection, I realized that they are those magical moments of calm readiness, just before the maestro enters the pit and we begin our journey into an extraordinary world of emotions, drama, and glorious music. In those preparatory moments backstage there is an electric feeling of anticipation: artists are getting into their opening places, the orchestra is tuning, crew members are doing final checks to ensure everything will run with exquisite precision, the audience is taking their seats, and the house manager and stage manager are coordinating the point at which we are ready to begin the launch sequence. These moments are the culmination of years of planning, rehearsing, building, fundraising, marketing: every disparate and diverse aspect of a major international opera company coming together in one perfectly coordinated downbeat. In these moments the whole ecosystem of San Francisco Opera is poised and ready to jump enthusiastically together into an exciting performance.

I have been privileged to spend most of my professional career at San Francisco Opera and I have been blessed to get to know many of the people who bring these dramatic works to life: more than 900 artists, artisans, craftspeople, technicians, and administrators. And you, the audience without whose devotion and generosity none of this would be possible. Every one of us is critical to the production of opera and the huge benefit of this internal transition is that I know so many of the people already involved. I know the dedication, the talents, the hours that go into producing opera here. I know the huge pride that people have for the role they play. I know the wonderful complexities of this great family that is San Francisco Opera.

I wanted to give you a brief sense of my four key hopes for the company — your company — in the coming years as we approach our centennial in 2022:


- First is empowering, nurturing, and supporting the people of San Francisco Opera: that great collective who give so much and to whom I am dedicated to providing the most supportive, creative, and engaging atmosphere in which to produce art.

- Second is furthering this company's incredible role as a creative leader in the opera world. I want to ensure we are producing vanguard cultural expressions both on the main stage and in the Diane B. Wilsey Center for Opera that advance the art form but always with respect for the musical beauty and powerful storytelling so inherent in the great operas of our canon.
- Third stems from my fervent belief that opera is as resonant now as it ever has been and that we must find vanguard ways to inspire new and returning audiences. We must focus on the unique emotional impact of opera and create public trust that *any* night in the War Memorial Opera House is worthy of your time and resources. The whole experience must be compelling, from parking to lobbies to stage.
- Fourth is the unshakable imperative that we find a stable fiscal model that can allow us to bring you creative, legendary performances of the kind you expect and deserve. Arts economics are never easy, but you have a staff and board committed to a thrilling artistic vision supported by strong fiscal stability.

I look forward to sharing more thoughts with you in coming program books, but hope that this gives you at least a taste of my vision. Fundamental in all of this is my profound optimism about our future. We offer performances of such powerful emotional intensity, such sublime music making, and such theatrical magic. Opera must be at the forefront of the tidal wave of change that is sweeping this city. I am excited to ride that wave and celebrate what is possible when a community of passionate people takes that collective breath before the curtain, and prepares for another moment of transformational opera.

Thank you for giving me the opportunity to be the custodian of your extraordinary organization. I could not be more honored to be on this journey with you. 🌟

—MATTHEW SHILVOCK

 @MATTHEWSHILVOCK



SCOTT WALL

A corridor view of the new David Gockley Gallery at the Diane B. Wilsey Center for Opera.

A Photographic History of San Francisco Opera

Learn more about the Company's distinguished history with a new permanent exhibition at the Diane B. Wilsey Center for Opera. *Looking through the Lens: The Glory of San Francisco Opera, Past and Present* draws from the rich collection of the newly established Paul M. Braby San Francisco Opera Archives and shows 135 photographs—including many images never before seen or published—of the world's leading artists with members of the San Francisco Opera Orchestra, Chorus, and Dance Corps.

Starting with the David Gockley Gallery, the black-and-white photo display includes pictures from the Company's early days and of the American opera debuts of Leontyne Price, Elisabeth Schwarzkopf, and Kirsten Flagstad. The Hume Family Gallery continues through the present with colorful images of Plácido Domingo in *Cyrano de Bergerac*, Renée Fleming in *Rusalka*, Nina Stemme in *Siegfried*, and Nadja Michael in *Salome*, among many others.

The galleries are open to the public during normal business hours on the fourth floor of the Veterans Building, the home of the new Wilsey Center which opened in February. To learn more, please visit sfopera.com/archives.

In Celebration of "Pitch" Johnson

San Francisco Opera Guild is proud to announce *An Evening on the Stage*, a special gala event to be held on Monday, December 5 to honor business leader and philanthropist **Franklin P. (Pitch) Johnson, Jr.** Johnson was Chairman of the Board of San Francisco Opera from 1999 through 2008 and for 12 years taught a class in entrepreneurship and venture capital at Stanford Business School. The celebratory evening will commence with festive cocktails at 6 p.m. in the lobby of the War Memorial Opera House, followed by a sumptuous dinner, presentation, and dancing. Individual tickets are priced at \$750, \$1,250, \$2,500, \$5,000, and \$7,500 with tables priced at \$7,500, \$12,500, and \$25,000. Seating is limited. For more information, call (415) 565-3204.



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SAN FRANCISCO OPERA *Profile*

Daniel Knapp

Managing Director: Production



ED ANDERSON

Located on the northern shoreline of Lake Constance, just near the borders of Switzerland and Austria, Friedrichshafen, Germany is perhaps best known as the birthplace of the Zeppelin dirigible airship. It's also where San Francisco Opera Managing Director of Production Daniel Knapp grew up. A tuba player in his youth, equally comfortable in symphonic music, beer-hall oom-pah, and rock, Knapp nurtured another talent in his teens: helping coordinate live events and theatrical productions. This organizational knack—as well as his empathy for artists and the creative process—ultimately catapulted Knapp to the world's great opera houses.

“There came a point when I knew that I couldn't be a professional musician but wanted to contribute to what was happening onstage,” said Knapp. “There's no greater focus and energy than when the house lights dim and you're part of a terrific production that sweeps you along like a giant wave. I have been lucky to share in many experiences like that.”

Since beginning at San Francisco Opera in 2015, Knapp has been in charge of the Company's stage carpentry, electrics, props and sound crew, technical direction, staging staff, costume, wardrobe, wig and makeup departments, scene shop, and bringing creative concepts to life on our stage. Many years earlier the opera bug bit him while doing national volunteer service in Munich. Further experiences came along working on elaborate productions by Sting, David Copperfield, Peter Gabriel, as well as production manager for the Ukrainian State Opera where his many duties included handling

prickly customs officials in Eastern European capitals.

Soon afterward, Knapp received an auspicious phone call that took him to the world-acclaimed Bregenz Festival in Austria. He swiftly moved up the ranks there to serve as its artistic production director and head of company management. “I basically worked as a liaison between creative teams, technical depart-

ments, stage crew, and administration, being able to communicate to these different segments what was needed to bring the creative vision to the stage.” As house producer for both the Opera on the Lake Floating Stage and Bregenz Festival House, Knapp oversaw the recent *Die Zauberflöte*, *Andrea Chénier*, *Aida*, *King Roger*, *The Passenger*, and four world premiere-commissioned works. He also served as Austrian location manager for what was originally billed as an English documentary—later revealed as the 2008 James Bond film *Quantum of Solace*, which famously depicted *Tosca* on Bregenz's Floating Stage.

Knapp's wife Alexandra and three sons still reside in Germany, which has meant a great deal of travel for him and his family. Through computer and iPhone, he stays in constant touch, helping one of his sons with a DJ gig, for instance, and even going online for the eating of meals. “The world has changed a lot since my childhood,” says Knapp. “There is a constant need for us to adapt to new realities and technologies.”

The same, he says, holds true for the Company. “I am always open to new challenges,” says Knapp. “And for me there is nothing more exciting than helping continue the exceptional history of San Francisco Opera.”

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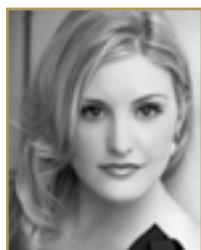
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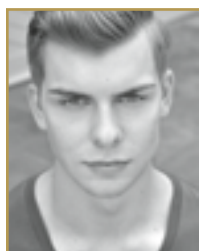
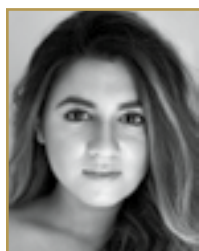
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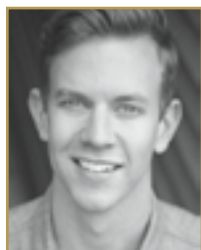


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Dreamweavers

An all-star creative team transports an epic Chinese novel to the operatic stage

*I*t's not the first time that San Francisco Opera has looked toward China. There was the 2008 premiere of Stewart Wallace's *The Bonesetter's Daughter* with a libretto by Bay Area native Amy Tan. And of course, there's John Adams' *Nixon in China*. Neither of those, though, could properly be called a Chinese classic.

By contrast, *Dream of the Red Chamber*, which has its world premiere on September 10, is not just a classic. To millions of Chinese readers, it's the classic. Cao Xueqin's epic novel of ill-fated love amidst a prominent family's spiraling decline has inspired numerous films and spoken dramas, two television series, and far too many Chinese operas to count. But never before has the story made it—in English, no less—to the international operatic stage.

The creators of *Red Chamber*—the “Dream team,” if you will—are notable not just for their personal accomplishments but also the breadth of their background. The range of perspectives from MacArthur-winning Shanghai-born composer Bright Sheng, Tony-winning American-born playwright David Henry Hwang, American-born Taiwanese director Stan Lai, and Oscar-winning Hong Kong-born designer Tim Yip are perfectly pitched to haul San Francisco audiences

(Opposite page, from left to right) The “Dream team” of composer and co-librettist Bright Sheng, director Stan Lai, co-librettist David Henry Hwang, and (right) production designer Tim Yip.

into another culture and era. In this interview with Hong Kong-based Financial Times critic Ken Smith, the composer, librettist, and director discussed the daunting task of tackling one of China’s most beloved novels as a 21st-century musical drama.

***Dream of the Red Chamber* is almost universally known in the Chinese world but barely registers at all with readers in the West. What was your personal relationship with the story before this project began?**

BRIGHT SHENG: I first started reading *Dream of the Red Chamber* when I was 12 or 13, about the same age as Bao Yu in the novel. This was during the Cultural Revolution, and I wished that I too could be surrounded by beautiful women and have his extravagant lifestyle. Later on, in my late teens, I read the book again and began to appreciate the literary content. I still didn’t pay much attention to the scholarly details until later. I’ve reread the book every ten years or so, and since I got the commission to write the opera, I read it through twice more. So now I’m a dilettante Redol-



in *Red Chamber* comes from the way the author opens with the stone and the flower, which becomes a metaphor encapsulating elements of Buddhism, Daoism, and Confucianism—the three incredibly vast philosophical systems that work together in making up the Chinese mind.

How did each of you get involved in the project?

SHENG: Pearl Bergad at the Chinese Heritage Foundation in Minnesota had this crazy idea to do an opera of *Red Chamber* in English. The foundation first approached Kevin Smith, then President and CEO of the Minnesota Opera, who arranged a meeting with David Gockley, then still General Director of San Francisco Opera, who approached me. And then I approached David Hwang, whom I’d worked

with on other projects. He didn’t want to do it at first, but I persuaded him.

HWANG: I said absolutely no, I’m not going to adapt this story into an opera, because it just seemed impossible. The book is twice as long as *War and Peace*, with more than 400 characters. How can you shape that into a two-and-a-half-hour show that has any relationship to the source material or respects it in any measurable way? But Bright grew up in China during the Cultural Rev-

“There’s a constant tension just below the surface, which later became a metaphor for the decline of imperial China—sort of like *Downton Abbey* of the Qing Dynasty.” —*Dream of the Red Chamber* co-librettist David Henry Hwang

ogist, which is what they call academics who devote themselves to studying the novel. At least I could have a meaningful conversation with a real Redologist.

DAVID HENRY HWANG: I had no real relationship with the material. I mean, I knew it was one of the four great Chinese novels, along with *The Three Kingdoms*, *The Water Margin*, and *Journey to the West*. But my Chinese is horrible, so I couldn’t actually read it in the original language. And even now my knowledge of the book is still pretty superficial. But I have the benefit of collaborating with Bright, who has a long history with the novel, and Stan, who’s digested *Dream of the Red Chamber* throughout most of his professional life.

STAN LAI: *Dream of the Red Chamber* has resonated with me ever since I first read it as a freshman in college. Some of the story’s structural sensibility has made its way into my own work, particularly the idea that something so simple and normal-looking on the surface can underneath be very profound. Much of the profundity

and I grew up in Los Angeles, so consequently his will is much stronger than mine. First, he said, “At some point in your life, you have to read this book, so here’s your chance.” But more importantly, Bright had a vision of how to tell the story. So I agreed, provided we share the credit, since half the work of a librettist is determining the structure.

SHENG: I did a synopsis that David was very happy with, and after that we worked very closely. I had a general vision, but he wrote every word. He was able to sketch rich domestic scenes and bring out the different personalities of each character in only a few lines. That was masterful.

LAI: I came into the project after the first draft of the libretto was finished and immediately embraced the major choices that David and Bright had made. It was, I should add, a gross simplification of the novel. The process is by definition rough to the author, even if you’re being loyal to the story. So while there’s a big discount in terms of detail, we’ve tried not to discount the novel’s profundity.



"I do not use detailed designs on the fabric itself, as in real silk brocade," says Dream of the Red Chamber production designer Tim Yip. "Instead, my costume designs are more abstract, allowing you to sense the body within—or perhaps the aura of character's spirit." Characters are distinguished by different colors. For Dai Yu, green reflects her living quarters in the garden, surrounded by bamboo. The embossed gold patterns on Bao Chai's robe remind you that she comes from a rich family. "Bao Chai's costumes signify a woman who's rational, orderly, and pure," says Yip.

We've established that *Red Chamber* is a teeming epic, even by operatic standards. What did it take to restructure 2,500 pages into a manageable two-act opera?

SHENG: We all had long conversations about just what this novel is about, which is something not even Redologists can agree on. In opera, you have to boil down the material to one major element. The problem with *War and Peace* as an opera—and Prokofiev was an experienced composer—is that he wasn't daring enough in his cuts. In the novel, the love story was just a sideline. In an opera, of course, you want to beef up the love story. You can't disregard the politics, since that's what the novel was all about. So, in the end, the opera tried to do both equally and lost focus. For us, *Red Chamber* is a love story. The main point isn't the political intrigue, though we've kept that as the historical backdrop.

HWANG: It's easier to talk about what we kept than what we jettisoned. The love triangle, I think, is pretty universal. People can relate to that, and it's essential and true to the novel. But we also have the Jia family, incredibly wealthy but now in decline. There's a constant tension just below the surface, which later became a metaphor for the decline of Imperial China—sort of like *Downton Abbey* of the Qing Dynasty. And so elements that have to do with the political machinations and how the Emperor manipulates this corruption to bring down the family is a crucial sociopolitical aspect. And also, it's just good plot material, in a sort of *House of Cards* fashion.

LAI: We've entered this opera with the best intentions, which does give us some poetic license. For me, it was a process of discovering how to take something that might take up a whole chapter in the novel and translate it into a single image on stage.

Audiences in San Francisco will surely be calling this a "Chinese" opera, but it resembles nothing that you'd see on stage in China. Do you think audiences there would find it "Chinese" enough? Was your goal to emphasize international storytelling with a Chinese story, or to bring a Chinese story to the international stage?

HWANG: As the most "American" of the group, my role has been to bring an outsider's perspective. One distinction I've noticed between contemporary Western and traditional Chinese storytelling styles is that the latter tends towards episodic narrative. In other words, traditional Chinese epics are a bit like pre-cable television: chapters can often be viewed by themselves or out of order without too much impact on the larger story. Translating *Red Chamber* into a Western dramatic mode involved steering the action towards a climactic event.



Granny Jia



“You’ll find that quite a few of the robes are expansive, almost like mounted kites ready to fly off with the wind,” says Yip. “You’ll also see that I chose a lot of sheer materials, so that light can pass through, again creating a layering effect. Besides adding depth, back lighting can also change the hues depending on how the light is cast.” Again, color is key. The brown of Granny Jia, for instance, represents stability and unquestioned authority. “Granny Jia provides the structure on which the family is built,” says Yip.

SHENG: Any great opera has a great story. *Tosca* and *La Traviata* have come to China, where people have a totally different culture, and audiences were still touched by the music and the drama. We were making *Dream of the Red Chamber* for an international audience. Whether the audience is Chinese or Western, a touching story about ill-fated love should appeal to everyone.

LAI: I don’t see it in terms of China and the West. My job is to tell the story in whatever way resonates most deeply with the audience. The story already encapsulates the whole Chinese mind and experience. Even if you bring a whole avant-garde European flavor to it—which I’m definitely not, by the way—the story will still come out Chinese. If we were doing it for a Chinese audience, there’s only one big change I would suggest, which is to perform it in Chinese. As far as staging is concerned, I think there’s sufficient visual language in common for what we do to resonate in Beijing as well.

Princess Jia



Which was harder, translating this work on a linguistic-cultural level or instilling an ancient story with contemporary relevance?

LAI: I think both are equally challenging. For example, the opera has a wedding scene. In Chinese tradition, wedding ceremonies are very different: the couple gives their offerings to the heavens and the parents, and then they’re married. But how do we make this clear to an audience in San Francisco today?

SHENG: David Hwang and I have worked well in this type of adaptation right from our first collaboration, *The Silver River*. Because I spent the first half of my life in China, I completely understand the way Chinese culture sees the story. David comes from an almost purely Western point of view. So we both have to be happy with what we come up with before we move forward. And with Stan, whose background is mainly in modern drama, we work through yet another perspective.

HWANG: The love triangle is highly relatable to a contemporary audience, but it’s different from Western romantic conventions because of the novel’s spiritual framework: the *uber*-story about the stone and the flower. On some otherworldly plane, the stone has continually watered the flower with morning dew for thousands of years. The flower wants to express her gratitude, so they ask a priest if she and the stone can be incarnated as humans and express earthly love. The priest warns against it, but they do it anyway. And this metaphysical element sets up an interesting thematic question: to what extent can true love exist in a corrupt, material

Dancer





“Two things strike me about novelist Cao Xueqin’s Dream of the Red Chamber and have influenced my visual designs,” says production designer Tim Yip. “If we trace the actual history of the Cao family, which also experienced its own heyday and demise, the family trade was in silk brocade. Clearly, looms are very important to these people, and you’ll notice that my set design has strings suspending different panels that rise and fall during the opera. These strings are like threads that interweave, adding texture and depth. When back lighting is added, they create the idea of weaving ‘dreams’ and ‘illusions.’”

world? And that, too, is a very contemporary, universal concern.

SHENG: One of the things that our version makes plain—and this point has been almost entirely neglected by Redologists—is that Bao Yu and Dai Yu are the only two characters whose lives were pre-ordained. They don’t realize it right away. They don’t even live in the same house until Dai Yu’s mother passes away. But still they were destined to find each other as soulmates.

The novel is known for being a one-stop guide to Chinese traditions, with highly detailed descriptions of daily life in the Qing dynasty. What were the most challenging details to put on stage today?

HWANG: Fortunately, most of the physical details fall into Stan’s and Tim’s departments. What’s challenging from a libretto standpoint is that everything is stated in such an indirect fashion. For example, no one just comes out and says they love someone. Conveying this refinement of speech, while also making the story clear to a contemporary American audience, took some work. Bright would often give me notes that a passage I’d written was too baldly stated!

SHENG: There’s a moment in the last scene in Act I where the princess, now the Emperor’s favorite concubine, comes home with gifts from the Emperor. She has fans for both Bao Yu and Bao Chai, and they’re obviously a pair. It’s a clear message. Marriage back then was not decided by love but by social status, and now even the Emperor supports this union. It’s a bombshell for Dai Yu, and the cliffhanger for the audience at the end of Act I. I didn’t just want to illustrate it in the score with a gong or something, because that wouldn’t be elegant. But I did add a stage direction: “Dai Yu collapses to her knees.” The rest is Stan’s job.



LAI: This is the kind of thing that any Chinese person would understand immediately, but we had to make sure Western audiences realized that the Emperor himself is playing matchmaker. Another example is in Act II, when Dai Yu burns her poetry while Bao Yu is lamenting that they won’t be able to marry. Tim Yip and I had set that scene somewhere in the garden, but we weren’t specific. So I decided to move Bao Yu to the same point where he’d spied on Dai Yu earlier as she was catching blossoms and burying them. Now we have Bao Yu recalling this scene in his aria at the same time Dai Yu is burning her poetry. This is one of the most famous scenes in the whole novel and an image that resonates very deeply in Chinese culture. 🌸

Ken Smith divides his time between New York and Hong Kong, where he is the Asian performing arts critic of the Financial Times. A winner of the ASCAP/Deems Taylor Award for distinguished music writing, he is also the author of Fate, Luck, Chance...The Making of The Bonesetter’s Daughter Opera.

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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—*Andrea Chénier*, *Dream of the Red Chamber*, *Aida*, and *Don Giovanni*.

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

John is the former chairman and CEO of Dodge & Cox

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

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

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



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Shirley Soong
Mindy Sun

Amy Tan
Yuan Yuan Tan
Annie Liu Wong

Dennis Wu
Jay Xu
Jerry Yang

OPENING NIGHT AMBASSADORS AND FRIENDS

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Chinese Heritage Foundation Friends of Minnesota, with leadership support from the Dr. M. F. Tchou Memorial Fund of the Chinese Heritage Foundation, Benjamin Y. H. and Helen C. Liu, and Ruth Stricker and the late Bruce Dayton

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Above illustration by Olivia Warnecke based on woman's informal coat with scenes from Dream of the Red Chamber (detail), approx. 1900–1950. China. Silk. Courtesy of Asian Art Museum of San Francisco, Gift of Merrill Randol Sherwin and Dr. Stephen A. Sherwin, 2014.2.
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Dream of the Red Chamber donors as of August 19, 2016

SPONSOR SPOTLIGHT



Diane B. Wilsey (Opening Weekend Grand Sponsor, *Andrea Chénier*)

Longtime San Francisco Opera board member, patron and Opera Ball supporter, Dede Wilsey believes deeply in the transformative power of the arts, particularly the multi-faceted world of opera. Says Dede, “It’s a marvelous spectacle. From the voices and pageantry to the scenery, costumes, and acting, opera fills the senses and takes you to another place.” She also believes fervently that such experiences should be available to all. “We work hard to make events open to the public at no cost,” she explains. “And because a love of any art form starts at a young age, we take opera into the schoolroom.”

Thanks to Dede’s generosity, opera enthusiasts of all ages have much to celebrate. As Opening Weekend Grand Sponsor for the eleventh consecutive year, she is supporting the opening production of the 2016-17 Season, *Andrea Chénier*, the celebratory floral arrangements that grace the War Memorial Opera House on September 9, and the free, annual *Opera in the Park* concert at Sharon Meadow on September 11. Dede’s leadership support was critical in the creation of the Wilsey Center for Opera, a dynamic, intimate new space at the Veterans Building, which opened in spring, 2016. The Center consolidates the Company’s activities onto the War Memorial Campus, enabling San Francisco Opera to engage in exciting new programming and education work. Dede’s philanthropic commitment to the community extends to many organizations. She is president of the Fine Arts Museums. She serves on the boards of the San Francisco Ballet, Grace Cathedral, the War Memorial, and is a lifetime trustee of UCSF.

Jan Shrem and Maria Manetti Shrem/Conductors Fund and Emerging Stars Fund (Sponsors, Maestro Luisotti, J’Nai Bridges and David Pershall, *Andrea Chénier*; Irene Roberts, *Dream of the Red Chamber*)

After a career devoted to his publishing businesses in Japan and Europe, the creation of Clos Pegase Winery in California’s Napa Valley, and his art collection, Jan Shrem, in joyous partnership with his wife Maria Manetti Shrem, is bringing his focus and affection to philanthropic causes that advance education and the performing and visual arts. Though they grew up half-a-world apart, Jan and Maria both developed a love of opera at a young age. While their lives led them each around the globe, their individual passions eventually led them to San Francisco Opera, and to each other. With a substantial, multi-year commitment, Company Sponsors Jan and Maria have expanded their support with the establishment of three different funds. The *Conductors Fund* helps ensure the continued appearances of Maestro Nicola Luisotti and other Italian conductors in the orchestra pit. The *Great Interpreters of Italian Opera Fund*, helps bring today’s most compelling artists in Italian repertoire to San Francisco Opera, and the *Emerging Stars Fund* supports the Company in showcasing several exciting rising young stars on our stage throughout the season.



DREW ALTIZER



DREW ALTIZER

Joan and David Traitel/Great Singers Fund (Sponsors, Yonghoon Lee, Anna Pirozzi and George Gagnidze, *Andrea Chénier*)

“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 2016–17 Season, Joan explains, “There are so many! We are thrilled to be supporting the San Francisco Opera debut of three stellar artists as the season opens. We know that they will each bring their own special brand of musical beauty,

artistry and dynamic stage presence to *Andrea Chénier*. We are so pleased that the Fund can enable their appearance. I hope people see the relationship between the Great Singers Fund and this season’s fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy.”

SPONSOR SPOTLIGHT

Barbara A. Wolfe (Production Sponsor, *Andrea Chénier*)

Barbara Wolfe has been a longtime opera fan and supporter of the San Francisco Opera since 1985. Mozart, operas in the classical Italian tradition, and the works of Wagner are particular favorites. With her late husband Tom, Barbara has sponsored many San Francisco productions, including *Tannhäuser*, *Tristan und Isolde*, *The Magic Flute*, *Mefistofele*, *Norma*, and *Don Carlo*. Barbara serves on the board of the San Francisco Opera Association, and was a longtime trustee at Mills College. She has supported educational programs and scholarships at several primary and secondary schools, graduate scholarship programs at Mills College, UC Davis Veterinary School, The UCSF Foundation, and the ARCS program in Northern California.



THE
ANDREW W.

MELLON
FOUNDATION

The Andrew W. Mellon Foundation (Production Sponsor, *Dream of the Red Chamber*)

Founded in 1969, The Andrew W. Mellon Foundation endeavors to strengthen, promote, and, where necessary, defend the contributions of the humanities and the arts to human flourishing and to the well-being of diverse and democratic societies by supporting exemplary institutions of higher education and culture as they renew and provide access to an invaluable heritage of ambitious, path-breaking work. Additional information is available at mellon.org. “We are deeply honored to partner with the Mellon Foundation on the creation of vanguard new works such as *Dream of the Red Chamber*, made possible by the Foundation’s generosity,” says General Director Matthew Shillock.

The Chinese Heritage Foundation

(Commissioning Sponsor, *Dream of the Red Chamber*)

Based in Minneapolis, Minnesota, the Chinese Heritage Foundation supports the preservation and promotion of Chinese history, culture and heritage, and encourages innovation in the arts. Through our grant awards and outreach programs, we actively seek common ground in which to further mutual understanding among all peoples. In initiating and funding the commission of a 21st-century operatic treatment of *Dream of the Red Chamber*, one of the best known and most beloved novels in Chinese literature, we wish to engage the contemporary audience, win its empathy for our tragic story, and deepen its understanding of life in 18th-century China. We applaud San Francisco Opera, particularly its General Director Emeritus David Gockley, for supporting our goals and creating a production that will have a lasting influence well beyond in the opera world. “Pearl Lam Bergad and the Chinese Heritage Foundation have been the dynamic, creative impetus behind this incredible new work. They passionately believed in telling this seminal work of Chinese literature on the operatic stage and we are proud to be partnering with them to bring it to life. We are deeply grateful for their generosity and vision,” said General Director Matthew Shillock.



www.chineseheritagefoundation.org

The Chinese Heritage Foundation is deeply grateful to its donors for their steadfast conviction and generous support in funding the commission of *Dream of the Red Chamber*.

\$50,000 & above: Ruth Stricker & the late Bruce Dayton • Benjamin Y. H. & Helen C. Liu
Ming Li Tchou, Dr. M. F. Tchou Memorial Fund of the Chinese Heritage Foundation

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SPONSOR SPOTLIGHT



Edmund W. and Jeannik Méquet Littlefield Fund

(Production Sponsor, *Dream of the Red Chamber*)

Longtime San Francisco Opera board member, donor and subscriber Jeannik Méquet Littlefield provided distinguished support and leadership to the Company for decades. She developed a life-long passion for opera starting with her childhood in France, where she was introduced to the grand operatic tradition. The Littlefield Family has historically supported the traditional works she loved; however, this year they decided to sponsor the world premiere of *Dream of the Red Chamber*, in memory of Edmund and Jeannik's special fascination with China. The Littlefields were fortunate to visit China in the 1970's with Henry Kissinger, as diplomatic relations were opening up to the U.S.A. The Littlefield Family is proud to support the talented team that has created *Dream of the Red Chamber*, based on the beloved Chinese epic. The Littlefield name became especially familiar to opera fans in 2006, when Jeannik Littlefield made her historic \$35 million commitment to San Francisco Opera. The creation of the Edmund W. and Jeannik Méquet Littlefield Endowment Fund provided a permanent and unrestricted source of income for the Company, and a legacy of support for generations to come. The Littlefield Family is delighted to support *Dream of the Red Chamber*—their 21st production since 2002—as part of their Company Sponsorship.

National Endowment for the Arts

(Production Sponsor, *Dream of the Red Chamber*)

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



United Airlines (Production Sponsor, *Dream of the Red Chamber*)

United is committed to serving the communities where our customers and employees 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 *Dream of the Red Chamber* and the 2016–17 Season.

Wells Fargo (Season Sponsor)

As the San Francisco Opera's corporate Season Sponsor for over a decade, Wells Fargo is a proud supporter of the arts in the Bay Area. Wells Fargo'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. Founded in 1852, the company celebrated its 164th anniversary this year, and supporting arts and culture has been a part of its history since the days when Wells Fargo stagecoaches brought actors, musicians and other performing artists to the West. As the oldest and largest financial services company headquartered in California, Wells Fargo has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, consumer finance and much more. Wells Fargo has helped generations of families build, manage, preserve, and transfer wealth with personalized advice and services to satisfy all their customers' financial needs and help them succeed financially.



2016–17 REPERTORY

ANDREA CHÉNIER

Umberto Giordano

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

Production made possible, in part, by:

Opening Weekend Grand Sponsor Diane B. Wilsey;

John A. & Cynthia Fry Gunn and Barbara A. Wolfe.

DREAM OF THE RED CHAMBER

WORLD PREMIERE

Music by Bright Sheng

Libretto by David Henry Hwang and Bright Sheng

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

Production made possible, in part, by:

John A. & Cynthia Fry Gunn;

the Edmund W. and Jeannik Méquet Littlefield Fund;

grants from The Andrew W. Mellon Foundation and

the National Endowment for the Arts;

OPERA America's Opera Fund; and United Airlines.

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

DON PASQUALE

Gaetano Donizetti

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

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

THE MAKROPULOS CASE

Leoš Janáček

October 14, 18, 23, 26, 29

Revival made possible, in part, by: The Bernard Osher Endowment Fund;

The Thomas Tilton Production Fund. Original production made

possible by the Phyllis C. Wattis Fund for New Productions.

AIDA

Giuseppe Verdi

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

Production sponsored, in part, by:

John A. & Cynthia Fry Gunn; Keith & Priscilla Geeslin;

San Francisco Opera Guild, and Chevron.

MADAME BUTTERFLY

Giacomo Puccini

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

Production made possible, in part, by

the Burgess & Elizabeth Jamieson Fund, and Kaiser Permanente.

RIGOLETTO

Giuseppe Verdi

May 31; June 6, 9, 14, 18, 22, 27; July 1

Production made possible, in part, by The Bernard Osher Endowment Fund.

DON GIOVANNI

Wolfgang Amadeus Mozart

June 4, 8, 11, 13, 16, 21, 24, 30

Production made possible, in part by John A. & Cynthia Fry Gunn.

LA BOHÈME

Giacomo Puccini

June 10, 15, 17, 20, 23, 25, 29; July 2

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

Major support also provided by

The Great Singers Fund, established by Joan & David Traitel

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

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All performances feature English supertitles.

Repertoire, casts, dates, and ticket pricing are subject to change.

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HERMÈS BY NATURE





Bright Sheng and David Henry Hwang

DREAM OF THE RED CHAMBER

SAN FRANCISCO OPERA

Matthew Shilvock,
General Director

Nicola Luisotti,
Music Director

Caroline H. Hume Endowed Chair



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

Irene Roberts' appearance is made possible by the Emerging Stars Fund, established by Jan Shrem and Maria Manetti Shrem.

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

Additional support is provided by Affiliate Sponsors Stephen and Choongja Kahng; Gladyne Kenderdine Mitchell; and Stephen and Connie Zilles.

Thanks also to the *Dream of the Red Chamber* Opening Night Ambassadors and Friends, listed on page 27.

SYNOPSIS

DREAM OF THE RED CHAMBER

PROLOGUE

Beggars drift through the ruins of a once-great home as a monk appears. He needs to tell the world an extraordinary story: a stone, left behind from the construction of Heaven, nurtured a crimson pearl flower with its dew for 3,000 years. Together, Stone and Flower seek to fulfill their love by living as mortals on earth. The Monk tries to dissuade them from such a course. But Stone and Flower disobey, traveling through a magic mirror to earth.

ACT I

Scene 1: The Grand Hall Flower becomes Dai Yu, a brilliant but sickly young woman whose mother has just died. She arrives in the home of one of the Dynasty's most prestigious old families, the Jia clan. Granny Jia, Dai Yu's grandmother, loved Dai Yu's late mother. But Lady Wang, Granny Jia's daughter-in-law, takes an immediate dislike to the newcomer.

Stone becomes the Jias' sole male heir: Bao Yu, Lady Wang's son, a spoiled youth born with a piece of jade in his mouth. When introduced, Bao Yu and Dai Yu feel they have met before. Envoys from the Emperor announce the promotion of Bao Yu's elder sister to the coveted rank of Princess. For generations, the Jias have owed a huge debt to the Imperial Court, but Princess Jia's promotion suggests that the Emperor might be willing to make peace with his long-time rivals.

Scene 2: Dai Yu's chamber Later that night, Bao Yu hears Dai Yu playing the *qin* (a stringed instrument). They begin to write poems together; her skill is superior. They resolve to transform the world with music.

Scene 3: Pear court pavilion The seasons change as time passes. To counter Dai Yu's influence, Lady Wang brings her niece, the beautiful Bao Chai from the wealthy Xue clan, into their home. Her mother, Aunt Xue, seeks entrée to high society, while her sister Lady Wang seeks the Jias' money to repay the Imperial debt; they hope to make a match. Though Bao Chai is perfect in so many ways, Bao Yu is disgusted by her practicality. Granny, on the other hand, hopes her grandson will marry Dai Yu.

Scene 4: Bao Yu's chamber Bao Yu has an erotic dream in which both women appear. Though attracted to Bao Chai, he feels Dai Yu is his soulmate.

Scene 5: The Grand Hall Princess Jia arrives home for a visit. She tells Lady Wang that the palace is filled with enemies, and she fears she cannot keep her position. The Emperor wants Bao Yu to marry Bao Chai, and the Princess gives them both the same gift to symbolize these wishes. This delights Lady Wang, upsets Granny, and throws Dai Yu into despair. But Bao Yu resolves their love will triumph.

ACT II

Scene 1: Bamboo grove Dai Yu's health continues to decline. On the bank of her favorite lake, she buries the falling peach blossom petals. Overhearing her, Bao Yu is profoundly moved. She teases him about the Princess' wish for him to marry Bao Chai, and storms off. But she overhears Bao Yu declaring that he remains devoted to her.

Bao Chai enters and encourages Bao Yu to submit his name for a high post. He rebukes her. Humiliated, she resolves to take action.

Scene 2: Princess Jia's quarters at the palace / Granny's chamber Princess Jia writes a desperate letter to her family informing them that she has lost the power struggle and will be dead by the time they read this. There is only one way for the Jias to save themselves.

Granny Jia falls ill. She declares that she wants her grandson to marry Dai Yu. A eunuch arrives, bearing the letter from the Princess. Granny Jia dies, sending the clan into mourning.

Scene 3: A hall in the estate Now head of the clan, Lady Wang orders her son to carry out the Emperor's wishes and marry Bao Chai. This is the only way to pay back the Imperial debt. She has sent Dai Yu away to the other side of the lake. Bao Yu is defiant.

Scene 4: Far side of the lake / Bamboo grove Dai Yu burns the poems she and Bao Yu wrote. But Bao Yu makes a stand for love, and tells Lady Wang he will become a monk. Defeated, Lady Wang agrees to let Bao Yu marry Dai Yu.

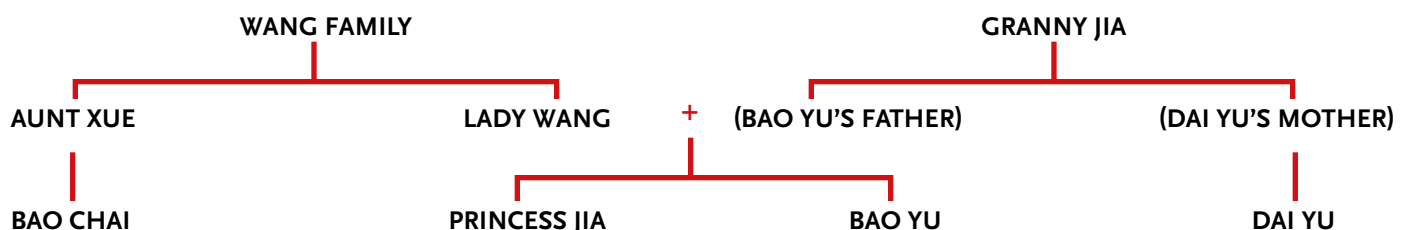
Scene 5: The Grand Hall At the wedding, Bao Yu exchanges vows with the veiled Dai Yu. Once they are married, Bao Yu discovers he has actually married Bao Chai, tricked by Aunt Xue and Lady Wang! Suddenly, Imperial soldiers storm in to confiscate all property of the Jia and Xue clans. The Emperor only encouraged this marriage so that when he arrested the Jias, he could also seize the Xue fortune. The soldiers sack and burn the estate.

Scene 6: Lake / Monk's room We realize that the Monk is Bao Yu's older self, writing his own life story. After the wedding, Dai Yu slowly walks into the lake, where she disappears. The Jia family have become beggars, wandering through the illusion known as life.

Personnel: 14 principals, 48 choristers, 5 supernumeraries, 6 dancers; **73 total.**

Orchestra: 2 flutes (1 doubling on piccolo), 2 oboes (1 doubling on English horn), 2 clarinets (1 doubling on bass clarinet), 2 bassoons (1 doubling on contrabassoon), 4 horns, 3 trumpets, 3 trombones, 1 tuba, 1 timpani, 3 percussion, 1 harp, 1 qin, 39 strings (12 first violins, 9 second violins, 7 violas, 6 cellos, 5 basses); **64 total.**

FAMILY TREE



Conductor
George Manahan

Director
Stan Lai* 賴聲川

Production Designer
Tim Yip* 葉錦添

Lighting Designer
Gary Marder

Choreographer
Fang-Yi Sheu* 許芳宜

Chorus Director
Ian Robertson

Dance Master
Lawrence Pech

Fight Director
Dave Maier

Assistant Conductor
Joseph Marcheso

Musical Preparation
**Robert Mollicone, Stephanie Rhodes,
Maureen Zoltek, Fabrizio Corona,
Dennis Doubin**

Prompter
Andrew Whitfield*

Chinese Supertitles
Sharon Chan 陳楚珊, **Joanna C. Lee** 李正欣,
Patrick P. Lee 李百強

Assistant Directors
Roy Rallo, E. Reed Fisher

Stage Manager
Lisa Anderson

Assistant Stage Managers
**Sarah Bingel, Jimmy Marcheso,
Lisa-Marie Shuster, Jodi Gage**

Costume Supervisor
Kristi Johnson

Head of Wig and Makeup
Jeanna Parham

Producing Consultant
Joanna C. Lee 李正欣

San Francisco Opera co-production with
Hong Kong Arts Festival

SATURDAY, SEPTEMBER 10, 2016 AT 7:30 PM
TUESDAY, SEPTEMBER 13 AT 7:30 PM
SUNDAY, SEPTEMBER 18 AT 2 PM
FRIDAY, SEPTEMBER 23 AT 7:30 PM
TUESDAY, SEPTEMBER 27 AT 7:30 PM
THURSDAY, SEPTEMBER 29 AT 7:30 PM

WORLD PREMIERE

Opera in two acts by **Bright Sheng** 盛宗亮

Libretto by **David Henry Hwang** 黃哲倫 and **Bright Sheng** 盛宗亮

Based on the book by **Cao Xueqin** 曹雪芹

Commissioned by San Francisco Opera

DREAM OF THE RED CHAMBER

紅樓夢

(Sung in English with English and Chinese supertitles)

CAST

(in order of appearance)

Monk / Dreamer	Randall Nakano* 中野明
Stone / Bao Yu	Yijie Shi* 石倚潔
Flower / Dai Yu	Pureum Jo* 曹青
Stone (voices) / Eunuchs	Pene Pati†, Alex Boyer, Edward Nelson†
Flower (voices) / Ladies-in-Waiting	Amina Edris†, Toni Marie Palmertree†, Zanda Švēde†
Solo Maid	Zanda Švēde†
Granny Jia	Qiulin Zhang* 張秋林
Lady Wang	Hyona Kim* 金侏那
Bao Chai	Irene Roberts 愛鈴•羅伯絲
Aunt Xue	Yanyu Guo 郭燕愉
Princess Jia	Karen Chia-ling Ho* 何佳陵

Beggars, water and dream spirits, beauties, servants, Imperial guards, wedding dancers

*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: Dynastic China

PROLOGUE

ACT I, SCENE 1: The Grand Hall

ACT I, SCENE 2: Dai Yu's chamber

ACT I, SCENE 3: Pear court pavilion

ACT I, SCENE 4: Bao Yu's chamber

ACT I, SCENE 5: The Grand Hall

—INTERMISSION—

ACT II, SCENE 1: Bamboo grove

ACT II, SCENE 2: Princess Jia's quarters at the palace / Granny's chamber

ACT II, SCENE 3: A hall in the estate

ACT II, SCENE 4: Far side of the lake / Bamboo grove

ACT II, SCENE 5: The Grand Hall

ACT II, SCENE 6: Lake / Monk's room

*Latecomers may not be seated during the performance after the lights have dimmed.
Patrons who leave during the performance may not be re-seated until intermission.
The use of cameras, cellular phones, and any kind of recording equipment is strictly forbidden.
Please turn off and refrain from using all electronic devices.*

The performance will last approximately two hours and forty-five minutes.

DREAM OF THE RED CHAMBER

紅樓夢

序

一群叫化子在破落的大宅中流離。一個和尚出現。他向世人訴說一段傳奇故事：女媧煉石補天時，石頭遭遺棄未用，三千年來牠對其日夜滋養灌溉的絳珠草心生傾慕。石頭與絳珠草遂意以血肉之軀成就愛情。和尚力圖勸止，但石、草凡心已熾，雙雙被風月寶鑑吸引入鏡，墮入紅塵而轉世投胎。

第一幕

第一場：榮慶堂 絳珠草降生為黛玉，自懂性以來便身體虛弱，母親剛剛仙逝。她來到尊榮繁華的榮國府，拜見外祖母賈母。賈母眾兒女中所疼者獨黛玉母親，自然愛及孫女。王夫人卻對遠道而來的黛玉不生好感。

石頭現已轉世為寶玉，賈家唯一子嗣，脚玉而誕，王夫人之子。寶、黛相見，二人雖記不得前世之事，卻似曾相識。皇上派都太監降旨，晉封寶玉的姐姐元春為鳳藻宮尚書，成為皇上最寵幸的貴妃。世代以來，賈府欠下巨額皇債，但元妃的晉升可能是皇上願與長期政治勁敵議和的徵兆。

第二場：瀟湘館 入夜，黛玉撫琴，寶玉為她的琴音所迷。二人一同賦詩，黛玉比寶玉更勝一籌，共同嚮往人間的真善美。

第三場：梨香院 春去秋來。對於寶、黛之情，王夫人心感不悅，請來了雍容豐美、家財萬貫的薛寶釵進府。寶釵母親薛姨媽希望女兒嫁進世宦名家，王夫人認定如能與薛家結盟便可償還皇債。雖然寶釵知禮隨分，但寶玉嫌她世故。賈母喜見寶玉與黛玉兩情相悅，有讓二人成婚念頭。

第四場：怡紅院 寶玉夢見一位帶著面紗的美貌女子翩翩起舞，她似是寶釵又像黛玉。醒來時既興奮又困惑，雖說他一心只向黛玉，但肉身似又把他推到寶釵身邊。

第五場：榮慶堂 元妃回府省親，告訴王夫人宮內爾虞我詐，得勢失勢難料。元妃在賞賜中暗示皇上的心意：寶玉和寶釵之賜物相同。王夫人喜出望外，賈母看在眼裡大為不悅。黛玉慨嘆人間無情，寶玉自信真愛必能勝過一切。

第二幕

第一場：翠竹林 黛玉的病情每況愈下，常喜在湖邊，吟唱充滿哀傷的葬花詞。寶玉路過聽見，情為所動。她拿元妃欲他迎娶寶釵說了句賭氣話就離去。她走得不遠，聽到寶玉說自己心中愛慕的只有黛玉。

寶釵欲勸寶玉謀取仕官職位，寶玉責斥她後毅然離去。寶釵再次感到委屈。她下定決心，必須把握機會。

第二場：鳳藻宮 / 賈母廂院 元妃寫下家書：她深知已失聖眷，性命不能久保。要挽救賈府的劫難，只剩下一個方法。

賈母病危，說出她心中的遺願是要寶、黛為配。太監送上元妃家書；絕望中賈母不支身亡，家族準備喪葬。

第三場：榮府正堂 王夫人成為賈府的掌權人，告知寶玉皇上的意願是要寶玉立即與寶釵成婚，也是賈府償還皇債的唯一出路。王夫人已令黛玉搬至園外她葬花之湖的對岸。寶玉力抗。

第四場：桃花湖邊 / 翠竹林 黛玉把昔日與寶玉一同創作的詩稿慢慢焚掉。寶玉則定下決心，鄭重告知王夫人非黛玉不娶，如她堅持這場姻親聯婚，他便出家當和尚。王夫人無法，只好同意讓寶玉娶黛玉為妻。

第五場：榮慶堂 在盛隆的典禮中，寶玉與蒙著蓋頭的黛玉儂相贊禮拜天地，禮成後寶玉揭開蓋頭，驚見卻是寶釵！原來薛姨媽與王夫人一同哄騙寶玉，致使兩家聯姻。皇家錦衣軍來到大府，沒收賈薛兩家全部財產。原來聖指釵玉成婚，執意在搜捕賈家時可正式同時沒收兩家財產。賈府被燒毀。

第六場：桃花湖 / 茅庵 顯然寶玉就是年少時的和尚：他正在寫下自己的故事。寶、釵聯婚後，黛玉孤身緩緩降行到桃花湖而消失。賈府上下淪為叫化子，在這個太虛幻境四處流離。

請在演出期間把手機關上

Red Chamber

Reflections



A family drama, meditative parable, and poetic masterpiece, Dream of the Red Chamber has mesmerized generations of readers since its first appearance in 1754.

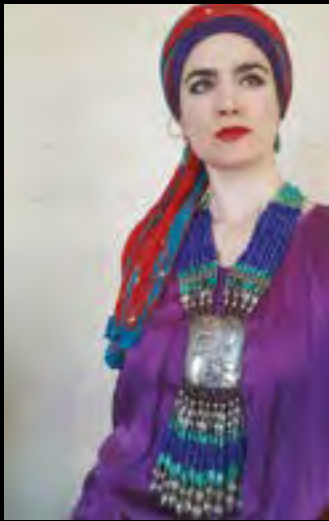
Imagine this: sometime around 1830 a young concubine named Zhou Qi, alone in her husband's study and feeling unwell, finds a manuscript of the novel *Dream of the Red Chamber* lying on his desk. She reads the novel with delight, noting with great pleasure that it described life's experiences from a woman's point of view in a way that she had seen in no other work of fiction. But some episodes did not quite satisfy her and so she wrote a series of poems about those selections. Her husband, Wang Xilian, published the poems and her short essay in his important 1832 edition of the novel. This vignette suggests ways in which reading *Dream of the Red Chamber* could be an active process; the novel provoked responses which might be read by future readers as part of the story. From the very beginning, it was a novel that asked to be tampered with.

Dream of the Red Chamber is a story of cosmic creation, of marriage choice, and of family decline, both financial and moral. It is a meditation on the nature of reality and illusion, of the interconnectedness of the dream state and the waking world. Thus the Monk begins the opera with the greeting, "Welcome to my dream."

Left: This Qing dynasty silk embroidery is a compendium of different scenes from Dream of the Red Chamber, including depictions of young beauties fishing and the character Bao Yu flying a kite.

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The plot of the novel is prefigured by events which take place before the birth of two of the main characters. Jia Bao Yu is the incarnation of a stone and Lin Dai Yu is the incarnation of a flower. The stone captured water which nourished the flower. When Bao Yu and Dai Yu are incarnated as man and woman, she owes him a debt of tears to repay him for the water. She will have no happy ending.

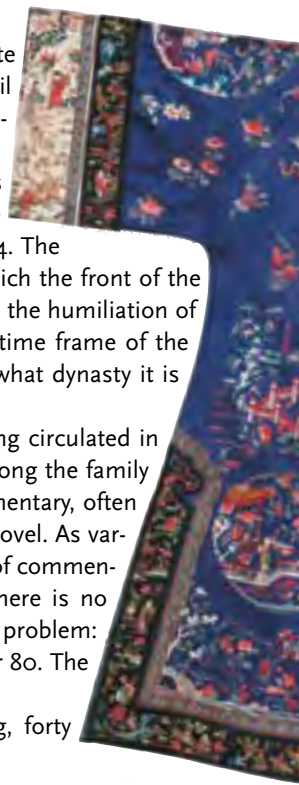
The cosmic framing does not diminish the novel's interest in daily life, particularly the question of whom Bao Yu will marry. Bao Yu lives in an idyllic garden with Dai Yu, Xue Bao Chai, and assorted other female cousins and maids. Dai Yu is talented, lovely, sickly, and somewhat difficult. Bao Chai is talented, lovely, healthy, and sensible. The elders in the Jia family decide that Bao Yu is to marry Bao Chai, despite the fact that he has made clear that he wants to marry Dai Yu. They trick him into believing he is marrying Dai Yu; the trick marriage is a tragedy for all three of the people involved. By the time the marriage takes place, the Jia family is in dire straits. They are deeply in debt and in political trouble.

The novel is very much the product of Qing dynasty elite culture. Elite status in the Qing dynasty was conferred through success in the civil service examination system. Bao Yu's refusal to study for the examinations is one of the factors that foreshadows the decline of the family.

Ethnic tensions in the Qing were real but muted. The Qing rulers were Manchus, a group whose language, culture, and customs were quite different from those of the Han Chinese they conquered in 1644. The Qing conquerors forced all men to wear the queue, a hairstyle in which the front of the head was shaved and long hair in the back was worn in a braid. Thus the humiliation of subjugation was inscribed on men's bodies. The vagueness of the time frame of the novel—the novel announces to the reader that it will not tell us in what dynasty it is set—is perhaps one way of dealing with ethnic complexity.

Dream of the Red Chamber was first published in 1791, after having circulated in manuscript form since 1754. The manuscript circulated primarily among the family and friends of the author. Readers might return the novel with commentary, often written in the margins and sometimes even between the lines of the novel. As various versions of the text circulated, they accumulated layer after layer of commentary. The circulation of multiple manuscript versions means that there is no "original" version of the novel. And there is an even more serious problem: none of the extant versions of the manuscript extends beyond chapter 80. The novel apparently circulated for nearly forty years without an ending.

But the first published edition provided readers with an ending, forty chapters which had not been included in the earlier manuscript



versions. The preface to this edition tells us that a man named Cheng Weiyuan searched for missing bits of the novel everywhere “from antiquarian booksellers to piles of old discarded papers” and did indeed find drafts of much of the last forty chapters. That preface goes on to say that Gao E, the editor of the volume, simply edited and polished the found texts. Most scholars today dispute this version of events, and argue that Cheng and Gao E had a stronger hand in composing the final forty chapters than they admit. The uncertain status of the ending of the novel has served as an invitation to readers to imagine alternative endings. The Sheng/Hwang opera is based on the first eighty chapters of the novel: they, like countless others before them, have written an ending to the story which deviates from the Cheng/Gao version.

The first published edition of the novel begins with the statement “No one knows who is the author of this book.” While it may seem odd that the name of the author became detached from the novel, fiction-writing was not a high-status occupation in eighteenth-century China. Very few authors gained fame, and even fewer gained fortune, by writing fiction. Cao Xueqin gained neither. He died in 1763 in poverty with no children who survived him. There was no one to see to the publication of the book, and no one even to remember that he was the author.

Yet the novel became a best seller almost immediately after its first publication. A contemporary commentator noted that almost every household in Beijing had a copy, which is certainly an exaggeration, but nonetheless suggests the popularity of the novel. Another observer noted that the ability to discuss the commentaries of the *Dream of the Red Chamber* was an essential skill for a person who aspired to be an engaging conversationalist. It was not just men who were readers of the novel. By the early nineteenth century, women of the elite in China were an important part of the reading and writing public and *Dream of the Red Chamber* was a significant part of their experience.

The commentaries were voluminous. By the late nineteenth century, scholarship on the novel began to be called “Hongxue”—which is conventionally, if somewhat awkwardly, translated as “Redology.” Redology is still alive and well—several academic journals are devoted exclusively to the novel, and a number of lengthy television series produced in the last several years feature lectures on the novels by Redologists. Some early Redologists punctuated the text, and attempted to identify characters in the novel with real historical figures. Others connected the novel to the classics, particularly concentrating on issues such as the problem of desire. Still others concentrated on structural features, sometimes pointing out what we might call braided narratives—alternations of episodes featuring the masculine world with the world of women, of scenes of lustful depravity with scenes of discreet longing, of scenes of the poetic with the practical, of scenes of reality with illusion. Another strain of Redology prominent in the nineteenth century argued that the novel was about intrigues at the Qing court. Many Redologists believed that no detail was too small to investigate. As one such scholar put it: “Scattered



Left: On display at San Francisco’s Asian Art Museum, this silk-embroidered coat was created in the early twentieth century and depicts one of the pivotal scenes in *Dream of the Red Chamber* in which the tragic female protagonist Dai Yu buries flower petals. GIFT OF MERRILL RANDOL SHERWIN AND DR. STEPHEN A. SHERWIN, 2014.2.

Below: *Dream of the Red Chamber* has been adapted several times for cinema and television. In 2010, a new 50-episode TV series was made with Academy Award winner Tim Yip—who is the production designer for this opera—as its artistic consultant and costume designer. COPYRIGHT TIM YIP/TIM YIP STUDIO



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throughout the novel are a million undiscovered meanings. The rare good reader will find that understanding one detail leads indirectly to the perception of others that the reader had never thought of.”

Interpretations of the novel changed in the twentieth century. Early twentieth-century commentators were particularly interested in exploring the nationalist—that is to say, the anti-Manchu—aspects of the novel, which is hardly surprising given the growing anti-Manchu sentiment prior to the overthrow of the Qing dynasty in 1911. These scholars argued that Bao Yu and Dai Yu represented Han Chinese and characters such as Bao Chai represented the Manchus. Thus the story was not a domestic tale, or even a metaphysical parable. It was a story about the potential—and perils—of national salvation.

With the May Fourth Movement in the 1920s came criticism of these earlier schools of Redology, and a desire for more “scientific” scholarship. In 1922, Hu Shi (1891–1962) demonstrated that the author of the first eighty chapters of *Dream of the Red Chamber* was Cao Xueqin. The rediscovery of the author was critical in terms of the interpretation of the novel. No sooner had Cao been established as author than autobiographical interpretations of the novel took precedence over other interpretations. Cao came from a once-great family of bannermen, ethnic Chinese who had a particularly close relationship to the Manchu rulers of the Qing dynasty. The Cao family suffered a catastrophic fall, mirrored in the fall of the house of Jia in *Dream of the Red Chamber*. The Cao family had had an intimate relationship with the Kangxi Emperor, but fell afoul of his successor, the Yongzheng Emperor. Cao Xueqin was a boy when the family’s fall took place, and the novel is tinged with nostalgia for a world gone by. The complicated relationship of the Cao family to the Qing emperor may in fact be the reason that the dynasty in which the novel takes place is never named, though numerous internal hints suggest that it is the Qing dynasty. Most scholars today agree that there are substantial autobiographical elements to the novel.

Political readings of the novel continued in the mid-twentieth century. Mao Zedong was on record as liking the novel, though his reading of it was that it was pri-



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Suggestions for further reading

David Hawkes and John Minford, *The Story of the Stone* (Penguin). This five-volume edition, published under one of its alternate titles, is the best translation of the novel. The translation is complete, including all of the poetry.

Wang Chi-chen, *The Dream of the Red Chamber* (Anchor). An abridged translation.

Andrew Schonenbaum and Tina Lu, *Approaches to Teaching The Story of the Stone (Dream of the Red Chamber)* (Modern Language Association). An excellent introduction to scholarship on the novel.

Anthony C. Yu, *Rereading the Stone: Desire and the Making of Fiction in Dream of the Red Chamber* (Princeton University Press). A master scholar examines the novel.

Ellen Widmer, *Beauty and the Book: Women and Fiction in Nineteenth-Century China* (Harvard East Asia Series). Shows how *Dream of the Red Chamber* was key in the experience of women readers in the nineteenth century.

Susan Mann, *The Talented Women of the Zhang Family* (University of California Press). A terrific and vividly imagined book about a real-life Qing dynasty family of brilliant women.

First published in 1879, Honglou Meng Tuyong is a series of woodblock prints of characters in the novel and with each image a poem about the character. The woodblock prints are based on paintings done by Gai Qi who died well before the book was published. The image here is of Princess Jia, accompanied by a poem by Zhou Qi.



marily a condemnation of the ills of feudal society. In the mid-1950s, attacks began first on Yu Pingbo and then on Hu Shi for their interpretations of the novel, which in the eyes of some scholars (and later Mao himself) did not pay adequate attention to the issues of class struggle and the evils of feudal society. The attacks on Yu and Hu prefigured the anti-rightist campaign of the mid-1950s. Yu was persecuted during the campaign; Hu was largely spared because he had already taken up residence in the United States. Ironically, the political debates seem to have increased popularity of the novel. In the Mao years, the novel was hard, though not impossible, to come by. In more recent years, not only has publication of the novel flourished, but television series based on the novel have been immensely popular. The 1987 television series (36 episodes) has been rebroadcast 700 times. In 2010, a splendid new series was made with Tim Yip, who is production designer for this opera, as the artistic consultant and costume designer. (Both television series are available on youtube; the 1987 series is available with English subtitles.) The novel has never been apart from the world in which it was read, not in the eighteenth century and not today.

One of the ways we can appreciate the radical nature of the novel is to look at the sequels which were written to it. Dozens of them were written beginning in the nineteenth century and continuing until this day. Many of the sequels reflected a dissatisfaction

with the ending of the 1791 edition of the novel. In many of the sequels, Dai Yu comes back to life, she is healthy, has a cheerful disposition, and is a good household manager. Bao Yu reconciles himself to life as an official. And the problem of which of the cousins Bao Yu should marry—Bao Chai or Dai Yu—is resolved by his marrying both of them, a solution which was perfectly acceptable in Qing society, but it is inconceivable in the context of the novel or the opera, in which neither woman would have played a secondary role as concubine. The sequels which tame the story of the novel, making Bao Yu into a suitable patriarch and Dai Yu into a suitable wife, show just how subversive the novel is.

This subversive aspect is one of the enduring sources of its appeal. That, combined with the problem of the ending, the vividness of the characters, the beauty of the language, and the meta-physical frame, make *Dream of the Red Chamber* a tale to be reread and retold. And a tale to be made into an opera in San Francisco. 🌸

Ann Waltner is professor of history at the University of Minnesota where she writes on gender and kinship in Chinese and world history. She has been an associate dean, director of the Institute for Advanced Study at Minnesota, and editor of the Journal of Asian Studies. Waltner is the author of a free online course on *Dream of the Red Chamber*, accessible at z.umn.edu/redchamber.

Delving Deeper into *Dream of the Red Chamber*

With *Dream of the Red Chamber*, composer Bright Sheng and co-librettist David Henry Hwang have distilled the essential core of a 2,000-plus-page masterpiece of Chinese literature—arguably the single greatest work of the entire tradition—into two and a half hours of musical drama. The result is an enchanting new version of the tale in a new medium and language, an ambitious meld of a modern operatic idiom with eighteenth-century Chinese literary and cultural forms. This illustrated guide presents some cultural context to this quintessential story.

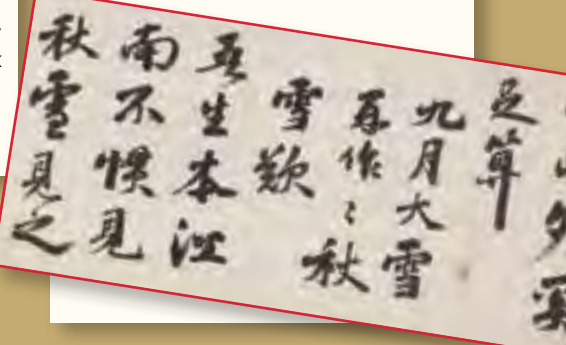


ZHONGGUO YANGLIUQING MUBAN NIANHUA JI

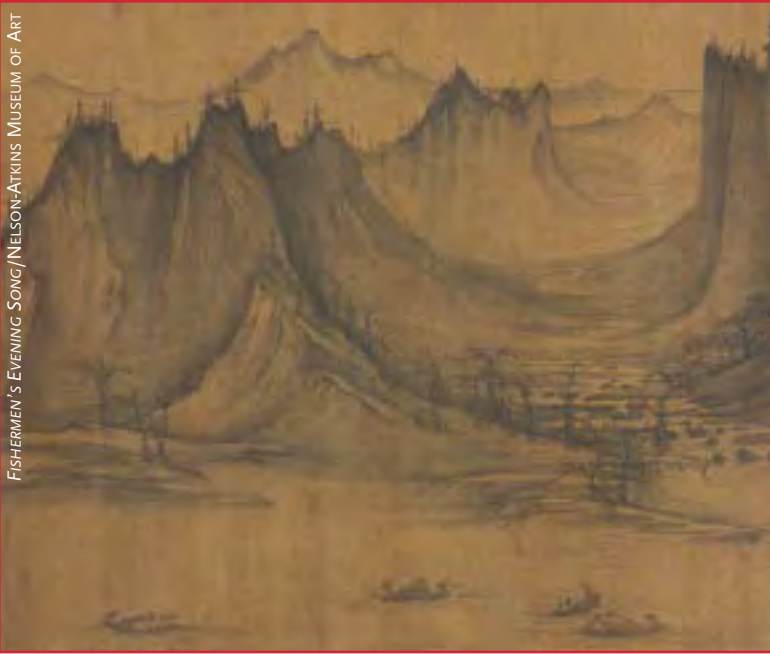
Buddhist concept of love The philosophical duality of love as both delusion and illumination is evident in both the book and opera. In important examples of the literature of the Ming (1368–1644) and Qing (1644–1912) dynasties, love or *qing* takes on transcendental, even cosmic dimensions, as an instrument for gaining divine inspiration and, ultimately, self-knowledge by its devotees. Thus the two lovers, as the mythological flower and stone, take the plunge into the human world and through it seek to achieve genuine, experientially based insight. Yet the love story is also framed as the impossible pursuit of an enchanting illusion or, in Chinese, *huan*. As beautiful as Dai Yu and Bao Yu's love may be, in the Buddhist scheme of things, it is a mixed blessing. For those seeking enlightenment, love is a delusion that arises from attachment to worldliness, and, as the monk advises the flower and stone, must be forsaken.

Lyric poetry Many of the young women of the story, including Bao Chai, are connoisseurs of the arts, and their witty repartee enlivens the garden parties and gatherings of the novel's central sections. The many allusions to these cultivated pursuits are what makes the novel such fascinating reading for students of Chinese culture. It is a treasure trove of ideas about aesthetics and especially of lyricism. In the novel, Bao Yu and Dai Yu share copies of two theatrical works famed for their exquisite arias on the theme of romantic love, *Peony Pavilion* and *Western Chamber*. The lovers recite their favorite lyrics from each of these works, which in turn awaken and quicken their love for each other.

Dai Yu is far and away the most accomplished poet among the many talented young women in the book. In both opera and novel, she helps Bao Yu polish a poem when his sister, Princess Jia, comes to visit their garden. Her poem on the theme of fallen flower petals is widely considered one of the most poignant in all of Chinese literature.



Stephen Roddy is a professor of modern and classical languages at the University of San Francisco.



Baimiao Chinese novels generally tend to be filled to the brim with casts of miscellaneous, socially heterogeneous characters, even more so than in other similarly sprawling works like Tolstoy's *War and Peace*. For obvious reasons, Bright Sheng and David Henry Hwang have excised the vast majority of these many secondary characters from the opera. Yet they remain faithful to the original story, particularly in how they convey the themes and events of this novel with elegant simplicity.

The co-authors have evoked the literary and artistic technique called *baimiao*. Meaning monochromatic, spare brushstrokes, this refined form of Chinese painting is meant to convey the mood or essence, rather than exhaustively depict a character or scene.

While employing the concept of *baimiao*, Sheng and Hwang have also developed certain literary and musical ideas from the original in new directions. The opera gives us three layers, or we might say three cornerstones, of the vast, labyrinthine edifice of this novel: first, its philosophical or allegorical frame; second, its political and social commentary; and third, the romantic triangle of the young heir to the Jia family, Bao Yu, and his two cousins, Lin Dai Yu and Xue Bao Chai.

Qin In *Dream of the Red Chamber*, music comes to symbolize and embody the ideal of harmonizing (*he*) or entente between friends or lovers, in the same way as the connection made between the musical performer and his or her audience. Among the various words for love used in the book, *zhiyin* or “the knowing listener” specifically refers to this notion—that is, music arising from the core of the player's inner being, which meets with full understanding from the discerning listener. This is how Bao Yu and Dai Yu often describe each other.

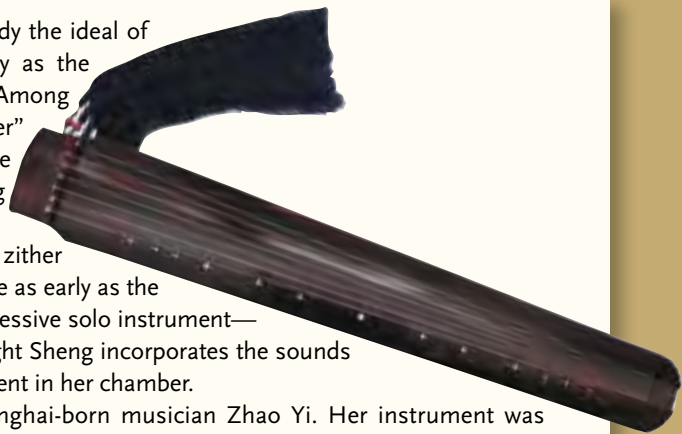
Dai Yu is a gifted player of the *qin* (or *guqin*), an ancient plucked zither consisting of a narrow box strung with seven silk strings. Believed to originate as early as the 14th or 15th centuries B.C., the *qin*—used both in ritual music and as an expressive solo instrument—was praised by no less than Confucius himself. For the opera, composer Bright Sheng incorporates the sounds of the *qin* in Act I, Scene 2 where Bao Yu observes Dai Yu playing the instrument in her chamber.

For these performances, the *qin* (pronounced ch'in) is played by Shanghai-born musician Zhao Yi. Her instrument was created by master craftsman Liqun Xiong of the Wu Xian Tang Qin Making Workshop in Yangzhou, China.



Chinese versus European opera Along with the European operatic tradition, the opera *Dream of the Red Chamber* is also inspired by other traditional theatrical versions of the story, such as those of Peking (or Beijing) Opera, Kunqu, or Shaoxing Opera, particularly in terms of choreography, costumes, and set design.

How do these Chinese operatic genres compare with European opera? There is no easy answer, but production designer Tim Yip makes one important distinction, especially regarding sets. “Symbolism is a big part of Chinese traditional aesthetics. All you need are a few shapes and the audience can fill the rest of the scenery with their imagination,” says Yip. “Traditional Chinese opera contains formulas and guidelines in expressing emotions and actions; Western opera is based on creating quicker paced dramatic arcs. [For this production of *Dream of the Red Chamber*], rhythm is conveyed in the set and costumes, enhancing specific plot developments as emotions flare and then subside.”



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ARTIST PROFILES



GEORGE MANAHAN
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Conductor
Currently music director of the American Composers Orchestra and

Portland Opera, conductor George Manahan made his San Francisco Opera debut leading the world premiere of Tobias Picker's *Dolores Claiborne* in 2013. Winner of the prestigious Ditson Conductor's Award in 2012 for his support of American music, Manahan served as music director of New York City Opera for fourteen seasons, and currently serves as director of orchestral studies at the Manhattan School of Music and guest conductor at the Curtis Institute of Music. Recent seasons have included appearances at the Santa Fe Opera, Rose Theater at Lincoln Center (in a concert performance of Gluck's *Alceste* featuring Deborah Voigt), the Music Academy of the West, and the Aspen Music Festival. Last summer, Manahan led performances of *L'Italiana in Algeri*, *Sweeney Todd*, and *Die Zauberflöte* at Portland Opera, and in March he will conduct Terrence Blanchard's recent opera *Champion* at Washington National Opera.



PUREUM JO 曹青
(Seoul, South Korea)
Flower/Dai Yu
Soprano Pureum Jo makes her San Francisco Opera debut as Dai Yu in *Dream of the Red Chamber*. A

Houston Grand Opera Studio Artist and a graduate of The Juilliard School, where she received her bachelor's and master's degrees, Jo has appeared with Houston Grand Opera as Pamina and Papagena in *Die Zauberflöte* and Barbarina in *Le Nozze di Figaro*. Equally at home in contemporary music, she has appeared with the HGO as the Rose in Rachel Portman and Nicholas Wright's *The Little Prince*, Becca in the world premiere of Gregory Spears and Royce Vavrek's *O Columbia*, and as Miss Frayne in *Prince of Players*, the latest world premiere by

Carlisle Floyd. An accomplished concert soloist and recitalist, Jo will perform later this season with New York City's Voices of Ascension in performances of Mozart's *Exsultate, Jubilate* and Haydn's *Lord Nelson Mass*, and she will make her debut with the Sarasota Orchestra in Mozart's Requiem.



YIJIE SHI 石倚潔
(Shanghai, China)
Stone/Bao Yu
Making his San Francisco Opera debut as Bao Yu in *Dream of the Red Chamber*, tenor Yijie Shi has sung

at many internationally renowned venues including Accademia Nazionale di Santa Cecilia in Rome, the Rossini Opera Festival in Pesaro, Teatro di San Carlo in Naples, Deutsche Oper Berlin, Opéra national de Lorraine in Nancy, Théâtre du Capitole de Toulouse, Opéra de Lausanne, Teatro La Fenice di Venezia, and Teatro Comunale di Bologna. In recent seasons, he has performed the role of Jago in *Otello* at Barcelona's Gran Teatre del Liceu, Barcelona, Conte Alberto in Rossini's *L'Occasione Fa Il Ladro* at Paris' Théâtre des Champs-Élysées, Count Almaviva in *Il Barbiere di Siviglia* at the Avenches Opera Festival in Switzerland, and his role debut as Edgardo in *Lucia di Lammermoor* in Florence. Among his future engagements are Don Narciso in *Il Turco in Italia* at Théâtre du Capitole de Toulouse and Argirio in *Tancredi* at Valencia's Palau de les Arts.



IRENE ROBERTS
愛鈴·羅伯絲
(Sacramento, California)
Bao Chai

Mezzo-soprano Irene Roberts made her San Francisco Opera debut as Giulietta in *Les Contes d'Hoffmann* in 2013 and last summer starred in the title role of the Company's *Carmen*. Also last season, Roberts joined the ensemble of the Deutsche Oper Berlin where she appeared as Carmen, Rosina in *Il Barbiere di Siviglia*, and Cherubino

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in *Le Nozze di Figaro*. In addition, she returned to Palm Beach Opera for her role debut as the Composer in *Ariadne auf Naxos*, and made her debut at London's Wigmore Hall in recital with tenor Bryan Hymel and pianist Julius Drake. Past seasons have seen Roberts at the Metropolitan Opera (*Le Nozze di Figaro* and *Parsifal*), Palm Beach Opera (*Les Contes d'Hoffmann*, *Don Giovanni*, *Madama Butterfly*), Lyric Opera of Kansas City (*L'Italiana in Algeri*), and Atlanta Opera (*Il Barbiere di Siviglia*). On the concert stage, Roberts has appeared as a soloist with the Los Angeles Philharmonic and Duke University Orchestra. This fall she appears at Deutsche Oper Berlin as Carmen.



QIULIN ZHANG
張秋林
(Xi'an, China)
Granny Jia
Contralto Qiulin Zhang is making her American and San Francisco Opera debuts as Granny Jia

in *Dream of the Red Chamber*. Trained in China and France, she has performed at many of Europe's prestigious opera houses and concert halls. She has sung Maddalena in *Rigoletto* in Rennes, Sesto in *La Clemenza di Tito* and Suzuki in *Madama Butterfly* in Saint-Étienne and Marseille, the title role of *Carmen* at the Hong Kong Arts Festival with the Orchestre National de Lille, and Erda in several stagings of the *Ring*, including Robert Wilson's seminal production at the Théâtre du Châtelet in Paris. In concert, she performed *Das Lied von der Erde* with the Orchestre de Paris and Orchestre National de Lille. Zhang recently took part in Detlev Glanert's *Solaris* at the Cologne Opera, and this season will perform Suzuki at La Monnaie in Brussels.

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HYONA KIM 金佶那
(Seoul, South Korea)

Lady Wang

Making her San Francisco Opera debut as Lady Wang in *Dream of the Red Chamber*, mezzo-soprano Hiyona Kim

was a finalist in the 2010 Metropolitan Opera National Council Auditions and in 2013 the Grand Winner of the Joy in Singing Competition which subsequently led to a recital performance at New York's Merkin Concert Hall. She was also a First Prize winner of the Gerda Lissner Competition and a multiple grant winner at the Licia Albanese-Puccini and Giulio Gari Competitions. Kim earned her master's degree and professional studies diploma from Mannes College of Music in New York City. During her time with Mannes Opera, she performed Dorabella in *Così fan tutte*, Marcellina in *Le Nozze di Figaro*, and Annina in *La Traviata*. Recently, Kim made her Houston Grand Opera debut originating the role of Hal-Mo-Ni (Grandmother) in Jeeyoung Kim's *From My Mother's Mother* at HGOco, and she sang Mahler's Third Symphony with New York City's Ensemble 212. This fall, Kim will perform with Internationale Opernwerkstatt in Switzerland.



KAREN CHIA-LING HO 何佳陵
(Taipei, Taiwan)

Princess Jia

Making her San Francisco Opera debut as Princess Jia in *Dream of the Red Chamber*,

soprano Karen Chia-ling Ho was a 2014 Merola artist who sang the role of Donna Elvira in *Don Giovanni*. She was recently featured in concert with the American Composers Orchestra in music by the Chinese composer Li Shaosheng and sang operatic arias and duets with the Shanghai Symphony and Shanghai Philharmonic orchestras. Winner of the prestigious Renée Fleming Award from the Eastman School of

Music, Ho has also been honored by the Metropolitan Opera National Council Auditions (South Carolina District Winner and Southeast Regional Finalist), the Marcello Giordani Foundation International Vocal Competition, the Sergio Franchi Music Foundation, and was a finalist in the Belvedere and Francisco Viñas competitions. This fall, she makes her Carnegie Hall debut with the American Symphony Orchestra as Maria in Ernst Krenek's *Der Diktator*.



YANYU GUO 郭燕愉
(Beijing, China)

Aunt Xue

Chinese American mezzo-soprano Yanyu Guo has sung with many opera companies throughout Europe

and the United States, including San Francisco Opera, Washington Opera, Bavarian State Opera, Opéra national de Paris, Volksoper Wien, Göteborg Opera Sweden, Landestheater Salzburg, Nationaltheater Mannheim, Nationaltheater Weimar, and Staatstheater Hannover. She has performed with great success as Ortrud in *Lohengrin*, Amneris in *Aida*, Azucena in *Il Trovatore*, Ulrica in *Un Ballo in Maschera*, Fricka in *Die Walküre* and *Das Rheingold*, Suzuki in *Madama Butterfly*, and Waltraute in *Götterdämmerung*. This past season, Guo appeared at Beijing's National Centre for the Performing Arts as La Cieca in *La Gioconda* and Ježibaba in *Rusalka*. A former San Francisco Opera Adler Fellow, she performed at San Francisco Opera in the title role of *Ariodante* and as Pauline in *Pique Dame*. Also at San Francisco Opera, Guo stepped in for Frederica von Stade in the role of Penelope opposite Thomas Hampson in Michael Hampe's production of *Il Ritorno d'Ulisse in Patria*, receiving considerable critical acclaim.



RANDALL NAKANO
中野明

(San Francisco, California)

The Monk/Dreamer

Making his San Francisco Opera debut as The Monk/Dreamer in *Dream*

of the Red Chamber, Randall Nakano has performed in the Bay Area in theater productions at Central Works, New Conservatory Theatre Center, Campo Santo, TheatreWorks (Silicon Valley), Aurora Theatre Company, Magic Theatre, Asian American Theater Company, and Theatre of Yugen. He recently originated the role of Ichiro in the world premiere of *Valley of the Heart*, written and directed by Luis Valdez. For twenty years Nakano taught drama in the San Francisco Unified School District and was a founding faculty member at the Ruth Asawa San Francisco School of the Arts.



ZANDA ŠVĒDE

(Valmiera, Latvia)

Solo Maid,

Flower (voice)/

Lady-in-waiting

Latvian mezzo-soprano Zanda Švède is a third-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 in *La Cenerentola*. She also created the role of Lena in the 2015 world premiere of Marco Tutino's *Two Women* and appeared during the 2015–16 Season as Alisa in *Lucia di Lammermoor*, the Third Lady in *The Magic Flute*, and the Mayor's Wife in *Jenůfa*. Roles in her repertoire include the title role of Piazzolla's *María de Buenos Aires*, Endimione in Cavalli's *La Calisto*, and the title role of Massenet's *Cléopâtre*. On the concert stage Švède has appeared as a soloist in Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, and Liszt's *Missa Coronationalis*. Last season she was a soloist in

Beethoven's Ninth Symphony with the San Francisco Symphony and made her Lyric Opera of Kansas City debut in the title role of *Carmen*. Upcoming San Francisco Opera roles include Poklizecka, Komorna, and Sluzebna in *The Makropulos Case*, Suzuki in *Madame Butterfly*, and Maddalena in *Rigoletto*.



TONI MARIE PALMERTREE

(Fleetwood, Pennsylvania)
**Flower (voice)/
Lady-in-waiting**
Soprano Toni Marie Palmertree made her San Francisco

Opera debut as A Heavenly Voice in last summer's production of *Don Carlo*. She is a first-year San Francisco Opera Adler Fellow and was a participant of the 2015 Merola Opera Program where she was featured in the Schwabacher Summer Concert. Her many honors include the Metropolitan Opera National Council District Awards (Pittsburgh), as well as finalist in the National Opera Association Voice Competition, the Classical Singer Voice Competition, and the International Moniuszko Voice Competition in Warsaw, Poland. She took first place in the Long Leaf Opera of North Carolina Voice Competition, the Kennett Square Symphony Voice Competition, and the Marcella Sembrich Competition. Operatic roles include Rosalinde in *Die Fledermaus*, Alison in *Wandering Scholar*, the title role of *Susannah*, Musetta and Mimì in *La Bohème*, and Alice in *Falstaff*. She will be the Priestess in the Company's upcoming production of *Aida*.



AMINA EDRIS

(Christchurch, New Zealand)
**Flower (voice)/
Lady-in-waiting**
Egyptian-born, New Zealand soprano Amina Edris is a first-year San Francisco

Opera Adler Fellow and was a participant of the 2015 Merola Opera Program. She

made her San Francisco Opera debut as Frasquita in last summer's *Carmen*. Roles in her repertory include Susanna in *Le Nozze di Figaro*, Serpina in *La Serva Padrona*, Adina in *L'Elisir d'Amore*, and Gilda in *Rigoletto*. Edris is a winner of the prestigious Sydney Eisteddfod McDonald's Operatic Aria Competition and the Deborah Reidel award in the Joan Sutherland and Richard Bonygne Bel Canto Award Competition 2013, as well as a recipient of the Western Regional Special Encouragement Award in the 2014 Metropolitan Opera National Council Auditions. Edris holds a Bachelor of Music from University of Canterbury, a Master of Music from Wales International Academy of Voice, and a post-graduate diploma from the San Francisco Conservatory of Music.



PENE PATI

(Auckland, New Zealand)
**Stone (voice)/
Eunuch**

New Zealander and Samoan-born tenor Pene Pati is a second-year San

Francisco Opera Adler Fellow and was a participant of the 2013 Merola Opera Program. He made his San Francisco Opera debut as Count Lerma in last summer's *Don Carlo*. The recipient of an array of prizes in recent years, including the prestigious Joan Sutherland and Richard Bonygne "Bel Canto" Award in 2012 and the Dame Malvina Major Foundation "New Zealand Aria" Award in 2009, Pati most recently took first place at the Montserrat Caballé International Aria Competition. In 2010, he was named as the Performing Arts Competition Society's "New Zealand Young Performer of the Year" and other awards include the inaugural Iosefa Enari Memorial scholarship from Creative New Zealand, the Seamus Casey Memorial Award, and a string of accolades from the University of Auckland, including the Pears-Britten and Marie D'Albini awards. He holds a master's degree in voice from the Wales

International Academy of Voice. Pati, along with his brother Amitai Pati and their cousin Moses Mackay, comprise the highly successful New Zealand vocal trio SOL3 MIO, which mixes both classical and contemporary music. Upcoming San Francisco Opera roles include a Messenger in *Aida* and the Duke of Mantua in *Rigoletto*.



ALEX BOYER

(New York, New York)
**Stone (voice)/
Eunuch**
Tenor Alex Boyer made his San Francisco Opera debut as El

Remendado in last summer's *Carmen*. He has most recently performed the roles of Rodolfo in *La Bohème* and the Duke of Mantua in *Rigoletto* with Island City Opera, Marcello in Leoncavallo's *La Bohème* and Alwa in *Lulu* with West Edge Opera, Lt. B.F. Pinkerton in *Madama Butterfly* with Livermore Valley Opera, Lensky in *Eugene Onegin* with Opera Idaho, and Edgardo in *Lucia di Lammermoor* and Manrico in *Il Trovatore* with Island City Opera. During his residency at Opera San Jose from 2008 through 2013, Boyer performed the roles of Manrico, Nadir in *The Pearl Fishers*, Eisenstein in *Die Fledermaus*, and Rinuccio in *Gianni Schicchi*. He also participated in the Merola Opera Program in 2007 and Santa Fe Opera's Apprenticeship Program for Singers.



EDWARD NELSON

(Santa Clarita, California)
**Stone (voice)/
Eunuch**

A second-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*. For San Francisco Opera, he created the role of John Buckley in the 2015 world premiere of

Marco Tutino's *Two Women*, and he appeared during the 2015–16 Season as the Second Priest in *The Magic Flute*, Hermann Ortel in *Die Meistersinger von Nürnberg*, Fiorello in *Il Barbiere di Siviglia*, L'Ami in Debussy's *La Chute de la Maison Usher*, and Moralès in *Carmen*. Other recent engagements include the Ferryman in Britten's *Curlew River* with the Mark Morris Dance Group/Tanglewood Music Festival and Montreal's Ballet-Opéra-Pantomime, as well as the title role of Britten's *Owen Wingrave*, Dandini in *La Cenerentola*, and Le Podestat in Bizet's *Le Docteur Miracle* with the University of Cincinnati College-Conservatory of Music (CCM) where he holds undergraduate and graduate degrees. This season, he appears in the Company's *Andrea Chénier* as Fléville, and is Dr. Malatesta in *Don Pasquale* and Prince Yamadori in *Madame Butterfly*.



BRIGHT SHENG

盛宗亮
(Shanghai, China)

Composer and co-librettist

Making his San Francisco Opera debut, Bright Sheng is respected as one

of the leading composers of our time, whose stage, orchestral, chamber, and vocal works are performed regularly by the greatest performing arts institutions throughout North America, Europe, and Asia. Proclaimed by the MacArthur Foundation in 2001 as “an innovative composer who merges diverse musical customs in works that transcend conventional aesthetic boundaries,” Sheng’s music is evident with a strong Asian influence. However, it is the synthesis with Western musical tradition that makes his work truly distinctive and original, an outcome from his profound understanding of both cultures, as Sheng admits: “I consider myself both 100% American and 100% Asian.” In addition to composing, Sheng enjoys an active career as a conductor and concert pianist, and frequently acts as music advisor and artistic



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director to orchestras and festivals. He is currently the Leonard Bernstein Distinguished University Professor at University of Michigan, and the Y. K. Pao Distinguished Visiting Professor at Hong Kong University of Science and Technology where, in 2011, he founded and has been serving as the Artistic Director of The Intimacy of Creativity—The Bright Sheng Partnership: Composers Meet Performers in Hong Kong. Born in China, Sheng moved to New York in 1982 where he pursued his graduate works and studied composition and conducting privately with his mentor Leonard Bernstein. His music is exclusively published by G. Schirmer, Inc.



DAVID HENRY HWANG 黃哲倫
(Los Angeles, California)

Co-librettist

David Henry Hwang's work includes the plays *M. Butterfly*, *Chinglish*, *Golden Child*, *Yellow Face*, *The Dance and the Railroad*, and *FOB*, as well as the Broadway musicals *Aida* (co-author), *Flower Drum Song* (2002 revival), and Disney's *Tarzan*. Making his San Francisco Opera debut, he is also America's most-produced living opera librettist, who has worked with composers Philip Glass (*1000 Airplanes on the Roof*), Osvaldo Golijov (*Ainadamar*), Bright Sheng (*The Silver River*), Unsuk Chin (*Alice in Wonderland*), Huang Ruo (*Dr. Sun Yat-sen*), and Howard Shore (*The Fly*). Hwang is a Tony Award winner and three-time nominee, a three-time OBIE Award winner, and a two-time finalist for the Pulitzer Prize in Drama. His screenplays include *Possession* (co-writer), *Golden Gate*, and *M. Butterfly*, and he is currently developing an original television series for Lionsgate and Bravo. *Yellow Face* was adapted into a full-length movie for YouTube by the YOMYOMF Network in 2013. Hwang won the 2011 PEN/Laura Pels Award, the 2012 Inge

Award, the 2012 Steinberg "Mimi" Award, and a 2014 Doris Duke Artist Award. He serves on the boards of the Lark Play Development Center, American Theatre Wing, and the Actors Fund, and as the President of Young Playwrights Inc. Hwang was recently the Residency One Playwright at New York's Signature Theatre, which produced a season of his plays, including the premiere of his newest work, *Kung Fu*.



STAN LAI 賴聲川
(Taipei, Taiwan)

Director

Making his San Francisco Opera debut, Stan Lai is one of the most acclaimed playwrights/directors in Asia, known not only for creating some of the most memorable works for the contemporary Chinese stage, but also for creating bold new genres and staging innovations. Lai's works, which include 35 original plays, two feature films, and four operas, include his epic 2000 play *A Dream Like a Dream* and 1986's *Secret Love in Peach Blossom Land*. Born in Washington, D.C. and based in Taiwan, Lai received a doctorate degree in dramatic art from UC Berkeley. He is currently artistic director of Theatre Above in Shanghai and executive director/co-founder of the Wuzhen Theatre Festival. Lai was also a professor and founding dean of the College of Theatre at Taipei National University of the Arts and has also been a visiting professor and artist-in-residence at UC Berkeley and Stanford University. In 2015, his *Secret Love in Peach Blossom Land* received its American premiere at the Oregon Shakespeare Festival. An edition of ten of his plays in English is in the works.



TIM YIP 葉錦添
(Hong Kong, China)
Production Designer

Making his San Francisco Opera debut with the world premiere of *Dream of the Red Chamber*, Tim Yip is an art director and designer best known for his work in film. In 2001, he won the Academy Award for art direction for *Crouching Tiger, Hidden Dragon*, as well as a BAFTA (British Academy of Film and Television Arts) award for the film's costume design. After studies in Hong Kong, Yip went on to work with many celebrated film directors, including John Woo, Ang Lee, Tsai Ming Liang, Stanley Kwan, and Feng Xiaogang. He is well known in Taiwan, having worked with the Cloud Gate Dance Theatre, Contemporary Legend Theatre, and U Theatre, among other companies. As an artist, Yip first gained attention for his "New Orientalism" aesthetic. He has presented many exhibitions in costume, photography, and visual art.



GARY MARDER
(San Diego, California)

Lighting Designer

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

Opera for twelve seasons and associate resident lighting designer at New York City Opera for five years. His work will also appear in the Company's upcoming productions of *Madame Butterfly*, *Rigoletto*, and *Don Giovanni*.



FANG-YI SHEU

許芳宜
(Taipei, Taiwan)
Choreographer

Making her San Francisco Opera debut, Fang-Yi Sheu is a former principal dancer for Martha

Graham Dance Company and founder of Fang-Yi Sheu & Artists which has collaborated with such important artists as Riccardo Muti, Shen Wei, Eliot Feld, Lin Hwai-min, Akram Khan, Christopher Wheeldon, Russell Maliphant, Wendy Whelan, Alessandra Ferri, Herman Cornejo, and Yuan Yuan Tan. Sheu was named Latic Artist of the Year and served as spokesman of EVA Air, the Star Alliance. Most recently, she starred in *The Assassin*, directed by 2015 Cannes Best Director winner Hsiao-Hsieh Huo, and she has initiated "Creation Weeks" which invites international young talents to participate in new creations. Sheu's career awards include the Taiwan President's Order of Brilliant Star, the National Award for the Arts in Taiwan, and Ballettanz magazine's Outstanding Female Dancer.



IAN ROBERTSON
(Dundee, Scotland)
Chorus Director

Recipient of the 2012 San Francisco Opera Medal, Ian Robertson has been chorus director and conductor with San

Francisco Opera since 1987, having prepared more than 300 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson has also conducted

ten main stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera. He currently serves as artistic director of the San Francisco Boys Chorus.



LAWRENCE PECH
(San Francisco, California)
Dance Master

Lawrence Pech is in his twentieth season as dance master and resident choreographer for

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



DAVE MAIER
(Great Neck, New York)
Fight Choreographer

Resident fight director for San Francisco Opera, Dave Maier made his Company debut

in 2013 with *Les Contes d'Hoffmann*. His work has most recently appeared in the Company's *Die Meistersinger von Nürnberg*, *Sweeney Todd*, *Luisa Miller*, *The Magic Flute*, *Lucia di Lammermoor*, *Carmen*, *Don Carlo*, and *Jenůfa*. Maier has directed fight scenes for American Conservatory Theater, Berkeley Repertory Theater, San Jose Repertory, Aurora Theatre, Marin Theatre Company, and

Magic Theatre, among others. He is a five-time recipient of the San Francisco Bay Area Drama Critics Circle Award for Fight Direction, as well as an adjunct faculty member at the University of California Santa Cruz and St. Mary's College of California. He currently teaches combat-related courses at Berkeley Repertory School of Theater. This San Francisco Opera season, his work also appears in *Andrea Chénier*, *Aida*, and *Madame Butterfly*.

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Ronny Michael Greenberg, *Adler Fellow*

LANGUAGE COACHES

Alessandra Cattani, *Italian*

Patricia Kristof Moy, *French*

Radoslava Biancalana, *Czech*

Lynne Soffer, *English Diction*

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Mark Morash, *Director of Musical Studies*

Chris Bragg, *Administrative Director*

Karen Jine, *Company Manager*

Jo Ann McStravick, *Artists' Services and*
Auditions Administrator

César Ulloa, *Master Voice Teacher*

OPERATIONS

EDUCATION

Charles Chip McNeal, *Curriculum and*
Program Specialist

Alyssa Stone, *Community Programs*
Manager

Timmy Yuen, *School Programs Associate*

Julia Petraglia, *Education Program*
Coordinator

Emil Adamik, **Alyssa Cataldi**, *Interns*

Hector Armienta, **Linda Baird**,

Nicolas Benavides, **Tajma Beverly**,

Erin Bregman, **Joshua Raoul Brody**,

Heidi Carlsen, **Robert "Bobby" Chastain**,

Danny Clay, **Marcelle Dronkers**,

Patricia Drozda, **Hannah Dworkin**,

Lisa Edsall Giglio, **Kevin Gordon**,

Lua Hadar, **Dave Maier**, **Rosalyn Nash**,

Steven Sven Olbash, **Michael Orlinsky**,

Aaron Pike, **Katherine Issel Pitre**,

Emily Shisko, **Alex Stein**, **Alyssa Stone**,

Christopher Street, **Matthew Wolka**,

Teaching Artists

MUSIC OPERATIONS

Clifford Cranna, *Dramaturg*

Celine Strouts, *SF Opera Lab Coordinator*

CHORUS AND BALLET

Ian Robertson, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*

Jim Meyer, *Chorus and Dance Manager*

Mary Finch, *Assistant Chorus*

Manager/Chorus Librarian

Brian Fitzsosa, *Ballet Pianist*

ORCHESTRA

Carrie Weick, *Orchestra Librarian*

Tracy Davis, *Orchestra Manager*

Timothy Spears, *Assistant Orchestra*

Librarian/Assistant Orchestra

Manager

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Marin Venturi, *Rehearsal Department*
Director

Kali Wilson, *Rehearsal Administrator*

Trey Costerisan, *Rehearsal and*
Supernumeraries Coordinator

Ellen Presley, *Rehearsal and Scheduling*
Coordinator

Jessie Neilson, *Rehearsal Assistant*

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Communications Manager

Teresa Concepcion, *Communications*
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Ann Farris, *Archive Associate*

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Coordinator

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Coordinator

Genevieve Ennis, *Development*
Associate

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Roya Clune, *Annual Giving Assistant*
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Giving

Donna Batson, *Director of Foundation*
and Government Relations

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and Leadership Giving

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Dana Gordon, Senior Individual Giving Officer
Joo Eun Lee, Senior Individual Giving Officer
Derek Jandu, Individual Giving Officer
Aileen Tat, Individual Giving Officer
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Katie Cagaman, Special Events Manager
Lisa Bordachar, Prospect Research Manager
McAra Kirby-Fahey, Individual and Leadership Giving Associate
Rebecca Scott, Special Events Associate

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Catherine Lewis, Principal Giving Manager

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CJ Ru, Marketing Manager, New Audiences @ BRAVO! Club
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Amy Garcia, Assistant Marketing Manager, Single Tickets
Megan Searcy, Marketing Coordinator, Subscriptions
Alejandra Castelero, Marketing Coordinator, Single Tickets
Tanya Grant, Marketing Assistant

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Emily Tilles, Subscriptions Manager, Assistant Treasurer
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Ruth Van Slyke, Telephone Sales Manager
Melissa Comer, **Khalil El-Kareh**, **Nick Gueli**, **Beverlee G. Hassid**, **Charles McGraw**, **Kyle Minor**, **Jennifer Pollack**, **Kristin Reyda**, Telephone Sales Assistants

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Jamye Divila, House Manager
Marialice Dockus, Head Usher
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Hui Ming Wu, Show Maid

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Karen Topp, Assistant Manager

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Jeremy Patfield, Media Administrator

PRODUCTION

*Senior Production Staff Member

PRODUCTION ADMINISTRATION

David Steiner, Production Controller and Facilities Director*
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Joshua D. O'Malley, Production Administrator
Allee Pitaccio, Production and Events Coordinator

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Ziggy Tomcich, Assistant Master Audio/Video Engineer

CARPENTRY

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Mark Baumann, Assistant Master Carpenter

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Jai Alltizer, Costume Shop Manager
David Doré, Senior Production Accountant
Amy Ashton-Keller, Master Draper
Irene Murray, **Star Rabinowitz**, Senior Cutters
Sally Thomas, Senior Tailor

Cheryl Mennen, Cutter
Kristen Eiden, **Carol Wood**, **Gillian Haratani**, **Catharine Bray**, Assistant Cutters
Santiago Suanes, First Hand
Kristi Johnson, Production Supervisor
Manuel Gutierrez, Production Coordinator
Paula Wheeler, Senior Milliner
Amy Van Every, Senior Dyer
Jersey McDermott, Senior Craft Artisan
Nicole Diascenti, Stock Coordinator
Pamela Kate Cummings, Junior Stock Assistant
Alexandra Leon, Production Assistant
Valerie Spencer, Shopper
Liza Ryus, Assistant Dyer
Miriam Acosta, **Gladys Campbell**, **Adela Cantor**, **Alicia Castaneda**, **Lauren Cohen**, **Michael Evans**, **Guillermina Flores**, **Ting Hsueh**, **Hoa Lam Fong**, **Aries Limon**, **Xing-Fong Luo**, **Romana Majovsky**, **Sonia Olivares**, **Amanda Williams**, Costume Technicians

ELECTRICS

Leon Parsons, Master Electrician
Michael Anderson, Assistant Master Electrician
Russell E. Adamson III, Projection Programmer

FIGHT DIRECTION

Dave Maier, Fight Director

LIGHTING

Gary Marder, Resident Lighting Designer*
Mark Hueske Thomas, Assistant Lighting Designer
Eric Furbish, Assistant Lighting Designer
Thorn Michaels, **Gilbert V. Hemsley, Jr.**, Lighting Intern
Paul Timmel, Lighting Intern

PROPERTIES

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Freddy Wielandt, Assistant Master of Properties

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

STAGING STAFF

Darin Burnett, Production Stage Manager*
Lawrence Pech, Dance Master
Lisa Anderson, **Darin Burnett**, **Gina Hays**, **Rachel Henneberry**, **Lisa-Marie Shuster**, Stage Managers

Jose Maria Condemini, **E. Reed Fisher**, **Stephanie Havey**, **Shawna Lucey**, **Jimmy Marcheso**, **Roy Rallo**, **Morgan Robinson**, Assistant Stage Directors
Lisa Anderson, **Sarah Bingel**, **Gina Hays**, **Andrew G. Landis**, **Jimmy Marcheso**, **Jayme O'Hara**, **Thea Railey**, **Lisa-Marie Shuster**, Assistant Stage Managers

TECHNICAL DIRECTION

Erik Walstad, Technical and Safety Director*
Ryan O'Steen, Associate Technical Director
Gabrielle Heerschap, Assistant Technical Director

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Cynthia Fusco, **Tony Gorzycki**, **Robert Horek**, **Catherine Verdier**, Assistants

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

THE WILSEY CENTER FOR OPERA

Chris Davis, Wilsey Center Head Stage Technician

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



Kay Stern
Concertmaster



Laura Albers
Associate Concertmaster



Heidi Wilcox
Assistant Concertmaster



Jennifer Cho
First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Barbara Riccardi
First Violin



Leonid Igudesman
First Violin



Asuka Annie Yano
First Violin



Wenyi Shih
First Violin
Regular Substitute



Robin Hansen
First Violin
Regular Substitute



Jeremy Preston
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Linda Deutsch
Second Violin



Craig Reiss
Second Violin



Joseph Edelberg
Second Violin
Regular Substitute



Marianne Wagner
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Sergey Rakitchenkov
Associate Principal
Viola



Paul Nahhas
Assistant Principal
Viola



Patricia Heller
Viola



Jonna Hervig
Viola



Natalia Vershilova
Viola



Joy Fellows
Viola



David Kadarauich
Principal
Cello



Thalia Moore
Associate Principal
Cello



Nora Pirquet
Associate Principal
Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Eric Sung
Cello
Regular Substitute



Joseph Lescher
Principal
Bass

SAN FRANCISCO ORCHESTRA CONTINUED



Jonathan Lancelle
Associate Principal
Bass



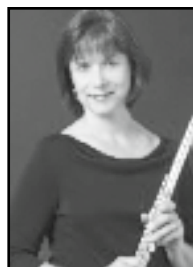
Steven D'Amico
Assistant Principal
Bass



Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
Principal
Flute



Patricia Farrell
Flute



Stephanie McNab
Flute & Piccolo



Mingjia Liu
Principal
Oboe



Deborah Henry
Assistant Principal
Oboe



Janet Popesco
Archibald
Oboe & English Horn



Deborah Shidler
Oboe
Regular Substitute



Jose Gonzalez
Granero
Principal Clarinet



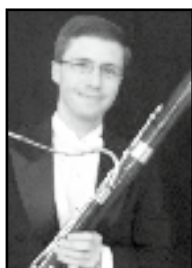
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



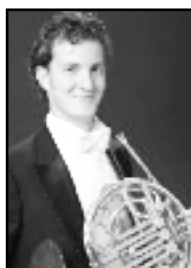
Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Michael Severance
Bassoon &
Contrabassoon



Kevin Rivard
Co-Principal
Horn



Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
Principal
Trumpet



William Holmes
Trumpet



John Pearson
Trumpet



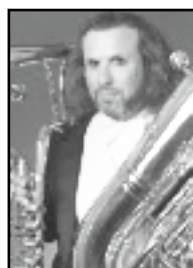
Samuel Schlosser
Principal Trombone



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



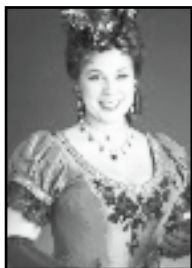
Timothy Spears
Assistant Orchestra
Manager & Librarian

Most photos by John Martin. Not pictured: Lev Rankov, *First Violin*; Mark Almond, *Co-Principal Horn*; Scott Macomber, *Second Trumpet, Regular Substitute*

REGULAR CHORUS



Kathleen Bayler
Soprano



Sara Colburn
Soprano



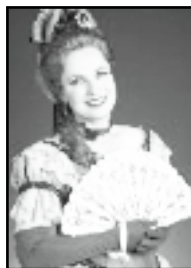
Dvora Djoraev
Soprano



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



Buffy Baggott
Mezzo-Soprano



Roberta Bowman
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Sally Mouzon
Mezzo-Soprano



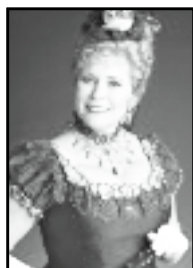
Sally Munro
Mezzo-Soprano



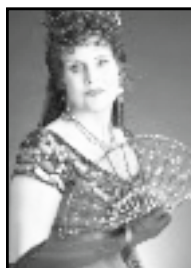
Erin Neff
Mezzo-Soprano



Laurel Porter
Mezzo-Soprano



Laurel Rice
Mezzo-Soprano



Shelley Seitz
Mezzo-Soprano



Claudia Siefer
Mezzo-Soprano



Donna Turchi
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Chris Corley
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Colby Roberts
Tenor



Sigmund Seigel
Tenor



Dan Stanley
Tenor



Alexander Taite
Tenor



Andrew Truett
Tenor



Richard Walker
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Torlef Borsting
Baritone



Anders Fröhlich
Baritone



Cameron Henley
Baritone



Ken Johnson
Baritone



David Kekuewa
Baritone



Frederick Matthews
Baritone



Ken Rafanan
Baritone
Leave of Absence



Michael Rogers
Baritone



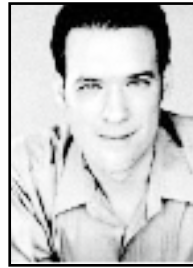
Jere Torkelsen
Baritone



Bojan Knežević
Bass



Jim Meyer
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass

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

SAN FRANCISCO OPERA

CORPS DANCERS



Brook Broughton



Blanche Hampton



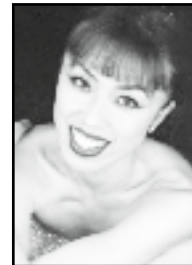
Bryan Ketron



Michael Levine



Rachel Speidel Little



Chiharu Shibata

ARTISTS

Raymond Aceto
 Julie Adams † ♪
 Julius Ahn
 Alex Boyer ♪
 J’Nai Bridges*
 Lawrence Brownlee*
 Arturo Chacón-Cruz
 Scott Conner
 Catherine Cook † ♪
 Leah Crocetto † ♪
 Ildebrando D’Arcangelo*
 Stanislas de Barbeyrac*
 Ellie Dehn
 Amina Edris † ♪
 Anthony Clark Evans*
 Anders Fröhlich
 George Gagnidze*
 Erika Grimaldi
 Jill Grove ♪
 Yanyu Guo † ♪
 Lianna Haroutounian
 Karen Chia-ling Ho*
 Audun Iversen
 Brian Jagde † ♪
 Pureum Jo*
 Quinn Kelsey ♪
 Hyona Kim*
 Bojan Knežević
 Yonghoon Lee*
 Nino Machaidze*
 Ana María Martínez
 Lucas Meachem † ♪
 Nadja Michael
 Maurizio Muraro
 Randall Nakano*
 Edward Nelson † ♪
 Matthew O’Neill
 Toni Marie Palmertree † ♪
 Pene Pati † ♪
 David Pershall* ♪
 Anna Pirozzi*
 Robert Pomakov
 Stephen Powell
 Scott Quinn ♪
 Anthony Reed † ♪
 Irene Roberts
 Brenton Ryan*
 Ekaterina Semenchuk
 Sarah Shafer
 Yijie Shi*
 Andrea Silvestrelli
 Joel Sorensen
 Heidi Stober

Matthew Stump † ♪
 Michael Sumuel ♪
 Zanda Švėde † ♪
 Jere Torkelsen
 Dale Travis † ♪
 Marco Vinco
 Brad Walker † ♪
 Erin Wall*
 Qiulin Zhang**

CONDUCTORS

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 Jordi Bernàcer
 Giuseppe Finzi
 Nicola Luisotti
 George Manahan
 Marc Minkowski*
 Carlo Montanaro
 Mikhail Tatarnikov*

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John Caird
 Dan Dooner
 Rob Kearley*
 Stan Lai*
 David McVicar
 Loren Meeker
 Laurent Pelly
 Jacopo Spirei*
 Leslie Swackhamer
 Olivier Tambosi
 Francesca Zambello

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RETNA*

PRODUCTION DESIGNERS

David Farley
 Jun Kaneko
 Frank Philipp Schlössmann
 Tim Yip*

SET DESIGNERS

Alessandro Camera
 Robert Jones*
 Chantal Thomas
 Michael Yeorgan

COSTUME DESIGNERS

Constance Hoffman
 Laurent Pelly
 Jenny Tiramani*
 Andrea Viotti
 Anita Yavich

LIGHTING DESIGNERS

Michael James Clark
 Gary Marder
 Mark McCullough
 Duane Schuler
 Adam Silverman

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Tommi Brem*

CHOREOGRAPHERS

Andrew George
 Clifton Brown
 Jessica Lang
 Melissa Noble
 Lawrence Pech
 Colm Seery
 Fang-Yi Sheu*

FIGHT DIRECTOR

Dave Maier

* San Francisco Opera debut
 ** U.S. debut
 † = Former Adler Fellow
 ‡ = Current Adler Fellow
 ♪ = Merola Opera Program participant (past or present)

Ian Robertson, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*

Jim Meyer, *Chorus and Dance Manager*

Mary Finch, *Assistant Chorus Manager/*

Chorus Librarian

REGULAR CHORUS

Buffy Baggott	C. Michael Belle
Kathleen Bayler	Torlef Borsting
Roberta Bowman	Alan Cochran
Janet Campbell *	Chris Corley
Sara Colburn	Anders Fröhlich *
Dvora Djoraev	Daniel Harper
Mary Finch	Cameron Henley
Claudia Haider	Christopher Jackson *
Claire Kelm	Ken Johnson
Elisabeth Rom Lucio	David Kekuewa
Angela Eden Moser	Bojan Knežević *
Sally Mouzon	Frederick Matthews
Sally Porter Munro	Jim Meyer
Erin Neff	William O’Neill
Rachelle Perry	Phillip Pickens
Virginia Pluth *	William Pickersgill
Laurel Cameron Porter *	Chester Pidduck
Laurel Rice	Valery Portnov
Shelley Seitz	Ken Rafanan †
Carole Schaffer	Colby Roberts
Donna Turchi	Michael Rogers
Mitzie Weiner	Sigmund Seigel
	Dan Stanley
	Alexander Taite
	Jere Torkelsen *
	Andrew Truett
	Richard Walker

† Chorus member on Leave of Absence
 * Chorus member appearing in a Solo Role

EXTRA CHORUS

Elizabeth Baker	Richard Block
Jennifer Brody	David Endacott-Hicks
Angela Cadelago	Micah Epps
Katie Carlson	Adam Flowers
Kristin Clayton	Peter Girardôt
Karen Winner Huff	Patrick Hagen
Silvie Jensen	Thomas Hart
Carolyne Anne Jordan	Michael Jankosky
Eileen Meredith	Bradley Kynard
Jessie Neilson	Matthew Lovell
Aimée Puentes	Michael Mendelsohn
Mimi Ruiz	Jim Monios
Nicole Takesono	Jess G. Perry
Jacque Wilson	Keith Perry
Kali Wilson	Samuel Rabinowitz
	Pedro Rodelas
	Karl Saarni
	Jason Sarten
	Michael Taylor
	Nicholas Volkert

CORPS DANCERS

Lawrence Pech, *Dance Master*

Laura Alexich *
 Brook Broughton †
 Alice Cao
 Alysia Chang
 Aiden DeYoung
 Melissa del Sol
 Stephen Di Biase
 Jamielyn Duggan *
 Blanche Hampton †
 Bryan Ketron † *
 Luke Lazzaro
 Michael Levine † *
 Rachel Speidel Little † *
 Angela Dice Nguyen
 Brian Patterson
 Jekyns Peláez *
 Chiharu Shibata † *
 Alexander Vargas
 Marcos Vedoveto

* Solo Dancer
 † Tenured

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



ORCHESTRA

Nicola Luisotti, *Music Director*
 Caroline H. Hume Endowed Chair
 Jordi Bernàcer, *Resident Conductor*

FIRST VIOLIN

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

SECOND VIOLIN

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

VIOLA

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

CELLO

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

BASS

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

FLUTE

Julie McKenzie, *Principal*
 Patricia Farrell
 Stephanie McNab

PICCOLO

Stephanie McNab

OBOE

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

ENGLISH HORN

Janet Popesco Archibald

CLARINET

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

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier, *Principal*
 Daniel MacNeill
 Michael Severance

CONTRABASSOON

Michael Severance

HORN

Kevin Rivard, *Co-Principal*
 Mark Almond, *Co-Principal*
 Keith Green
 Brian McCarty
 Lawrence Ragent

TRUMPET

Adam Luftman, *Principal*
 William Holmes †
 Scott Macomber **
 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 Ortenberg-Rakitchenkov

LIBRARIAN

Carrie Weick
 Timothy Spears, *Assistant*

ORCHESTRA MANAGER

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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.

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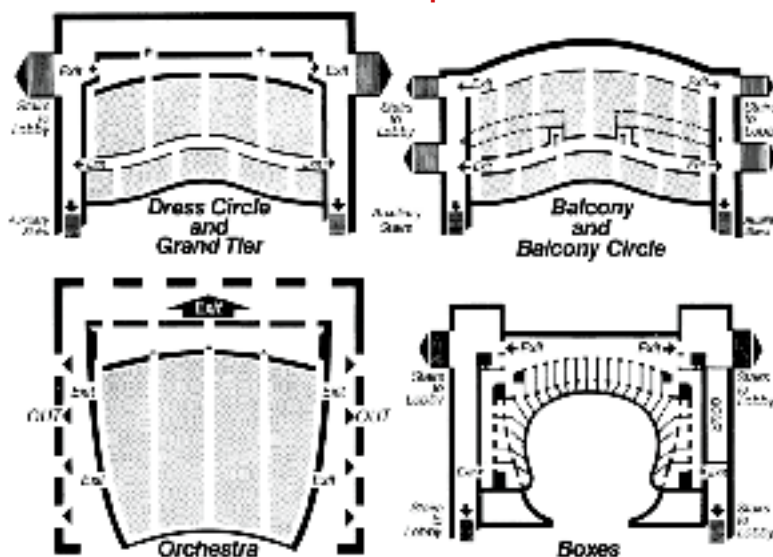
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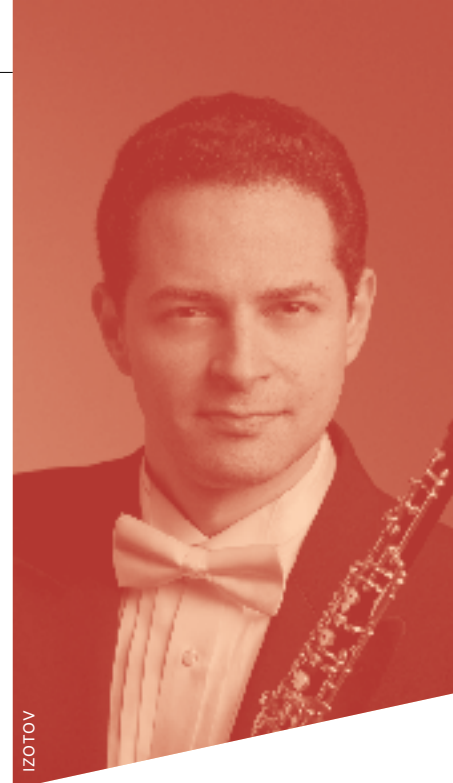
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