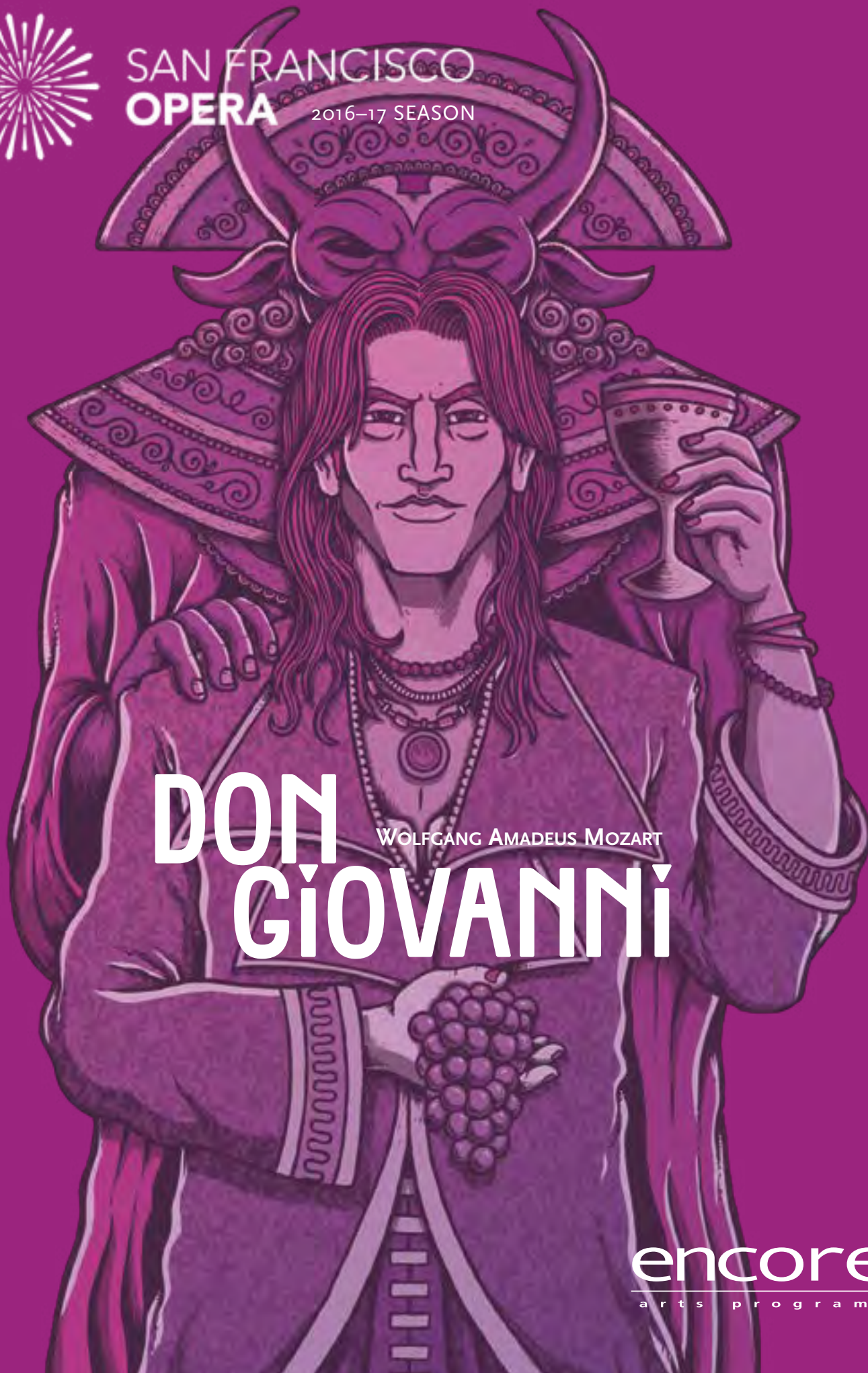




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A MESSAGE FROM

THE BOARD OF SAN FRANCISCO OPERA

Welcome back to the War Memorial Opera House.

This summer we present some of the most cherished works in the operatic repertoire: Verdi's *Rigoletto*, led by Company Music Director Nicola Luisotti; Mozart's *Don Giovanni*, with a stellar cast of international singers including Italian bass-baritone Ildebrando D'Arcangelo in the title role; and Puccini's *La Bohème*, a showcase for some of today's



DREW AITZNER

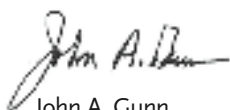
most promising vocal talent. Whether you're seeing these operas for the first time or revisiting them as old friends, you'll be swept away by the artistry onstage and these works' tremendous emotional power.

This summer we also celebrate a remarkable anniversary. The Merola Opera Program, which started 60 years ago, has changed the face of opera training in this country and played a crucial role in the careers of generations of opera singers, coaches, and stage directors in the United States and abroad. The roster of artists who have participated in the program is remarkable: Joyce DiDonato, Susan Graham, Thomas Hampson, Sylvia McNair, Anna Netrebko, Nadine Sierra, Patrick Summers, Rolando Villazón, and Deborah Voigt, just to name a few. We are enormously proud of the impact that Merola has had on the opera world—and of its synergetic relationship with San Francisco Opera. Please join us on Sunday, June 11 for a 60th anniversary concert that will include performances by distinguished Merola alumni.

Once again, we thank our Company sponsors who, along with our devoted orchestra, chorus, dancers, crew, and administration, make world-class opera in San Francisco possible: the Dolby Family, Ann & Gordon Getty, Mr. and Mrs. Franklin P. Johnson, Jr., the Edmund W. & Jeannik Méquet Littlefield Fund, Steven M. Menzies, Bernard & Barbro Osher, Jan Shrem & Maria Manetti Shrem, Dianne & Tad Taube, Phyllis C. Wattis Endowment Funds, and Diane B. Wilsey.

The support of patrons and donors is critical to San Francisco Opera, as ticket sales cover only about 30 percent of the Company's budget. We recently received an extraordinarily generous challenge grant from longtime friends Ann and Gordon Getty, who have offered to match all new and increased gifts to San Francisco Opera through the end of our fiscal year on July 31 dollar for dollar, up to a total of \$1.5 million. Please help us earn this challenge grant by becoming a donor to San Francisco Opera or, if you are already a donor, increasing your gift this year. Your generosity will support a memorable summer season, extend our reach to new audiences, and provide the transformative power of great opera to our community. Visit sfopera.com/springchallenge to learn more or make your gift today.

Thank you again for joining us.



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Luisotti to Be Honored at Opera Ball

VALENTINA SIMI



San Francisco Opera Music Director Nicola Luisotti with Opera Ball 2017 Co-Chairs Courtney Labe and Maryam Muduroglu.

San Francisco Opera Music Director Nicola Luisotti and his wife, Rita Simonini, have been named guests of honor for *Opera Ball 2017 at the Imperial Palace*, a lavish celebration marking the opening of the Company's 95th season on September 8. "This will certainly be a very emotional year for me," said Luisotti who after nine years steps down as music director at the end of the 2017–18 Season. "I am

very proud of the work we have accomplished during my time with San Francisco Opera. To be acknowledged by the Opera Guild at so prestigious an affair as Opera Ball is a great and touching honor."

Produced by San Francisco Opera Guild and led by Co-Chairs Courtney Labe and Maryam Muduroglu, this year's Opera Ball coincides with the season-opening performance of Giacomo Puccini's *Turandot* and includes a cocktail reception, dinner by Executive Chef Josip Martinovic of McCall's Catering and Events, and a post-performance celebration with dancing in a tented pavilion in the War Memorial Courtyard. Designer J. Riccardo Benavides will recreate for the 750 guests an opulence fit for the Chinese emperor himself. All proceeds benefit the Opera Association and Opera Guild's education programs. For tickets, please visit sfopera.com/operaball2017.



DREW ALTZER PHOTOGRAPHY

Charlot D. Malin 1968–2017

In March, friends of San Francisco Opera received the unexpected and tragic news of the passing of Charlot Malin. A former Opera Ball co-chair and San Francisco Opera Guild president from 2014 to 2016, Charlot left an indelible mark on the Company and the philanthropic life of San Francisco. "She was an incredible champion of our Guild Education programs, striving to bring opera to the youth of today," said Guild President Jane Mudge.

Born and raised in Norway, Charlot became a successful Bay Area real estate executive and interior designer. With her husband, Greg, she ran Troon Pacific Inc., which specializes in environmentally-sustainable design in residential and commercial properties. In addition, she nurtured an early love for the arts, having attended her first opera in Oslo at age 7, where her father's aunt and cousin sang in *Aida*.

Charlot is survived by her husband and twin sons, Benjamin and Sebastian. In her memory, the Opera Guild has established the Charlot D. Malin San Francisco Opera Guild Education Fund, which will support opera and classical music education programs for Bay Area students and teachers. For more information or to make a donation, please visit sfopera.com/charlotmalinfund.

STEFAN COHEN

Opera at the Ballpark 2017

On **Friday, June 30 at 7:30 p.m.**, join 30,000 fans for a free and unforgettable night of *Opera at the Ballpark*. For the fifteenth live simulcast in the Company's history, San Francisco Opera partners with the San Francisco Giants to transmit Mozart's *Don Giovanni* from the stage of the War Memorial Opera House to AT&T Park's 103-foot-wide HD screen.



This summer tradition of fun, garlic fries, and opera under the stars includes Beach Blanket Babylon's Tammy Nelson leading the crowd in "Take Me Out to the Opera." The live simulcast will feature English subtitles and last approximately three and a half hours. Online registration, which assures early entrance into the ballpark for preferred seating and entry into a special prize drawing for free *Turandot* tickets, is available at sfopera.com/simulcast.

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



SIMON PAULY

Notes from the General Director

Unveiling Our Own California Story

When I arrived in San Francisco in 2005 my now-wife Kate gave me a copy of Herbert Asbury's book *The Barbary Coast*, a fascinating introduction to the chaotic, opportunistic frenzy that characterized the early years of this iconic city. For someone growing up in the U.K., in which history stretches back across millennia, I was fascinated by the idea that here you could just look over your shoulder and be connected to events, places, and people that literally shaped the formation of a city and state. That fascination was fueled by trips up to Truckee to visit the site of the Donner Party's camp and that disastrous journey of 1846. The frontier history of California is only generations' old and its energy and impact still seethes through this part of the world. It is a pioneering spirit that continues to put this region at the forefront of life-changing technological advances.

This November we unveil a magnificent new opera that will connect us to that immediacy of local history. John Adams' *Girls of the Golden West* (no connection to Puccini's opera!) takes us into the multifaceted world of gold-mining camps in the early 1850s at the time California was moving from Mexican to American rule. The story is real and firsthand, told by Louise Clappe, the wife of a doctor who spent eighteen months in the communities of Downieville and Rich Bar, high in the Sierra 200 miles northeast of here. Ms. Clappe sent a series of exquisitely detailed letters back to her sister in Massachusetts, writing under the pen name "Dame Shirley." She left us some of the most evocative depictions of life at that time in all its glory, grit, and strain. Peter Sellars, whose relationship with John Adams is one of the towering creative partnerships of the last 50 years, has assembled a libretto using the words of Dame Shirley, enriched with texts from Mark Twain, Frederick Douglass, and some deliciously honest miners' ballads. Through these lenses we are transported into a very authentic portrayal of the Gold Rush in which the urgency for quick wealth collides with racial tensions and the rapid subjugation of the non-white communities. This will be an opera tackling themes that are as present now as they were in 1850. This is an opera of our history and our place, but also our time.

This year marks John Adams' 70th birthday, and *Girls of the Golden West* will crown the global celebrations of one of the

most important composers of our time. John is a longtime resident of the Bay Area and we are honored that this premiere will be in San Francisco. The eyes of the musical world will be on us this November, and John's opera promises to be a great marker in the storied history of the Company. As we have seen in each of John's works presented here—*Doctor Atomic*, *The Death of Klinghoffer*, and *Nixon in China*— he finds a dynamic, engaging, and masterful musical language that fits the aesthetic and drama inherent in each piece. *Girls of the Golden West* will be one of his most propulsive and thrilling scores. I do hope you'll join us for this incredibly important moment.

As we move through the summer, John is putting the finishing touches to the score, our scene shop in Burlingame is building what will be an extraordinary visual world, the costume shop is creating authentic period clothes, and our young, diverse, and engaging cast is preparing for preliminary rehearsals in August. They are depicting a world which, no matter how exhausting, challenging, or tense it may have been, always remained for Dame Shirley a world of majestic beauty.

Deep in the shadowy nooks of the far-down valleys, like wasted jewels dropped from the radiant sky above, lay half a dozen blue-blossomed lagoons, glittering and gleaming and sparkling in the sunlight as though each tiny wavelet were formed of rifted diamonds. —The Shirley Letters 🌟



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Girls of the Golden West Act II set model by David Gropman



Pene Pati, Amina Edris, and Amitai Pati

STEFAN COHEN

Three's Family

In a remarkable coincidence of casting, this summer's production of *Rigoletto* features three family members sharing the stage. Tenor and second-year Adler Fellow **Pene Pati**, who debuts the role of the licentious Duke of Mantua, is performing alongside his wife, soprano and second-year Adler Fellow **Amina Edris** (Countess Ceprano), and his brother, first-year Adler Fellow and tenor **Amitai Pati** (Matteo Borsa). Although this is the first time that the three will sing together at the War Memorial Opera House, they have a long record of collaboration. For instance, in their native New Zealand, Pene and Amitai perform in the popular singing group Sol₃ Mio.

Stay tuned to sfopera.com this summer as the Company's Media Department documents their work with interviews and performance footage.

Attila and Mefistofele on KQED TV

San Francisco Opera and KQED TV continue a longstanding partnership with high-definition broadcasts of two of the Company's most spectacular recent productions: Verdi's *Attila*, a gripping portrayal of a warrior tormented by internal doubts, and *Mefistofele*, Boito's magnificent retelling of Goethe's *Faust*.

Hosted by mezzo-soprano Frederica "Flicka" von Stade and General Director Matthew Shilvock, the operas will air on KQED 9 in the original Italian with English subtitles and feature Music Director Nicola Luisotti leading the San Francisco Opera Chorus and Orchestra. For *Attila*, mark your calendars for Thursday, August 3 and for *Mefistofele*, Thursday, August 24. Both broadcasts start at 9 p.m.

Support for opera on KQED is provided by a generous gift from Jan Shrem and Maria Manetti Shrem.



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SAN FRANCISCO OPERA *Profile*

Dr. Myron Marx

Company Medical Advisor



CORY WEAVER

Myron Marx's medical training as a radiologist and his love for opera intersected unexpectedly one night in 1987 at the War Memorial Opera House. A singer had fainted onstage, and Marx, who was in the audience, left his seat to see if he could be of assistance. He was ushered into a dressing room where he examined the patient and recommended the crew lower the singer's head and raise his feet. The singer revived. "He made his curtain call 20 minutes later," Marx recounts.

Two weeks later, Marx was in the audience when a soprano twisted her ankle during a performance and limped about in obvious pain through the remainder of the scene. He again rushed to the stage door to offer his help. Then-General Director Terence McEwen and Artistic Administrator Sarah Billingham appreciated Marx's assistance during each incident and asked if the native New Yorker would volunteer to be the Company's on-site doctor during performances. It was the beginning of what he calls the Performance Program, a cadre of medical professionals who attend the opera and are available when needed. "I arrange to have a doctor in the house at each performance in the same rear orchestra seats on the aisle," he says. "We have a silent beeper and a fairly well-equipped medical bag backstage. If we are needed during a performance, we are called."

Many of the calls are mundane: colds, fatigue, aches, or sprains. "Every call is different. There have been real emergencies where singers don't feel they can continue. In situations like that, we work closely with the opera staff and the conductor to make a decision." Marx recalled one singer who wrenched his back so severely during a scene that a cancellation seemed unavoidable.

"We had a massage therapist on site within 15 minutes. Luckily it was a long opera and the artist was able to receive treatment before going back on," he says. "He finished the opera, and he was magnificent!"

In many situations, Dr. Marx provides comfort just by being present and attentive. "At the end of *La Traviata*, Dr. Grenvil goes in and just takes Violetta's pulse. It is intensely reassuring, even if it doesn't save her." Bedside manner is as essential in his work as anything in his medical bag. "The pressure riding on these artists is quite high. They have a difficult job, and they want to be in top form.

"We are not here for the audience because the War Memorial is a city facility and there is an EMT on duty for patrons, but the EMT knows we are here and occasionally we are called *in extremis* until 911 arrives."

When Marx and his team began working at performances, there was a doctor, Ernie Rosenbaum, who assisted artists and their families while they were in town for rehearsals. Marx eventually assumed those duties as well. "If I can't handle a problem by phone or giving a prescription, I know a lot of physicians in town, and I can get the artists seen tomorrow if necessary." Each fall, he also administers flu vaccinations to the entire Company.

Marx makes the schedule of who presides over which night. (Look for him on Saturday nights.) "All of this is volunteer," he notes. "All of the doctors are dedicated and love the art form. I feel it's an enormous honor to have a foot in the door because it is important to me to not just be a fan, but a part of the process and to help where I can."

— JEFFERY MCMILLAN

Director of Marketing Marcia Lazer Retires

Capping a four-decade-long career in arts management and an 11-year tenure as San Francisco Opera's Director of Marketing Marcia Lazer will retire from the Company at the end of July.

"Lazer and her team have led us to blockbuster sales for productions as varied as *Porgy and Bess*, *Les Troyens*, *Show Boat*, the world premieres of *The Bonesetter's Daughter* and *Dream of the Red Chamber*, and most notably the *Ring*," said Managing Director of Philanthropy and Audiences Jennifer Lynch.

Lazer has also introduced tens of thousands of people to opera through the successful promotion of simulcasts and other major outreach campaigns. "No one could be more dedicated to and passionate about the art form and the Company than Marcia. To say we will miss her incredible knowledge, generosity as a colleague and friend is an enormous understatement," said Lynch.

Lazer's extensive professional experience includes senior positions with the Metropolitan Opera, Los Angeles Opera, South Coast Repertory, and Center Theatre Group. She holds a master's degree in musicology from Yale University and a bachelor's degree in music history from Wellesley College.

"I can't say how much my time at San Francisco Opera has meant to me and how much I will miss being of this great company," said Lazer. "It's been a great pleasure and honor. And I look forward to being part of the audience for many years to come."



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Tenor Jan Pearce and soprano Lily Pons in the Company's 1941 production of *Rigoletto*

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Do you have a photo of Lily Pons singing Gilda in one of our productions of *Rigoletto*? Or old programs from the 1970s? The San Francisco Opera Archives is looking for photographs, particularly from our early years at the Civic Auditorium (1923–1931), and select programs to add to our growing collections. If you are interested in making a donation, please send an email to Director of Archives Barbara Rominski at brominski@sfopera.com or call (415) 551-6387.

And be sure to check out the Company's online Performance Archive, archive.sfopera.com, where you will find hundreds of newly released images dating from the 1920s through 1969.

Celebrating **60** Years of Merola

The program for young opera artists has changed the face of opera training



Anyone who's spent time around the Merola Opera Program has a story to tell. Many of them shine with happy, promise-filled endings.

Sheri Greenawald, who has led the San Francisco Opera Center's singular and widely esteemed summer training program for emerging singers since 2002, is fond of one account set at a 2015 master class taught by bass-baritone James Morris. After listening to Kihun Yoon soar through Wotan's Farewell in *Die Walküre*, Greenawald recalled, Morris paused before delivering his pithy remark: "I'm glad you weren't around when I was coming up in the profession!"

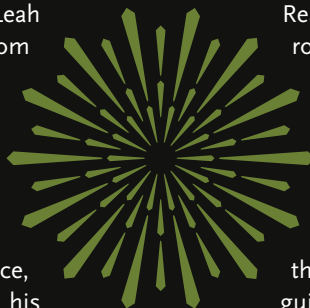
Former San Francisco Opera General Director David Gockley had a vivid Merola moment at the 2008 Grand Finale, a showcase concert of arias and ensembles that brings the program to a glittering end in August. Knocked out by soprano Leah Crocetto's account of "Tu puniscimi, o Signore" from Verdi's *Luisa Miller*, Gockley turned to a companion and vowed to mount a main stage San Francisco Opera revival of the piece with Crocetto in the title role. And so he did, presenting it as the 2015 season opener.

In a life-imitates-art romance, tenor Alek Shrader fell for his wife-to-be, mezzo-soprano Daniela Mack, when they were both cast in a 2007 Merola pro-

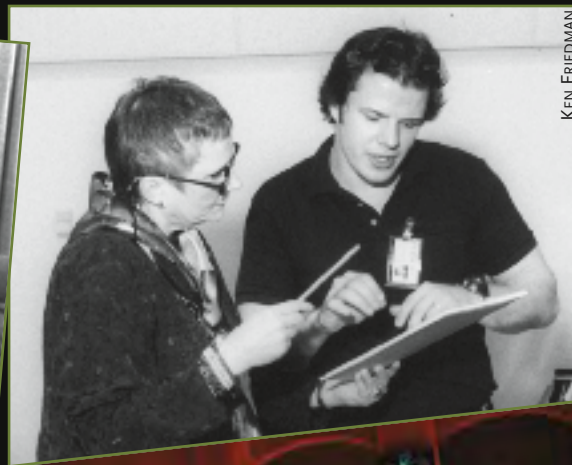
duction of Rossini's *La Cenerentola*. "It was indeed my best summer ever," said Shrader of that charmed musical match.

Not every Merola memory is all sweetness and light. The program, which is marking its 60th anniversary this year, is so rigorous and demanding it's routinely compared to boot camp. Soprano Elza van den Heever (Merola 2003 and '04) remembers sitting in an Opera House stairwell weeping, the arms of fellow "Merolini" Joseph Kaiser wrapped around her in a consoling bear hug. "Maybe I was a girl who had a lot of potential, but I didn't know what I was doing," she recalled. Persuaded by coach Dolora Zajick (Merola 1983) that she was in fact a soprano rather than a mezzo, van den Heever had to "re-teach my little feet how to walk." It was all pretty overwhelming.

To say she rose to the challenge is putting it mildly. Reached in Texas, where she was rehearsing the title role in Dallas Opera's *Norma*, van den Heever is one of many name-recognition stars who had a formative experience in Merola. "It was the first time I spent with a group of singers who were all incredibly talented," she said. "Yes, it made me feel insecure, but it was also tremendously empowering to think I might actually belong there." Others who found out they belonged over the years include such distinguished Merola grads as Thomas Hampson (1980), Deborah Voigt (1985), Anna Netrebko (1996), Joyce DiDonato (1997), Rolando Villazón (1998), and Nadine Sierra (2010).



**MEROLA
OPERA PROGRAM**



Above, left to right: From 1966, Sylvia Davis, General Director Kurt Herbert Adler, Katherine Calloway, and Delcina Stevenson; Brenda Warren, Patricia Schuman, and Deborah Hightower in 1979's *Carmen* at Stern Grove; General Director Lotfi Mansouri, Christine Bullin, Maria Fortuna, and James Schwabacher; Elisabeth Söderström and Patricia Racette in a 1990 master class; Opera Center Director Sheri Greenawald with Eugene Brancoveanu; Thomas Pasatieri's *Hotel Casablanca* (2007)

Left: Cast from *L'Elisir d'Amore* (2010)

Beverly Sills put it this way: “Until the Merola Program got going, there was no place in this country where you could learn your craft in terms of performing.” Merola broke through that confining mold.

Right from the start, in 1957, Merola has offered a kind of full-body baptism into the operatic world. Unlike many other summer training programs, which give young singers instruction and coaching but very little performance experience outside the chorus, Merola made significant and meaningful stage time an integral component. As quoted in *Voices Heard Round the Word*, Tracy Grant’s 50th-anniversary book about the program, Beverly Sills put it this way: “Until the Merola Program got going, there was no place in this country where you could learn your craft in terms of performing.” Merola broke through that confining mold.

Named in honor of San Francisco Opera founder and General Director Gaetano Merola, the program was the brainchild of his successor as general director, Kurt Herbert Adler, and Company patron James Schwabacher, himself a gifted singer. The program ran for four weeks in that inaugural summer.

Endorsed and expanded by subsequent general directors, Merola will welcome 29 artists this summer—23 singers, five apprentice coaches and one apprentice stage director—for an intense and immersive 11 weeks.

Greenawald and her colleague Mark Morash, the director of musical studies for San Francisco Opera Center, spend months sorting through applications and traveling around the country to audition over 500 singers in order to select each summer’s Merola class. For someone like Toni Marie Palmertree, who had given up singing for eight years before trying again, being chosen for Merola in 2015 was a life-changing endorsement. “On paper I looked like one of the worst candidates possible,” said Palmertree.

“Sheri and Mark heard something. They had suggestions for repertoire. They knew my voice better than I did.”

“Sheri has an extraordinary ear for talent,” said Matthew Epstein, whose wide-ranging operatic career includes stints as general director of the Welsh National Opera and artistic director of the Lyric Opera of Chicago. “And she really gets it as a special developer of talent. There is nothing as good for young



Leah Crocetto (Class of 2008)

KRISTEN LOKEN



Zanda Švėde (2013)

KRISTEN LOKEN



Ronny Michael Greenberg (2014) and Eliza Bonet (2014) with Carol Vaness

KRISTEN LOKEN



James Morris with Brad Walker (2015)

KRISTEN LOKEN

singers as performing. It puts them in situations where they can learn the most. I don’t think the program has a rival in the country.”

“Not everyone cares as much as Sheri about what happens to young singers,” added Gayletha Nichols, the executive director of the Metropolitan Opera National Council Auditions. “You can’t just mother them. You truly need to know what they need, when to pressure them and when to support them through a tougher period.”

Greenawald’s cozily chaotic office, on the fifth floor of the Opera House, looks like some opera-mad fan’s clubhouse. Pictures and press clippings of Merolini past and present share the crowded wall space with a dense color-coded schedule for this summer’s classes and rehearsals, as well as several broadsheet newspaper shots of the exultant Golden State Warriors star Stephen Curry.

If dribbling and ball control are the essential, endlessly honed skills for a basketball player, language, argues Greenawald, is the equivalent for singers. “If I were running a conservatory,” she said, “the kids would never sing in a foreign language until they’d studied it. If you don’t know the shape of the vowel, let alone what the word means, forget about it.”

Even when she’s laying down the law (acting, movement, and historical knowledge of the period are among her other preoccupations), Greenawald sounds ebullient and upbeat. Her bright eyes, mobile demeanor, and close-cropped hair and bangs lend the former soprano an elfin, ageless buoyancy. It’s no mystery why so many young singers, past and present, take to her.

Merola wouldn’t have lasted 60 years without a sound organizational structure and sustaining ethos. On a budget that has grown from \$1.7 million in 2011 to \$3 million today, the program has its own offices, staff, and board. Merola contracts with San Francisco Opera to run the program. Executive Director Jean Kellogg oversees a support system that includes everything from housing the Merolini to help with headshots to \$12,000 in career development grants for up to five years after a singer’s Merola summer is through.



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ALICE CUNNINGHAM

Top, left to right: 1974 Grand Finals winners with Maestro Adler and James Schwabacher; Kristin Clayton in 1993's Die Fledermaus; 1997's Cenerentola with Joyce DiDonato and Harold Brock

Center, left to right: Thomas Hampson with Chester Patton; Il Matrimonio Segreto (2006); Anna Netrebko in the 1996 Merola Grand Finale

Bottom, left to right: A 2007 master class with Martin Katz, Frederica von Stade, and Rockwell Blake; Elza van den Heever; Deborah Voigt with Régine Crespin; Leontyne Price

Below: Cast from Dominick Argento's Postcards from Morocco (2012)



KRISTEN LOKEN

A man and a woman are sitting on the deck of a sailboat, smiling and looking towards the right. The man is wearing a white shirt and sunglasses, and the woman is wearing a light blue shirt and sunglasses. They are both wearing shorts. The sailboat's rigging and sails are visible in the background. The scene is set during sunset or sunrise, with a warm, golden light.

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MEROLA OPERA PROGRAM

Summer 2017 Events

60th Anniversary Concert featuring Merola alumni, including Deborah Voigt, Quinn Kelsey, Pene Pati, and Zanda Švēde. Sunday, June 11, 8 p.m. at Herbst Theatre, Veterans Building, San Francisco. Tickets begin at \$60.

Schwabacher Summer Concerts. The Merola Class of 2017 performs scenes from various operas. Thursday, July 6, 7:30 p.m. at San Francisco Conservatory of Music (50 Oak Street) and Sunday, July 9, 2:30 pm at Stanford University's Bing Concert Hall. \$25-\$45.

Triple Bill of Pergolesi's *La Serva Padrona*, Gustav Holst's *Sāvitri*, and William Walton's *The Bear*.

Thursday, July 20, 7:30 p.m. and Saturday, July 22, 2 p.m. at San Francisco Conservatory of Music. \$50 and \$70.

La Cenerentola by Gioachino Rossini. Thursday, August 3, 7:30 p.m. and Saturday, August 5, 2 p.m. at San Francisco Conservatory of Music. \$50 and \$70.

Merola Grand Finale of arias and ensembles.

Saturday, August 19, 7:30 p.m. at War Memorial Opera House. \$25, \$40, and \$50.

Merola members are invited to attend master classes and special events throughout the summer.

For tickets or more information, visit merola.org or call (415) 936-2311.

In 2015, baritone Kihun Yoon starred in the title role of Merola's Gianni Schicchi.



KRISTEN LOKEN



KRISTEN LOKEN

Backstage at 2013's Merola Grand Finale

A loyal patron group adds a boosterish enthusiasm for all things Merola that Gayletha Nichols compares to the fan base for a beloved minor league baseball team. One supporter takes the entire Merolini class to dinner at Max's Opera Cafe every year. "And, boy, do they eat," noted a grinning Greenawald. Others open their homes to the singers, help them buy gowns and tuxes, and attend every performance and master class to cheer on their favorites. Audiences at Merola events can feel the love.

Now, thanks to a first-ever Merola commission, they can look forward to *If I Were You*, composer Jake Heggie and librettist Gene Scheer's Faust-inflected tale based on a novel by Julien Green. It receives its world premiere with an all-Merola cast in 2019.

While some programs, like the touring Western Opera Theater productions, have gone by the wayside, the career-enhancing San Francisco Opera Adler Fellows program remains firmly entrenched. Merola singers who are awarded one of these prestigious multiyear posts will receive further training and performance opportunities in main stage Company productions. Many careers have been launched along this trajectory.

Competitive as it is to be chosen as a Merola singer, only some become Adlers and only a very few achieve stardom. As in any field, the opera pinnacles can seem punishingly narrow. Still, even if they don't have stage careers, many Merola alumni continue to work in opera, as administrators, teachers, and coaches.

No matter where it leads, a Merola summer is often its own transformative reward. Soprano Henrietta Davis (Merola 1976) was 20 years old when she was selected for the program. "I must have been the youngest one, and I was extremely shy and nervous," she said of that summer 41 years ago. Lots of memories came flooding back—being coached by Warren Jones, doing a stone-cold audition for General Director Adler, singing at Stern Grove.

As it happened, Davis got a big break in the midst of her Merola studies. Houston Grand Opera was auditioning for its *Porgy and Bess* at the time. Davis took a shot and won the role of Clara. She went straight from Merola to the show. But it wasn't so much that success she dwelled on, as it was the preparation that got her there.

"The camaraderie and being part of a group of excellent singers was pivotal," said Davis. "Knowing that everyone had faith in me to be in the program, even when I didn't always feel it myself, gave me the inspiration to be as good as I could be. No, more than that: It gave me the drive to aim for awesome every time." 🌟

Steven Winn is a San Francisco writer and critic whose work has appeared in Art News, California, Humanities, The New York Times, and Symphony. He previously profiled Matthew Shilcock for San Francisco Opera Magazine.

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INSIGHT PANELS

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

OPERA PREVIEW LECTURES

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

OVERTURE: OPERA WORKSHOPS FOR ADULTS

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

FAMILY PROGRAMS

San Francisco Opera offers family programs, including movie screenings and interactive workshops, throughout the year and all over the Bay Area. Visit sfopera.com/discover-opera.

CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

OPERA HOUSE TOURS

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

OPERA TALKS

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

Rigoletto: Emily Laurance

Don Giovanni: Kayleen Asbo

La Bohème: Laura Prichard

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**The Orpheus Matching Fund is generously provided by Karen J. Kubin, Lisa P. Lindelef, Emily Hsi, and Michael Barrientos. Additional support for Orpheus provided by Mr. Benjamin Gregorski and Mr. A. S. Damji.*



DREW ALTIZER

For more information or to join:
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John A. & Cynthia Fry Gunn



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

In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of then-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.

Joseph E. Padula

Production Sponsor, *Don Giovanni*

Last year, San Francisco Opera received a call from an estate representative of the Joseph E. Padula Living Trust, who delighted us with news that the Company would receive a share of the Trust to sponsor this season's production of *Don Giovanni*, part of the trio of summer operas programmed to mark the 50th anniversary of San Francisco's Summer of Love.

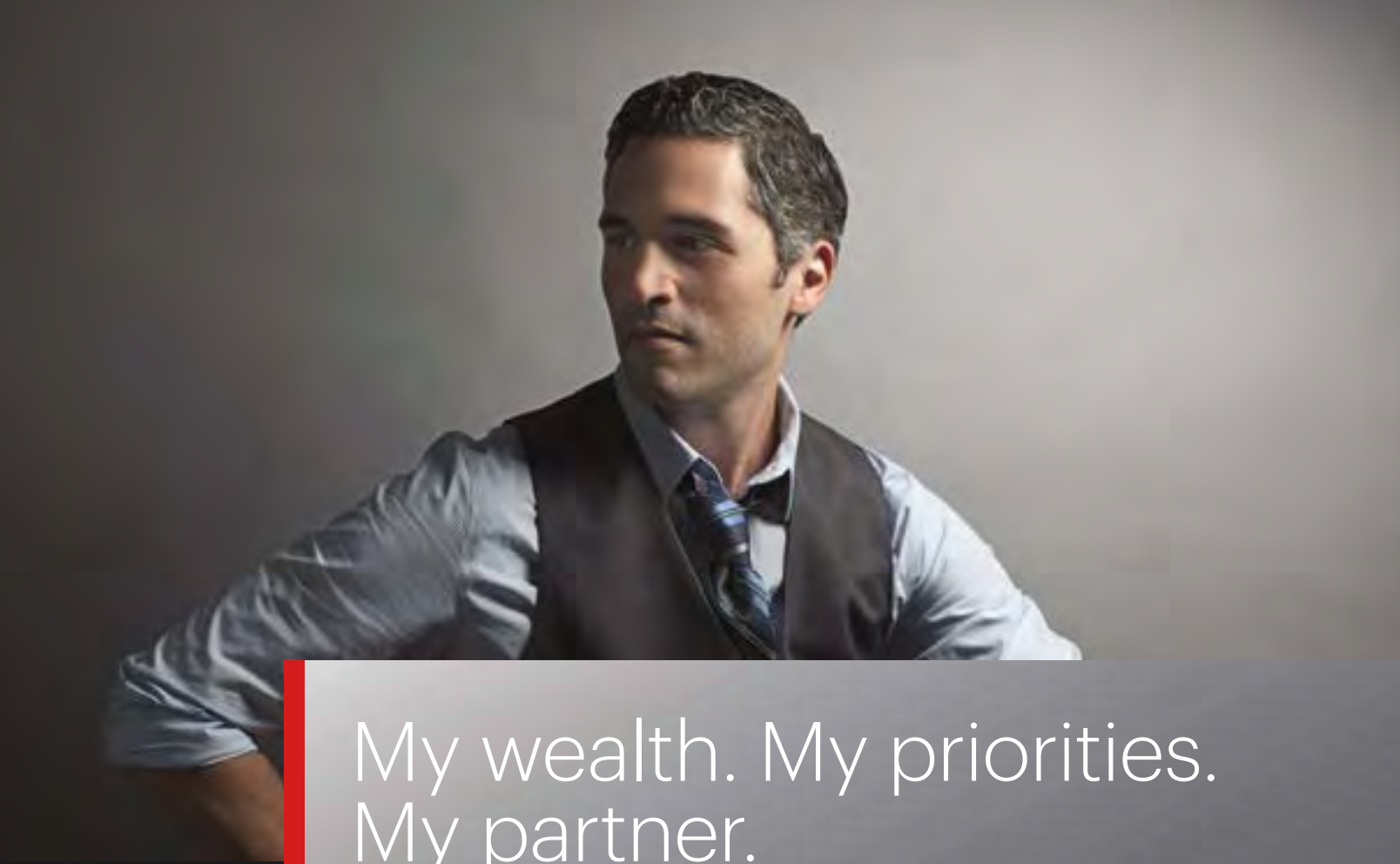
Joseph E. Padula, affectionately known as "Joe" by loved ones, rose from humble beginnings at an orphanage in Albany, New York to become a multi-millionaire philanthropist in San Francisco. John Sucich, friend and Trust Designee of the Padula Trust, shares, "Joe was proud of his Italian heritage and had a particular fondness for Mozart and Italian opera. Sponsoring *Don Giovanni* is a dream come true for Joe, even though it was realized after his lifetime. I remember when he first arrived in San Francisco in 1967. It was the Summer of Love; that movement was the reason why Joe decided to stay for good. That's also when Joe started ushering at San Francisco Opera, and would do so for many years. Before his first night ushering, Joe needed a dark suit jacket—he bought one at Goodwill Industries for five dollars." Decades later, Goodwill Industries would be named one of the beneficiaries of the Padula Trust. In all, 90 organizations will receive gifts from Joe's estate.

A financial genius who enjoyed investing in the stock market and traveling around the world, Joe lived a modest life at home in San Francisco. Maria Elisa Ruiz, Trustee of the Padula Trust, recalls, "Joe had a good sense of humor and was generous. He was a music lover, cared about animals, and was brilliant with numbers. I will always remember how he volunteered to take care of a feral cat colony in Golden Gate Park and spoke fluent Italian to his cats." He also worked with Steve Silver on the finances during the inception of *Beach Blanket Babylon*.

When San Francisco Opera simulcasts *Don Giovanni* on June 30 to over 30,000 people at AT&T Park, we can also marvel at the fact that Joe was a staffer in the ticket office for the San Francisco Giants! "Knowing that he helped bring this Summer of Love opera to so many supporters in the community is incredibly meaningful," remarks John Sucich. San Francisco Opera celebrates the life and legacy of Joseph E. Padula and is thankful for his remarkable support.



Joseph E. Padula in Italy



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SPONSOR SPOTLIGHT

DREW ALTIZER



Jan Shrem and Maria Manetti Shrem/Conductors Fund, Great Interpreters of Italian Opera Fund, and Emerging Stars Fund

(Sponsors, Maestro Montanaro, Arturo Chacon-Cruz, Ellie Dehn and Erika Grimaldi for *La Bohème*; Maestro Luisotti for *Rigoletto*; Sarah Shafer and Michael Sumuel for *Don Giovanni*)

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.

Joan and David Traitel/Great Singers Fund (Sponsors, Quinn Kelsey, *Rigoletto*; Ildebrando D'Arcangelo, Ana María Martínez, and Erwin Schrott, *Don Giovanni*)

"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, launched 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. "I am excited about the Company debuts of Erwin Schrott and Ildebrando D'Arcangelo, who have graced the world's finest opera stages and are making their long-awaited debuts here. I am also thrilled to see the tremendously talented Mr. Kelsey and Ms. Martínez returning to us. 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."



DREW ALTIZER

SPONSOR SPOTLIGHT

Bernard and Barbro Osher (Production Sponsors, *Rigoletto*)

A native of Maine, Bernard Osher became involved with San Francisco Opera as a subscriber nearly fifty years ago, shortly after moving here from New York. He and his wife Barbro, a native of Sweden, have been outstanding benefactors of Bay Area cultural programs ever since. Their generosity has touched every aspect of the Company's work, from artist appearances to production facilities. Established in 1977, the Bernard Osher Foundation supports higher education and the arts, locally and nationally. The Foundation has funded virtually every major arts organization in the area, including special youth programs. Higher education initiatives include community college support, *Life-long Learning Institutes* on 119 campuses nationwide, and *Osher Centers for Integrative*

Medicine at the UCSF, Harvard Medical School, Vanderbilt and Northwestern Universities, and, in partnership with Barbro's Pro Suecia Foundation, at the Karolinska Institute in Stockholm, Sweden. Bernard is a longstanding member of San Francisco Opera's Board of Directors, serving on the Chairman's Council. Barbro is Honorary Consul General of Sweden in San Francisco, and serves as Chairman of the Board of the Osher Foundation.



DREW ALTIZER

Elizabeth and Burgess Jamieson Fund (Production Sponsors, *La Bohème*)

Libby and Burgess Jamieson have made an extraordinary commitment to the San Francisco Opera for over three decades by supporting traditional, classical productions. Their continuing enthusiasm for beloved, classic operas has assured an enduring place on the War Memorial Opera House stage for such applauded and memorable works as: *Die Meistersinger*, *Il Trittico*, *La Bohème*, *Madama Butterfly*, *Turandot*, *Tosca*, and *La Traviata*.

Both Libby and Burgess consider their ongoing support of the arts, especially the San Francisco Opera Association, as a means of ensuring important cultural, traditional links for the next generations' enjoyment.

Reminiscing about his fondness for *La Bohème*, Burgess remembers that he has had the pleasure of attending many performances of his favorite opera in numerous US and European venues. This opera, compared to other composers' works, he feels, is a rare chance for audiences to have an especially melodic experience. To ensure its musical enjoyment here again, he adds that: "Libby and I are pleased to bring *La Bohème* back to San Francisco this season in this beautifully sung and artistically staged production."

With over 45 years of experience in private and public investment management, Burgess is active on the San Francisco Board of Directors and its investment committee.



DREW ALTIZER

2017 REPERTORY

RIGOLETTO

Giuseppe Verdi

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

Production made possible, in part, by Bernard & Barbro Osher.

June 6 performance made possible, in part, by Meyer Sound.

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;

and Joseph E. Padula*.

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.

TURANDOT

Giacomo Puccini

September 8, 12, 15, 21, 24, 30; November 18, 25, 28;

December 3, 6, 9, 2017

Production made possible, in part, by

Opening Weekend Grand Sponsor Diane B. Wilsey;

John A. & Cynthia Fry Gunn;

Bernard & Barbro Osher;

The Burgess & Elizabeth Jamieson Fund;

Jan Shrem & Maria Manetti Shrem;

San Francisco Opera Guild;

and United Airlines.

ELEKTRA

Richard Strauss

September 9, 13, 17, 19, 22, 27, 2017

Production made possible, in part, by

John A. & Cynthia Fry Gunn.

LA TRAVIATA

Giuseppe Verdi

September 23, 26, 28; October 1, 3, 6, 8, 11, 14, 17, 2017

Production made possible, in part, by Chevron.

MANON

Jules Massenet

November 4, 7, 10, 16, 19, 22, 2017

Production made possible, in part, by

John A. & Cynthia Fry Gunn;

Jan Shrem & Maria Manetti Shrem.

GIRLS OF THE GOLDEN WEST

WORLD PREMIERE

Music by John Adams • Libretto by Peter Sellars

November 21, 24, 26, 29; December 2, 5, 7, 10, 2017

Production made possible, in part, by:

John A. & Cynthia Fry Gunn; Jane Bernstein & Bob Ellis;

and an award from the National Endowment for the Arts.

Major support also provided by:

The Conductors Fund, the Emerging Stars Fund, and

the Great Interpreters of Italian Opera Fund,

all established by Jan Shrem & Maria Manetti Shrem.

The Great Singers Fund, established by Joan & David Traitel

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Wolfgang Amadeus Mozart

DON GIOVANNI

SAN FRANCISCO OPERA

Matthew Shilvock,
General Director

Nicola Luisotti,
Music Director

Caroline H. Hume Endowed Chair



This production is made possible, in part, by:
John A. & Cynthia Fry Gunn; and Joseph E. Padula.*

Additional support is provided by
Jan Shrem and Maria Manetti Shrem through
the Great Interpreters of Italian Opera Fund,
and through the Emerging Stars Fund
for Ms. Shafer's and Mr. Sumuel's appearances.

Ms. Martínez's, Mr. D'Arcangelo's, and Mr. Schrott's
appearances are made possible by a gift to
the Great Singers Fund from Joan and David Traitel.

Additional support is provided by Affiliate Sponsors:
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* deceased

DON GIOVANNI

ACT I

Late at night, Don Giovanni's servant Leporello is keeping watch while his master attempts to assault Donna Anna, the daughter of the Commendatore. The Commendatore rushes to her defense, but Don Giovanni slays the old man and flees. Anna returns with Don Ottavio, her fiancé, and the two swear revenge. In the early morning, Giovanni's jilted lover Donna Elvira is searching for Giovanni. When they meet, Giovanni talks his way out of trouble and escapes, leaving Leporello to explain his master's philandering ways. Around midday, Giovanni and Leporello happen upon the rustic nuptial celebration of Masetto and Zerlina. The latter excites Giovanni's fancy, but his seduction of her is interrupted by Elvira, who sweeps Zerlina away. Anna and Ottavio arrive, not yet recognizing Giovanni as the Commendatore's murderer. When Elvira interrupts again, Giovanni attempts to pass off her hysterics as madness and leaves to "help" Elvira in her distress. Anna soon realizes that Giovanni is her attacker and calls for vengeance.

Giovanni orders Leporello to prepare a lavish party. He renews his wooing of Zerlina, but her sharp-eyed fiancé intervenes. As Giovanni leads the young couple into the villa, Anna, Ottavio, and Elvira enter wearing masks and are quickly invited to join the festivities. With the party in full swing, Giovanni leads Zerlina into an adjoining room. She cries for help, and Giovanni tries to make Leporello look like the offending villain. The three guests unmask and Don Giovanni's adventures seem at an end, but, by a sudden intervention, he once again escapes his accusers.

ACT II

Later that evening, Don Giovanni soothes a disgruntled Leporello and hatches his latest plot, this one aimed at Elvira's maid and requiring master and servant to exchange clothes. Elvira is lured away by the man she thinks is her beloved, and the real Giovanni is left to serenade the maid. Just then an armed Masetto and his followers arrive in search of the fugitive. Giovanni, disguised as Leporello, sends them off in all directions, disarms Masetto, and beats him. Leporello, still disguised as Don Giovanni, is trying to flee when Anna, Ottavio, Masetto, and Zerlina converge upon him. Leporello reveals his identity, confusing everyone, and escapes.

Later that night, Giovanni and Leporello have sought refuge in a cemetery. Their conversation is interrupted by a ghostly voice

from the statue of the Commendatore. In response to a doomful warning, Giovanni orders Leporello to invite the statue to his villa for a pre-dawn supper. The invitation is accepted, and the two return to the villa to prepare. Meanwhile, Ottavio seeks to console Anna, suggesting marriage. Temporarily rejected, he charges Anna with cruelty. Anna protests her love and begs for patience. Giovanni eats supper while a wind band serenades him with popular tunes of the day. Elvira rushes in resolved to forgive Giovanni and tries to persuade him to change his ways. He cruelly taunts her, and she leaves in despair. Moments later, her terrified scream is heard and Leporello rushes to see what is wrong. He returns in terror, announcing the arrival of the statue of the Commendatore. The Commendatore asks if Giovanni will dine with him, and the arrogant Giovanni accepts. The Commendatore demands repeatedly that Giovanni repent his behavior, but Giovanni refuses and is dragged to hell.

EPILOGUE

The other characters return searching for Giovanni. Leporello tells them what has happened. They all cite the moral of the opera: This is the evil-doer's end, and sinners will die just as they have lived.

First performance: Prague National Theatre; October 29, 1787

First performance in the U.S.: New York City, Park Theatre; May 23, 1826

First San Francisco Opera performance: October 10, 1938

Don Giovanni has been performed in 23 previous seasons at San Francisco Opera. For complete casting and other information, visit archive.sfopera.com.

Personnel: 8 principals, 37 choristers, 14 supernumeraries; **59 total**

Orchestra: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones; 1 timpani; 32 strings (10 first violins, 8 second violins, 6 violas, 5 cellos, 3 basses); 1 mandolin; 1 fortepiano (continuo); **50 total**

Onstage musicians: 6 violins, 2 basses; 1 cello, 2 oboes, 2 horns, 2 clarinets, 2 bassoons

Backstage musicians: 6 violins, 1 viola, 1 cello, 2 basses, 2 oboes, 2 bassoons, 2 horns, 2 clarinets, 3 trombones; male chorus

Conductor
Marc Minkowski*

Director
Jacopo Spirei*

Projections and Scenic Adaptations
Tommi Brem*

Costume Designer
Andrea Viotti

Lighting Designer
Gary Marder

Original Set Designer
Alessandro Camera

Chorus Director
Ian Robertson

Fight Director
Dave Maier

Assistant Conductor
Joseph Marcheso

Prompter
Matthew Piatt

Fortepiano Continuo
Robert Mollicone

Musical Preparation
Robert Mollicone
Maureen Zoltek
Jennifer Szeto†
John Churchwell
Fabrizio Corona

Supertitles
Philip Kuttner

Assistant Director
E. Reed Fisher

Stage Manager
Lisa Anderson

Assistant Stage Managers
Andrew Landis
Jayne O'Hara
Becki Smith

Costume Supervisor
Kristi Johnson

Head of Wig and Makeup
Jeanna Parham

San Francisco Opera production

Opera in two acts by **Wolfgang Amadeus Mozart**
Libretto by **Lorenzo Da Ponte**

DON GIOVANNI

or *Il dissoluto punito (The Libertine Punished)*

(Sung in Italian with English supertitles)

CAST

(in order of appearance)

<i>Leporello</i>	Erwin Schrott* Erik Anstine* (6/24, 30)
<i>Donna Anna</i>	Erin Wall*
<i>Don Giovanni</i>	Ildebrando D'Arcangelo*
<i>The Commendatore</i>	Andrea Silvestrelli
<i>Don Ottavio</i>	Stanislas de Barbeyrac*
<i>Donna Elvira</i>	Ana María Martínez
<i>Zerlina</i>	Sarah Shafer
<i>Masetto</i>	Michael Sumuel

Peasants, servants, porters, maids

*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: Mid-seventeenth-century Seville

ACT I

—INTERMISSION—

ACT II

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, cell phones, and any kind of recording equipment is strictly forbidden.

Please turn off and refrain from using all electronic devices.

The performance will last approximately three hours and twenty minutes.

SUNDAY, JUNE 4, 2017 AT 2 PM
THURSDAY, JUNE 8 AT 7:30 PM
SUNDAY, JUNE 11 AT 2 PM
TUESDAY, JUNE 13 AT 7:30 PM
FRIDAY, JUNE 16 AT 7:30 PM
WEDNESDAY, JUNE 21 AT 7:30 PM
SATURDAY, JUNE 24 AT 7:30 PM
FRIDAY, JUNE 30 AT 7:30 PM

Pushing Boundaries with

DON GIOVANNI



Many years ago, my solfège teacher told me about sneaking out of Paris on public transportation with the original manuscript of *Don Giovanni* wrapped in brown paper on her lap. Annette Dieudonné—composer, translator, keyboardist, and musicologist—had been a librarian at the Paris Conservatoire during World War II, and just before the German occupation, she took many priceless manuscripts out to the country and buried them to avoid confiscation or destruction. (She neglected to mention that she had been awarded the Légion d'honneur for this work.)

Another woman who saved *Don Giovanni* was Pauline Viardot, the legendary 19th-century diva, who had purchased this same manuscript from a dealer who had acquired it from Mozart's widow, Constanze. Viardot was a consummate musician and artist and had sung the roles of both Donna Anna and Zerlina over her long career. She sold her jewels to obtain the treasured manuscript, which she kept in a shrine in her home, and eventually bequeathed or sold it to the Conservatoire, whose library is now part of the Bibliothèque nationale de France.

Although the Don Juan legend originated long before Spanish playwright Tirso de Molina wrote *El burlador de Sevilla y convidado de piedra* (*The Trickster of Seville and the Stone Guest*) around 1617, Lorenzo Da Ponte was preparing for the 1787 Prague premiere by reworking a brand new libretto by Giovanni Bertati, which had been set by Giuseppe Gazzaniga for a run in Venice just months before.

Da Ponte tempered Bertati's comic treatment by deepening the

drama and bringing complexity and seriousness to all the characters. If Da Ponte knew Molière's 1665 *Dom Juan ou le Festin de pierre*, it was only in the heavily censored version published in 1682. Director Stephen Wadsworth, whose new translation of Molière's *Dom Juan* is soon to be published by Smith and Kraus, finds the title character sexy and dangerous because of his mind and his free-thinking. "Molière aimed this anarchic force at the hypocrisy of church and state; his Don Juan observed the world with a shocking, cleansing rationality." No wonder the censors ordered revisions after only one performance. It was never about sex. (Molière's Don Juan even seduces a nun.) More upsetting to the establishment was what Wadsworth calls Giovanni's "rational, logical, unapologetic world-view," skeptical and anti-religious. While Tirso's Don Juan cheekily plans to repent his dissolute life at the last minute, Molière's, like Da Ponte's, is a committed atheist to the end.

The opera's characters call him *scellerato*, wicked, *barbaro*, monster, *perfido*, *ingannato*, liar, deceiver. One calls him boss, another one husband. His second line is "Who I am, you will not know." We hear Don Giovanni's slippery identity and enigmatic nature in the music Mozart wrote for him. Giovanni uses a charming, all-purpose serenade style for both Donna Elvira and her maid, but apart from this, his music escapes definition. There

Carnival Mask II (pencil and watercolor on paper)
by Carolyn Hubbard-Ford / BRIDGEMAN IMAGES

are vocal demands for every other character that limit casting choices, but Giovanni can be sung by all sorts of voices. In the same way, we see the chameleon in his many disguises. Masked, he intrudes on Anna insinuating himself as her fiancé. To gain access to Elvira's maid, he borrows Leporello's cloak, claiming that women of her class are put off by a nobleman's clothing. (Never mind that the aristocratic thing worked well on Zerlina.) Is he not capable of owning his identity, not courageous enough to reveal himself?

In Pier Luigi Pizzi's concept for the 2009 Sferisterio Opera Festival in Macerata, Italy, Leporello spends the overture dressing and masking Giovanni in Mephistophelean red for what seems to be a ritualistic nightly prowling. Since Peter Sellars' 1987 production, where Giovanni was a seedy drug addict, it's no longer possible to see him as a beloved rogue, a charming Ezio Pinza in doublet and tights. In Kasper Holten's intellectualized concept for Royal Opera, Covent Garden in 2014, Giovanni seems dead from the beginning, a shell of a man seeking thrills in one-night stands, whose end is the eternal damnation of a nervous breakdown.

Director Michael Grandage notes that Giovanni is "going to hell because he killed a man—he's not going to hell because he seduced a lot of women." But does he believe in the demons even as they encircle him? Reading the story as a rejection of the church rather than about sexual transgression or criminal behavior, there's a positive spin: Giovanni boldly accepts the punishment of eternal flames for his earthly activities. He refuses to convert or confess. Is his

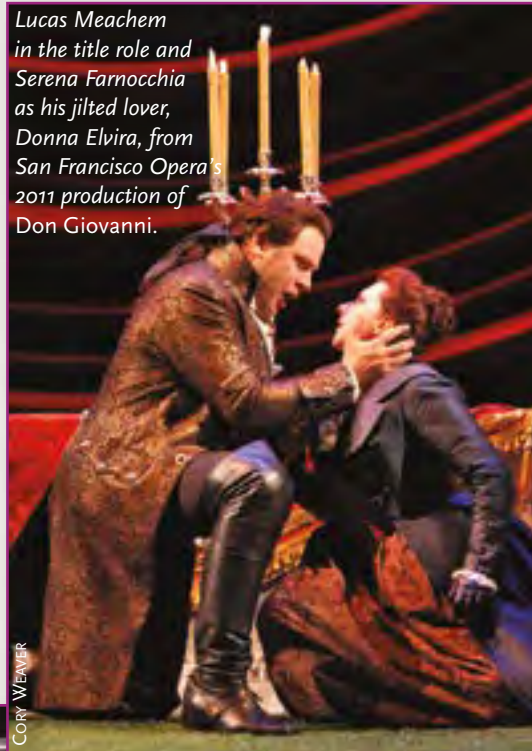
uncompromising behavior courageous and noble, or just another manifestation of his ignorance and self-absorption?

How can we play Giovanni nowadays? Leporello is forever urging his boss to change his ways, and musicologist and opera blogger Micaela Baranello notes "people don't want to see an opera with a rapist in the center, so I think most directors and baritones want to preserve at least some of that charm." Stephen Wadsworth agrees: "His actions were never politically correct, but the theory was if Cesare Siepi were singing to you in a honeyed voice, *mezza voce, molto legato*, under your window, wouldn't that turn you on? Now things have changed: we need to justify Giovanni's crotch grabbing in a way that an audience will root for him."

If we are not watching an opera about a criminal, what then?

Are we hearing a revenge story? The through line and the biggest change Da Ponte made to Bertati's libretto is that Donna Anna doesn't retire to a convent immediately. Instead, she rallies Ottavio and the others in a furious cry for justice and punishment for the man who raped her and murdered her father. But the perp is part of the system. Don Giovanni rapes and kills because he can. The system allows it because of his wealth, power, and social standing. No earthly justice is possible, which is why a fiery descent to hell, even if comic in effect, is the only possible ending.

And what of the victims? In rape culture, euphemisms like "inappropriate behavior" and "sexual misconduct" soften the horrible realities of rape and sexual assault, while society teaches "don't get raped" rather than "don't rape." In Pizzi's production, the three



Lucas Meachem in the title role and Serena Farnocchia as his jilted lover, Donna Elvira, from San Francisco Opera's 2011 production of Don Giovanni.

CORY WEAVER



In Act II of the Company's 2011 production, Giovanni (Lucas Meachem) seeks refuge in a cemetery, near the Commendatore's grave.

CORY WEAVER

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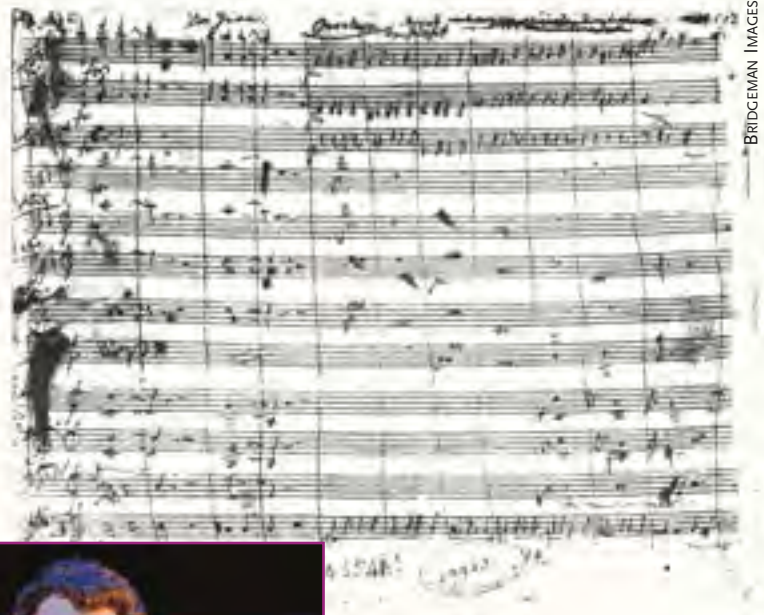
Right: The dramatic opening measure of Don Giovanni as seen in Mozart's handwriting. The manuscript is housed at the Bibliothèque nationale de France.

Below: From the Company's 2011 production, Shawn Mathey (Don Ottavio) and Ellie Dehn (Donna Anna) lament the murder of her father.

sopranos as well as the entire female chorus are coiffed and made up to look alike, which highlights their disposability and lack of identity in the eyes of Giovanni. Director Kasper Holton peoples his stage with ghostly women from Giovanni's past while video projections keep the victims' names—all 1,003 of them—constantly in view.

In her fascinating book, *Understanding the Women of Mozart's Operas*, Kristi Brown-Montesano points out that "Elvira forgives, Zerlina forgets, but Anna does neither." The concentrated fury of Anna's vocal writing—with most of her coloratura flights in the high range—maintains focus on her nobility and lofty standards. Because of her refusal to compromise, 20th-century musicologists loathed Anna, finding her cold and unpleasant. One even suggested in print that it would have been beneficial "if she had been pleasantly raped by Don Juan." Given such attitudes, Micaela Baranello is not surprised that "we still have a long way to go when it comes to believing women, and the idea that Donna Anna is lying to preserve her virtue is a terribly plausible, even obvious, explanation for plenty of people. This I find most disturbing."

Zerlina easily falls for the Don's sweet talk of a remote fantasy. "Là ci darem la mano," he croons insistently, with the rhythmic accent on "là"—"over there"—where she won't have to pluck turkey feathers or milk the cow. "I will change your fate!" he glibly promises. Canadian baritone Gerald Finley once sang this duet reclining carelessly halfway across the stage from Zerlina. Never once looking her way, he drew her to him with charismatic vocal force alone. Once her near-seduction is discovered, Zerlina's solution is to get things back on track quickly with her fiancé, Masetto. "Beat me, beat me," she coos, reminding him that their relationship is blissfully physical and that she's on board with the matrimonial statutes. And when he in turn is victimized by Giovanni, she soothes Masetto's wounds with renewed physical grounding, "touch me here, touch me here." For the work's premiere in Prague, Zerlina was played by the prima donna, wife of the director of the company. In the 19th century, Viardot still found her a complex and interesting character, "not a soubrette who pretends to be naïve, but a bold child of the



BRIDGEMAN IMAGES



CORY WEAVER

south who involuntarily comes under the influence of Don Giovanni's demonic nature. She is fascinated by him like a bird by a snake."

Between Anna's high road and Zerlina's earthiness, Elvira is one of the most misunderstood characters in opera. Her music is serious, rangy, angular, and weird, but directors often limit her to comic craziness, having her run about like a harpy and ridiculing her claim that a weekend stint with the Don amounted to marriage. Upon arrival she is forced to listen to Leporello's detailed list of his boss's exploits, a moment that is much more cruel than comic, if taken as truth, but which also has been played as a bizarre and demeaning turn-on for a truly pathological Elvira.

And yet, unless the party scene is staged as an orgy, we never actually see the Don score. He admits that he's having an unusually bad day on that front. But his bad day gets even worse. Many 19th-century productions ended the opera after Don Giovanni's descent to hell, as if no one cared about the aftermath, healing, and renewal. The moral, the comeuppance, was all. Wadsworth's comments on Molière's play fit Da Ponte and Mozart's opera as well. "If Molière hadn't killed Don Juan for his sins, the play wouldn't have gotten onstage at all," he says. "By killing him, and making the play seem like a cautionary tale, he bought himself a forum in which to speak the ideas of the play. And ideas, once spoken publicly, are forever alive, un-killable."

Mezzo-soprano Judith Malafrente is currently on the faculty at Yale University and writes regularly for Opera News.



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BEGUILING AMBIGUITY

For his San Francisco Opera debut, Italian director Jacopo Spirei tackles one of the more challenging works in the operatic repertoire. Flirting constantly between comedy and drama, light and dark, Mozart's *Don Giovanni* gives a director considerable artistic freedom.

A "reboot" of the *Don Giovanni* production that premiered at San Francisco Opera in 2011, Spirei's staging features new projections and scenic adaptations by Tommi Brem, a German visual artist whose résumé includes the Burning Man festival. While keeping some of the elements from the original production (including its 21 large mirrors), Spirei says that he and his creative team are creating a *Don Giovanni* that will look and feel decidedly different.

In this interview with writer Judith Malafronte, Spirei discussed more of his approach to the opera, *Don Giovanni*'s themes, and the opera's characters as universal archetypes.

What is our fascination with the person of Giovanni?

It's like the fascination we have staring at a tempest or tornado—ultimately, an abyss. Staring at Don Giovanni is like Nietzsche's "if you gaze long into an abyss, the abyss also gazes into you." This is the fascination of mystery, evil, perdition, and that element of self-destruction that each one of us has inside. Don Giovanni is the mirror of society, a mirror that shows defects, that shows dark secrets, that shows the characters onstage as they really are, and shows the deepest and darkest side of each one of us. He challenges us to resist, yet his seduction power is endless, so it's up to us to follow him into hell or try to survive by accepting our weaknesses and flaws. He is an example of a man who doesn't take responsibility for anything he does while breaking the laws that hold society together.

Is Don Giovanni evil?

He's pure instinct, which is why the 19th century loved this work so much. He's the negation of all the 18th-century values: reason, logic, enlightenment. Don Giovanni doesn't have his own musical language, but like a chameleon he hides inside the other characters' music. He talks all the time, but we never have any introspection. He's constantly on the move because he's curious and has a deep craving for life, lust, and women. He cannot stop.

The Act I finale of Don Giovanni, as seen in 2011.



What are the most difficult aspects of presenting this story?

The birth of the opera is quite complex. It was adapted by Lorenzo Da Ponte from a pre-existing libretto in one act by Giovanni Bertati, which had been set to music by Giuseppe Gazzaniga, and was written in a hurry for Prague as a "sequel" to *The Marriage of Figaro*. As a result, the opera has many flaws, especially the second act. The hardest thing is finding a narrative line that is compact and clean, so the story can flow freely.

What is the most challenging musical moment?

Don Giovanni is never easy! I have directed it twice before, once in Salzburg and recently in Oslo. Technically, the Act I finale is probably the most challenging. There is no easy moment, but all are phenomenal!

How do people like Don Giovanni get away with sexual violence towards women and are even perceived as charming or normal?

Don Giovanni gets away with everything, because he's incredibly wealthy and, in the original Spanish play, the son of a very powerful man in Spain. I guess not much has changed in three centuries.

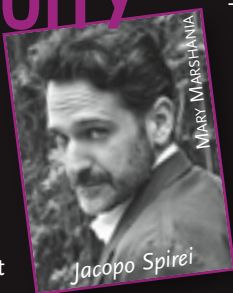
Who is your favorite character in the opera?

I love all of them, as I feel I have a bit of each one of them in me. I think this is true for everyone who confronts this opera. The beauty of this piece is that we like each one of the characters, depending on the moment. We love Leporello singing the catalogue aria until in the following recitative we realize how much pain has been inflicted on Donna Elvira, and so on.

How does the music emphasize or soften the horrors of the events?

The music has enormous force in this opera. It's strong and shocking at times, with moments of incredible beauty contrasting with moments of horror, all in the midst of a comedy. It's music that makes us laugh, cry, smile, panic, fall in love. It's an extraordinary musical universe!

The opera does to us what Giovanni does to everyone in the story: it makes us question everything we know, makes us doubt our beliefs to the point that we are not sure if what we see at the beginning is a rape attempt. But I love the ambiguities that this opera presents. It's always best to leave a theater performance with more questions than answers.



MARY MARSHMAN

JACOPO SPIREI

DON GIOVANNI

at San Francisco Opera



CAROLYN MASON JONES



Above left: Giorgio Tozzi (Don Giovanni) and Elisabeth Schwarzkopf (Donna Elvira) in 1962.

Above right: In 1959, Leontyne Pryce made her role debut as Donna Elvira at San Francisco Opera.

Top right: Masetto and Zerlina's wedding, from the Company's 1938 production.

Center right: From 1955, Jan Peerce (Don Ottavio) and Licia Albanese (Donna Anna) in a candid moment backstage.

Bottom right: Ezio Pinza in the Company's first production of Don Giovanni, 1938. He sang the title role 13 times over six seasons at San Francisco Opera.

Below: Thierry Bosquet designed the sumptuous sets and costumes for the Company's 2000 production.

KEN FRIEDMAN

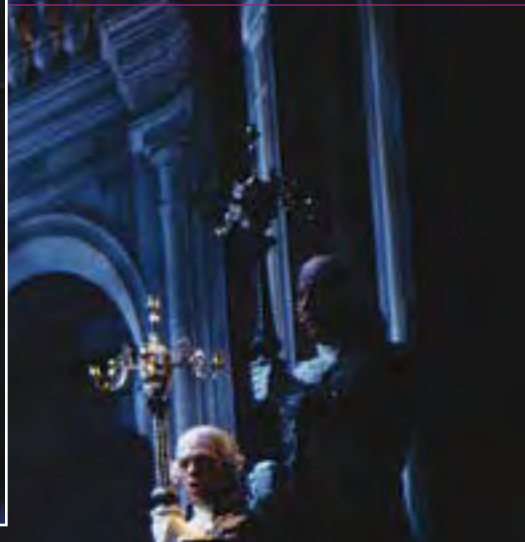




JOHN LEE



MARTY SOHL



TERRENCE MCCARTHY



KEN FRIEDMAN



KEN FRIEDMAN

Top left: From 2007, Elza van den Heever (*Donna Anna*), Kristinn Sigmundsson (*The Commendatore*), and Charles Castronovo (*Don Ottavio*) in Act I.

Top right: From 1995, Victor von Halem as the Stone Guest or Commendatore.

Left: Mariusz Kwiecień as Giovanni in the opera's penultimate scene, 2007.

Above left: Dmitri Hvorostovsky (*Don Giovanni*) and Anna Netrebko (*Zerlina*), 2000.

Above right: Carol Vaness (*Donna Elvira*) and Alfonso Antoniozzi (*Leporello*), 2000.



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MARC MINKOWSKI
(Paris, France)

Conductor

Making his San Francisco Opera debut, French conductor Marc Minkowski is the longtime director of Les Musiciens du Louvre, the period-instrument ensemble that he founded in 1982. His repertoire extending from the French Baroque and Handel to works by Debussy and Ravel, Minkowski has recently led *Platée*, *Idomeneo*, *Die Zauberflöte*, *Ariodante*, *Giulio Cesare*, *Iphigénie en Tauride*, *Mireille*, and *Alceste* with the Opéra national de Paris; *La Belle Héléne*, *La Grande-Duchesse de Gérolstein*, *Carmen*, and *Die Feen* at Paris' Théâtre du Châtelet; and *La Dame Blanche*, *Pelléas et Mélisande*, and *Die Fledermaus* at the Opéra Comique in Paris. He has also conducted productions at the Salzburg Festival (*Die Entführung aus dem Serail*, *Mitridate*, *Così fan tutte*, and *Lucio Silla*), as well as at many of the world's leading opera houses, including Milan's Teatro alla Scala where he led *L'Heure Espagnole* and *L'Enfant et les Sortilèges*. Minkowski is artistic director of the Salzburg Mozartwoche, founder of the Ré Majeure Festival, and in 2016 was appointed general director of the Opéra national de Bordeaux. Highlights of his 2017–18 season include *La Vie Parisienne* and *Pelléas et Mélisande* at the Opéra national de Bordeaux; *Mârouf* both in Bordeaux and at the Opéra Comique in Paris; and *Don Giovanni* at Royal Opera, Covent Garden.



ILDEBRANDO D'ARCANGELO
(Pescara, Italy)

Don Giovanni

Winner of the Toti dal Monte International Competition in 1989 and 1991, Italian bass-baritone

Ildebrando D'Arcangelo makes his San Francisco Opera debut in the title role of *Don Giovanni*. His roles including Leporello, Don Pasquale, Figaro, Guglielmo (*Così fan tutte*), Giorgio (*I Puritani*), Mustafà (*L'Italiana in Algeri*), Selim (*Il Turco in Italia*), Alidoro (*La Cenerentola*), and Henry VIII (*Anna Bolena*), D'Arcangelo has also made *Don Giovanni* central to his repertoire.

In autumn 2010, he premiered two new productions of *Don Giovanni* at the Deutsche Oper Berlin and the Vienna State Opera and two more in 2011: a new production conducted by Daniel Barenboim at Milan's Teatro alla Scala, followed by a new Franco Zeffirelli production at the Arena di Verona. He recorded the title role for Deutsche Grammophon at Festspielhaus Baden-Baden which was released in autumn 2012 to critical acclaim. More recently, he has performed *Don Giovanni* at the Royal Opera House, Covent Garden; San Diego Opera; the Salzburg Festival; and Los Angeles Opera. Upcoming engagements include Banco in *Macbeth* at Madrid's Teatro Real and Royal Opera, Covent Garden; Selim at Munich's Bavarian State Opera; Leporello at Royal Opera, Covent Garden; and Dulcamara in *L'Elisir d'Amore* at the Metropolitan Opera.



ERIN WALL

(Calgary, Alberta)

Donna Anna

Making her San Francisco Opera debut as Donna Anna, soprano Erin Wall performed earlier this season

as Desdemona in *Otello* at Vancouver Opera (a role debut) and Anna Sørensen in Kevin Puts' Pulitzer-winning *Silent Night* at Michigan Opera Theatre. Other recent appearances include the title role of *Vanessa* with the Deutsches Symphonie-Orchester and Santa Fe Opera; Donna Anna, Helena in *A Midsummer Night's Dream*, and the title role of *Arabella* at the Metropolitan Opera; and Clémence in Kaija Saariaho's *L'Amour de Loin* with the Canadian Opera Company and L'Opéra du Québec. Wall regularly performs in concert, including, most recently, in Mahler's Second Symphony with the Royal Flemish Philharmonic and conductor Edo De Waart, Beethoven's Ninth Symphony with the San Diego Symphony and De Waart, and Strauss' *Four Last Songs* with the BBC Scottish Symphony and Thomas Dausgaard. She can also be heard on the San Francisco Symphony's 2009 Grammy Award-winning recording of Mahler's Eighth Symphony, led by Michael Tilson Thomas. Next season, Wall appears as *Arabella* with Canadian Opera Company and Marguerite in Lyric Opera of Chicago's production of *Faust*.

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ANA MARÍA MARTÍNEZ

(Houston, Texas)

Donna Elvira

Soprano Ana María Martínez most recently performed at San Francisco

Opera as Elisabetta in the Company's 2016 production of *Don Carlo*. She made her Company debut in 2003 as Pamina in *The Magic Flute* and has since appeared as Micaëla in the Company's 2006 production of *Carmen* and as Amelia Grimaldi in 2008's *Simon Boccanegra*. During the 2016–17 season, Martínez performed as Cio-Cio-San in *Madama Butterfly* at Royal Opera, Covent Garden; Tatiana in *Eugene Onegin* at Lyric Opera of Chicago; and Marguerite in *Faust* at Houston Grand Opera. Other recent productions include Musetta in *La Bohème* at the Metropolitan Opera, the title role of *Rusalka* at Houston Grand Opera, and Cio-Cio-San with Los Angeles Opera. Martínez regularly performs in concerts throughout Europe and the United States, in repertory ranging from Mahler's Fourth Symphony to Spanish songs and arias and Bernstein's *West Side Story*. She has recorded widely, including Albéniz's *Merlin* and Bacalov's *Misa Tango* (Deutsche Grammophon with Plácido Domingo), the solo album *Ana María Martínez: Soprano Songs and Arias* (Naxos), *Manon Lescaut*, and was recently heard on the Amazon series *Mozart in the Jungle*. This fall, Martínez sings the title role of *Carmen* with Los Angeles Opera.



ERWIN SCHROTT

(Montevideo, Uruguay)

Leporello

Making his San Francisco Opera debut as Leporello, bass-baritone Erwin Schrott first received

international attention in 1998 with a first-prize win at Operalia and has received acclaim for his performances as both Don Giovanni and Leporello in *Don Giovanni* and in the title role of *Le Nozze di Figaro*. In summer 2008, Schrott made his debut at the Salzburg Festival as Leporello. He has sung the title role of *Don Giovanni* in Shanghai, London, Milan, Florence, Washington, D.C., Los Angeles, Seville, Turin, and with the Metropolitan Opera;

as well as Figaro at the Metropolitan Opera; Royal Opera House, Covent Garden; Vienna State Opera; Zurich Opera; and in Valencia. Other roles in his repertoire include Pagano in *I Lombardi*, the title role of *Attila*, Banco in *Macbeth*, and Escamillo in *Carmen*. He has recently sung Leporello at the Metropolitan Opera, Figaro at Covent Garden, and the title role of *Mefistofele* in Baden-Baden and Munich. Next season, Schrott is scheduled to perform Scarpia in *Tosca* and Dulcamara in *L'Elisir d'Amore* at the Vienna State Opera and Procida in *Les Vêpres siciliennes* at Covent Garden.



ERIK ANSTINE

(Eugene, Oregon)

Leporello

Making his San Francisco Opera debut as Leporello, bass Erik Anstine performed the same role with Seattle

Opera in 2014. Recent appearances include the Bonze in *Madama Butterfly* with Palm Beach Opera, Antonio in *Le Nozze di Figaro* and Oste/Sergente in *Manon Lescaut* at the Salzburg Festival. Anstine recently completed his four-year tenure with the ensemble of Zurich Opera, during which time he performed Colline in *La Bohème*, Bartolo in *Le Nozze di Figaro*, Biterolf in *Tannhäuser*, and Second Soldier in *Salome*. As a member of Los Angeles Opera's Domingo-Thornton Young Artist Program, he appeared as the Captain in *Eugene Onegin*, Frère Jean in *Roméo et Juliette*, and Der Tod in Viktor Ullman's *Der Kaiser von Atlantis*. Anstine has also been a member of the Santa Fe Opera Apprentice Program. Next season, he appears as Leporello with Edmonton Opera.



STANISLAS

DE BARBEYRAC

(Bordeaux, France)

Don Ottavio

Making his San Francisco Opera and U.S. debuts as Don Ottavio, tenor Stanislas de

Barbeyrac performed earlier this season as Renaud in *Armide* at the Vienna State Opera, and Tamino in *Die Zauberflöte* and Pylade in *Iphigénie en Tauride* at

Opéra national de Paris. Highlights from past seasons include *Le Chevalier de la Force* in *Dialogues des Carmélites* at Dutch National Opera and Bavarian State Opera, Tamino at Grand Théâtre de Genève, Macduff in *Macbeth* with Opéra de Marseille, Don Ottavio at the Drottningholm Palace Theatre near Stockholm, and Arbace in *Idomeneo* at the Royal Opera House, Covent Garden. De Barbeyrac has won numerous prestigious vocal competitions in France and was a prizewinner at the 2011 Queen Elisabeth International Competition. In the 2017–18 season, de Barbeyrac will sing Gonzalve in *L'Heure Espagnole* with the Opéra national de Paris and *Le Chevalier de la Force* at the Théâtre Opéra de la Monnaie in Brussels and Paris' Théâtre des Champs-Élysées.



SARAH SHAFER

(State College, Pennsylvania)

Zerlina

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

world premiere of Nolan Gasser's *The Secret Garden*, presented at UC Berkeley's Zellerbach Hall, and she created the role of Rosetta in the 2015 world premiere of Marco Tutino's *Two Women*. That same year, she also made her role debut as Pamina in the Company's *The Magic Flute*. Other highlights of recent seasons include Leïla in *The Pearl Fishers* at Tulsa Opera, Adina in *L'Elisir d'Amore* and Nuria in Osvaldo Golijov's *Ainadamar* at Opera Philadelphia, and Barbarina in *Le Nozze di Figaro* at the Glyndebourne Festival and the BBC Proms in London's Royal Albert Hall. On the concert stage, Shafer has appeared with the Philadelphia Orchestra, Omaha Symphony, San Antonio Symphony, the Orchestra of the Age of Enlightenment, and the New York Choral Society, and she enjoys an active collaboration with pianist Richard Goode. Next season sees Shafer's Metropolitan Opera debut as Azema in *Semiramide*.

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MICHAEL SUMUEL
(Odessa, Texas)
Masetto

Bass-baritone Michael Sumuel made his San Francisco Opera debut in 2011 with the world premiere of Christopher Theofanidis' *Heart of a Soldier* and Handel's *Xerxes*, followed by performances of Escamillo in *Carmen* in 2016. Highlights of recent seasons include his Lyric Opera of Chicago debut as Masetto in *Don Giovanni*, Papageno in *The Magic Flute* and Belcore in *L'Elisir d'Amore* at Houston Grand Opera, and as Junius in *The Rape of Lucretia* and Theseus in *A Midsummer Night's Dream* at Glyndebourne Festival Opera. Sumuel is an alumnus of the Merola Opera Program (2009) and Houston Grand Opera Studio, as well as a winner of a 2015 Richard Tucker Career Grant. This fall, he appears as Theseus at the Teatro Massimo di Palermo.



ANDREA SILVESTRELLI
(Candia di Ancona, Italy)
The Commendatore

Bass Andrea Silvestrelli made his San Francisco Opera debut in 1998 as Oroveso in *Norma* and has since returned as Fasolt (*Das Rheingold*), Il Talpa (*Il Tabarro*) and Simone (*Gianni Schicchi*) in the Company's production of *Il Trittico*, Osmin (*Die Entführung aus dem Serail*), Fasolt and Hagen in the 2011 *Ring* cycle, and Basilio (*Il Barbiere di Siviglia*). His most recent Company appearances include Wurm in *Luisa Miller*, Night Watchman in *Die Meistersinger von Nürnberg*, and the Grand Inquisitor in *Don Carlo*. He has also sung Simone and Basilio with Los Angeles Opera; Sparafucile (*Rigoletto*) at Houston Grand Opera and Washington National Opera; Hunding and Fasolt in Seattle Opera's *Ring* cycle; Colline (*La Bohème*), Ferrando (*Il Trovatore*), and Timur (*Turandot*) at Lyric Opera of Chicago; Sarastro and Osmin at Santa Fe Opera; Fafner at Deutsche Oper Berlin; Bartolo (*Le Nozze di Figaro*) in Chicago; and Sparafucile in his Metropolitan Opera debut. Silvestrelli also appears as Sparafucile in San Francisco Opera's summer 2017

production of *Rigoletto*, and he returns to the Company next summer as Hagen and Fasolt in the Company's *Ring*.



JACOPO SPIREI
(Florence, Italy)
Director

Making his San Francisco Opera directorial debut, Jacopo Spirei has staged *Don Giovanni*, *Così fan tutte*, *Die Pilger von Mekka*, Charles Wuorinen's *Brokeback Mountain*, and *The Rise and Fall of the City of Mahagonny* at Salzburg's Landestheater. His engagements as director also include *Falstaff* and *L'Elisir d'Amore* at Badisches Staatstheater Karlsruhe; *Cambiale di Matrimonio* at Theater an der Wien; *The Bear*, Bruno Maderna's *Satyricon*, and *Matrimonio Segreto* at Danish Royal Opera; *Pagliacci* at Wexford Festival Opera; and a double bill of *Bastiano*

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e Bastiana and *La Serva Padrona* at the Lugo Opera Festival and Teatro Comunale di Bologna. Spirei has worked with Graham Vick as associate and revival director, including engagements at Glyndebourne Festival Opera, Maggio Musicale Fiorentino, Birmingham Opera Company (the world premiere of Stockhausen's *Mittwoch aus Licht*), Houston Grand Opera, Bregenz Festival, New National Theater Tokyo, and Teatro Sao Carlos in Lisbon (Wagner's *Ring*). He studied arts and drama in Bologna, Italy and filmmaking in New York at the New York Film Academy.



TOMMI BREM
(Neu-Ulm, Germany)
Projections and Scenic Adaptations

Tommi Brem is an artist who works and collaborates in many fields, including video, theater, and opera. In 2012 he directed the projections seen in the world premiere of Detlev Glanert's *Solaris* at the Bregenz Festival. His engagements as a theatrical designer include *A Streetcar Named Desire*, *Andorra*, and Friedrich Schiller's *Mary Stuart* at the Badische Landesbühne in Bruchsal, Germany, and he produced *An Authorized Adaptation of Frank Zappa's Thing-Fish* at London's Battersea Arts Centre. Brem is a curator and designer of exhibitions with international artists, including at Burning Man. Premiering this fall is his latest project, an immersive video/theatrical production of *24h de la vie d'une femme* at the Badische Landesbühne.



ANDREA VIOTTI
(Rome, Italy)
Costume Designer

Italian costume and fashion designer Andrea Viotti made his San Francisco Opera debut in 2011 with this production of *Don Giovanni*, and he returned to the Company the following year for *Attila*. Operatic credits include Gluck's *Les Pèlerins de la Mecque* and *I Lombardi* at Milan's Teatro alla Scala; *I Masnadieri* in Pisa; *Maria Stuarda* in Bari; *Luisa Miller* in Naples; *Giovanna d'Arco* in Parma; *Salome* in Bologna and Trieste; Bussotti's *Il Cristallo di Rocca* in Rome; *La Fanciulla*

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del West in Florence; and *Le Nozze di Figaro*, *Don Giovanni*, and *Così fan tutte* at Tokyo's Suntory Hall. He has designed costumes for several feature films and plays in his native Italy. Viotti has also authored several publications and books on uniform and military costume design, and he has led master classes on costume design at the Academy of Costume and Fashion in Rome.



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 *Madama Butterfly*, *Dream of the Red Chamber*, *Carmen*, *Don Carlo*, *Jenùfa*, *Il Barbiere di Siviglia*, *Lucia di Lammermoor*, and *Luisa Miller*. Marder's other work includes *Madama Butterfly* in Washington D.C.; *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 at the Metropolitan Opera for 12 seasons and associate resident lighting designer at New York City Opera for five years. His work also currently appears in the Company's *Rigoletto*.



ALESSANDRO CAMERA
(Rome, Italy)
Original Set Director
Italian costume and fashion designer Alessandro Camera made his San Francisco Opera and

U.S. debuts in 2011 with this production of *Don Giovanni*, and he returned to the Company the following year for *Attila*. Other operatic credits include *La Traviata* at Prague's National Theatre; *I Masnadieri* at the Teatro San Carlo in Naples; *Nabucco* and *Il Trittico* for Palermo's Teatro Massimo; *Salome* at Bologna's Teatro Comunale; *Giovanna d'Arco* in Parma; and *Le Nozze di Figaro*,

Don Giovanni, and *Così fan tutte* at Tokyo's Suntory Hall. His work has also appeared in *Luisa Miller* and Massenet's *Le Roi de Lahore* at Venice's Teatro La Fenice; *Falstaff* at the Teatro di San Carlo in Naples; *Rigoletto* in Lausanne and Verona; *The Queen of Spades* in Toulouse; *La Traviata* in Prague and Lausanne; *Faust* in Athens; and *Carmen* in Helsinki.



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.



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

in 2013 with *Les Contes d'Hoffmann*. His work has most recently appeared in the Company's *Aida*, *Madama Butterfly*, *Andrea Chénier*, *Dream of the Red Chamber*, *Carmen*, *Don Carlo*, *Jenùfa*, *Die Meistersinger von Nürnberg*, *Sweeney Todd*, *Luisa Miller*, *The Magic Flute*, and *Lucia di Lammermoor*. Maier has directed fight scenes for American Conservatory Theater, Berkeley Repertory Theatre, 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 in Berkeley.

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Liz Pasha
Pablo Sanfrancisco
Carlos Suarez
Miles Walls
Laurel Winzler
Paul Zemlin

Image: Eyvind Earle, *Green Forest*, 1983; collection of The Walt Disney Family Foundation. The Walt Disney Family Museum, Disney Enterprises, Inc. © 2017 The Walt Disney Family Museum. The Walt Disney Family Museum. The Walt Disney Family Museum. All elements not affiliated with Disney Enterprises, Inc.

MAY 18, 2017—JAN 8, 2018

Awaking Beauty:
THE ART OF **Eyvind Earle**

Immerse yourself in the lush landscapes and enchanting illustrations of Eyvind Earle.

Featuring more than 250 works, this exhibition features concept paintings for *Sleeping Beauty* and *Lady and the Tramp*, as well as Earle's dynamic personal work. Earle's distinctive style and interpretation of iconic American landscapes as a fine artist and printmaker have inspired generations of artists and designers.

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COMPANY

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

COSTUME SHOP

Jai Alltizer, *Costume Shop Manager* (16)
David Doré, *Senior Production Accountant* (18)
Amy Ashton-Keller, *Master Draper* (23)
Sally Thomas, *Master Tailor* (17)
Irene Murray (32), Star Rabinowitz,
Senior Cutters
Cheryl Mennen, *Cutter*
Kristen Eiden, Carol Wood,
Gillian Haratani, Santiago Suanes,
Assistant Cutters
Chanterelle Grover *First Hands*
Kristi Johnson, *Production Supervisor* (13)
Manuel Gutierrez, *Production Coordinator* (17)
Paula Wheeler, *Senior Milliner* (25)
Amy Van Every, *Senior Dyer* (32)
Jersey McDermott,
Senior Craft Artisan (17)
Eliza Ryus, *Production Assistant*
Nicole Diascenti, *Stock Coordinator*
Valerie Spencer, *Shopper*
Nikki Anderson-Joy *Costume Assistant*

COSTUME TECHNICIANS

Miriam Acosta (19), Adela Cantor (33),
Alicia Castaneda (21), Lauren Cohen,
Michael Evans, Guillermina Flores (31),
Ting Hsueh (15), Hoa Lam Fong (18),
Aries Limon, Xing-Fong Luo (24),
Romana Majovsky, Sonia Olivares (18)

WARDROBE DEPARTMENT

DRESSERS

Paula Barish, Kathleen Blake,
Catharine Bray, Tom Carter (27),
Milt Commons, Louise Connors,
Laurie Cowden (21), Geoffrey M. Craig (35),
David Croker, Linda Edwards (20),
Ed Fonseca, Cynthia Fusco (27),
Anthony Gorzycki, Tim Hanlon,
Thom Hoffman, Claudia Holaday (37),
Carol Horaitis (20), Robert Horek (11),
Paige Howie, Larry Jeane, Andy Koch,
Jeffrey Larsen, John Lewis, Lorraine Lewis,
Demetrius Martin, Shannon Maxham,
Barbara Nicholas (17),
Taisia Nikonischenko, Jennifer O'Neill,
Phil Perry (21), Patrick Sanchez,
Todd Siewert (17), Donald M. Smith (20),
Scott Stewart (20), Kirsten Tucker,
Catherine Verdier (24), Sarah Velichko,
Dennis Vanta

WIG AND MAKEUP DEPARTMENT

Ashley Joyce, *Assistant Head of Department*
Christina Martin, *Administrative Assistant*
Sophia Smith, Elisa Mack, Maur Sela,
Wig Assistants

FOREMEN

Karalynne Fiebig, Ashley Joyce,
Christina Martin

PRINCIPAL MAKE-UP ARTISTS

William Stewart Jones,
Elizabeth Poindexter, Melanie Birch,
Denise Gutierrez, Karalynne Fiebig,
Tim Santry, Connie Strayer,
Christina Martin

JOURNEYMEN

Rick Burns, Denise Gutierrez,
Karalynne Fiebig, Toby Mayer,
Connie Strayer, Karalynne Fiebig,
Kerry Rider-Kuhn, Richard Battle

ASSOCIATES

Tatyanna Fateyeva, Elisa Mack,
Maurisa Rondeau, Maur Sela,
Debbie Fuqua, Thomas Richards

SAN FRANCISCO OPERA

SCENE SHOP

Fred Wielandt, Dylan Maxson,
Victor Sanchez, Dennis Forry,
Anthony Gomez, Michael Ramirez

SCENIC ART DEPARTMENT

Lauren Abrams, Robert Burg (17),
David Dunn (17), Steve McNally,
Carrie Nardello, Tom Richardson

STAGE CREW CARPENTRY DEPARTMENT

David Hatch, *Master Carpenter* (34)
Mark Baumann, *Assistant Carpenter* (39)
Michael A. Accurso,
Night Crew Foreman (24)
Neil Biagio
Cody Bosia
Juan Bustamante
Michael Cartwright
Dominic Casazza,
Assistant Key Flyman (11)
Gabriel Castellani
Sharif Cavil
Mike Chapman
Christopher Davis, *House Head* (26)
Paul Delatorre, *Key Man* (15)
Gabriel Eby
Tony Garcia
Jeff Hansen
Greg Harsha, *Key Man* (15)
Andrew Heron
David Heron
Geoff R. Heron, *Key Man*
Geoffrey W. Heron, *Key Man* (20)
Matt Heron (12)
Philip Heron,
Rigging and Automation Key (12)
Ed Joe, *Warehouse Foreman*
Nicholas Kukielka
Daniel Larson
Angelo Montiguague (18)
Harry Niedzwetzki (20)
John O'Donnell, *Key Flyman* (26)
John Quitugua
Matthew Ramos
Bart Ryan

Ken Ryan (33)
Gregory W. Shaff, *Key Man* (26)
Cyrus Sindich
Sean Walden
Randy Walsh, *Assistant Key Man* (12)

PROPERTY DEPARTMENT

Scott J. Barringer, *Assistant Key* (16)
Dennis Criswell (25)
Charles R. Del Valle, *Key* (30)
Jane Henderson (12)
Patricia Hewett,
Assistant Out of House Key (11)

Jim Holden (27)
Myron Seth Isaacs, *Assistant Key* (16)
Jeff Johnson, *Shop Mechanic* (14)
David Kinney, *Key* (27)
Mark Kotschnig, *Key* (15)
Harri Olavi Kouvonon (30)
Beth Ozarow, *Out of House Key* (20)
Jason Pappas (20)
Dawn Roth-Golden (21)
Sarah Shores
Turk Vasilieff, *Assistant Key* (17)
Scott Whitten (20)
Cian Quattrin
John Matlock
Monica Tse
H. Katherine Arguello-Bank

ELECTRIC DEPARTMENT

Russ Adamson, *Assistant Head* (22)
Andrew Sproule, *Key Stage Left* (17)
Bernie Honigman, *Key Light Board Operator* (17)
David Hartenstein, *Key Data Administrator* (13)
Will Grunig, *Key Stage Right* (14)
Risa Strobel, *Assistant Key Light Board Operator*
Rick Tayerle, *Assistant Key Stage Right* (13)
Roger Lambert,
Assistant Key Stage Left (14)
Paul Puppo, *Electric Shop Foreman*
Brendan Kierans, *Electric Shop Mechanic*
Norris Fong (27)
Marie Farestveit (22)
Peter Dahl (17)
Jim Eldredge (13)
Juan Aldana (12)
Tim Wilson, *Projectionist*
Jewel Aquarian
Eugene Ahn
Elliott Ehrlich
Sophie Landau
Jamie Beard
Jennifer Estremera
John Boatwright,
House Head Electrician (29)

AUDIO DEPARTMENT

Tod Nixon, *Key* (18)
Alva Thompson, *Key* (23)
Mitch Kell
Wilson Zhang

MEDIA DEPARTMENT

POST PRODUCTION

Francis Crossman, Josh Lubensky,
Uwe Willenbacher

RADIO

Michael Chen

LIVE PRODUCTION

Ray Gilberti, Douglas Hunt,
Gerry Jarocki, Calvin Roberts,
Michael Santy

STUDIO TEACHERS

Donnell Barnes, Carolyn Crimley,
Susan Gill, Lua Hadar, Bonnie Hughes,
Karen Kindig

WRANGLERS

Alexander Bonner, Danielle Cheiken,
Alex Granito, Amelie Anna Hinman,
Emily Holtzclaw, Heather Kelly-Laws,
Sergey Khalikulov

LIGHTWALKERS

Thomas Abels, Elaine Adamson,
Susan Anderson-Norby, Carolyn Balsley,
Joyce Barnett, Steve Bauman,
Stephanie Belfiore, Gracie Bernacki,
Dieter Bluhm, Christine Boulanger,
Kay Cheatham, James Crow,
Pam DeWeerd, Maria Dulmage,
Robert Ericson, Darcy Fink, Victoria Fong,
Joseph Friedman, Jonathan Garzoli,
John Giosso, Miguel Gutierrez-Ranzi,
Joan Kwansa, William Langley, Beverly Lau,
Sherman Lee, Margo Leslie, Helen Lew,
Charles Lewis III, Charlene Loen,
Evelyn Martinez, Teresa McGill,
Bruce McNaughton, Lynn Meinhardt,
Daniel Melia, Andrew Melomet,
Matt Miller, Jack Mona, Steve Mullin,
Heidi Munzinger, Marilyn Nasatir,
Ron Niewiarowski, Steve Oneill,
Liz Pasha, Virginia Persson, Bruce Powell,
Leo Pribble, Mort Raphael,
Patricia Rodriguez, Flora Rudy,
Larry Severino, Mary Ann Sinkkonen,
Geoff Skidmore, Mare Skipper,
Raymon Smith, Ruby Smith, John Stark,
Kimberly Thompson, Elsa Tranter,
John Tyers, Martha Van Cleef, Bethel Watt,
William Watt, Karen Wiel,
Ann Williamson, Laurel Winzler,
Frank Zepeda

PARKING ATTENDANTS

Ralph R. Valdivia, *Lead Attendant*
Ralph A. Valdivia, *Attendant*

Employees who have served the Company for more than ten years are listed with their years of service.

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Matthew Shilvock *General Director*

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Caroline H. Hume Endowed Chair

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Production

Gregory Henkel *Managing Director:*
Artistic

Jennifer Lynch *Managing Director:*
Philanthropy and Audiences

Michael Simpson *Managing Director:*
Administration/Chief Financial
Officer

Jon Finck *Director of Communications*
and Public Affairs

Judith Frankel *Deputy Director of*
Development

Sheri Greenawald *Opera Center*
Director

Lee Helms *Interim Director of*
Operations

Jessica Koplos *Director of Electronic*
Media

Marcia Lazer *Director of Marketing*

Daniele McCartan *Costume Director*

Andrew Morgan *Deputy Director of*
Development

Ruth Nott *Director of Education*

Claire Padien-Havens *General*
Director's Associate

Barbara Rominski *Director of Archives*

Teri Xavier *Director of Human*
Resources

David Gockley *General Director*
Emeritus

EXECUTIVE OFFICES

Genevieve Ennis, *Administrative*
Assistant

ADMINISTRATION

FINANCE

Jess G. Perry, *Senior Budget Manager*
Christopher Tom, *Controller*

Mingsy Yan-Lau, *Senior Accountant*
Elaine Quan, *Senior Accountant*
Linda Rodriguez, *Senior Accountant*
Gracie Tang, *Senior Accountant*
Annabella Tam, *Payroll Administrator*

INFORMATION SERVICES

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

ARTISTIC

ARTISTIC AND MUSIC PLANNING

Sean Waugh, *Artistic Planning Manager*
DeAnna Sherer, *Music Planning*
Manager

John Churchwell, *Head of Music Staff*
Ilana Rainero-de Haan, *Assistant to the*
Managing Director: Artistic
Valentina Simi, *Artist Services*
Coordinator and Assistant to the
Music Director

Manuela Galindo, *Contracts and*
Accommodations Assistant

Michael Bragg, *Music Planning*
Associate and Opera Librarian
Samuel J. Crawford, *Opera Library*
Associate

Jordi Bernàcer, *Resident Conductor*

MUSIC STAFF

John Churchwell,
Jocelyne Dienst-Bladin, **Dennis**
Doubin, **Ronny Michael Greenberg**,
Bryndon Hassman, **John Keenan**,
Noah Lindquist, **Vito Lombardi**,
Joseph Marcheso, **Mario Marra**,
Robert Mollicone, **Christopher Ocasek**,
Matthew Piatt, **Laura Poe**,
Stephanie Rhodes,
Tamara Sanikidze, **Maureen Zoltek**

Jennifer Szeto, **John Elam**, *Adler Fellows*

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Alessandra Cattani, *Italian*
Patricia Kristof Moy, *French*
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Lynne Soffer, *English Diction*

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César Ulloa, *Master Voice Teacher*

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Manager

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Alex Stein, **Alyssa Stone**,

Christopher Street, **Matthew Wolka**,

Teaching Artists

Lotte Leussink, **Melissa McCann**,

Alexander McLaughlin,

Alexandra Tiller,

Interns

MUSIC OPERATIONS

Clifford Cranna, *Dramaturg*

Elkhanah Pulitzer, *Artistic Curator*,

SF Opera Lab

Celine Strouts,

Operations Associate

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 Fitzsousa, *Ballet Pianist*

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Tracy Davis, *Orchestra Manager*

Timothy Spears, *Assistant Orchestra*
Librarian/Assistant Orchestra Manager

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Philanthropy and Audiences Operations

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Teresa Concepcion, *Communications*
Associate

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Stewardship

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Chivly Krouch, *Gift Processing*

Coordinator

Victoria Montecillo, *Development*

Services Coordinator

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and Leadership Giving

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Sandra Chien, *Senior Individual Giving*
Officer

Dana Gordon, *Senior Individual Giving*
Officer

Joo Eun Lee, *Senior Individual Giving*
Officer

Aileen Tat, *Individual Giving Officer*

McAra Kirby-Fahey, *Individual and*

Leadership Giving Associate

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Giving

Catherine Lewis, *Institutional Giving*
Manager

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Mandala Pham, *Senior Legacy Giving Officer*

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Kristen Jones, *Director of Principal Giving*
Anna Speaker, *Principal Giving Associate*

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Katie Cagampan, *Special Events Manager*
Rebecca Scott, *Special Events Associate*

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Chi-Hsuan Yang, *Marketing Analyst*

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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*

Emilianne Lewis, *Marketing Coordinator*

Tanya Grant, *Marketing Assistant*

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Jessica Fauver, *Assistant Box Office Manager, First Assistant Treasurer*

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Emily Tilles, *Subscriptions Manager, Assistant Treasurer*

Jennifer Hughes, *Roberto Bonilla, Assistant Treasurers*

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Beverlee G. Hassid, *Billy Hayes,*

Charles McGraw, *Kyle Minor,*

Jennifer Pollack, *Kristin Reyda,*

Dale Whitmill,

Telephone Sales Assistants

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Marialice Dockus, *Head Usher*
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Anthony Cantello, *Laurent Dela Cruz,*
Martin Dias, *Starsky Dias,*
Johnathan Drogin, *Chip Heath,*
Elaine Kawasaki, *Eileen Keremitsis,*
Ryszard Koprowski, *Bill Laschuk,*
Sharon Lee, *Lenore Long,*
Doug Luyendyk, *Evelyn Martinez,*
Leontyne Mbele-Mbong,
Sam Mesinger, *Dale Nedelco,*
Wayne Noel, *Beth Norris, Jan Padover,*
Julie Peck, *Robert Remple, Bill Repp,*
Rilla Reynolds, *Robyn Sandberg,*
Joe Savin, *Kelly Smith,*
Stephanie Somersille, *Theresa Sun,*
Tom Taffel, *Claire Tremblay,*
Richard Wagner, *Steve Weiss,*
JoAnne Westfall, *Elaine Yee,*
Ushers
Hui Ming Wu, *Show Maid*

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

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

PRODUCTION

*Senior Production Staff Member

PRODUCTION ADMINISTRATION

David Steiner, *Production Controller and Facilities Director**
Paul Dana, *Support Services Coordinator*
Allee Pitaccio, *Production and Events Coordinator*
Sylvia Jiang, *Accounting Clerk*

AUDIO

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

CARPENTRY

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

COSTUME DEPARTMENT

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

Kristen Eiden, *Carol Wood,*
Gillian Haratani, *Santiago Suanes,*
Assistant Cutters
Chanterelle Grover, *First Hand*
Kristi Johnson, *Senior Production Supervisor*
Galen Till, *Production Supervisor*
Manuel Gutierrez, *Production Coordinator*
Paula Wheeler, *Senior Milliner*
Amy Van Every, *Senior Dyer*
Jersey McDermott, *Senior Craft Artisan*
Nicole Diascenti, *Stock Coordinator*
Eliza Ryus, *Production Assistant*
Valerie Spencer, *Shopper*
Nikki Anderson-Joy, *Costume Assistant*
Miriam Acosta, *Adela Cantor,*
Alicia Castaneda, *Lauren Cohen,*
Michael Evans, *Guillermina Flores,*
Ting Hsueh, *Hoa Lam Fong,*
Aries Limon, *Xing-Fong Luo,*
Romana Majovsky, *Sonia Olivares,*
Costume Technicians

ELECTRICS

Leon Parsons, *Master Electrician*
Michael Anderson, *Assistant Master Electrician*
Russell E. Adamson III, *Assistant Head*

FIGHT DIRECTION

Dave Maier, *Fight Director*

LIGHTING

Gary Marder, *Resident Lighting Designer**
Mark Hueske Thomas, *Assistant Lighting Designer*
Eric Furbish, *Assistant Lighting Designer*

PROPERTIES

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

REHEARSAL

Marin Venturi, *Rehearsal Department Director**
Kali Wilson, *Rehearsal Administrator*
Trey Costerisan, *Rehearsal and Supernumeraries Coordinator*
Jordan Amann, *Rehearsal Assistant*
Zach Van Pelt, *Rehearsal Assistant*

SCENE SHOP

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

STAGING STAFF

Darin Burnett, *Production Stage Manager**
Lawrence Pech, *Dance Master*
Lisa Anderson, *Darin Burnett,*
Jodi Gage, *Gina Hays, Thea Railey,*
Stage Managers

Jose Maria Condemini,
E. Reed Fisher, *Shawna Lucey,*
Roy Rallo, *Morgan Robinson,*
Assistant Stage Directors
Sarah Bingel, *Andrew G. Landis,*
Jimmy Marcheso, *Jayme O'Hara,*
Thea Railey, *Becki Smith,*
Assistant Stage Managers

TECHNICAL DIRECTION

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

WARDROBE

Geoffrey M. Craig, *Wardrobe Head*
Cynthia Fusco, *Tony Gorzycki,*
Robert Horek, *Catherine Verdier,*
Assistants

WIG AND MAKEUP

Jeanna Parham, *Head of Department*
Ashley Joyce, *Assistant Head of Department*
Christina Martin, *Administrative Assistant*
Sophia Smith, *Elisa Mack, Maur Sela,*
Wig Assistants
Karalynne Fiebig, *Ashley Joyce,*
Christina Martin, *Foremen*
William Stewart Jones,
Elizabeth Poindexter, *Melanie Birch,*
Denise Gutierrez, *Karalynne Fiebig,*
Tim Santry, *Connie Strayer,*
Christina Martin,
Principal Make-up Artists
Rick Burns, *Denise Gutierrez,*
Karalynne Fiebig, *Toby Mayer,*
Connie Strayer, *Karalynne Fiebig,*
Kerry Rider-Kuhn, *Richard Battle,*
Journeymen
Tatyanna Fateyeva, *Elisa Mack,*
Maurisa Rondeau, *Maur Sela,*
Debbie Fuqua, *Thomas Richards,*
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
Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Joseph Lescher
Principal
Bass



Jonathan Lancelle
Associate Principal
Bass

SAN FRANCISCO ORCHESTRA CONTINUED



Steven D'Amico
Assistant Principal
Bass



Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
Principal
Flute



Patricia Farrell
Flute



Stephanie McNab
Flute & Piccolo



Mingjia Liu
Principal
Oboe



Deborah Henry
Assistant Principal
Oboe



Janet Popesco
Archibald
Oboe & English Horn



Deborah Shidler
Oboe
Regular Substitute



Jose Gonzalez
Granero
Principal Clarinet



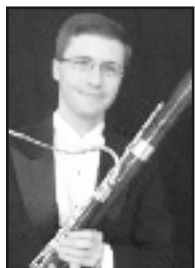
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Michael Severance
Bassoon &
Contrabassoon



Kevin Rivard
Co-Principal
Horn



Mark Almond
Co-Principal
Horn



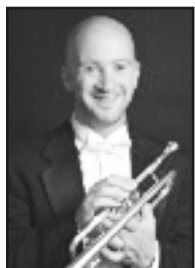
Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
Principal
Trumpet



William Holmes
Trumpet



John Pearson
Trumpet



Scott Macomber
Trumpet
Regular Substitute



Samuel Schlosser
Principal Trombone



Jeffrey Budin
Principal Trombone
Regular Substitute



Donald Kennelly
Trombone



David Ridge
Trombone &
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



Richard Kvistad
Principal Percussion &
Associate Timpani



Patricia Niemi
Percussion



Olga Ortenberg
Rakitchenkov
Harp

Most photos by John Martin. Not pictured: Lev Rankov, First Violin and Peter Myers, Assistant Principal, Cello



Tracy Davis
Orchestra Manager

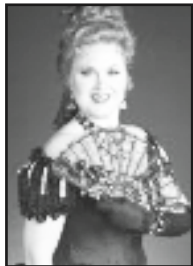


Carrie Weick
Librarian



Timothy Spears
*Assistant Orchestra
Manager & Librarian*

REGULAR CHORUS



Kathleen Bayler
Soprano



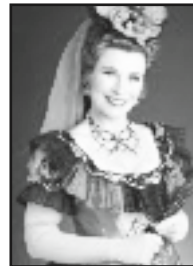
Sara Colburn
Soprano



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



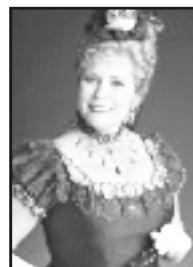
Sally Munro
Mezzo-Soprano



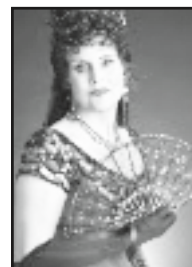
Erin Neff
Mezzo-Soprano



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



Michael Jankosky
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Colby Roberts
Tenor



Sigmund Seigel
Tenor



Dan Stanley
Tenor



Andrew Truett
Tenor



Richard Walker
Tenor



Torlef Borsting
Baritone



Anders Fröhlich
Baritone



Cameron Henley
Baritone



Ken Johnson
Baritone



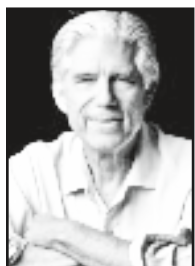
David Kekuewa
Baritone



Frederick Matthews
Baritone



Ken Rafanan
Baritone
Leave of Absence



Jere Torkelsen
Baritone



Christopher Filipowicz
Bass



Bojan Knežević
Bass



William O'Neill
Bass



William Pickersgill
Bass

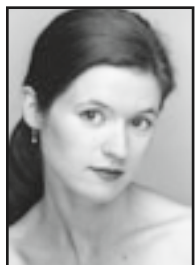


Valery Portnov
Bass

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

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 Pene Pati †[♯]
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* San Francisco Opera debut
 ** U.S. debut
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[♯] = Merola Opera Program participant (past or present)

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Fabrizio Corona, *Associate Chorus Master*

Jim Meyer, *Chorus and Dance Manager*

Mary Finch, *Assistant Chorus Manager/*

Chorus Librarian

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

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

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Dawn Harms
Mariya Borozina
Lev Rankov
Barbara Riccardi
Leonid Igudesman
Asuka Annie Yano
Wenyi Shih **
Robin Hansen **

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Martha Simonds, *Associate Principal*
Beni Shinohara, *Assistant Principal*
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Leslie Ludena
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Joseph Edelberg**
Marianne Wagner **

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Jonna Hervig
Natalia Vershilova
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Stephanie McNab

PICCOLO

Stephanie McNab

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

ENGLISH HORN

Janet Popesco Archibald

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Joanne Burke Eisler, *Assistant Principal*
Anthony Striplen

BASS CLARINET

Anthony Striplen

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Michael Severance

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Michael Severance

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Timothy Spears, *Assistant*

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YOUR OPERA EXPERIENCE

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

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

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

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

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

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

DINING AND REFRESHMENTS The Patina Group serves an elegant hot buffet in the lower lounge of the Opera House beginning two hours prior to all performances. Lighter fare is

San Francisco Opera, San Francisco Ballet, and the San Francisco Symphony are experimenting during the first six months of 2017 with allowing audiences to enjoy beverages in the auditorium.

You may bring drinks purchased in the Opera House into the auditorium, as long as they are in the approved compostable cup with a lid, which will be available at all bars.

All three companies will meet regularly to monitor this pilot effort and will decide, following the six-month trial period, whether or not to continue the program. We want your feedback, so look for a survey in your post-performance email and let us know what you think.

Performance Etiquette

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

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also served before performances and during intermissions at Patina's Café Express (Lower level) and Dress Circle Café. Call (415) 861-8150 or visit opentable.com for reservations or to pre-order. Patrons dining in the Opera House may enter through the North Carriage entrance (adjacent to the War Memorial courtyard) up to two hours prior to curtain.

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

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

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

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

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

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

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

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

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

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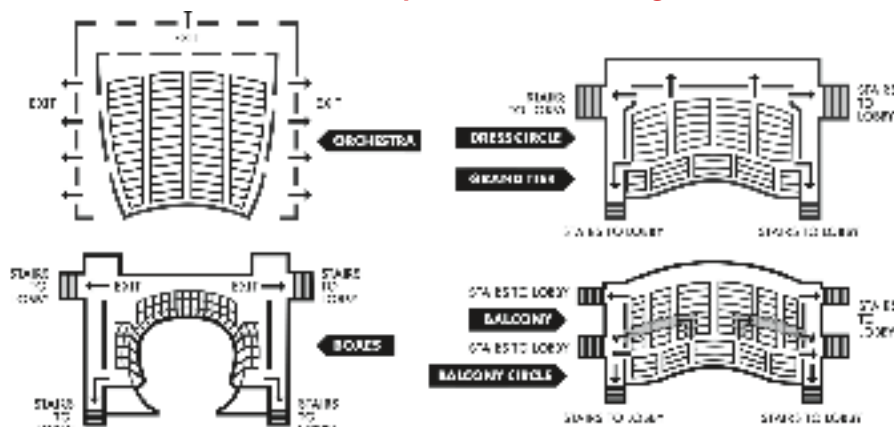
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