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DON PASQUALE

GAETANO DONIZETTI



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On the cover:

From the 1958 film *Anna of Brooklyn* (*Fast and Sexy*) by director Carlo Lastricati and supervising director Vittorio De Sica, with Gina Lollobrigida (pictured).

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Italian cinema of the 1950s and '60s was an inspiration behind Laurent Pelly's production of *Don Pasquale*.

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Susan Peterson
Design & Production Director

Ana Alvira, Robin Kessler,
Shaun Swick, Stevie VanBronkhorst
Production Artists and Graphic Design

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Genay Genereux
Accounting & Office Manager

Sara Keats
Marketing Manager

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Corporate Office

425 North 85th Street Seattle, WA 98103
p 206.443.0445 f 206.443.1246
adsales@encoremediagroup.com
800.308.2898 x105
www.encoremediagroup.com

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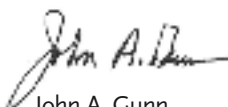
There is no art form more collaborative than opera, which brings together the best in music, theater, dance, and design. Each of this fall's productions features exceptional singing, conducting, and stagecraft. As we continue with San Francisco Opera's 94th repertory season, we know you will be as thrilled as we are by the incredible partnerships on the War Memorial Opera House stage and in our community.

After a hiatus of 32 seasons, we are excited by the return of Donizetti's brilliant comedy *Don Pasquale* and, with it, the San Francisco Opera debut of American tenor Lawrence Brownlee. Brownlee is in demand around the world—acclaimed for his command of the bel canto repertoire—and it is a pleasure to have him be a part of this world-class ensemble and sparkling production.

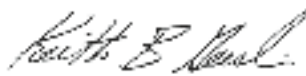
San Francisco Opera has had a storied history with Leoš Janáček's *The Makropulos Case* that goes back 50 years. In 1966, the Company presented the first U.S. performances with Marie Collier in the lead role of Emilia Marty. In 2010, Karita Mattila was simply unforgettable as the opera's complex heroine. Olivier Tambosi's evocative production deserves a repeat performance, this time with Nadja Michael—our stunning Salome in 2009—in the starring role. We are also pleased to welcome conductor Mikhail Tatarnikov in his San Francisco Opera debut and a virtuoso cast that will bring this 20th-century masterwork to life.

We owe a debt of gratitude to all who make this great art form possible: our talented artists and staff, and especially you, our audience. You ensure that San Francisco Opera stays where it belongs—at the forefront of the opera world and a cultural treasure in our community. We also thank our Company sponsors: The Dolby Family, Ann & Gordon Getty Foundation, Mr. & Mrs. Franklin P. Johnson, Jr., 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.

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Wagner's *Ring* Returns in Summer 2018

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PIERRE GROSBLOIS

Anna Caterina Antonacci

Antonacci stars in *La Voix humaine*

San Francisco Opera audiences will never forget her tour-de-force performances in summer 2015's productions of *Les Troyens* and *Two Women*. Italian soprano sensation Anna Caterina Antonacci returns to the Company in March for Francis Poulenc's riveting monodrama *La Voix humaine* at the Diane B. Wilsey Center for Opera.

Told exclusively from the point of view of a woman breaking up with her lover over the phone, *La Voix humaine* combines Poulenc's urbane music with a libretto by Jean Cocteau. Antonacci has performed the opera to raves, including at New York's Alice Tully Hall where she was praised by the *New York Times* for a hot-blooded portrayal, "alternately cajoling, charming, frantic, and exhausted."

In San Francisco, Antonacci will pair the opera with a selection of French art songs. This intimate, unique program—part of SF Opera Lab's Season Two—will take place at the Wilsey Center's Taube Atrium Theater on Saturday, March 11; Tuesday, March 14; and Friday, March 17. Tickets are \$95. For more information, call (415) 864-3330 or visit sfoperalab.com.

Look for more details regarding SF Opera Lab's Season Two—including the oratorio *The Source* by Ted Hearne—in the November issue of *San Francisco Opera Magazine*.

San Francisco Opera has lined up an international all-star cast for Richard Wagner's epic *Der Ring des Nibelungen* (*The Ring of the Nibelung*)—a revival of the visually spectacular production by director Francesca Zambello that premiered at the War Memorial Opera House in 2011.

Widely considered as one of the greatest works ever conceived for the operatic stage, Wagner's mythological saga of gods and mortals returns to San Francisco Opera in three complete cycles in summer 2018. All four operas of the *Ring*—*Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*—will be presented each in their entirety over the course of one week as the composer originally intended. The cycles' performance dates are June 12–17, June 19–24, and June 26–July 1, 2018.

Headlining the cast are German soprano Evelyn Herlitzius who makes her U.S. debut as Brünnhilde and American tenor Daniel Brenna who makes his San Francisco Opera debut as Siegfried. The cast also includes bass-baritone Greer Grimsely as Wotan, soprano Karita Mattila as Sieglinde, tenor Brandon Jovanovich as Siegmund, bass-baritone Falk Struckmann as Alberich, mezzo-soprano Jamie Barton as Fricka, tenor David Cangelosi as Mime, tenor Štefan Margita as Loge, baritone Brian Mulligan as Gunther, and bass Andrea Silvestrelli as Hagen. Donald Runnicles, General Music Director of the Deutsche Oper Berlin, returns to lead the San Francisco Opera Orchestra and Chorus.

San Francisco Opera has a storied history with Wagner's *Ring* cycle which goes back eight decades. For this co-production with Washington National Opera, director Francesca Zambello uses imagery from various eras of American history to illuminate Wagner's legend in which human virtue and nature's sanctuary fall prey to greed and lust.

"The *Ring* is always contemporary. We are presenting a world in some ways familiar to our audience but also one that will feel very mythic as we look to our country's rich imagery," says Zambello. "The great themes of the *Ring*—nature, power, and corruption—resound through America's past and haunt our present."

Tickets are currently available for San Francisco Opera's *Ring* by calling (415) 864-3330 or visiting sfopera.com/ring where you will find more information, including artist biographies.



ED ANDERSON

Notes from the General Director

Making San Francisco A Better City

Something very powerful has happened over the past year. For the first time ever in San Francisco's history, a consortium of arts organizations, ranging from large companies like ours to small community-based artist collectives, has formed a powerful, unified alliance dedicated to improving public arts funding in San Francisco and making San Francisco a better city for us all.

I am so inspired by the energy, passion, and dedication that have characterized this consortium. The arts in San Francisco now have a unified vision and energy. **The arts have a powerful story to tell in this dynamically changing city.**

Arts funding in San Francisco has, for most of the last fifty years, come through the Hotel Tax Fund. In 1961, the Hotel Tax was established with a very elegant logic: tourists staying in hotels should make a small investment in the culture that so attracts people to our city. Part of the early Hotel Tax Fund was also allocated to low-income housing, recognizing the nuanced push-pull between expanded tourism and strained housing prices. This smart hotel tax model went on to be copied by many other cities. San Francisco's Hotel Tax Fund provided robust, growing revenues to the arts and culture but, in 2010, the city began to freeze the cultural allocations and, in 2013, removed them altogether from the more protected security of the Hotel Tax.

More than 70 San Francisco arts and homelessness organizations have now formed an extraordinary group passionately dedicated to improving the quality of life in San Francisco by reaffirming the original purposes of the Hotel Tax. The measure does not increase the tax, but merely ensures it funds two critical areas: the arts and ending family homelessness. We have received endorsements from a broad swath of important supporters, and we learned recently that there will be no formal opposition on the ballot. We are Proposition S, and **the message is simple: "Yes on S"!**

The Hotel Tax has seen exponential increases in recent years, from \$170 million in 2005 to an expected \$440 million in 2017. Proposition S looks to allocate **only half of the projected future growth in the Hotel Tax**, thus mitigating the impact on other city

services. Funding increases would be phased in for the next four years, gradually restoring funding to more historic levels for a number of arts-related city agencies. New programs would also be established to ensure a diverse and vibrant engagement with the arts for all city neighborhoods, bringing programming to families and children in areas like Bay View and Central Market who have been historically underserved.


Proposition S will provide critically needed support for organizations of all sizes, whether San Francisco Opera or the Community Music Center in the Tenderloin. Many of these organizations are struggling to remain in the city.

Your participation will be critical to the success of Proposition S. Through your advocacy, your vote, and your generosity, you can help make a once-in-a-generation investment in the arts in San Francisco. Here are a few ways you can participate:

1. **Vote "Yes on S"** by mail or in person by November 8! Be a part of this historic movement to restore and secure funding for the vibrant arts community that so fundamentally defines this great city. We need a two-thirds majority to win, so your participation on Election Day is critical.
2. **Spread the word.** These arts organizations belong to you, the residents of the Bay Area. Help us encourage awareness and support for Proposition S with your friends, family and colleagues. You can find more information at bettersf.com.

This is an unprecedented chance to change the face of arts funding in one of the most culturally important cities in the world. You can play a crucial role in securing the future health of the arts in San Francisco. We are united as an arts sector, and we hope that you, our audiences, will unite in strong support of Proposition S. 🌟

—MATTHEW SHILVOCK

 @MATTHEWSHILVOCK



SCOTT WALL

Get Involved with Opera CUE

San Francisco Opera's family and community programs have expanded with the February 2016 opening of the Diane B. Wilsey Center for Opera. Located next door to the War Memorial Opera House on the fourth floor of the Veterans Building, the Wilsey Center has provided more opportunities—and space—for the San Francisco Opera Education Department to serve a greater number of Bay Area residents.

Under the new programming arm of **Opera CUE (Community. Understanding. Engagement.)**, the Education Department presented the *ARIA Festival* on April 30, 2016, an all-day open house for students, educators, and the public. Featuring performances of original student works, workshops, and other activities, the event attracted over 550 children and adults and fully utilized the John M. Bryan Education Studio and state-of-the-art Dianne and Tad Taube Atrium Theater.

Opera CUE also hosted the following programs at the Bryan Education Studio in Spring 2016: *CarTUNE Afternoon* screenings of classic cartoons filled with classical music; *Exploration Workshops* for families with children ages seven and older; *Overture Workshops* for adults; and *First Act Workshops* with storytelling, movement, music and visual arts for families and children ages six and under. Furthermore, free *Opera in an Hour* film screenings for opera lovers young and old were screened in the Wilsey Center's Taube Atrium Theater.

All together in the spring of 2016, **Opera CUE** engaged over 2,000 community members at the Wilsey Center.

More information about **Opera CUE** and the Company's Education Department is available at sfopera.com/discover-opera. The first program of this season occurs on October 2! To support San Francisco Opera's Education Programs, please visit: sfopera.com/friendseducation.



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SAN FRANCISCO OPERA *Profile*

Geoffrey Craig

Head of Wardrobe Department



CORY WEAVER

“It’s all about the details” says Geoffrey Craig who has been the head of the Company’s wardrobe department since 1986. “We check every garment, every closure, every hem, every time. That’s the job.” The magnificent illusion presented onstage at the War Memorial Opera House is possible due to the organizational acumen and thoroughness of Craig and his staff who dress hundreds of soloists, chorus members, and supernumeraries each season.

Wardrobe is altogether separate from the costume department. Craig explains the difference: “The costume shop creates and fits the costumes on all of the performers. Once the costumes arrive in the theater, they become the responsibility of the wardrobe department. Generally the costumes arrive the day before the first dress rehearsal. We literally unpack the show, read the run-list, and put it onstage.”

In 1981, a friend who knew that Craig had experience dressing performers at the Pasadena Playhouse asked if he would like to work on the Company’s ambitious new production of *Aida* with Margaret Price in the title role and Luciano Pavarotti as Radames. As things sometimes go in the theater, someone canceled, and Craig was called upon to make his “debut” earlier than expected, dressing *comprimario* singers in the Company premiere of Lehár’s *The Merry Widow* with Joan Sutherland.

He emotionally recalls the first principal singer he dressed: Italo Tajo as the Sacristan in *Tosca*. “He was just extremely gracious,” says Craig. “He was probably in his late 60s when he was here. He literally did everything for himself. He was old school: did his own makeup, pretty much dressed himself. It is just one of those memories of working with someone really special.”

Rather than manage the artists, Craig now manages the dressers. He takes pride when his team is acknowledged, especially by the artists who rely on them. “You create this relationship with the artist; they depend on you. It’s a trust position,” he says,

“You’re in the room with them and you’re dealing with confidentiality. Part of the job is being a confidant.”

Another major aspect of the job is managing the details and logistics of costume changes, minor repairs, and keeping each outfit intact for an opera that will be performed many times over several weeks in repertory. “We have an inventory of every item that is sup-

posed to appear on stage, and it is our responsibility to make sure that each item is there when it’s needed.” Underwear is the responsibility of the performer, but each layer of clothing on top of that is assisted by the dresser who follows the inventory. Costumes are pre-arranged on the rack so that dresser and performer can negotiate costume changes quickly and without having to wonder if they remembered everything or left out any details. Leaving nothing to chance, Craig and his team work to achieve the director’s vision, ensure the performer’s comfort, and make each performance look extraordinary and breathtaking.

“Some performers depend on the costume to get into the character. The structure of the garment, in some cases, determines their movements on stage,” says Craig. “If the performer is comfortable in the role, the costume only adds to their performance. If they are uncomfortable in the role, it doesn’t matter what you do, because the costume is going to be an issue.”

When asked if there were any productions during his tenure that tested the limits of his foolproof organizational system, Craig did not hesitate: “*War and Peace*. There were 135 supernumerary men in the show—the Russian and French armies! We had to dress them in the Zellerbach rehearsal space and then march them in formation to the opera house and out onto the stage.” How about Wagner’s *Ring*? “With *Siegfried*, it’s seven costumes and a bear,” he says. “The only show that is really big is *Götterdämmerung* and it is huge!”

— JEFFERY MCMILLAN

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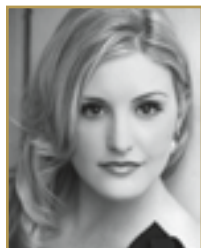
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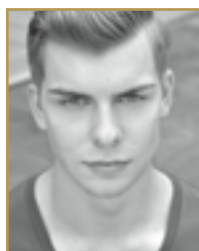
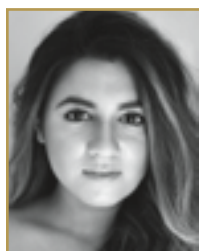
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Christchurch, New Zealand
First-year Adler
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Frances K. & Charles D. Field
Foundation;
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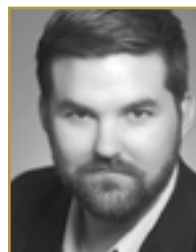


Bass
ANTHONY REED
Alexandria, Minnesota
Second-year Adler
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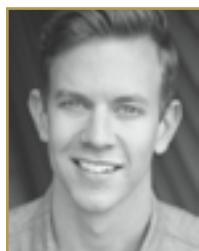
Coach & Pianist
**RONNY MICHAEL
GREENBERG**
Montreal, Canada
Second-year Adler
Sponsored by
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Bass-baritone
MATTHEW STUMP
Goshen, Indiana
Second-year Adler
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Barbara K. Jackson



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EDWARD NELSON
Santa Clarita, California
Second-year Adler
Sponsored by
Ms. Maria Cardamone &
Mr. G. P. Matthews;
Helen Berggruen

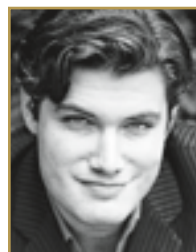


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ZANDA ŠVĒDE
Valmiera, Latvia
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Peggy & Boyce Nute

Tenor
PENE PATI
Auckland, New Zealand
First-year Adler
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Thomas D. Wickens*;
Annette Campbell-White &
Kia Ora Foundation;
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Bass-baritone
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Lake Zurich, Illinois
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Mezzo-soprano
NIAN WANG
Nanjing, China
Second-year Adler
Sponsored by
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Drs. Martin E. & Corazon D. Sanders



* deceased

Opera Ball 2016

La Révolution et L'Amour



Zornitza Stefanova, The Honorable George Shultz & Charlotte Mailliard Shultz, Cynthia Fry Gunn & John Gunn, Sandra Farris, Matthew Shilvock, Patricia Sprincin, Priscilla & Keith Geeslin, Barbro & Bernard Osher

San Francisco Opera celebrated the opening of its 94th season on September 9, 2016 with Umberto Giordano's French Revolution opera *Andrea Chénier*, led by Music Director Nicola Luisotti. This year's Opera Ball, co-chaired by Sandra Farris and Patricia Sprincin, was a resplendent evening of French elegance and sophistication, designed by J. Riccardo Benavides with dinner by McCalls Catering. Proceeds from this signature fundraiser benefit the San Francisco Opera Association and Opera Guild's education and community programs reaching more than 60,000 young people and families.

PHOTO IDENTIFICATIONS ARE LEFT TO RIGHT. PHOTOS BY DREW ALTIZER



Diane B. Wilsey



Mariam Gagnidze, George Gagnidze, Nicola Luisotti, J'Nai Bridges

Renata Anderson,
Poonam Singh, Carolyn Chandler

Susan Anderson Norby, Kristina Flanagan,
Kate Shilvock, Matthew Shilvock

Tanum Davis
Bohen

Sean
Bohen

Paul &
Nancy Pelosi

Carol & Dixon Doll

Nancy &
Joachim Bechtle

Theresa Spitz, Alan Morrell

Craig & Kathryn Hall

Stephen &
Anne Marie Massocca

Gaurav Garg,
Komal Shah



Daniel & Ann Girard



Denise Littlefield Sobel



David & Elizabeth Birka-White, Barbara Brown, Jack Calhoun & Trent Norris, Dorothy & Brad Jeffries, Dennis Franklin, Melinda Yee Franklin, J. Riccardo Benavides, Kai Peng Tan



Afsaneh Akhtari



John Meyer, Helen Meyer
Tad & Dianne Taube



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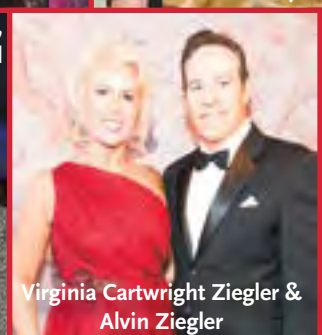
Karen J. Kubin, Gary Garabedian



Sandra Farris, Mike Milstein



Andrew Martin-Weber,
Beejan Land



Virginia Cartwright Ziegler & Alvin Ziegler



Randy Reynoso,
Martin Camsey



Nicki Parisi & Joe Parisi



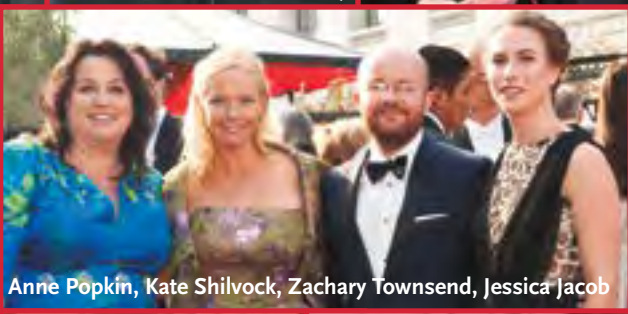
Robert & Ellen Vladem



Anthony Vissian,
Rose Rosenberg



Daniel & Shannon Cronan



Anne Popkin, Kate Shilcock, Zachary Townsend, Jessica Jacob



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Revetria



Larry Kern,
Yonghoon Lee



Emely & Ron Weissman



Patricia & Charles Sprincin



Teresa & Mark Medearis



Clayton Fritz,
Barbara Fritz



Jane Mudge,
Val Karruck



Celeste & Michael
Bobroff



Klaus Murer,
Barbara Traisman



Jim & Courtney Labe



Sallie Hunting

Leon
Hunting



Gregory & Hanne Balogh



Linle
Froeb

OPENING NIGHT

Dream of the Red Chamber

CORY WEAVER

Back: Kate & Matthew Shilvock, David Henry Hwang, Stan Lai, Gorretti Lo Lui, Mindy Sun.
Front: Fang-Yi Sheu, Tim Yip, Yuan Yuan Tan, Doreen Woo Ho, James Ho, David Gockley, Bright Sheng, Timothy & Athena Blackburn, Carol & Dixon Doll

The great 18th-century Chinese novel by Cao Xueqin came alive in Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*, a world premiere opera commissioned and produced by San Francisco Opera. To mark the special occasion, a *Dream* committee led by Doreen Woo Ho, Gorretti Lo Lui, Tim Kahn, and David Gockley assisted with community support and educational outreach culminating in an elegant sold-out dinner, opening night performance, and reception with the cast on September 10. McCall's Catering and Events created the magnificent ambiance and designed a sumptuous dinner fit for the Emperor himself.

PHOTO IDENTIFICATIONS ARE LEFT TO RIGHT.
 PHOTOS BY DREW ALTIZER



Tim Yip, Stan Lai, Cecilia Chiang, Gorretti Lo Lui, David Gockley, Pearl Lam Bergad, Doreen Woo Ho, Bright Sheng, Margaret Liu Collins



David Henry Hwang, Stan Lai



John Gunn, Linda Kemper, David Stull



Tom Carroll, Bright Sheng



Matthew Shilvock, Pureum Jo, Bright Sheng, Yijie Shi



Adele Chen, Nai-Chu Ding Lai, Sherry Chen, William Tai



Back: Stacy Cullison, Christine Suppes, Roman Gronkowski, Denise Littlefield Sobel, Jake Weiss, Marie Claude de Braganca, J. Riccardo Benavides. Front: Dan Rose, Tony & Cori Bates, Corretti Lo Lui, Allison Rose, Jamie Chen, Steve Chen



Gary Marder, Fang-Yi Sheu

Back: Tom & Carolyn Carroll, Doreen Woo Ho, Dennis Wu, Federico Sandino. Front: Jay Xu, Akiko Yamazaki, Jerry Yang, Brian James, Shariq Yosufzai, Rosina Sun



Back: Allan Wong, Carol Quan, Tiffany Wang, Emily & Ed Chan, Norman Quan. Front: Connie Zilles, Bright Sheng, Stephen Zilles, Albert Bartidge, Olya & Sergei Troxel, Bill & Sako Fisher



Fayfay Sheng, Pam Sheng



Back: Corretti Lo Lui, Tim Yip, Representative Nancy Pelosi, Lawrence Lui. Front: Jerry Yang, Akiko Yamazaki, Paul Pelosi



Stanley Cheng, Yuan Yuan Tan, Mayor Ed Lee, Anita Lee, Helen Cheng



Annie Liu Wong, Thao Dodson



Helina Au, Yat-Pang Au, Zheng Chongbin, Sha Xu

Matthew Shillock, Consul General Linquan Luo, Qiao Li, Sylvia Wong, Anne & Tim Kahn, Hugh Wong, Hyona Kim, Maria Kahng



Shirley Soong

Joseph & Leslie Ma, Doreen Woo Ho

Cathie & Pitch Johnson



Gladyne Mitchell, David Henry Hwang, Dona Crowder

Steve & Anita Westly

Pearl Lam Bergad, Ming Li Tchou

Adele Chen

Hope Chen

Denise Hale

Helen Huang, Mei Lam

BRAVO! CLUB Opening Night Gala

The Annual BRAVO! Club Opening Night Gala, led by co-chairs Lauren Groff and Kari Lincks, began with a pre-performance reception on the War Memorial Opera House Loggia. Following the performance of *Andrea Chénier*, guests danced the night away in the Green Room at the Veterans Building.

PHOTOS BY DREW ALTIZER



Lauren Groff, Kyle Brisby, Victoria Weatherford, Susan Walker, Shannon Eliot, Kari Lincks, Benjamin Osgood, Rachel Lem



Amanda Cheng, Khalid Ashour



Ibi Oluwole, Radha Kulkarni



J'nai Gaither, Catherine Meng, Kevin Yeh, Nida Vidutis, Ryan McGinley-Stempel

Opera in the Park 2016

San Francisco Opera's season-opening festivities included the 43rd annual *San Francisco Chronicle Presents San Francisco Opera in the Park*, featuring Music Director Nicola Luisotti conducting the San Francisco Opera Orchestra. Among the luminaries of the fall 2015 season singing at *Opera in the Park* were mezzo-soprano J'Nai Bridges, tenor Lawrence Brownlee, baritone Lucas Meachem, and soprano Anna Pirozzi.

PHOTOS BY CORY WEAVER



BEFORE YOU GO

GET “IN THE KNOW”

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

E-OPERA NEWSLETTER

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

INSIGHT PANELS

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

OPERA PREVIEW LECTURES

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

OVERTURE: OPERA WORKSHOPS FOR ADULTS

San Francisco Opera hosts 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.

Don Pasquale: Alexandra Amati-Camperi

The Makropulos Case: Jonathan Khuner

Aida: Marcia Green

Madame Butterfly: Peter Susskind

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DREW ALTIZER



RICHARD WAGNER

THE RING

Through myth we find humanity

Charting an epic course from the birth of nature to the fall of the gods and the dawn of a new age, the most monumental work of art ever created returns to San Francisco.

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The Ring of the Nibelung Summer 2018—On Sale Now!

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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 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.

YOUNG PROFESSIONALS AT SAN FRANCISCO OPERA

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

BRAVO! CLUB



San Francisco Opera's young professional group, BRAVO! CLUB, is a dedicated group of over 1,000 Bay Area young professionals ages 21–40. Members enjoy access to discounted tickets, educational and social events throughout the year, while helping to build the future audience for San Francisco Opera. Memberships cost \$75 and include the following benefits:

DISCOUNTED TICKETS

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

FREE ADMISSION

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

COMPLIMENTARY PRE-SHOW RECEPTIONS

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

EXCLUSIVE INVITES

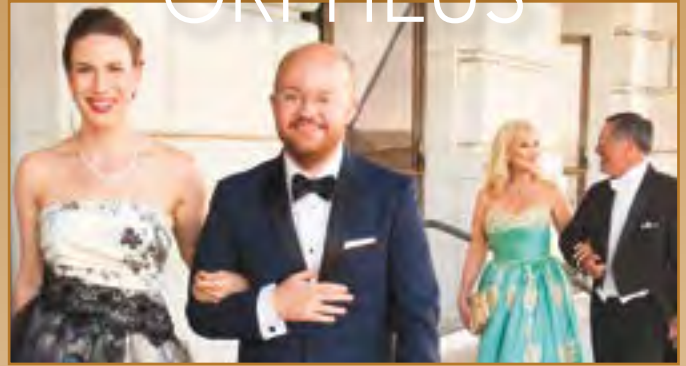
Only BRAVO! members can purchase tickets to high-profile events, like the annual BRAVO! Opening Night Gala.

2016 BRAVO! CLUB Board of Directors: Lauren Groff (President), Kyle Brisby, Laurie Diab, Shannon Eliot, Jorge Jaramillo, Nicole Jiam, Rachel Lem, Kari Lincks, Benjamin Russell Osgood, Alexander Petalas, Susan Walker and Victoria Weatherford.

For more information or to join:

sfopera.com/bravo

ORPHEUS



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

Join Orpheus and lead the next generation of opera supporters.

GREAT PERKS

In addition to a variety of social and networking events for young donors, members enjoy complimentary memberships to both BRAVO! CLUB and the Medallion Society, with benefits including complimentary subscription series parking, ticket exchanges, and invitations to exclusive events and rehearsals.

MAXIMIZE YOUR IMPACT

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

**The Orpheus Matching Fund is generously provided by Marina & Ben Nelson, with additional support from Koret Foundation, Teresa & Mark Medearis, and Lisa P. Lindelef.*

For more information or to join:

Derek Jandu at (415) 565-6461 or djandu@sfopera.com

sfopera.com/orpheus

SPONSOR SPOTLIGHT

DREW ALTIZER



Bernard and Barbro Osher (Production Sponsors, *The Makropulos Case*)

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, *Lifelong 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



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

(Sponsors, Maestro Finzi, Lawrence Brownlee and Heidi Stober, *Don Pasquale*)

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 Giuseppe Finzi 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.

SPONSOR SPOTLIGHT

Joan and David Traitel/Great Singers Fund

(Sponsors, Nadja Michael, *The Makropulos Case*)

“Without great singers, opera is not all it could be,” says San Francisco Opera board member Joan Traitel. “That’s why my husband and I approached David Gockley with the idea of creating a special way of supporting singers exclusively.” The result was the Great Singers Fund, inaugurated by the Traitels in 2008 to provide San Francisco Opera with enhanced support to attract the world’s best singers. Joan, a member of the Opera’s board of directors since 1998, and her husband David were production sponsors for several years before founding the Great Singers Fund. “The Fund makes a difference in the quality of opera in San Francisco,” Joan explains. When asked to name a favorite artist in the 2016–17 Season, Joan explains, “There are so many! We are thrilled to be supporting the return of Nadja Michael to San Francisco Opera. We know that she will bring her own special brand of musical beauty, artistry and dynamic stage presence to *The Makropulos Case*. We are so pleased that the Fund can enable her appearance. I hope people see the relationship between the Great Singers Fund and this season’s fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy.”



DREW ALTIZER

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2016–17 REPERTORY

ANDREA CHÉNIER

Umberto Giordano

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

Production made possible, in part, by:

Opening Weekend Grand Sponsor Diane B. Wilsey;

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

DREAM OF THE RED CHAMBER

WORLD PREMIERE

Music by Bright Sheng

Libretto by David Henry Hwang and Bright Sheng

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

Production made possible, in part, by:

John A. & Cynthia Fry Gunn;

the Edmund W. and Jeannik Méquet Littlefield Fund;

grants from The Andrew W. Mellon Foundation and

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DON PASQUALE

Gaetano Donizetti

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

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

THE MAKROPULOS CASE

Leoš Janáček

October 14, 18, 23, 26, 29

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

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AIDA

Giuseppe Verdi

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

Production sponsored, in part, by:

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MADAME BUTTERFLY

Giacomo Puccini

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

Production made possible, in part, by

the Burgess & Elizabeth Jamieson Fund, and Kaiser Permanente.

RIGOLETTO

Giuseppe Verdi

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

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

DON GIOVANNI

Wolfgang Amadeus Mozart

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

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

LA BOHÈME

Giacomo Puccini

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

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

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Gaetano Donizetti

DON PASQUALE

**SAN FRANCISCO
OPERA**

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This production is made possible, in part, by
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Maestro Finzi's appearance is made possible by the
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DON PASQUALE

A young student, Ernesto, who lives with his old bachelor uncle, Don Pasquale, has refused to wed the woman of his uncle's choosing because he is in love with a young widow, Norina. Pasquale has decided to punish Ernesto by getting married and fathering an heir, thereby cutting off his nephew without a penny. Dr. Malatesta, a friend of Pasquale as well as Ernesto and Norina, has devised a plan to both save Pasquale from his folly and help the young couple.

ACT I

SCENE 1: Pasquale is impatiently awaiting the arrival of Malatesta, who is to suggest a prospective bride for the 70-year-old bachelor. Malatesta describes his beautiful younger sister, whose convent upbringing has taught her the virtues of modesty and frugality and whom he proposes to bring for Pasquale's inspection that very evening. Pasquale offers Ernesto one last chance to marry the woman he has chosen for him. When Ernesto adamantly refuses, Pasquale announces his own plans to marry and orders his astonished nephew out of the house.

SCENE 2: Norina receives a farewell note from Ernesto informing her that Pasquale has refused permission for them to marry. Malatesta enters and lets her in on his scheme: she is to impersonate his convent-raised sister, Sofronia, and he instructs her on how to play the part. Persuaded that the subterfuge will lead to her marriage with Ernesto, she consents.

ACT II

Ernesto, ignorant of Malatesta's plot, expresses his sorrow at the turn of events as he packs his bags and leaves his uncle's house. Pasquale has donned his best attire for the meeting with his bride-to-be. Malatesta introduces Norina/Sofronia and, after a short interview, the enchanted Pasquale suggests that a notary be summoned immediately to draw up the marriage contract. Malatesta quickly brings in his cousin, whom he has enlisted to pose as a notary, to officiate at the mock marriage. A second witness is needed to legitimize the contract and when Ernesto bursts in, he is recruited. No sooner has the fake ceremony taken place and Pasquale's property been signed over to his new bride, than Norina/Sofronia changes from a demure convent girl to an ill-tempered spitfire. She flies into a rage, telling Pasquale that he is too old for a young woman of society and demands that Ernesto be her escort. Declaring herself mistress of the house, she announces her intention to hire additional servants and purchase an alarming

array of costly items for her new home. Pasquale, confused and angry, moans that he is ruined.

ACT III

SCENE 1: Don Pasquale's house is being lavishly redecorated by an army of new servants. Norina/Sofronia enters dressed for the theater. Pasquale admonishes her for her extravagances and attempts to detain her, but ends up getting his face slapped. She saunters out, intentionally dropping a note which mentions an evening rendezvous with a secret lover in the garden. Pasquale reads it in disbelief and goes in search of Malatesta. Malatesta pretends to sympathize with Pasquale and proposes that they lie in ambush for the guilty pair.

SCENE 2: After singing a serenade, Ernesto is joined by Norina in the garden. They renew their vows of love in full view of Pasquale and Malatesta. The enraged Pasquale rushes out of hiding to denounce the young couple. As Malatesta reveals the hoax, the old man, glad to be freed of his own false marriage, sanctions the marriage of Ernesto and Norina, and joins in observing that marriage is not for an old man like himself.

First performance: Paris, Théâtre Italien; January 3, 1843

First performance in the U.S.: New York; March 9, 1846

First San Francisco Opera performance: September 27, 1929

The opera has been performed in seven previous seasons at San Francisco Opera. For a complete record of all past casts, please visit archive.sfopera.com.

Personnel: 5 principals, 24 choristers, 3 supernumeraries; **32 total**

Orchestra: 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 timpani, 2 percussion, 32 strings (10 first violins, 8 second violins, 6 violas, 5 cellos, 3 basses); **49 total**

Banda: 2 guitars, tambourine

Opera in three acts by **Gaetano Donizetti**
Libretto by **Giovanni Ruffini** and the composer

DON PASQUALE

(Sung in Italian with English supertitles)

Conductor

Giuseppe Finzi

Director

Laurent Pelly

Associate Director

Daniel Dooner

Set Designer

Chantal Thomas

Costume Designer

Laurent Pelly

Lighting Designer

Duane Schuler

Chorus Director

Ian Robertson

Assistant Conductor

Dennis Doubin

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Ronny Michael Greenberg†, †

John Churchwell, Fabrizio Corona

Supertitles

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Head of Wig and Makeup

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San Francisco Opera co-production with
Santa Fe Opera and Gran Teatre del Liceu,
Barcelona

WEDNESDAY, SEPTEMBER 28, 2016 AT 7:30 PM

SUNDAY, OCTOBER 2 AT 2 PM

TUESDAY, OCTOBER 4 AT 7:30 PM

FRIDAY, OCTOBER 7 AT 7:30 PM

WEDNESDAY, OCTOBER 12 AT 7:30 PM

SATURDAY, OCTOBER 15 AT 7:30 PM

CAST

(in order of appearance)

Don Pasquale

Maurizio Muraro

Dr. Malatesta

Lucas Meachem

Edward Nelson† (10/4, 7)

Ernesto

Lawrence Brownlee*

Norina

Heidi Stober

A Notary

Bojan Knežević

Tradespeople, servants

*San Francisco Opera debut

†Current Adler Fellow

ACT I, SCENE 1: A room in Don Pasquale's house

ACT I, SCENE 2: Norina's house

ACT II: Pasquale's house

—INTERMISSION—

ACT III, SCENE 1: Pasquale's redecorated house

ACT III, SCENE 2: Pasquale's garden

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

The performance will last approximately two and a half hours.

The Incomparable **LAWRENCE BROWNLEE**

*Star tenor makes his
San Francisco Opera
debut in
Don Pasquale*



DEREK BLANKS

Set in the country's heartland at the foothills of the Appalachian Mountains, the Rust Belt enclave of Youngstown, Ohio is better known for its steel and manufactured goods than for producing masters of the music of Rossini and Donizetti. Yet Lawrence Brownlee, lyric tenor and premier expo-

Rosalyn Story is a violinist for the Fort Worth Symphony Orchestra and the author of the novel Wading Home, as well as And So I Sing, a nonfiction work about African-American opera singers.

ment of the bel canto repertoire, has emerged as one of that city's most prominent native sons. Endowed with a richly textured tone, lightning quick agility, and extraordinary range, he sits atop opera's A-list, sought after by virtually every notable company on both sides of the Atlantic. And as an African-American male artist at the pinnacle of success, he has learned to thrive in the rarefied air of opera stardom against the headwinds of America's cultural history.

The history of opera's black tenors is fraught with struggle. The gifted artist Roland Hayes, born on a plantation in the post-slavery

South, wielded his great talent like a sword in the face of racial abuses and indignities to become one of classical music's legendary figures. In the politically charged atmosphere of Germany in the 1930s, Hayes, who never sang for an opera company, stood patiently on a recital stage while a jeering audience of Berliners finally quieted down and became transported by his sublime Schubert lieder. But mid-century America saw a shift in the political winds, and by the time George Shirley debuted as the Metropolitan Opera's first black tenor in 1961, African-American men, while not a common presence, were not entirely unfamiliar on the opera stage.

Brownlee, who grew up singing and playing in what he has called a "one-hundred percent black" Pentecostal church, experienced his very first opera on the stage as he was performing in it. As with many black artists, it was the church that nurtured Brownlee's musicality; he played guitar, bass, and drums before being singled out as a gospel soloist, and classical music was remote from his world. In college, he set his sights on the law but abandoned the notion when an unexpected competition win permanently altered his course. From then on, Brownlee heeded every signpost that pointed toward the opera stage.

He quickly became known as a singer with special gifts. While many tenors can spin a shimmering phrase, Brownlee's dizzyingly high range (he owns an F above high C) and natural gift for the florid passages of such repertory stalwarts as *The Barber of Seville* and *The Daughter of the Regiment* set him apart from the field. Brownlee covers a full spectrum of genres, as demonstrated by his performances and recording of spirituals, and his recent creation of the role of saxophonist Charlie Parker in Philadelphia Opera's premiere of the jazz-tinged *Yardbird*.

Recently, Brownlee discussed his artistic beginnings and his current success.

What was it like in the church you grew up in?

I grew up in the Church of God in Christ, which is typically known

from, but my dad says my great-grandfather "Pig" had a beautiful tenor voice, and he would walk the fields and woods and sing. People could hear him coming before he got there! I guess his voice came to me.

Typically, tenors play the lead romantic roles in opera, and there has been, historically, some resistance to casting black artists in this role. Has race been a factor for you?

The biggest obstacle for me is that I am a short, black tenor who has the voice to sing leading roles. People wanted me to understand that I might not get the opportunities because of those "strikes against me." Thankfully, there are a lot more of us singing today. I appreciate the trailblazers like Roland Hayes, George Shirley, and Vinson Cole. It is not an even playing field now, but it's more common and acceptable to hire singers of color.

I've learned that you have to be better to be equal, and then you have to be special and make your specialness stand out. I have to give them no reason to tell me "no."

Recently, I lost thirty-five pounds, because I realized that if I'm short and round, that can be used against me. Early on, some of my black colleagues said I might not get the chances, but I'm more of a "half-full" kind of person. I think only of the things I can control and focus on that.

Was there ever a time when you doubted that you might not have made the right choice?

No, it always felt right. When I was in high school, I was in a show choir called the Youngstown Connection. There was a teacher named Carol Baird who organized it and we performed all over—in coffee shops, old folks homes. We even sang at Walt Disney World and the Berlin Wall. We were racially diverse and became like family. That was part of what opened my mind up to the world that was out there.

*"I've learned that you have to be better to be equal,
and then you have to be special and make your specialness stand out.
I have to give them no reason to tell me 'no.'"*

for being very charismatic with the choir and praise teams adding a lot to the flow of the service. It was a large church with a wonderful music department, and we sang "hardcore" gospel music and a few hymns. I played instruments, and I sang with my family. But around the age of twelve, that was when people started to take notice of my talent.

You've said that your parents both sing. Is that where your voice comes from?

My parents have said they don't know where my voice comes

You and jazz pianist Jason Moran did a rendition of "There's a Man Goin' Round Takin' Names" for NPR Music at Harlem's Church of the Intercession in memory of young, unarmed black men killed by police. How did that come about?

Jason and I met when his wife was in *The Gershwins' Porgy and Bess* in New York, and I had a few friends in the cast. And then last summer we were both in a Glimmerglass Opera production in Cooperstown, New York. We were talking about Black Lives Matter, and we wanted to do something. The whole thing sat heavy on my heart. Being African-American men who could be targeted our-



DOMINIC MERCIER

In 2015, Brownlee created the role of saxophonist Charlie Parker for the jazz-tinged *Yardbird*, an opera by composer Daniel Schnyder and librettist Bridgette A. Wimberly.

selves, we felt we had a platform to say something with our hearts, and we wanted it to be far-reaching. We wanted to say something without saying it directly. Sadly, it has happened again and again, so each time it is recycled. When we performed it, the air in the space was full of so much emotion.

Is there a role that you haven't performed that you would like to do? What else would you like to accomplish that you haven't already?

One day, I'd like to perform the roles of Arnold in *William Tell* and Edgardo in *Lucia di Lammermoor*. Neither is planned yet, but I'm hopeful for the future. Otherwise, I'd love to meet the President of the United States before he leaves office.

What would you like people to know about you that they may not already know?

I'm the father of an autistic son, Caleb, who is three years old. I'm doing a weight loss challenge that I hope will raise money for autism awareness. I plan to be more and more involved in autism awareness and the organization Autism Speaks.

What have you learned that you would like to pass on to young singers, especially African-American singers?

The greatest thing that I have learned is that in everything you can

control, do it, whether it's languages, acting, level of preparation. There will always be things outside of your control, but don't play the blame game. You have to realize that you are directly responsible for your success.

I have a lot of colleagues who are frustrated. I tell them we have to be masters of playing the game, but we must be in the game to play. Don't let anybody disrespect you, but make sure your talent does the talking. 🌟

Tenor Lawrence Brownlee's new CD *Allegro io son: Donizetti and Bellini* (Delos Music) is currently available at the Opera Shop, located in the South Mezzanine of the War Memorial Opera House. **Immediately after the October 2 matinee performance of *Don Pasquale*, Brownlee will sign copies of his latest release.**



AIDA

NOV 5-DEC 6



THE MAKROPULOS CASE

OCT 14-29



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NOV 6-DEC 4



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SAN FRANCISCO
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Last of the Great Opera Buffas

*Gaetano Donizetti's
Don Pasquale is one of
the exemplars of the
Italian comic opera tradition*

*The Act III serenade "Com' e gentil" as seen in
Laurent Pelly's 2014 production of Don Pasquale at Santa Fe Opera.*

SANTA FE OPERA / KEN HOWARD

Don Pasquale may be the last great Italian opera buffa, but it is not the last great Italian operatic comedy. Both Verdi's *Falstaff* and Puccini's *Gianni Schicchi* came later, but cannot be described as opera buffas since neither conforms to the traditional structure or employs the old conventions of the genre. *Don Pasquale* dates from 1843, and there were composers who wrote perfectly traditional opera buffas after that time, but none of them could be put in the same class. Who today even knows the names of composers like Serafino De Ferrari, Nicola De Giosa or Emilio Usiglio, let alone the titles of their comedies?

We can appreciate *Don Pasquale* more fully if we approach it both in terms of the tradition from which it springs and of Donizetti's earlier comedies. Opera buffa emerged from the comic intermezzi of the 1730s, short works played between the acts of longer, serious ones. Opera buffa was the great success story of 18th-century operatic history. Starting out as a decidedly more humble form, it gradually gained ground against opera seria, with its mythological or historical subjects, virtuoso-voiced castrati, and formal balanced structure as a sort of stage-equivalent of court etiquette. In contrast to that pomp, opera buffa was unpretentious, human in scale, and intended only to make an audience laugh. Since comedy depends much more on interaction between characters than does a heroic plot, opera buffa developed ensembles and finales earlier than did opera seria. Thus, where opera seria seemed all too frequently like a slow-moving concert in elaborate costumes, opera buffa was rapid, more densely plot-

completed 65 operas, and of those roughly a third were comedies. Not all of these were true opera buffas. Some were Neapolitan farces: works with spoken dialogue and a principal comic character whose role was entirely in the local dialect and who treated the score as a point of departure for his improvisations. Today these works are irreproducible as the tradition they upheld no longer exists. Donizetti also wrote two French opera-comiques, *La Fille du Régiment* and *Rita*, but these have spoken dialogue, use typical French forms, and have a decidedly Gallic cachet, creating a very different effect than that of a typical opera buffa.

Donizetti composed ten operas before he produced one that was given very widely. In 1824 he brought out an opera buffa, *L'Ajo nell'imbarazzo* (*The Tutor in Difficulty*), that was revived with frequency over the next decades. It has all the characteristics of opera buffa: the sparkling overture, keyboard-accompanied recitatives, patter passages, and ensemble finales. It has an excellent libretto by Ferretti, who wrote the text for Rossini's *Cenerentola*. In *L'Ajo* we find the first traces of typical Donizettian opera buffa effects. Instead of the onrushing tide of wit and brilliance that is typical of Rossini and makes his comedies well-nigh irresistible, *L'Ajo* has a constant thread of true sentiment (rarely met in Rossini) that rises to moments of pathos. If *L'Ajo* gives us our first glimpse of an essentially Donizettian turn to opera buffa, his next notable work in that genre, *Alina, Regina di Golconda* (1828), strengthens our impression. *Alina* has an amusing and touching text by Felice Romani, famous for the tragic librettos for Bellini

If there is an underlying dramatic and musical motif to Don Pasquale, it is the pungent contrast between the old-fashioned and the modern.

ted, and musically more venturesome. By 1800 opera buffa had far outstripped its serious rival, in Italy at least, and would maintain its dominance for about two decades. During this time opera serias were still being written, but, in a period of crisis and change, they were rarely able to exercise their old influence on audiences who thought of opera houses as social areas rather than as places to concentrate on what was happening on stage.

It is not surprising that opera buffa had its heyday in the Napoleonic period. In those topsy-turvy times, Napoleon's relatives occupied, none too securely, a number of hastily vacated thrones. The status quo, which opera seria tended to reinforce, did not make much sense when many of the old dynasties had been sent into the wings. Comedy, with its emphasis on improvisation, disguise, and impersonation, perfectly suited the temper of those times. This is the world in which Donizetti, born in 1797, grew up. His first musical impressions were primarily of opera buffa, and his first teacher, the composer Mayr, was actively engaged in writing comedies as well as serious works. Mayr's music school staged a comic pastiche at the end of every term, and Donizetti performed in several and contributed music to them.

In an active career that stretched from 1818 until 1845, Donizetti

and Donizetti. Surprisingly enough, with all the other out-of-the-way Donizetti scores that have been revived, *Alina* has so far been overlooked.

The great vogue of opera buffa went into sudden eclipse with the emergence of tragic Romantic melodramas. Works with such plots came into fashion about 1830 and would go on to dominate Italian stages until almost the end of the century. Donizetti showed a great aptitude for opera in this vein, and with scores like *Lucrezia Borgia* and *Lucia di Lammermoor*, he did much to establish its enduring popularity. He did not desert opera buffa entirely, but in the second half of his career he turned less frequently to that genre. *L'Elisir d'Amore* of 1832 is the earliest of Donizetti's comedies that has continuously held the stage.

Don Pasquale comes practically at the end of Donizetti's career. It is one of his last three operas, and its rich comic surface is untroubled by any hint of the tragic disintegration that in a couple of years would confine him to a sanatorium, his mind gone and his body par-

The late William Ashbrook was the author of Donizetti and his Operas and The Operas of Puccini. This essay was published in a previous edition of San Francisco Opera Magazine.

alyzed. In deciding on the subject of Don Pasquale, Donizetti chose the scenario of Pavesi's *Ser Marcantonio* of 1810, a now forgotten comedy from the golden age of opera buffa that occurred in his youth. He updated the old plot and turned it into a contemporary comedy of manners. As a composer Donizetti had refined and enriched his art throughout his long years of working in the theater. Through its surety of effect and solidity, with all of its old charm and tenderness and tell-tale moments of pathos, *Don Pasquale* is his funniest and warmest comedy.

While there is pathos in Ernesto's aria at the beginning of Act II, when he sings of his dejection at being disinherited by his uncle and having to renounce his beloved Norina, there is even more near the beginning of Act III at the moment Norina slaps Pasquale. In a flash of terrible insight the old man realizes he has made a fool of himself and is forced to confront the impotence of his old age. "È finite, Don Pasquale," he mutters to himself against a pathetic tune in the orchestra that a little later is transformed and expanded as Norina's "È duretta la lezione," when, as an aside, she expresses her genuine sympathy for his plight.

If there is an underlying dramatic and musical motif to this comedy, it is the pungent contrast between the old-fashioned and the modern. The contrast between marriage by arrangement and falling in love through natural attraction, an old notion versus a modern idea,

undergirds the plot. Comedies end in reconciliation, acceptance, and tolerance, and Donizetti italicizes the point by bringing together the two contrasting tendencies of his opera at its close. In the traditional opera buffa finale one or more characters point up the moral of the plot; he has Norina do so here, setting her words to a buoyant dance tune.

Don Pasquale's moral is: An old man is foolish and asking for trouble when he contemplates marriage. In one way, and not necessarily a conscious one, *Don Pasquale* is somewhat autobiographical. At the time, Donizetti was a widower in his late 40s. His hair was almost completely gray and he was feeling his years (people aged psychologically far earlier a century ago than they do today). Because he was a successful and prosperous public figure, he was continually evading well-meaning efforts to marry him off. In *Don Pasquale* he manages, like the expert writer of comedy, to get the last laugh, even if it is tinged with more than a little irony. 🍷



Left: A featured artist with San Francisco Opera for over 24 seasons, Italian bass Salvatore Baccaloni starred as the Company's Don Pasquale in 1938.

SAN FRANCISCO OPERA ARCHIVES

Below: A circa 19th-century English engraving of the final scene from *Don Pasquale*. BRIDGEMAN IMAGES



Old Love, New Love

Trick Love, True Love

The story of *Don Pasquale* is not exactly new. We can see these characters and elements of the action in the *commedia dell'arte* tradition going back hundreds of years. And yet it is not old, either. When I've told people, "Yes, I am directing the opera *Don Pasquale*, it's about an old man who wants a young wife," they've laughed and one man said, "You know, that really happens, take it from me." So we have a story that is antique and modern at the same time...

For me, the period shown in Italian movies of the 1950s and '60s captures this complexity. They are set in an era that we think of as modern, but they are also visually simplified: the surroundings still show the shortages of World War II, and the films are black and white. That gives them a timeless, universal feeling we have tried to capture on stage in this opera. We can't tell by looking exactly when it is taking place, but we have all seen homes like *Don Pasquale*'s. Perhaps it was once luxurious, with the big chandelier and the big upholstered chair he likes to sit in. But now things have gotten a bit shabby. It has not been renovated in a long time, and nothing seems quite right because the scale is off—a little too big here, a little too small there. This puts the action into an odd perspective that makes us think.

The humor in this opera is wonderful, but there is also truth in it—truth that is a little sad. Norina and Ernesto are young and in love. Like us, they want it all: marriage and the financial security that only Ernesto's rich uncle, Don Pasquale, can offer them. How far should we go to get what we want? How far is too far? In the end, they learn the answer. And so do we. 🍷



Soprano Brenda Rae appeared as Norina for the 2014 premiere of Laurent Pelly's production of *Don Pasquale* at Santa Fe Opera.

SANTA FE OPERA / KEN HOWARD

ARTIST PROFILES



GIUSEPPE FINZI

(Molfetta, Italy)

Conductor

Former San Francisco Opera Resident Conductor Giuseppe Finzi made his Company debut in 2008 conducting

The Elixir of Love for Families, and he has returned to lead performances of *The Abduction from the Seraglio*, *Faust*, *La Traviata*, *La Fanciulla del West*, *Aida*, *Turandot*, *Carmen*, *Rigoletto*, *Tosca*, as well as new productions of *Il Barbiere di Siviglia* and *La Bohème*. Recent engagements include *Carmen* at Deutsche Oper Berlin; *L'Elisir d'Amore* at the Teatro di San Carlo in Naples; new productions of *Rigoletto* at Palermo's Teatro Massimo, *Idomeneo* at the Theater Lübeck in Germany, *Il Barbiere di Siviglia* at Barcelona's Gran Teatre del Liceu, *Madama Butterfly* in Bari, *Les Pêcheurs de Perles* with the Korean National Opera, *Carmen* in Menorca, and *Turandot* at the Bregenz Festival. Finzi previously served as assistant conductor, coach, and pianist at Milan's Teatro alla Scala. He made his conducting debut in 2003 with *Tosca* at the Teatro Rendano in Cosenza and returned the next year for *La Traviata*. His upcoming engagements include *Nabucco* at Opéra de Monte-Carlo and *La Fille du Régiment* at Gran Teatre del Liceu, Barcelona.



MAURIZIO MURARO

(Como, Italy)

Don Pasquale

In 2013, Italian bass-baritone Maurizio Muraro made his San Francisco Opera debut as Doctor Bartolo in *Il Barbiere*

di Siviglia, a role he has reprised with Munich's Bavarian State Opera, the Metropolitan Opera, Deutsche Oper Berlin, Semperoper Dresden, and Paris Opéra. Other recent engagements include Dr. Bartolo in *Le Nozze di Figaro* with the Paris Opéra, Metropolitan Opera, Berlin State Opera, and Milan's Teatro alla Scala; Balducci in *Benvenuto Cellini* with Barcelona's Gran Teatre del Liceu; Sulpice in *La Fille du Régiment* at the Met and Hamburg State Opera; Don Alfonso in *Così fan tutte* in Tokyo; and Leporello

in *Don Giovanni* in Genova. Muraro is the winner of several important international prizes, including the 1990 Katia Ricciarelli International Competition, the 1994 A. Belli Competition in Spoleto, and the E. Waechter Prize as the best opera singer of the 1999–2000 season at the Vienna State Opera. His films include *Tosca* with the Covent Garden Orchestra and a DVD of *Le Nozze di Figaro* at La Scala; his recordings include *Carmen* with Giuseppe Sinopoli, *Tosca* with Antonio Pappano, and *Le Nozze di Figaro* and *Don Giovanni* with Bertrand de Billy. Later this season, Muraro is scheduled to return to the Metropolitan Opera in productions of *Il Barbiere di Siviglia* and *Werther*, followed by a new production of *La Cenerentola* at Opéra Bastille.



HEIDI STOBER

(Waukesha, Wisconsin)

Norina

Heidi Stober made her San Francisco Opera debut in 2010 as Sophie in *Werther* and has

since returned as Susanna in *Le Nozze di Figaro*, Atalanta in *Xerxes*, Pamina in *The Magic Flute*, Nannetta in *Falstaff*, Magnolia Hawks in *Show Boat*, Oscar in *Un Ballo in Maschera*, and Johanna in *Sweeney Todd*. Last season, Stober also appeared in the Company's David Gockley gala, preceded by her Lyric Opera of Chicago debut as Valencienne in *The Merry Widow*, a return to Houston Grand Opera for Susanna in *Le Nozze di Figaro*, and the title role of *Alcina* and Micaëla in *Carmen* at Semperoper Dresden. Other recent engagements include Oscar, Pamina, and Gretel in *Hänsel und Gretel* with the Metropolitan Opera; Pamina, Susanna, Gretel, Adina in *L'Elisir d'Amore*, and Micaëla with Deutsche Oper Berlin; and Sandrina in *La Finta Giardiniera* and Zdenka in *Arabella* with Santa Fe Opera. As a principal artist with Deutsche Oper Berlin, her roles with that company have included Zerlina in *Don Giovanni*, Oscar, Ninette in *L'Amour des Trois Oranges*, Ascagne in *Les Troyens*, and Roggiero in *Tancredi*. Later this season, Stober will return to the Deutsche Opera Berlin for her role debut as Marguerite in *Faust*, as well as further performances with the company as Oscar, Gretel, and Pamina.

In addition, she will join the Boston Symphony Chamber Players and Thomas Adès for a program of the composer's music.



LAWRENCE BROWNLEE

(Youngstown, Ohio)

Ernesto

Making his San Francisco Opera debut, tenor Lawrence Brownlee has sung with nearly

every leading international opera house, including the Metropolitan Opera; Teatro alla Scala; Bavarian State Opera; Royal Opera, Covent Garden; Vienna State Opera; Paris Opéra; Opernhaus Zürich; Berlin State Opera; Teatro Real Madrid; Théâtre Royale de la Monnaie; and the festivals of Salzburg and Baden-Baden. In addition, Brownlee has appeared with the Berlin Philharmonic, Philadelphia Orchestra, Chicago Symphony, New York Philharmonic, Academia di Santa Cecilia, Boston Symphony, Cleveland Orchestra, San Francisco Symphony, and the Bayerische Rundfunk Orchestra. Recent performance highlights include *Carmina Burana* with the Los Angeles Philharmonic at the Hollywood Bowl, the Berlioz Requiem at the Edinburgh Festival, *La Cenerentola* at the Lyric Opera of Chicago, *La Donna del Lago* at the Metropolitan Opera, *Le Comte d'Ory* at Seattle Opera, and *Il Barbiere di Siviglia* at the Paris Opéra. Brownlee has also originated contemporary roles including in Lorin Maazel's *1984* and, most recently, Opera Philadelphia's world premiere of *Yardbird*, based on the life story of iconic jazzman Charlie Parker. Later this season, he is scheduled to appear as Tonio in *La Fille du Régiment* at Washington National Opera, Belmonte in *The Abduction of the Seraglio* at Houston Grand Opera, and Idreno in *Semiramide* at the Bavarian State Opera.



LUCAS MEACHEM

(Raleigh, North Carolina)

Dr. Malatesta

American baritone Lucas Meachem most recently appeared at San Francisco Opera as

Figaro in 2015's *Il Barbiere di Siviglia*. A former Adler Fellow and Merola Opera Program alumnus, Meachem has also performed for the Company in the title roles of *Don Giovanni* and *Eugene Onegin*, Fritz and Frank in *Die Tote Stadt*, Count Almaviva in *Le Nozze di Figaro*, and in *La Forza del Destino*, *Billy Budd*, *Doktor Faust* among other operas, and *The Magic Flute for Kids*. Recent engagements include his debut with the Los Angeles Philharmonic as Silvio in *Pagliacci* at the Hollywood Bowl with Maestro Gustavo Dudamel; Silvio in his return to the Metropolitan Opera for a new production of *Pagliacci*; his role debut as Corigliano's Figaro in *The Ghosts of Versailles* with Los Angeles Opera; Figaro in *Il Barbiere di Siviglia* and Marcello in *La Bohème* at Royal Opera, Covent Garden; and a European revival tour of Tchaikovsky's *Iolanta* with soprano Anna Netrebko. A frequent collaborator with Lyric Opera of Chicago, he has appeared as Oreste in *Iphigénie en Tauride*, Valentin in *Faust*, Demetrius in *A Midsummer Night's Dream*, and Marcello. He made his Metropolitan Opera debut as General Rayevsky in *War and Peace* and returned as Mercutio in *Roméo et Juliette*. A regular performer across Europe, Meachem has appeared with Vienna State Opera in the title role of *Il Barbiere di Siviglia*; Opéra National de Paris in the title role of *Billy Budd*; and Bayerische Staatsoper as Count Almaviva in *Le Nozze di Figaro*. Later this season, Meachem will appear as Chorèbe in *Les Troyens* with Lyric Opera of Chicago and as Sharpless in the Dallas Opera's *Madama Butterfly*.



EDWARD NELSON
(Santa Clarita, California)
Dr. Malatesta
A second-year San Francisco Opera Adler Fellow, baritone Edward Nelson is a graduate of the

2014 Merola Opera Program where he sang the title role in *Don Giovanni*. For San Francisco Opera, he created the role of John Buckley in the 2015 world premiere of Marco Tutino's *Two Women*, and he appeared during the 2015–16 Season as the Second Priest in *The Magic Flute*, Hermann Ortel in *Die Meistersinger von Nürnberg*, Fiorello in *Il Barbiere di Siviglia*, L'Ami in Debussy's *La Chute de la Maison Usher*, and Moralès

in *Carmen*. Other recent engagements include the Ferryman in Britten's *Curlow River* with the Mark Morris Dance Group/Tanglewood Music Festival and Montreal's Ballet-Opéra-Pantomime, as well as the title role of Britten's *Owen Wingrave*, Dandini in *La Cenerentola*, and Le Podestat in Bizet's *Le Docteur Miracle* with the University of Cincinnati College-Conservatory of Music (CCM) where he holds undergraduate and graduate

degrees. This season, he appears in the Company's *Andrea Chénier* as Fléville and as Prince Yamadori in *Madama Butterfly*. After completing the Adler Fellowship, his 2017 engagements include the role of Steward in Jonathan Dove's *Flight* with Opera Omaha, Schaunard in *La Bohème* with Cincinnati Opera, and the title role of Thomas Ambroise's *Hamlet* with West Edge Opera.

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BOJAN KNEŽEVIĆ

(Belgrade, Serbia)

The Notary

Former Adler Fellow and Merola alumnus Bojan Knežević made his San Francisco Opera debut as Marquis d'Obigny

in *La Traviata* in 1995 and has since appeared with the Company in a number of roles, including Harašta in *The Cunning Little Vixen*, Dulcamara in *L'Elisir d'Amore*, and Haly in *L'Italiana in Algeri*. Most recently, the bass-baritone appeared as Antonio in 2015's *Le Nozze di Figaro* and as a member of the Ensemble in *Sweeney Todd*. Career highlights include Frosch in *Die Fledermaus* with Lyric Opera of Chicago, Scarpia in *Tosca* with Mississippi Opera, the Four Villains in *Les Contes d'Hoffmann* with Sacramento Opera and Fort Worth Opera, and the title role of *Le Nozze di Figaro* with the New National Theatre in Tokyo. He also appeared in the title role of *Wozzeck* for San Francisco's Opera Parallèle, as well as George Wilson in *The Great Gatsby*.



LAURENT PELLY

(Paris, France)

Director and Costume Designer

One of France's most sought-after directors of both opera and theater, Laurent Pelly made his San

Francisco Opera debut in 2009 with *La Fille du Régiment* and returned in 2013 with *Les Contes d'Hoffmann*. Other recent work includes *Manon* at Royal Opera, Covent Garden, the Metropolitan Opera, Teatro alla Scala, and Théâtre du Capitole Toulouse; *I Puritani*, *Giulio Cesare*, *Ariadne auf Naxos*, and *Les Sept Péchés Capitaux* at Paris Opéra; *Robert le Diable* at Paris Opéra and Grand Théâtre de Genève; *Hänsel und Gretel* at the Glyndebourne Festival; *Cendrillon* at Santa Fe Opera, Gran Teatre del Liceu, Théâtre Royal de la Monnaie, and Opéra de Lille; *Le Comte Ory* at Opéra de Lyon and Teatro alla Scala; *L'Enfant et les Sortilèges* and *L'Heure Espagnole* at Teatro alla Scala and the Glyndebourne and Saito Kinen Festivals; *Béatrice et Bénédicte* at the Glyndebourne Festival; and *Le Roi Carotte* at Opéra de Lyon. Scheduled later this season are new

productions of *Le Coq d'Or* at Théâtre Royal de la Monnaie, Teatro Real Madrid, and Opéra national de Lorraine and *Viva la mamma!* for Opéra de Lyon. In 2007 Pelly was appointed director of Théâtre national de Toulouse Midi-Pyrénées, having previously served as director of Cargo / Centre Dramatique National des Alpes.



DANIEL DOONER

(Ottawa, Canada)

Associate Director

Daniel Dooner made his San Francisco Opera debut in 2000 with *Parsifal*. He is a staff director of the Royal Opera,

Covent Garden where he regularly directs revivals. Productions include *Fidelio*, *Un Ballo in Maschera*, *L'Elisir d'Amore*, *Rigoletto*, *Così fan tutte*, *La Traviata*, *Simon Boccanegra*, and *Don Pasquale*. Dooner has worked extensively in Europe and abroad, with engagements including directing revivals of *Owen Wingrave*, *Kát'a Kabanová*, *The Makropulos Case*, *Tristan und Isolde*, and *Jenůfa* for the Glyndebourne Festival; *Parsifal* for English National Opera; *Lohengrin* for Teatro alla Scala; *Die Zauberflöte* for the Teatro dell'Opera di Roma; *Elektra* for the Salzburg Festival; *Jenůfa* for Israeli Opera; and *Così fan tutte* for the Canadian Opera Company.



CHANTAL THOMAS

(Paris, France)

Set Designer

Set designer Chantal Thomas made her San Francisco Opera debut in 2009 with *La Fille du Régiment* and returned in 2013

with *Les Contes d'Hoffmann*. Since 1988 she has collaborated frequently with director Laurent Pelly on classic and modern plays, musicals, and operas. Many of the productions she has worked on for Pelly have been performed by leading opera companies worldwide. Credits include *Le Roi Carotte* at Opéra de Lyon; *I Puritani*, *Ariadne auf Naxos*, *Platée*, and *Giulio Cesare* at Paris Opéra; *La Grande-Duchesse de Gérolstein* and *La Belle Hélène* at Théâtre du Châtelet; *L'Étoile* and *The Love for Three Oranges* at Dutch National Opera; *Pelléas et*

Mélisande at Theater an der Wien; and *La Traviata* at Santa Fe Opera. Thomas has also worked in theater with directors including Frédéric Béliier-Garcia, Denise Chalem, Michel Rostain, and Laura Scozzi, and designed *Le Nozze di Figaro* for the Aix-en-Provence Festival, directed by Richard Brunel. Upcoming engagements include *Viva la mamma!* at Opéra de Lyon and *Candide* at Santa Fe Opera.



DUANE SCHULER
(Elkhart Lake, Wisconsin)
Lighting Designer
Since his San Francisco Opera debut in 2002 with *Ariadne auf Naxos*, lighting designer

Duane Schuler has collaborated on several Company productions, including *Manon Lescaut*, *Tristan und Isolde*, *La Fanciulla del West*, *The Makropulos Case*, *Werther*, and *Mefistofele*. He has also enjoyed a long relationship with the Lyric Opera of Chicago, where he has designed more than 130 productions since 1977, including last season's world premiere of *Bel Canto*. His designs for the Metropolitan Opera include *La Donna del Lago*, *La Traviata*, *Samson et Dalila*, *Thaïs*, *Fidelio*, *Otello*, *Pelléas et Mélisande*, *Andrea Chénier*, and *The First Emperor*. Credits for other opera companies encompass *Robert le Diable* and *Fidelio* at Royal Opera, Covent Garden; *Elektra* and *Benvenuto Cellini* at the Salzburg Festival; *Lohengrin*, *Lulu*, and *Turnadot* at Teatro alla Scala; *Manon* at Deutsche Staatsoper Berlin; *Dead Man Walking* at Semperoper Dresden; and *Der Rosenkavalier* at Deutsche Oper Berlin. Later this season, his work appears in *Norma* at Lyric Opera of Chicago, *The Magic Flute* at Seattle Opera, and *Cendrillon* at the Metropolitan Opera.



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



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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.

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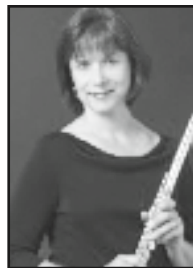
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Julie McKenzie
Principal
Flute



Patricia Farrell
Flute



Stephanie McNab
Flute & Piccolo



Mingjia Liu
Principal
Oboe



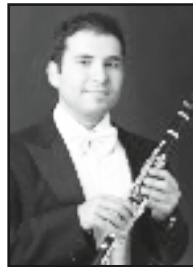
Deborah Henry
Assistant Principal
Oboe



Janet Popesco
Archibald
Oboe & English Horn



Deborah Shidler
Oboe
Regular Substitute



Jose Gonzalez
Granero
Principal Clarinet



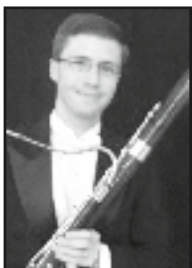
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Michael Severance
Bassoon &
Contrabassoon



Kevin Rivard
Co-Principal
Horn



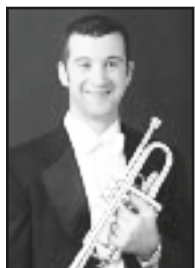
Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
Principal
Trumpet



William Holmes
Trumpet



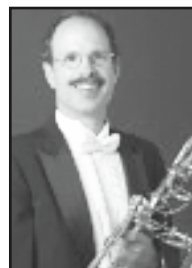
John Pearson
Trumpet



Samuel Schlosser
Principal Trombone



Donald Kennelly
Trombone



David Ridge
Trombone &
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



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Timpani



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Associate Timpani



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

REGULAR CHORUS



Kathleen Bayler
Soprano



Sara Colburn
Soprano



Dvora Djoraev
Soprano



Mary Finch
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



Virginia Pluth
Soprano



Carole Schaffer
Soprano



Mitzie Kay Weiner
Soprano



Buffy Baggott
Mezzo-Soprano



Roberta Bowman
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Sally Mouzon
Mezzo-Soprano



Sally Munro
Mezzo-Soprano



Erin Neff
Mezzo-Soprano



Laurel Porter
Mezzo-Soprano



Laurel Rice
Mezzo-Soprano



Shelley Seitz
Mezzo-Soprano



Claudia Siefer
Mezzo-Soprano



Donna Turchi
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Chris Corley
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Colby Roberts
Tenor



Sigmund Seigel
Tenor



Dan Stanley
Tenor



Alexander Taite
Tenor



Andrew Truett
Tenor



Richard Walker
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Torlef Borsting
Baritone



Anders Fröhlich
Baritone



Cameron Henley
Baritone



Ken Johnson
Baritone



David Kekuewa
Baritone



Frederick Matthews
Baritone



Ken Rafanan
Baritone
Leave of Absence



Michael Rogers
Baritone



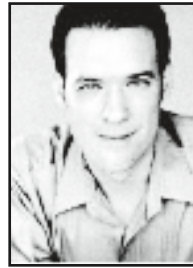
Jere Torkelsen
Baritone



Bojan Knežević
Bass



Jim Meyer
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass

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

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Blanche Hampton



Bryan Ketron



Michael Levine



Rachel Speidel Little



Chiharu Shibata

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 Ana María Martínez
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 Maurizio Muraro
 Randall Nakano*
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 Matthew O'Neill † † †
 Toni Marie Palmertree † † †
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 Anna Pirozzi**
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 Sarah Shafer
 Yijie Shi*
 Andrea Silvestrelli
 Joel Sorensen
 Heidi Stober

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 Michael Sumuel † † †
 Zanda Švėde † † †
 Jere Torkelsen
 Dale Travis † † †
 Marco Vinco
 Brad Walker † † †
 Erin Wall*
 Charles Workman*
 Qiulin Zhang**

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RETNA*

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* San Francisco Opera debut

** U.S. debut

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† † = Merola Opera Program participant (past or present)

Ian Robertson, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*

Jim Meyer, *Chorus and Dance Manager*

Mary Finch, *Assistant Chorus Manager/*

Chorus Librarian

REGULAR CHORUS

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

† Chorus member on Leave of Absence

* Chorus member appearing in a Solo Role

EXTRA CHORUS

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

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 Caroline H. Hume Endowed Chair
 Jordi Bernàcer, *Resident Conductor*

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

SECOND VIOLIN

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

VIOLA

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

CELLO

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

BASS

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

FLUTE

Julie McKenzie, *Principal*
 Patricia Farrell
 Stephanie McNab

PICCOLO

Stephanie McNab

OBOE

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

ENGLISH HORN

Janet Popesco Archibald

CLARINET

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

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier, *Principal*
 Daniel MacNeill
 Michael Severance

CONTRABASSOON

Michael Severance

HORN

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

TRUMPET

Adam Luftman, *Principal*
 William Holmes †
 Scott Macomber **
 John Pearson *

TROMBONE

Samuel Schlosser, *Principal*
 Donald Kennelly
 David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

John Burgardt

PERCUSSION

Richard Kvistad, *Principal/Associate Timpani*
 Patricia Niemi *

HARP

Olga Ortenberg-Rakitchenkov

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 Timothy Spears, *Assistant*

ORCHESTRA MANAGER

Tracy Davis
 Timothy Spears, *Assistant*

* Principal for one or more Fall season operas

† Leave of absence

** Season substitute

A photograph of an ornate theater interior with a large audience clapping. A screen on the stage displays the text "SUPPORTING THE ARTS INSPIRES OUR COMMUNITY." The text is in a bold, sans-serif font, with "INSPIRES OUR" and "COMMUNITY." each underlined with a red horizontal line. The theater has a grand, arched entrance and a balcony with ornate carvings. The lighting is warm and golden, highlighting the audience and the stage.

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Libby Pfau
Maria Pitcairn
Bill & Mary Poland
Ursula Ralph
Joyce Reitman
Venetta & John Rohal

Diane Rubin
San Francisco Opera Guild,
East Bay Chapter
San Francisco Opera Guild,
Marin Chapter
San Francisco Opera Guild,
Peninsula Chapter
Ann Simpson
Claire Collins Skall
Susan Tamagni

*Deceased

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

YOUR OPERA EXPERIENCE

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

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

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

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

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

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

Performance Etiquette

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

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

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

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

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

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

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

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

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

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

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

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

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

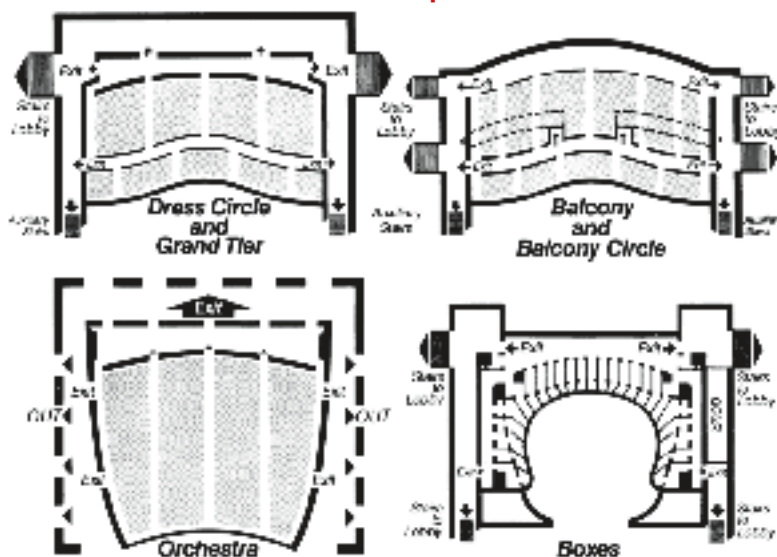
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San Francisco War Memorial and Performing Arts Center War Memorial Opera House



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



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