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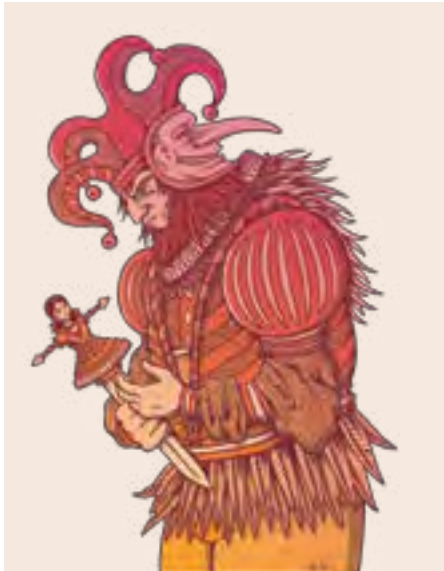
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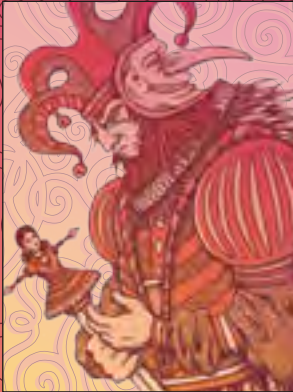
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A MESSAGE FROM

THE BOARD OF SAN FRANCISCO OPERA

Welcome back to the War Memorial Opera House.

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



DREW AITZNER

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

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

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

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

Thank you again for joining us.

A handwritten signature in black ink, appearing to read "John A. Gunn".

John A. Gunn
Chairman of the Board

A handwritten signature in black ink, appearing to read "Keith B. Geeslin".

Keith B. Geeslin
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Luisotti to Be Honored at Opera Ball

VALENTINA SIMI



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

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

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

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



DREW ALTZER PHOTOGRAPHY

Charlot D. Malin 1968–2017

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

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

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

STEFAN COHEN

Opera at the Ballpark 2017

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



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

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



SIMON PAULY

Notes from the General Director

Unveiling Our Own California Story

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

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

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

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

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

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



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



Pene Pati, Amina Edris, and Amitai Pati

STEFAN COHEN

Three's Family

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

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

Attila and Mefistofele on KQED TV

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

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

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



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SAN FRANCISCO OPERA *Profile*

Dr. Myron Marx

Company Medical Advisor



CORY WEAVER

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

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

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

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

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

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

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

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

— JEFFERY MCMILLAN

Director of Marketing Marcia Lazer Retires

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

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

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

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

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



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

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

Celebrating **60** Years of Merola

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



DENNIS GALLOWAY



RON SCHERL



LARRY MERKLE



KRISTEN LOKEN

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

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

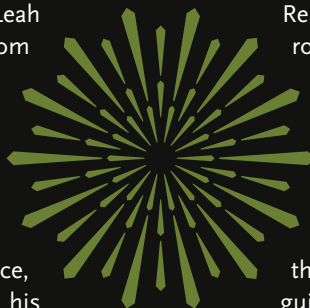
Former San Francisco Opera General Director David Gockley had a vivid Merola moment at the 2008 Grand Finale, a showcase concert of arias and ensembles that brings the program to a glittering end in August. Knocked out by soprano Leah Crocetto's account of "Tu puniscimi, o Signore" from Verdi's *Luisa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

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

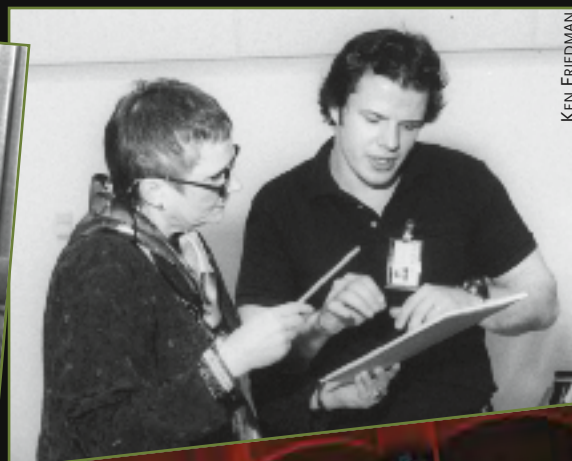
duction of Rossini's *La Cenerentola*. "It was indeed my best summer ever," said Shrader of that charmed musical match.

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

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



**MEROLA
OPERA PROGRAM**



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

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

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

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

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

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

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

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

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



Leah Crocetto (Class of 2008)

KRISTEN LOKEN



Zanda Švėde (2013)

KRISTEN LOKEN



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

KRISTEN LOKEN



James Morris with Brad Walker (2015)

KRISTEN LOKEN

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

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

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

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

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

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



CAROLYN MASON JONES



LARRY MERKLE



LARRY MERKLE



LISA KOHLER



KRISTEN LOKEN



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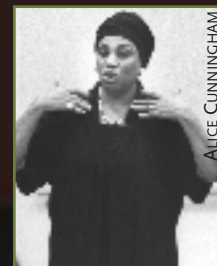


JOHN LEE

LARRY MERKLE



ALICE CUNNINGHAM



ALICE CUNNINGHAM

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

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

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

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



KRISTEN LOKEN

A man and a woman are sitting on the deck of a sailboat, smiling and looking towards the right. The man is wearing a white shirt and sunglasses, and the woman is wearing a light blue shirt and sunglasses. They are both wearing shorts. The sailboat's rigging and sails are visible in the background. The scene is set against a bright, sunny sky.

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MEROLA OPERA PROGRAM

Summer 2017 Events

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

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

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

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

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

Merola Grand Finale of arias and ensembles.

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

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

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

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



KRISTEN LOKEN



KRISTEN LOKEN

Backstage at 2013's Merola Grand Finale

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

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

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

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

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

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

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

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

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INSIGHT PANELS

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

OPERA PREVIEW LECTURES

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

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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.

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CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

OPERA HOUSE TOURS

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

OPERA TALKS

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

Rigoletto: Emily Laurance

Don Giovanni: Kayleen Asbo

La Bohème: Laura Prichard

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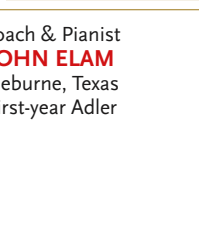
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DREW ALTIZER

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



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

In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of then-General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs. This season, the Gunns' inspired generosity is helping make possible four productions—*Andrea Chénier*, *Dream of the Red Chamber*, *Aida*, and *Don Giovanni*.

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

John is the former chairman and CEO of Dodge & Cox

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

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

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

Joseph E. Padula

Production Sponsor, *Don Giovanni*

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

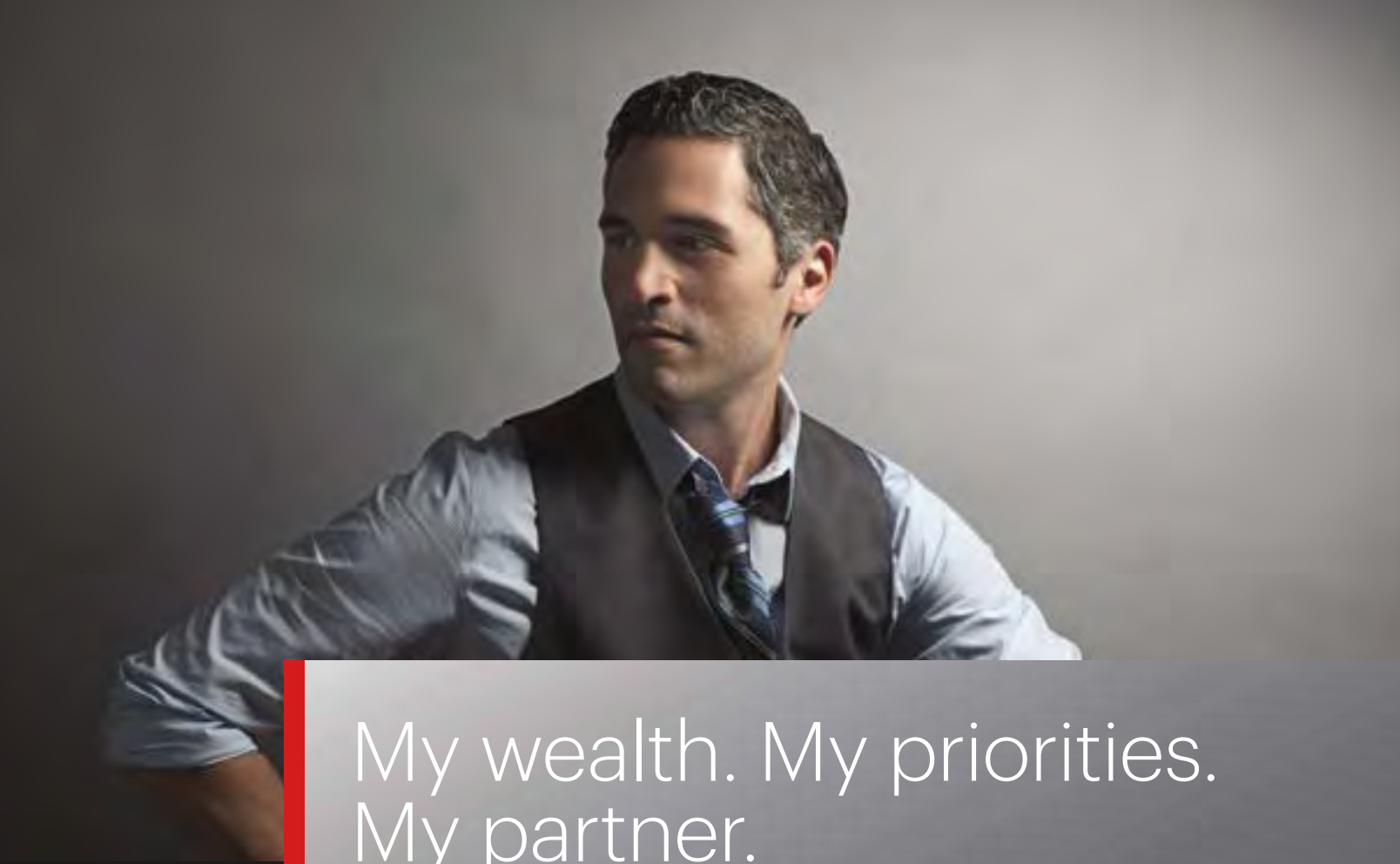
Joseph E. Padula, affectionately known as "Joe" by loved ones, rose from humble beginnings at an orphanage in Albany, New York to become a multi-millionaire philanthropist in San Francisco. John Sucich, friend and Trust Designee of the Padula Trust, shares, "Joe was proud of his Italian heritage and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

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

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



Joseph E. Padula in Italy



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

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

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

"Without great singers, opera is not all it could be," says San Francisco Opera board member Joan Traitel. "That's why my husband and I approached David Gockley with the idea of creating a special way of supporting singers exclusively." The result was the Great Singers Fund, launched by the Traitels in 2008 to provide San Francisco Opera with enhanced support to attract the world's best singers. Joan, a member of the Opera's board of directors since 1998, and her husband David were production sponsors for several years before founding the Great Singers Fund. "The Fund makes a difference in the quality of opera in San Francisco," Joan explains. "I am excited about the Company debuts of Erwin Schrott and Ildebrando D'Arcangelo, who have graced the world's finest opera stages and are making their long-awaited debuts here. I am also thrilled to see the tremendously talented Mr. Kelsey and Ms. Martínez returning to us. I hope people see the relationship between the Great Singers Fund and this season's fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy."



DREW ALTIZER

SPONSOR SPOTLIGHT

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

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

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



DREW ALTIZER

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

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

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

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

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

DREW ALTIZER



2017 REPERTORY

RIGOLETTO

Giuseppe Verdi

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

Production made possible, in part, by Bernard & Barbro Osher.
June 6 performance made possible, in part, by Meyer Sound.

DON GIOVANNI

Wolfgang Amadeus Mozart

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

Production made possible, in part by
John A. & Cynthia Fry Gunn;
and Joseph E. Padula*.

LA BOHÈME

Giacomo Puccini

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

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

TURANDOT

Giacomo Puccini

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

December 3, 6, 9, 2017

Production made possible, in part, by
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ELEKTRA

Richard Strauss

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

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

LA TRAVIATA

Giuseppe Verdi

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

Production made possible, in part, by Chevron.

MANON

Jules Massenet

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

Production made possible, in part, by
John A. & Cynthia Fry Gunn;
Jan Shrem & Maria Manetti Shrem.

GIRLS OF THE GOLDEN WEST

WORLD PREMIERE

Music by John Adams • Libretto by Peter Sellars

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

Production made possible, in part, by:
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and an award from the National Endowment for the Arts.

Major support also provided by:
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The Great Singers Fund, established by Joan & David Traitel

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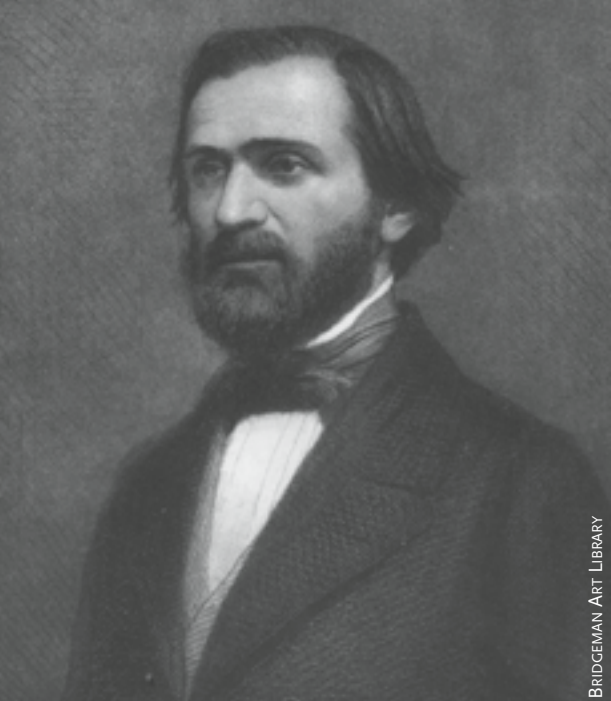


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Giuseppe Verdi

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SAN FRANCISCO OPERA

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Caroline H. Hume Endowed Chair

This production is made possible, in part, by
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Maestro Luisotti's appearance is made possible by
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Mr. Kelsey's appearance is made possible by a gift to
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San Francisco Opera gratefully acknowledges
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RIGOLETTO

ACT I

The Duke of Mantua surveys his court to choose a woman with whom to pass the night and selects Countess Ceprano. She is flattered but nervous; her husband is present. This leads to an impasse. Marullo enters with news for his fellow courtiers that Rigoletto, the jester, has a mistress in town. The Duke then discusses his dilemma with Rigoletto who suggests the following alternatives for Count Ceprano: prison, exile, or beheading. Ceprano and the courtiers are outraged and swear vengeance on Rigoletto. Count Monterone, an old nobleman, comes to denounce the Duke and his dissolute court. With the Duke's consent, Rigoletto mocks the old man and his dishonored daughter. Monterone curses both Rigoletto and the Duke for laughing at a father's grief. Rigoletto suddenly fears for the safety of his own daughter, whom he has kept carefully hidden from the court.

Later that evening, Rigoletto is accosted by Sparafucile, who offers his services as a killer. Rigoletto spurns his offer and then reflects on their encounter. He sees Sparafucile as his alter ego: one kills with a sword, the other with words. Monterone's curse continues to haunt him.

Rigoletto returns home and greets his daughter, Gilda, declaring that she means the world to him. She reciprocates his feelings but questions why he has kept her concealed. He fears the courtiers and warns the nurse to guard Gilda carefully. Hearing a noise in the street, he goes out to investigate. The Duke, disguised as a student, enters and is astonished to discover the girl he has seen in church is Rigoletto's daughter. He and Gilda declare their love. Then, fearing Rigoletto's return, he leaves. Left alone, Gilda rhapsodizes on the false name of the "student," Gualtier Maldè, while outside the courtiers gather to kidnap the woman they believe to be Rigoletto's mistress. To exact their revenge on the jester, they will present the girl to the Duke. Rigoletto returns to find the courtiers near his house, but they fool him into thinking they have come to abduct Countess Ceprano who lives next door. Too late, Rigoletto discovers the trick.

ACT II

The Duke, unaware of what has occurred, laments the fact that when he returned to Gilda's house he found it deserted. The courtiers describe how they kidnapped Rigoletto's mistress, and

the Duke leaves to go find her. When Rigoletto enters, a remark from the page alerts him to Gilda's whereabouts. He rages at his tormentors but is soon reduced to begging them for pity. When Gilda bursts onto the scene, Rigoletto orders the courtiers to leave him alone with his daughter. She explains how she met the Duke, whom she had taken to be a student, at church. Rigoletto comforts her. Monterone, on the way to his beheading, laments that no one has yet struck down his daughter's seducer. Rigoletto promises to do so. Gilda begs mercy for the Duke.

ACT III

Rigoletto has brought Gilda to Sparafucile's inn to show her the real nature of the man she loves. The Duke, once again incognito, flirts with Sparafucile's sister, Maddalena. Gilda laments his faithlessness, but still continues to love him. Rigoletto sends her home and hires Sparafucile to kill the Duke. Maddalena urges her brother to spare him, and he agrees, provided another victim can be found as a substitute so that he can keep his pact with Rigoletto. Gilda, unable to follow her father's orders, returns and presents herself as the victim after overhearing the conversation. Rigoletto returns to collect his victim and is given a body. Hearing the Duke's voice in the distance, he quickly uncovers the wraps and finds the dying Gilda. Monterone's curse has been fulfilled.

First performance: Venice; March 11, 1851

First performance in the U.S.: New York; February 19, 1855

First San Francisco Opera performance: October 8, 1923

Rigoletto has been performed in 35 previous San Francisco Opera seasons. For complete casting and other information, visit archive.sfopera.com.

Personnel: 13 principals, 36 choristers, 4 dancers, 7 supernumeraries; **60 total**

Orchestra: 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 cimballo, 1 timpani, 2 percussion, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **61 total**

Backstage: piccolo, oboe, clarinet, bassoon, 2 horns, 2 trumpets, trombone, tuba, bass drum, tube chimes, digital sampler

Conductor
Nicola Luisotti
Jordi Bernàcer (7/1)

Director
Rob Kearley*

Set Designer
Michael Yeargan

Costume Designer
Constance Hoffman

Lighting Designer
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Chorus Director
Ian Robertson

Choreographer
Lawrence Pech

Fight Director
Dave Maier

Assistant Conductor
Jordi Bernàcer

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Dennis Doubin

Musical Preparation
Bryndon Hassman
Ronny Michael Greenberg
John Churchwell
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Robert Mollicone

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Philip Kuttner

Assistant Director
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San Francisco Opera production

WEDNESDAY, MAY 31, 2017 AT 7:30 PM
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FRIDAY, JUNE 9 AT 7:30 PM
WEDNESDAY, JUNE 14 AT 7:30 PM
SUNDAY, JUNE 18 AT 2 PM
THURSDAY, JUNE 22 AT 7:30 PM
TUESDAY, JUNE 27 AT 7:30 PM
SATURDAY, JULY 1 AT 7:30 PM

Opera in three acts by **Giuseppe Verdi**
Libretto by **Francesco Maria Piave**
After the play *Le Roi s'amuse* by **Victor Hugo**

RIGOLETTO

(Sung in Italian with English supertitles)

CAST

(in order of appearance)

<i>The Duke of Mantua</i>	Pene Pati †
<i>Matteo Borsa</i>	Amitai Pati *†
<i>Countess Ceprano</i>	Amina Edris †
<i>Count Ceprano</i>	Anthony Reed †
<i>Rigoletto</i>	Quinn Kelsey
<i>Marullo</i>	Andrew G. Manea *†
<i>Count Monterone</i>	Reginald Smith, Jr. *
<i>Sparafucile</i>	Andrea Silvestrelli
<i>Gilda</i>	Nino Machaidze *
<i>Giovanna</i>	Buffy Baggott
<i>A page</i>	Erin Neff
<i>An usher</i>	Jere Torkelsen
<i>Maddalena</i>	Zanda Švėde
<i>Courtiers, nobles, guards</i>	

*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: Sixteenth-century Mantua and vicinity

ACT I

SCENE 1: The Duke's palace
SCENE 2: A street

—INTERMISSION—

ACT II

A room in the ducal palace

ACT III

Sparafucile's inn

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

“**A** revolutionary opera”—that is how Verdi would describe *Rigoletto* in the years to come after its premiere. At first sight this seems like an exaggeration. There are no revolutions in Italian opera comparable to the one accomplished in Germany by Wagner’s *Das Rheingold*, which dates from the same decade. Audiences throughout the Italian peninsula had a set of expectations which no composer could afford to disregard. Yet within these limits, Verdi’s 17th opera did indeed blaze a number of fresh trails, thereby acquiring a stamp of modernity that remained to impress listeners even in the years preceding the Verdi renaissance in the 1920s, when the composer’s reputation was at a low ebb and only *Otello*, *Falstaff*, and the Requiem were thought worthy of serious attention.

The subject of Victor Hugo’s play *Le Roi s’amuse* (literally, *The King Amuses Himself*) first occurred to Verdi in 1849, the year in which he set up as a man of property, freed from the theatrical rat race and able to write merely when he felt inclined to do so. He proposed it to Vincenzo Flauto, impresario of the Teatro San

Carlo, Naples, as a possible successor to *Luisa Miller*, already scheduled for the current autumn season—“a fine drama with marvelous situations” was how he put it. His suggestion was duly passed on to Salvatore Cammarano, the theater’s resident poet who, however, had his doubts (“I’ve read *Le Roi s’amuse* again. ... but what about the censorship?”). In such matters Cammarano was nothing if not a realist. As one who had removed the religious and political stings from Voltaire’s *Alzire* and Schiller’s *Kabale und Liebe* for Verdi’s benefit in *Luisa Miller*, he realized that Hugo’s piece was far more dangerous than either.

After a stormy reception at its first night in 1832, Hugo’s play had been suppressed by the government on the grounds of immorality. That such a critical portrait of royalty should be permitted in conservative Naples, ruled by a Bourbon monarch, especially in the years following the defeat of the 1848 uprising, was unthinkable. Even in Venice, under the comparatively tolerant regime of the Austrians in 1844, royal dignity was jealously guarded. In Verdi’s *Ernani*, another Hugo subject that had its premiere that

Giuseppe Verdi’s *Rigoletto*:

AHEAD OF ITS TIME



year at the Teatro La Fenice, the character of Don Carlo [Charles V], King of Spain, had to be softened in respect of the original play.

Anyway, it was at Venice that Verdi decided to stage his opera once the Neapolitan contract had fallen through, with Francesco Maria Piave, not Cammarano, as his collaborator, to whom he waxed ever more enthusiastic. "It's a subject which, if the police would permit it, would be one of the greatest creations of modern theater. Who knows? They permitted *Ernani*; they might permit this too, and here there wouldn't be any conspiracies."

What were the qualities that attracted Verdi so strongly to *Le Roi s'amuse*? First of all, surely, the "divided nature" of the protagonist. Up to then his leading characters had been relatively monochromatic, actuated by similar impulses throughout. The court jester Triboulet gave him the opportunity of filling out a personality in all its human contradictions. Then, too, the play is a drama of paternity, a relationship which never failed to evoke a deep response from a man who had lost both his children in their infancy; hence his long held but ultimately unrealized ambition to

write a *Re Lear*. Lastly, there was his desire, expressed earlier on, to "unite the comic with the terrible in Shakespeare's manner." The subject of a court jester would allow him to do precisely that.

But it was not all plain sailing. Piave, resident librettist and stage director at Venice's Teatro La Fenice, evidently received assurances by word of mouth (though it is not clear from whom) that the subject would meet with no objection. Accordingly, he set to work on the scenario of what Verdi insisted should be called *La maledizione di Vallier* or, for short, *La Maledizione* (The Curse).

Opposite: The opening scene of Rigoletto, the Duke's palace, as seen in 2012. For this production, set designer Michael Yeargan was inspired by the dreamlike landscapes of Italian artist Giorgio de Chirico (1888–1978). "In the most simplistic terms, Rigoletto is about a father's curse that fulfills itself," says Yeargan. "De Chirico's paintings have a surreal quality that suggests a world of impending doom—that unsettling, airless feeling one gets before a huge storm is about to unleash itself." Seen below is de Chirico's Piazza d'Italia (c. 1950).



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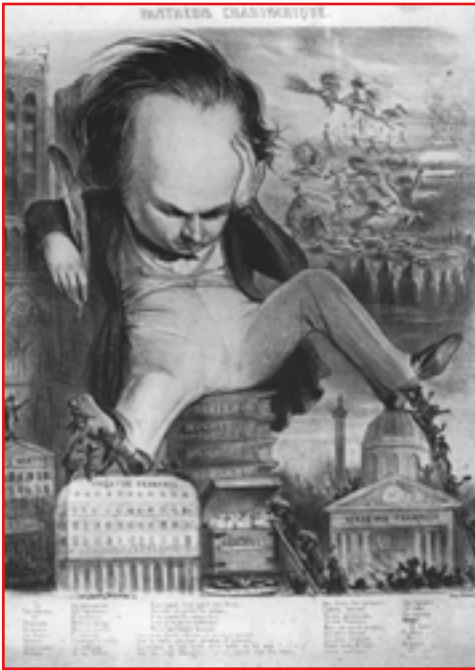


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Left: Between 1822 and 1840, Victor Hugo published nine volumes of poetry; three novels, including the enormously successful *Notre-Dame de Paris* (The Hunchback of Notre Dame); and several plays. Like many of his earlier plays, *Le Roi s'amuse*, which was adapted into *Rigoletto*, was subject to censorship.

Right: San Francisco Opera's 1935 production of *Rigoletto* featured Ezio Pinza as Sparafucile, Eva Gruninger as Maddalena, and Tito Schipa as the Duke of Mantua.

The text of *La Maledizione* was duly dispatched to the Venetian authorities, and the prospect appeared sufficiently favorable for Verdi to begin the composition. Then barely three weeks before the opening of the opera season, the blow fell. A decree from the military governor forbade the subject absolutely and "regretted that the poet Piave and the celebrated Maestro Verdi have not been able to choose some other field in which to exhibit their talents." It was not to be resubmitted in any form whatsoever.

But Piave did not give up hope. He re-worked the text, preserving his original meters but changing the king into a subordinate nobleman, who would take on the opera's title. It is in *Il Duca di Vendôme* that we first encounter the names Rigoletto, Gilda, Maddalena, and Giovanna. The Duke himself is single, so there is no question of adultery. Moreover, he is not enticed to Sparafucile's inn, but drops in merely to seek shelter from the coming storm. There is no sack for Gilda's body and no hump on Rigoletto's back.

Surprisingly, in view of the earlier ban, the police gave their approval. It was Verdi who objected to the elimination of Hugo's most daring strokes, and above all to the decision not to make Rigoletto a hunchback. "I find it very fine," he wrote, "to represent this character, outwardly deformed and ridiculous, inwardly impassioned

and full of love. I chose the subject precisely for all these qualities and these original features, and if they're removed I can no longer write the music. If you tell me that the notes will fit this drama just as well, I can only reply that I don't understand such reasoning, and I tell you frankly that, good or bad as my notes may be, I don't write them at random; I always manage to give them a character."

Nevertheless, the chief hurdle had been surmounted. The bones of Hugo's drama were still discernible beneath the surface trappings; and it was a short step to the definitive version in which—with a further alteration of names and locale—the original situations were restored.

The premiere took place on March 11, 1851 and was an instant success, of which the somewhat cautious reviews in the press give very little idea. So, the opera had no difficulty in circulating. But, over the next decade, few audiences south of Lombardy-Venetia were allowed to hear the opera as Verdi and Piave had written it. Indeed, the various adaptations that prevailed make *Il Duca di Vendôme* seem a model of fidelity to Victor Hugo. One can sympathize with Verdi's observation that when certain theaters perform his works they ought to print under the title "Words and music by" ...and fill in the name of the censor. "How would you like it," he

Some years later, Verdi, when asked which he considered his best opera, is said to have replied, "Speaking as an amateur, La Traviata; speaking as a professional, Rigoletto."



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Left: Gonella, the Ferrara Court Jester (c. 1445), oil on panel by Jean Fouquet (c. 1420-80). The town of Ferrara is just 50 miles east from Mantua, the setting for *Rigoletto*.

Right: For the Company's 2012 performances of *Rigoletto*, Serbian baritone Željko Lučić sang the role of the tormented jester.

wrote to his friend, the sculptor Vincenzo Luccardi, “if someone tied a black ribbon around the nose of one of your statues?”

Fortunately, the unification of Italy put an end to censorship, thereby allowing *Rigoletto* to make its full effect. With Verdi, new and unusual situations never failed to provide new musical solutions. To convey the full range of the jester's character, he has recourse to a recitative (“Pari siamo”) which has all the importance of an aria, while encompassing a far wider variety of mood. *Rigoletto*'s own formal solo (“Cortigiani, vil razza dannata”), the opera's centerpiece, is in one movement only, articulated in three sections. In the first, he inveighs passionately against the courtiers who have abducted his daughter with his own unwitting connivance; in the second, he pleads with one of them; in the last, he throws himself on their mercy; and it is just at this moment of abject humiliation that the music carries him to heights of nobility that make us forget his deformity, both moral and physical.

Certain of the opera's innovations are foreshadowed elsewhere. The duettino between *Rigoletto* and Sparafucile, during which neither sings together, has a precedent in that of the two spies in Donizetti's *Lucrezia Borgia* (Hugo again, with another unappealing protagonist); but the strange, phosphorescent scoring gives it a sinister quality all its own. The use of a wordless chorus to portray the moaning of the wind can be found in Auber's comic opera *Haydée*, but merely as background to a lighthearted refrain. Where *Rigoletto* most notably breaks fresh ground is in its treatment of time. Occurrences of the “expanded moment,” so common in Italian opera of the time during which the action freezes just where one expects it to move forward, are here reduced to two only: the general dismay (brief enough) following Monterone's curse, and the Duke's

cabaletta (“Possente amor mi chiama”) with its conventional repeat. No model exists for the design of Act Three, in which the drama never halts for a moment. Even during the famous quartet (“Bella figlia dell'amore”) we are aware of the passing of time. Can we say the same of similar ensembles: “Mir ist so wunderbar” (*Fidelio*), “A te, o cara” (*I Puritani*), or even “Selig, wie die Sonne” (*Die Meistersinger*)? Most certainly not. In Italian opera of the past, storms have been either preludes (as in *I Puritani*, Act Three) or interludes (as in *Il Barbiere di Siviglia*). The storm in *Rigoletto* develops concurrently with the action, interspersed with “cutaway shots” of the singers, who then join with the orchestra to reinforce the climax in the terzetto, “Se pria ch'abbia il mezzo.” No Italian composer had created so powerful a fusion of tone-painting and drama. The ploy of using a song (the king's “Souvent femme varie”) as a dramatic prop belongs, of course, to Hugo. The problem lies in giving it the same force in a context in which everything is sung. Verdi solves it by devising a popular, catchy melody (“La donna è mobile”) which stands out from the surrounding music, while never jarring with its basic idiom. Nothing is more chilling than the moment when it impinges on the ear of the avenging father.

Such, then, are some of the qualities that set *Rigoletto* well ahead of its time. Some years later Verdi, when asked which he considered his best opera, is said to have replied, “Speaking as an amateur, *La Traviata*; speaking as a professional, *Rigoletto*.” Intending no disparagement to the former, we can see what he means. 🌸

The late Julian Budden was the author of a landmark three-volume series, *The Operas of Verdi*, as well as a biography of Puccini. This essay was published in a previous edition of *San Francisco Opera Magazine*.

HEART AND SOUL

Hawaiian baritone Quinn Kelsey returns to perform one of his signature Verdi roles

“What makes Quinn Kelsey’s Verdi singing so compelling is not just the size of his voice or the finish of his technique, although both are impressive. It’s his heart,” gushed *Opera News* magazine. “Most baritones snarl their way through Rigoletto’s ‘Cortigiani.’ ... When Kelsey sings the aria, you hear the pain behind the anger; the man’s vulnerability is evident in every phrase. It is a much more human presentation of Rigoletto’s character—and a much more satisfying one.”

San Francisco Opera Music Director Nicola Luisotti, who has collaborated frequently with Kelsey, concurs. “His portrait of Rigoletto draws a tender and angry father with such an incredible, gorgeous voice,” said Luisotti. “I can easily say that he represents today one of the best baritones in the world.”

A native of Honolulu (his father is of European descent and his mother’s family is half-Hawaiian and half-Filipino), Kelsey quickly ascended up the ranks of the Merola Opera Program (2002) and Lyric Opera of Chicago’s Ryan Center for American Artists (2003–06). At 39, he is at the top of his game and one of the few singers of Hawaiian ancestry to have risen to prominence in the opera world.

You come from a musical family. Is that where your voice comes from? As you look back at your career, what do you believe were the crucial turning points?

I’ve been terribly blessed. After high school I didn’t know anything about music conservatories. So I just decided to stay home and register at the local university, University of Hawaii at Manoa. It was one of the smartest things I could have done; I don’t know whether I’d have the same opportunities if I had gone away. I was hired as a soloist at a really great church, Central Union Church in Honolulu, where my folks and sister are soloists now. The quick frequency of different music built up my musicianship skills, and then I was one of the first young singers in the musical community accepted into the Hawaii Opera Theatre’s Orvis Opera Studio. Among the guests who were brought to work with us were Mark Morash [director of musical studies at the San Francisco Opera Center], Richard Pearlman [then-director of the Lyric Opera of Chicago’s apprenticeship program], Marilyn Horne, and Denyce Graves.

The timing couldn’t have been more perfect. It just built my path from the end of college through the years of study at the Chautauqua Institution, here at Merola, and then off to Chicago. As I did one, the next opportunity came along.

In his most recent appearance at San Francisco Opera in 2014, baritone Quinn Kelsey sang the role of Giorgio Germont in La Traviata, opposite soprano Ailyn Pérez as Violetta.



KEN HOWARD



KRISTEN LOKEN

You've said that your Hawaiian heritage and culture are very important to you. How have they influenced your musical life?

Over the years, I've noticed that classical singing is something relatively easily accessed by people of Polynesian or Pacific Island background because of the fact that all these cultures in the Pacific Islands have a strong oral tradition. It allows the individual to merge with the training, concepts, and the techniques in some ways more easily than for some of their counterparts who are not of their culture. The classical music community in Honolulu is pretty small, so you know everybody: the young singers, teachers, and where the vocal studios are around town. I remember there was one studio in one of the community colleges, and the teacher turned out this semi-constant group of singers of whom the majority was of Pacific Island background. They seemed to pick it up rather quickly, excel, and build on it.

There are a number of singers who've come out of Hawaii that never made careers for themselves, but there was no doubt they had the raw materials to pursue classical singing if they chose. The other side of Pacific Island culture is this strong idea of family, and so that makes it so difficult to leave, as one ultimately needs to do to advance into an opera career. It was hard for me.

Yet it seems that you've made that transition relatively smoothly, particularly as a Verdi baritone. Does it ever feel confining to be identified as a certain kind of singer?

To be labeled a Verdi baritone I actually take it as a huge honor, because I know how specific a voice has to be in order to be considered one. There is a certain shape that sets it apart from a lyric baritone because of the way Verdi wrote that voice in his operas; it has a kind of different weight to it. The more Verdi roles that I began to take on, the more I realized that yes, they're all built for me. They're not totally the same, but I can sing them all in a way that doesn't overtax me. And so if nothing else, I look forward to the one I've haven't done yet: Simon Boccanegra, Macbeth, Iago in *Otello*, Ford in *Falstaff*.

That's not to say, I won't be doing anything else. I really enjoy singing French repertoire, and I do a good amount of German lieder. I think it's healthy to start over in a different direction from what you're used to. In a way, it's like giving yourself a tune-up, to apply a different language or style of singing to your vocal mechanism and challenge it. Right now, it's mostly Verdi and bel canto. Hopefully, there's no reason why I can't do Russian repertoire or Wagner and Strauss.

Rigoletto has become one of your signature roles. He's also one of Verdi's most complicated—and Shakespearean—creations. How do you get into this tragic character?

He definitely stacks his professional life on top of his personal life, and they affect one another to a very extreme degree. On the one hand, Rigoletto is this scalding character who makes his living



Quinn Kelsey as Ezio in the Company's 2012 production of Verdi's *Attila*.

verbally attacking everyone in the court. This is his job; this is why the Duke loves him. But he goes after all these people to such a very harsh degree, he's loading up all of the negativity to come crashing down on himself later, and his whole world falls apart.

Whenever I do this role—this is my eighth or ninth production—I always give enough space and consideration of other interpretations. I don't know that I'll ever be able to say 100 percent that I have it figured out. There always should be wiggle room for new ideas

and things that I haven't thought.

You're also here this summer to perform in Merola's 60th anniversary concert. As an alumnus, what was Merola like for you?

It was such a wonderful next progression from where I had come. Merola was the entire summer of being allowed to just focus on training and development, and everything one could do to prepare for a career and hone your craft with a huge handful of master classes and coaching opportunities.

Any significant memories from that time?

Right after I finished Merola, it was the last year of the Western Opera Theater tour, 29 performances of Schaunard in *La Bohème*, a western and eastern U.S. tour. We went from a conventional stage to a ten-by-ten-foot portable stage. I don't think that you could have a hotter group of singers than that group, because of all the spaces we had to conform to. By the end, we could have done it in a bathtub. Later, in 2003, I did a production of *Bohème* and everyone showed up with their music scores. It was so burned to my memory, I could hum everyone else's parts. I had it so baked in my mind.

What have you learned that you would like to pass on to young singers?

It's not an easy business. There's a lot more to it than just getting on the stage, putting on the makeup and fancy costume, and making the pretty noise that everyone claps for. Most people only see the bright, positive side of things. It turns out that singers have a hard time trying to have a personal life. You don't have the support system that people who work in the office five times a week do. It can also be very exhausting besides actually learning the music, going to rehearsals and singing. There's packing up and leaving home and unpacking in a strange place, dealing with language barriers, work visas, and taxes... so many different variables.

So all in all, what it comes down to, in my opinion, is how badly do you want it? And if you do want it badly enough, what is it going to take to get to a place in a career to where you want to be? Those are the questions that you have to answer. It's not easy at all, but if you want it badly enough, at the right times the results and payoffs can be very fulfilling. 🍷

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NICOLA LUISOTTI

(Viareggio, Italy)

Conductor

Maestro Luisotti has been music director of San Francisco Opera since 2009 and has conducted over 40 operas and concerts since his Company debut in 2005. Luisotti, who holds the Caroline H. Hume Endowed Chair, recently conducted the Company's *Aida*, *Andrea Chénier*, *Opera in the Park* concert, and *Don Carlo*. During the 2016–17 season, he led *Pagliacci* at Teatro Regio di Torino, *La Traviata* at the Metropolitan Opera, as well as conducting the Metropolitan Opera National Council Grand Finals Concert. Other recent engagements include a symphonic concert at Amsterdam's Concertgebouw, *Rigoletto* at Madrid's Teatro Real and Milan's Teatro alla Scala, *Il Trittico* and *La Traviata* at London's Royal Opera, Covent Garden, and *Rigoletto* at Paris' Opéra Bastille. In addition, Luisotti has received international acclaim from press and public alike with performances at Vienna State Opera, Genoa's Teatro Carlo Felice, Venice's La Fenice, Bologna's Teatro Comunale, Munich's Bavarian State Opera, Frankfurt, Stuttgart, Dresden, Hamburg, Valencia, Los Angeles Opera, Seattle Opera, and Tokyo's Suntory Hall. He was recently appointed associate director at Madrid's Teatro Real.



JORDI BERNÀCER

(Alcoi, Spain)

Conductor

Spanish conductor Jordi Bernàcer joined the Company in August 2015. As resident conductor, he serves as musical assistant to Music Director Nicola Luisotti, in addition to participating in a wide range of musical and rehearsal activities. Bernàcer's conducting credits include last year's *Aida*, *Madama Butterfly*, and *Carmen* with San Francisco Opera; the 2016 Adler Fellows Gala *The Future is Now*; *La Traviata* at Teatro Massimo in Palermo; *Rigoletto* at the Teatro Real in Madrid; *Tosca*, *Rigoletto*, and *Cavalleria Rusticana* at the Teatro di San Carlo in Naples; *Manon*, *Manon Lescaut*, *Luisa Fernanda*, and *Simon Boccanegra* (the latter two with Plácido Domingo) at Valencia's Palau de les Arts Reina Sofia; *Tosca* with Los Angeles Opera; *Carmen* in Teatr Wielki in Poland; *I Puritani* in Modena's Teatro Comunale Luciano

Pavarotti; and operas and concerts at festivals in Italy, Spain, and the Castleton Festival in Virginia. Later this year, Bernàcer will conduct *Carmen* at Terme di Caracalla (Opera di Roma), *Nabucco* at Arena di Verona, and a recording with the Barcelona Symphony Orchestra for the Warner Classics label.



QUINN KELSEY

(Honolulu, Hawaii)

Rigoletto

Baritone Quinn Kelsey, the Metropolitan Opera's Beverly Sills Artist Award recipient, made his San Francisco Opera debut in 2008 as Marcello in *La Bohème* and has since performed here the roles of Count di Luna in *Il Trovatore*, Amonasro in *Aida*, Sharpless in *Madama Butterfly*, Ezio in *Attila*, and Giorgio Germont in *La Traviata*. In demand for the Verdi, bel canto, and French repertoires, he sang last season Enrico in *Lucia di Lammermoor* at the Lyric Opera of Chicago; Count di Luna and Giorgio Germont at the Royal Opera House, Covent Garden; and *Rigoletto* at Opéra national de Paris. Kelsey has made *Rigoletto* one of his signature roles with performances at Frankfurt Opera, Opéra national de Paris, Zurich Opera House, Canadian Opera Company, Santa Fe Opera, English National Opera, and Norwegian National Opera. In concert, Kelsey has performed Mahler's Symphony No. 8 with the San Francisco Symphony, Nashville Symphony, and Milwaukee Symphony; Fauré's Requiem with the San Diego Symphony; Szymanowski's *Stabat Mater* with the Grand Park Music Festival; and in recital at New York's Weill Recital Hall at Carnegie Hall, London's Wigmore Hall, and the Kennedy Center in Washington, D.C. Later this summer, he makes his Australian debut as Athanaël in a concert performance of *Thaïs* with the Melbourne Symphony. In the fall, Kelsey returns to the Lyric Opera of Chicago in the title role of *Rigoletto* and will make his role debut as Peter in *Hänsel und Gretel* with the Metropolitan Opera. He is a 2002 graduate of the Merola Opera Program.



NINO MACHAIDZE

(Tbilisi, Georgia)

Gilda

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at Milan's Teatro alla Scala as Marie in Donizetti's *La Fille du Régiment* in 2007. It was those performances, followed by her debut at the Teatro dell'Opera di Roma in the same role, that launched her international career. In the summer of 2008, Machaidze made her debut at the Salzburg Festival as Juliette in a new production of *Roméo et Juliette* opposite Rolando Villazón. She has since made important international debuts in theaters including the Metropolitan Opera; Bavarian State Opera in Munich; Berlin State Opera; Gran Teatre del Liceu in Barcelona; Théâtre Royal de la Monnaie in Brussels; Opéra national de Paris; and Royal Opera House, Covent Garden. A frequent performer with Los Angeles Opera, Machaidze appeared as Mimì in *La Bohème* last season and will return this fall as Leïla in the company's new production of *The Pearl Fishers*.



PENE PATI

(Auckland, New Zealand)

The Duke of Mantua

New Zealander and Samoan-born tenor Pene Pati is a second-year San Francisco Opera Adler Fellow

and a participant of the 2013 Merola Opera Program. He made his San Francisco Opera debut as Count Lerma in last summer's *Don Carlo* and most recently appeared at the annual *Opera in the Park* concert and as a Eunuch/Stone in the Company's *Dream of the Red Chamber* and the Messenger in *Aida*. The recipient of an array of prizes in recent years, including the prestigious Joan Sutherland and Richard Bonygne Bel Canto Award in 2012 and the Dame Malvina Major Foundation New Zealand Aria Award in 2009, Pati most recently took first place at the Montserrat Caballé International Aria Competition. In 2010, he was named as the Performing Arts Competition Society's "New Zealand Young Performer of the Year" and other awards include the inaugural Iosefa Enari Memorial award from Creative New Zealand, the Seamus Casey Memorial Award, and a string of accolades from the University of Auckland, including the Pears-Britten and Marie D'Albini awards. He holds a master's degree in voice from the Wales International Academy of Voice. Pati, along with his brother Amitai Pati and their cousin Moses Mackay, comprise the highly successful New Zealand vocal trio SOL₃ MIO, which mixes both classical and contemporary music.



ZANDA ŠVĒDE

(Valmiera, Latvia)

Maddalena

Latvian mezzo-soprano Zanda Švēde recently finished her final year as an Adler Fellow at San Francisco Opera where she performed earlier

this season as Suzuki in *Madama Butterfly*, a Cleaning Woman and Chambermaid in *The Makropulos Case*, and Solo Maid and Lady-in-Waiting/Flower in the world premiere of Bright Sheng's *Dream of the Red Chamber*. The 2017–18 season sees Švēde's debut with Lyric Opera of Chicago as Maddalena and as Grimgerde in the new David Pountney production of *Die Walküre*. She also performs for the first time at Atlanta Opera singing the title role of *Carmen* and returns to Lyric Opera of Kansas City to sing Maddalena. Career highlights include her role and house debuts as Carmen with Lyric Opera of Kansas City and Olga in a concert performance of *Eugene Onegin* with North Carolina Opera. At San Francisco Opera, Švēde has sung Flora in *La Traviata*, Lena in the world premiere of Marco Tutino's *Two Women*, Alisa in *Lucia di Lammermoor*, Third Lady in *Die Zauberflöte*, and Tisbe in Rossini's *La Cenerentola*, among others. She is a graduate of the 2013 Merola Opera Program.



ANDREA SILVESTRELLI

(Candia di Ancona, Italy)

Sparafucile

Bass Andrea Silvestrelli made his San Francisco Opera debut in 1998 as Oroveso in *Norma* and has since

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



REGINALD SMITH, JR.

(Atlanta, Georgia)

Count Monterone

A Grand Finals winner of the 2015 Metropolitan Opera National Council Auditions and a recent

graduate of the Houston Grand Opera Studio, baritone Reginald Smith, Jr. makes his San Francisco Opera debut as Count Monterone. During the 2016–17 season, Smith made company debuts with Opera Memphis as Count Almaviva in *Le Nozze di Figaro*, with Dallas Opera as the Bonze in *Madama Butterfly*, and with Opera Carolina as Giorgio Germont in *La Traviata*. As bass soloist, he joined the Toledo Symphony Orchestra in Handel's *Messiah* and the Baltimore Symphony Orchestra for Beethoven's Ninth Symphony. His repertoire also includes Marcello in *La Bohème*, Dr. Falke in *Die Fledermaus*, Capulet in *Roméo et Juliette*, Jake and Lawyer Frazier in *Porgy and Bess*, Marullo in *Rigoletto*, and the Pirate King in *The Pirates of Penzance*.



ANDREW G. MANEA

(Troy, Michigan)

Marullo

Making his San Francisco Opera debut as Marullo, Romanian-American baritone Andrew G. Manea is a first-year

Adler Fellow and a 2016 graduate of the Merola Opera Program, where he appeared as Irons Hans and Wolf in Conrad Susa's *Transformations*. He also performed as Escamillo in *Carmen* last year in Wuhan, China, as well as the Forester in *The Cunning Little Vixen* and the title role of *Don Giovanni*. His competition credits include regional finalist and Encouragement Award recipient at the Metropolitan Opera National Council Auditions and finalist in the Jensen Foundation Vocal Competition. He is a career grant recipient with the Giulio Gari Foundation. Manea is scheduled to perform next season as Marquis d'Obigny in the Company's production of *La Traviata*.



AMITAI PATI

(Auckland, New Zealand)

Matteo Borsa

A first-year Adler Fellow and tenor of Samoan descent, Amitai Pati is making his San Francisco Opera

debut as Matteo Borsa. He holds a master's degree in voice from the Wales International

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Academy of Voice and was a participant in the 2016 Merola Opera Program, where he performed his first principal role as Ferrando in *Così fan tutte*. Pati won the Lexus SongQuest in 2012 and the Waiariki Institute of Technology New Zealand Aria competition in 2015. He was invited to be a part of the 2014 Young Singers Project in Salzburg, where he appeared in performances and concerts including *La Favorite* with Elīna Garanča, Juan Diego Flórez, and Ludovic Tézier, as well as the tenor solo in Mozart's *Spatzenmesse (Sparrow Mass)*. Pati, along with his brother Pene Pati and their cousin Moses Mackay, comprise the highly successful New Zealand vocal trio SOL₃ MIO, which mixes both classical and contemporary music. Pati is scheduled to perform next season as Gastone in the Company's production of *La Traviata*.



ANTHONY REED
(Alexandria, Minnesota)
Count Ceprano
A third-year Adler Fellow, bass Anthony Reed made his San Francisco Opera debut in various roles in 2015's *Les Troyens*, and

has since appeared as the King of Egypt in *Aida*, Schmidt in *Andrea Chénier*, Mayor of the Village in *Jenůfa*, the Speaker/Second Armored Man in *The Magic Flute*, Hans Schwarz in *Die Meistersinger von Nürnberg*, and Doctor Primus in Gordon Getty's *Usher House*. He was also a participant in the 2014 Merola Opera Program. Roles in his repertory include Sarastro in *The Magic Flute*, Truffaldin in *Ariadne auf Naxos*, Don Basilio in *The Barber of Seville*, Dulcamara in *The Elixir of Love*, Don Magnifico in *La Cenerentola*, and the Four Villains in *Tales of Hoffmann*. Reed received a 2011 Metropolitan Opera National Council Auditions Regional Encouragement Award and has been a young artist at the Wolf Trap Opera Studio and the Seagle Music Colony, in addition to his studies at the Curtis Institute of Music and the University of Wisconsin. He appears this fall as Tutor of Orest in the Company's production of *Elektra* and as Doctor Grenville in *La Traviata*.



AMINA EDRIS
(Christchurch, New Zealand)
Countess Ceprano
Egyptian-born, New Zealand soprano Amina Edris is a second-year San Francisco Opera Adler Fellow

who made her Company debut as Frasquita in last summer's *Carmen*. Roles in her repertory include Norina in *Don Pasquale*,

Susanna in *Le Nozze di Figaro*, Serpina in *La Serva Padrona*, Adina in *Elixir of Love*, and Gilda in *Rigoletto*. A participant in the 2015 Merola Opera Program, Edris is a winner of the prestigious Sydney Eisteddfod McDonald's Operatic Aria Competition and the Deborah Reidel Award in the Joan Sutherland and Richard Bonyngel Bel Canto Award Competition 2013, as well as a Western Regional Special Encouragement Award in the 2014 Metropolitan Opera National Council Auditions. Edris holds a bachelor's degree in music from University of Canterbury, a master's degree in music from Wales International Academy of Voice,

and a post-graduate diploma from the San Francisco Conservatory of Music. Her upcoming Company engagements include Trainbearer in *Elektra* and Annina in *La Traviata*.



BUFFY BAGGOTT
(Fair Oaks, California)
Giovanna
A member of the San Francisco Opera Chorus, mezzo-soprano Buffy Baggott recently appeared as Kostelnička's Aunt

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in *Jenůfa*, Maria in the Company's world premiere of Marco Tutino's *Two Women*, and Hecuba/Ghost of Cassandra in *Les Troyens*. She has sung roles with Lyric Opera of Chicago, Los Angeles Opera, Canadian Opera Company, and the Chicago Symphony Orchestra. Other Bay Area credits include performances with the Stockton Symphony, Opera San Jose, Sacramento Opera, and West Edge Opera. Baggott has completed two apprenticeships with Santa Fe Opera and is an alumna of Chicago's Lyric Opera Center for American Artists, currently known as the Ryan Opera Center.



ERIN NEFF
(San Jose, California)

A Page
Mezzo-soprano and chorus member Erin Neff has been singing with the San Francisco Opera for over 20 years and had featured roles

in the Company's recent productions of *Sweeney Todd*, *Le Nozze di Figaro*, and *Show Boat*, among others. She has appeared as a soloist with numerous companies around the Bay Area. In 2016 Neff made her directorial debut for the San Francisco Opera Center in *Setting the Record Straight: Salieri and Mozart Redux*. Additionally, she collaborates with artists in multimedia art pieces. Her sound installation *Carlotta* can be heard through 2018 at Joshua Tree National Park Visitor Center.



JERE TORKELSEN
(Lincoln, Nebraska)

Usher
Baritone Jere Torkelsen has been a member of the San Francisco Opera Chorus since 1987. During his tenure he has performed an

array of roles in *Tristan und Isolde*, *La Forza del Destino*, *Alcina*, *Appomattox*, *Tosca*, and, most recently, in *Susannah*, *Les Troyens*, *Sweeney Todd*, and *Madama Butterfly*. He has appeared with regional opera companies as Don Alfonso in *Così fan tutte*, Germont in *La Traviata*, Silvio in *Pagliacci*, Sharpless in *Madama Butterfly*, Count Almaviva in *The Marriage of Figaro*, and the Four Villains in *The Tales of Hoffmann*. His concert performances include Beethoven's Ninth Symphony, Mozart's Requiem, Verdi's Requiem, Brahms' Requiem, Haydn's *Creation*, Copland's *American Folk Songs*, and Fauré's Requiem.



ROB KEARLEY
(Northamptonshire, England)

Director
Making his San Francisco Opera debut directing *Rigoletto*, Rob Kearley has worked with companies across

Europe and North America including Lyric Opera of Chicago, Florida Grand Opera, Michigan Opera Theatre, English National Opera, Canadian Opera Company, Opera North, Opéra de Lyon, Prague State Opera, Opéra Comique Paris, Teatro Comunale

Bolzano, and the Bregenz Festival, as well as alongside directors David Pountney, Christopher Alden, Tim Albery, Robert Carsen, Chen Shi-Zheng, and Yoshi Oida, among others. Recent engagements included *Portraits de Manon* at Wexford Opera; revivals of Weinberg's *The Passenger* for Florida Grand Opera, Lyric Opera of Chicago, and Houston Grand Opera; Judith Weir's *Miss Fortune* with the Royal Opera, Covent Garden; a new production of Gounod's *Faust* and a production of Britten's *Death in Venice* for Opera North. In 2017, Kearley returns to Lyric Opera of Chicago as associate director for the *Ring* cycle and as director for *Turandot*.

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**MICHAEL YEARGAN**

(Dallas, Texas)

Set Designer

Since his San Francisco Opera debut in 1993 with *I Puritani*, Michael Yeargan has designed sets and costumes for the Company's

productions of *Aida*, *The Merry Widow*, *La Bohème*, *Carmen*, *Madama Butterfly*, *Rigoletto*, *Luisa Miller*, the *Ring* cycle, *Simon Boccanegra*, *Susannah*, and the world premieres of *A Streetcar Named Desire* and *Dead Man Walking*. Yeargan's North American opera credits include designs for the Metropolitan Opera (*Otello*, *Così fan tutte*, *Ariadne auf Naxos*, *Il Barbiere di Siviglia*, *Les Contes d'Hoffmann*, and the world premiere of Harbison's *The Great Gatsby*); Los Angeles Opera (*Nabucco*, *The Merry Widow*, *Stiffelio*, *Hansel and Gretel*); Lyric Opera of Chicago (*Antony and Cleopatra*, *Cavalleria Rusticana*, *Pagliacci*, *Nabucco*, *The Pirates of Penzance*); the Dallas Opera (*Madama Butterfly*, *Rigoletto*, *Hansel and Gretel*); Houston Grand Opera (Floyd's *Cold Sassy Tree* and *Susannah*); and the Glimmerglass Festival (*Tosca*, *Madama Butterfly*, *Central Park*), among others. Internationally, he has designed productions for Welsh National Opera; the Royal Opera, Covent Garden; Scottish Opera; Théâtre Musical de Paris; Frankfurt Opera; and Opera Australia. A two-time Tony Award winner for *South Pacific* and *The Light in the Piazza*, Yeargan has also designed New York productions of *Bad Habits*, *The Ritz*, *Awake and Sing*, and *Joe Turner's Come and Gone*.

**CONSTANCE HOFFMAN**

(Oakland, California)

Costume Designer

Constance Hoffman made her San Francisco Opera debut in 1997 with this production and returned in 2013

for the world premiere of Mark Adamo's *The Gospel of Mary Magdalene*. Her credits include theater collaborations with Mark Lamos, Julie Taymor, Eliot Feld, and Mikhail Baryshnikov; opera directors Robert Carsen, David Alden, Christopher Alden, and Keith Warner; and entertainer Bette Midler. On her Broadway debut, she earned a Tony nomination and an Outer Critics Circle Award for her designs for *The Green Bird*, directed by Julie Taymor. Hoffman's collaborations in opera have taken her to Glyndebourne Festival Opera, Paris Opéra, New Israeli Opera in Tel Aviv, and Bavarian State Opera in Munich, among others. In the U.S., she has designed costumes for Santa Fe Opera, Houston Grand Opera, Los Angeles Opera, Minnesota

Opera, Portland Opera, Opera Theatre of St. Louis, Lincoln Center Festival, and she has had a long association with the Glimmerglass Festival in Cooperstown, New York.

**GARY MARDER**

(San Diego, California)

Lighting Designer

Resident lighting designer for San Francisco Opera, Gary Marder made his Company debut with *Mefistofele* in 2013 and

his lighting designs most recently appeared in the Company's *Madama Butterfly*, *Dream of the Red Chamber*, *Carmen*, *Don Carlo*, *Jenůfa*, *Il Barbiere di Siviglia*, *Lucia di Lammermoor*, and *Luisa Miller*. Marder's other work includes *The Magic Flute* in Sydney; *La Traviata* at Turin's Teatro Regio as well as in Tokyo; *The Makropulos Case* and *Samson et Dalila* at Houston Grand Opera; and *Samson et Dalila*, *Il Barbiere di Siviglia*, *Carmen*, *Peter Grimes*, *Un Ballo in Maschera*, and *Norma* at San Diego Opera. Marder previously served as assistant resident lighting designer for the Metropolitan Opera for 12 seasons and associate resident lighting designer at New York City Opera for five years. His work also currently appears in the Company's *Don Giovanni*.

**IAN ROBERTSON**

(Dundee, Scotland)

Chorus Director

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

Opera since 1987, having prepared more than 300 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson has also conducted ten main stage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera. He currently serves as artistic director of the San Francisco Boys Chorus.

**LAWRENCE PECH**

(San Francisco, California)

Choreographer

Lawrence Pech is in his 21st season as dance master and resident choreographer for San Francisco Opera. He

has created period and interpretive dances for more than 60 productions with the Company. Pech received his formal training from American Ballet Theatre (ABT) and was invited by Mikhail Baryshnikov to join that company in 1980. In 1986, he joined San Francisco Ballet, where he became a principal dancer in 1989. Pech founded two of his own dance companies and has choreographed more than 50 ballets, 30 musicals, and numerous self-produced evenings of music and dance around the world. Most recently, Pech choreographed Jonathan Dove's *Flight* for Opera Parallèle at the Yerba Buena Center for the Arts.

**DAVE MAIER**

(Great Neck, New York)

Fight Choreographer

Resident fight director for San Francisco Opera, Dave Maier made his Company debut in 2013 with *Les Contes d'Hoffmann*.

His work has most recently appeared in the Company's *Aida*, *Madama Butterfly*, *Andrea Chénier*, *Dream of the Red Chamber*, *Carmen*, *Don Carlo*, *Jenůfa*, *Die Meistersinger von Nürnberg*, *Sweeney Todd*, *Luisa Miller*, *The Magic Flute*, and *Lucia di Lammermoor*. Maier has directed fight scenes for American Conservatory Theater, Berkeley Repertory Theatre, San Jose Repertory, Aurora Theatre, Marin Theatre Company, and Magic Theatre, among others. He is a five-time recipient of the San Francisco Bay Area Drama Critics Circle Award for Fight Direction, as well as an adjunct faculty member at the University of California Santa Cruz and St. Mary's College of California. He currently teaches combat-related courses in Berkeley.

SUPERNUMERARIES

Jim Bowes
Mark Burstein
Richard Casse
James Crow
Eric Dew
Steve Lavezzoli
Gilbert Martinez

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COMPANY

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

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

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

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Milt Commons, Louise Connors,
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Ed Fonseca, Cynthia Fusco (27),
Anthony Gorzycki, Tim Hanlon,
Thom Hoffman, Claudia Holaday (37),
Carol Horaitis (20), Robert Horek (11),
Paige Howie, Larry Jeane, Andy Koch,
Jeffrey Larsen, John Lewis, Lorraine Lewis,
Demetrius Martin, Shannon Maxham,
Barbara Nicholas (17),
Taisia Nikonischenko, Jennifer O'Neill,
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Todd Siewert (17), Donald M. Smith (20),
Scott Stewart (20), Kirsten Tucker,
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Ralph A. Valdivia, *Attendant*

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Music Director

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SF Opera Lab

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Teresa Concepcion, *Communications*
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Allee Pitaccio, *Production and Events Coordinator*
Sylvia Jiang, *Accounting Clerk*

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Ziggy Tomcich, *Assistant Master Audio/Video Engineer*

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Mark Baumann, *Assistant Master Carpenter*

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Amy Ashton-Keller, *Master Draper*
Sally Thomas, *Master Tailor*
Irene Murray, *Star Rabinowitz, Senior Cutters*
Cheryl Mennen, *Cutter*

Kristen Eiden, *Carol Wood, Gillian Haratani, Santiago Suanes, Assistant Cutters*
Chanterelle Grover, *First Hand*
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Paula Wheeler, *Senior Milliner*
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Jersey McDermott, *Senior Craft Artisan*
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Valerie Spencer, *Shopper*
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Zach Van Pelt, *Rehearsal Assistant*

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Lawrence Pech, *Dance Master*
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Ashley Joyce, *Assistant Head of Department*
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Karalynne Fiebig, *Ashley Joyce, Christina Martin, Foremen*
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Laura Albers
Associate Concertmaster



Heidi Wilcox
Assistant Concertmaster



Jennifer Cho
First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Barbara Riccardi
First Violin



Leonid Igudesman
First Violin



Asuka Annie Yano
First Violin



Wenyi Shih
First Violin
Regular Substitute



Robin Hansen
First Violin
Regular Substitute



Jeremy Preston
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Linda Deutsch
Second Violin



Craig Reiss
Second Violin



Joseph Edelberg
Second Violin
Regular Substitute



Marianne Wagner
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Sergey Rakitchenkov
Associate Principal
Viola



Paul Nahhas
Assistant Principal
Viola



Patricia Heller
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Jonna Hervig
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Natalia Vershilova
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Julie McKenzie
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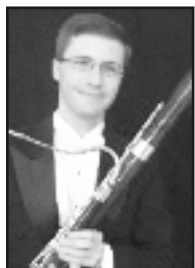
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Michael Severance
Bassoon &
Contrabassoon



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Horn



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Horn



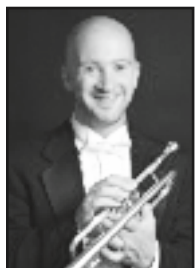
Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
Principal
Trumpet



William Holmes
Trumpet



John Pearson
Trumpet



Scott Macomber
Trumpet
Regular Substitute



Samuel Schlosser
Principal Trombone



Jeffrey Budin
Principal Trombone
Regular Substitute



Donald Kennelly
Trombone



David Ridge
Trombone &
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



Richard Kvistad
Principal Percussion &
Associate Timpani



Patricia Niemi
Percussion



Olga Ortenberg
Rakitchenkov
Harp

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



Tracy Davis
Orchestra Manager

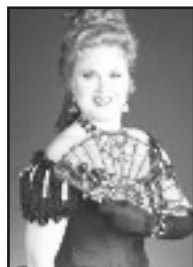


Carrie Weick
Librarian

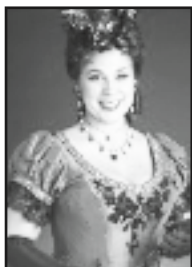


Timothy Spears
*Assistant Orchestra
Manager & Librarian*

REGULAR CHORUS



Kathleen Bayler
Soprano



Sara Colburn
Soprano



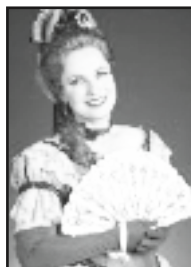
Dvora Djoraev
Soprano



Mary Finch
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



Virginia Pluth
Soprano



Carole Schaffer
Soprano



Mitzie Kay Weiner
Soprano



Buffy Baggott
Mezzo-Soprano



Roberta Bowman
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Sally Mouzon
Mezzo-Soprano



Sally Munro
Mezzo-Soprano



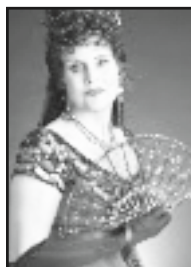
Erin Neff
Mezzo-Soprano



Laurel Porter
Mezzo-Soprano



Laurel Rice
Mezzo-Soprano



Shelley Seitz
Mezzo-Soprano



Claudia Siefer
Mezzo-Soprano



Donna Turchi
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Chris Corley
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor



Michael Jankosky
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Colby Roberts
Tenor



Sigmund Seigel
Tenor



Dan Stanley
Tenor



Andrew Truett
Tenor



Richard Walker
Tenor



Torlef Borsting
Baritone



Anders Fröhlich
Baritone



Cameron Henley
Baritone



Ken Johnson
Baritone



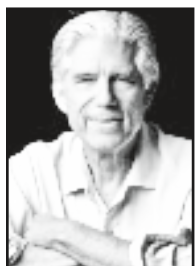
David Kekuewa
Baritone



Frederick Matthews
Baritone



Ken Rafanan
Baritone
Leave of Absence



Jere Torkelsen
Baritone



Christopher Filipowicz
Bass



Bojan Knežević
Bass



William O'Neill
Bass



William Pickersgill
Bass

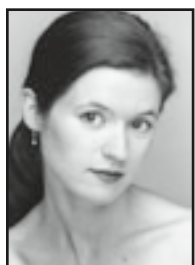


Valery Portnov
Bass

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

SAN FRANCISCO OPERA

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Blanche Hampton



Bryan Ketron



Michael Levine



Rachel Speidel Little



Jekyns Pelaez



Chiharu Shibata

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 Yanyu Guo †[♯]
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 Karen Chia-ling Ho*
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 Brian Jagde †[♯]
 Pureum Jo*
 Quinn Kelsey[♯]
 Hyona Kim*
 Bojan Knežević
 Yonghoon Lee*
 Nino Machaidze*
 Andrew G. Manea * †[♯]
 Ana María Martínez
 Lucas Meachem †[♯]
 Nadja Michael
 Maurizio Muraro
 Randall Nakano*
 Edward Nelson †[♯]
 Matthew O’Neill †[♯]
 Toni Marie Palmertree †[♯]
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 Pene Pati †[♯]
 David Pershall*[♯]
 Anna Pirozzi**
 Robert Pomakov
 Stephen Powell
 Anthony Reed †[♯]
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 Ekaterina Semenchuk

Sarah Shafer
 Yijie Shi*
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 Michael Sumuel[♯]
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 Jessica Lang*
 Melissa Noble
 Lawrence Pech
 Colm Seery
 Fang-Yi Sheu*

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Dave Maier

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

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Fabrizio Corona, *Associate Chorus Master*

Jim Meyer, *Chorus and Dance Manager*

Mary Finch, *Assistant Chorus Manager/*

Chorus Librarian

REGULAR CHORUS

Buffy Baggott *
 Kathleen Bayler
 Roberta Bowman
 Janet Campbell
 Sara Colburn
 Dvora Djorae
 Mary Finch
 Claudia Haider
 Claire Kelm
 Elisabeth Rom Lucio
 Angela Eden Moser
 Sally Mouzon
 Sally Porter Munro
 Erin Neff *
 Rachelle Perry
 Virginia Pluth
 Laurel Cameron Porter
 Laurel Rice
 Shelley Seitz
 Carole Schaffer
 Donna Turchi
 Mitzie Weiner

C. Michael Belle
 Torlef Borsting *
 Alan Cochran
 Chris Corley
 Christopher Filipowicz
 Anders Fröhlich
 Daniel Harper
 Cameron Henley
 Christopher Jackson
 Michael Jankosky *
 Ken Johnson
 David Kekuwa
 Bojan Knežević *
 Frederick Matthews
 William O’Neill
 Phillip Pickens
 William Pickersgill
 Chester Pidduck
 Valery Portnov
 Ken Rafanan †
 Colby Roberts *
 Sigmund Seigel
 Dan Stanley
 Jere Torkelsen *
 Andrew Truett
 Richard Walker

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

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Blanche Hampton†
Bryan Ketron†
Luke Lazzarro
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Rachel Speidel Little†
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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 Kadarauach, *Principal*
Thalia Moore, *Associate Principal **
Peter Myers, *Assistant Principal*
Nora Pirquet
Emil Miland
Victoria Ehrlich
Ruth Lane

BASS

Joseph Lescher, *Principal*
Jonathan Lancelle, *Associate Principal*
Steven D'Arnico, *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†*
Jeffrey Budin, *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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Carrie Weick
Timothy Spears, *Assistant*

ORCHESTRA MANAGER

Tracy Davis
Timothy Spears, *Assistant*

* Principal for one or more summer season operas

† Leave of absence

**Season substitute



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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.

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

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

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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.

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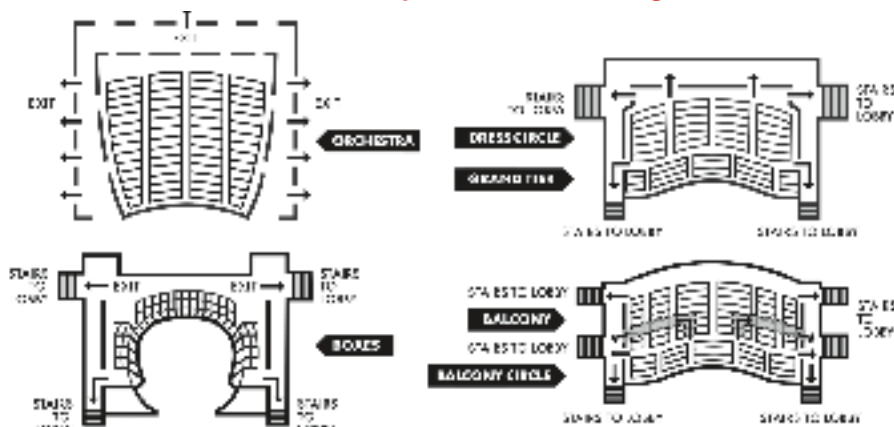
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