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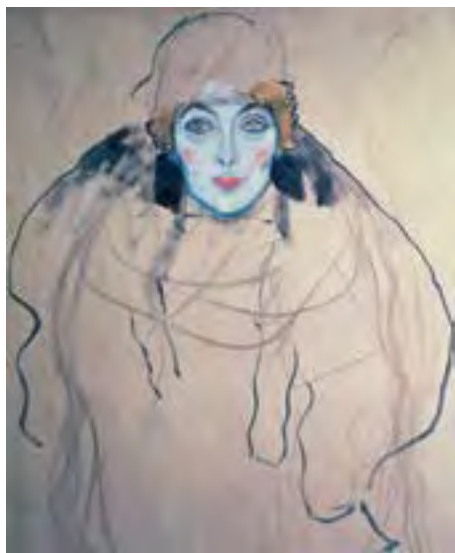
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**On the cover:**

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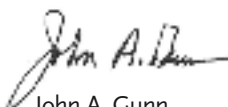
There is no art form more collaborative than opera, which brings together the best in music, theater, dance, and design. Each of this fall's productions features exceptional singing, conducting, and stagecraft. As we continue with San Francisco Opera's 94th repertory season, we know you will be as thrilled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

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

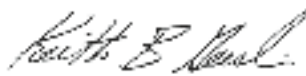
San Francisco Opera has had a storied history with Leoš Janáček's *The Makropulos Case* that goes back 50 years. In 1966, the Company presented the first U.S. performances with Marie Collier in the lead role of Emilia Marty. In 2010, Karita Mattila was simply unforgettable as the opera's complex heroine.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

We owe a debt of gratitude to all who make this great art form possible: our talented artists and staff, and especially you, our audience. You ensure that San Francisco Opera stays where it belongs—at the forefront of the opera world and a cultural treasure in our community. We also thank our Company sponsors: The Dolby Family, Ann & Gordon Getty Foundation, Mr. & Mrs. Franklin P. Johnson, Jr., Edmund W. & Jeannik Méquet Littlefield Fund, Steven M. Menzies, Bernard & Barbro Osher, Jan Shrem & Maria Manetti Shrem, Dianne & Tad Taube, Phyllis C. Wattis Endowment Funds, and Diane B. Wilsey.

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# Wagner's *Ring* Returns in Summer 2018

CORY WEAVER / SAN FRANCISCO OPERA

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

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

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

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

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

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



PIERRE GROSBLOIS

Anna Caterina Antonacci

## Antonacci stars in *La Voix humaine*

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

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

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

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





ED ANDERSON

## Notes from the General Director

### *Making San Francisco A Better City*

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

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

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

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

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

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


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

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

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

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

—MATTHEW SHILVOCK

 @MATTHEWSHILVOCK



SCOTT WALL

## Get Involved with Opera CUE

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

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

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

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

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



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# SAN FRANCISCO OPERA *Profile*

## Geoffrey Craig

### *Head of Wardrobe Department*



CORY WEAVER

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

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

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

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

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

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

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

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

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

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

— JEFFERY MCMILLAN



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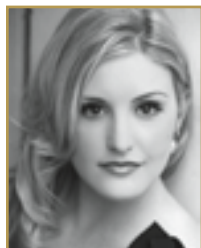
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# 2016 ADLER FELLOWS

## San Francisco Opera's Artists-in-Residence

Founded in 1977 as the San Francisco Affiliate Artists Opera program, Adler Fellowships are two-year performance-oriented residencies for classical music's most promising young artists. Now in its 38th year, this internationally acclaimed training program has launched the careers of many of the artists working on and off stage this season. We are grateful to all of our Adler Sponsors for their support, received from August 1, 2015 through September 12, 2016. For more information on sponsorship opportunities and Adler events, please call (415) 565-3225.



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**JULIE ADAMS**  
Burbank, California  
Second-year Adler  
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Soprano  
**TONI MARIE PALMERTREE**  
Fleetwood, Pennsylvania  
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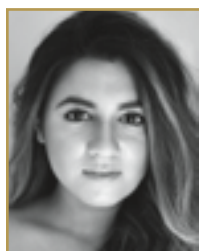
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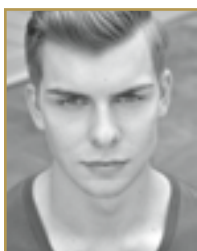
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**AMINA EDRIS**  
Christchurch, New Zealand  
First-year Adler  
*Sponsored by*  
Annette Campbell-White &  
Kia Ora Foundation;  
Frances K. & Charles D. Field  
Foundation;  
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Coach & Pianist  
**RONNY MICHAEL  
GREENBERG**  
Montreal, Canada  
Second-year Adler  
*Sponsored by*  
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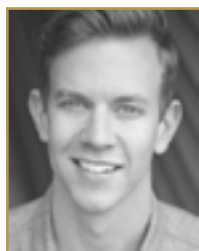


Bass-baritone  
**MATTHEW STUMP**  
Goshen, Indiana  
Second-year Adler  
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Bass  
**ANTHONY REED**  
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**NIAN WANG**  
Nanjing, China  
Second-year Adler  
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Drs. Martin E. & Corazon D. Sanders



\* deceased



# Opera Ball 2016

## La Révolution et L'Amour



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

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

PHOTO IDENTIFICATIONS ARE LEFT TO RIGHT. PHOTOS BY DREW ALTIZER



Diane B. Wilsey



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

Renata Anderson,  
Poonam Singh, Carolyn Chandler

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

Tanum Davis  
Bohen

Sean  
Bohen

Paul &  
Nancy Pelosi

Carol & Dixon Doll

Nancy &  
Joachim Bechtle

Theresa Spitz, Alan Morrell

Craig & Kathryn Hall

Stephen &  
Anne Marie Massocca

Gaurav Garg,  
Komal Shah





Daniel & Ann Girard



Denise Littlefield Sobel



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



Afsaneh Akhtari



John Meyer, Helen Meyer  
Tad & Dianne Taube



Karl & Kristen Mills



Charlot & Gregory Malin



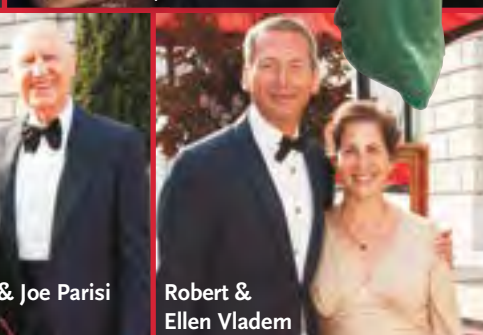
Sandra Farris, Mike Milstein



Karen J. Kubin, Gary Garabedian



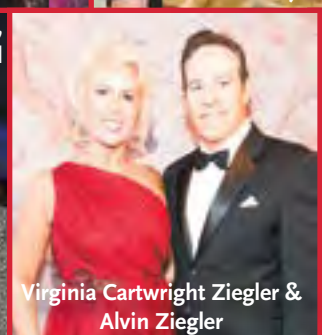
Virginia Cartwright Ziegler & Alvin Ziegler



Robert & Ellen Vladem



Andrew Martin-Weber, Beejan Land



Randy Reynoso, Martin Camsey



Nicki Parisi & Joe Parisi



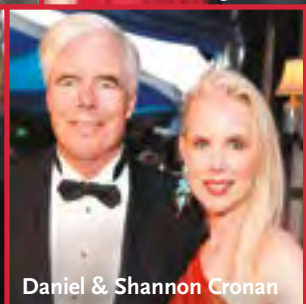
Anthony Vissian, Rose Rosenberg



Stephen & Elizabeth Revetria



Daniel & Shannon Cronan



Anne Popkin, Kate Shilcock, Zachary Townsend, Jessica Jacob



Teresa & Mark Medearis



Clayton Fritz, Barbara Fritz



Larry Kern, Yonghoon Lee



Emely & Ron Weissman



Patricia & Charles Sprincin



Kim Dempster



Mark Dempster



Jane Mudge, Val Karruck



Celeste & Michael Bobroff



Klaus Murer, Barbara Traisman



Jim & Courtney Labe



Sallie Hunting



Gregory & Hanne Balogh



Linle Froeb



Leon Hunting



# OPENING NIGHT

## *Dream of the Red Chamber*

CORY WEAVER



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

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



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



David Henry Hwang, Stan Lai



John Gunn, Linda Kemper, David Stull



Tom Carroll, Bright Sheng



Matthew Shilvock, Pureum Jo, Bright Sheng, Yijie Shi



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

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 PHOTOS BY DREW ALTIZER





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



Gary Marder, Fang-Yi Sheu

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



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



Fayfay Sheng, Pam Sheng



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



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



Annie Liu Wong, Thao Dodson



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

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



Shirley Soong

Joseph & Leslie Ma, Doreen Woo Ho

Cathie & Pitch Johnson

Pearl Lam Bergad, Ming Li Tchou

Adele Chen

Hope Chen

Denise Hale



Gladyne Mitchell, David Henry Hwang, Dona Crowder



Steve & Anita Westly



Helen Huang, Mei Lam



# BRAVO! CLUB Opening Night Gala

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

PHOTOS BY DREW ALTIZER



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



Amanda Cheng, Khalid Ashour



Ibi Oluwole, Radha Kulkarni



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

## Opera in the Park 2016

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

PHOTOS BY CORY WEAVER





## BEFORE YOU GO

# GET “IN THE KNOW”

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

### E-OPERA NEWSLETTER

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

### INSIGHT PANELS

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

### OVERTURE: OPERA WORKSHOPS FOR ADULTS

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

### FAMILY PROGRAMS

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

### CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

*Don Pasquale*: Alexandra Amati-Camperi

*The Makropulos Case*: Jonathan Khuner

*Aida*: Marcia Green

*Madame Butterfly*: Peter Susskind

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DREW ALTIZER





RICHARD WAGNER

# THE RING

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## Through myth we find humanity

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

Witness this timeless tale unfold in San Francisco Opera's spectacular production directed by **Francesca Zambello**. Former Music Director **Donald Runnicles** conducts an extraordinary international cast featuring **Evelyn Herlitzius** (Brünnhilde), **Greer Grimsley** (Wotan), **Daniel Brenna** (Siegfried), **Karita Mattila** (Sieglinde), **Brandon Jovanovich** (Siegmund) and **Falk Struckmann** (Alberich).

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# John A. & Cynthia Fry Gunn



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

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

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

John is the former chairman and CEO of Dodge & Cox

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

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

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



# YOUNG PROFESSIONALS AT SAN FRANCISCO OPERA

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

## BRAVO! CLUB



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

### DISCOUNTED TICKETS

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

### FREE ADMISSION

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

### COMPLIMENTARY PRE-SHOW RECEPTIONS

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

### EXCLUSIVE INVITES

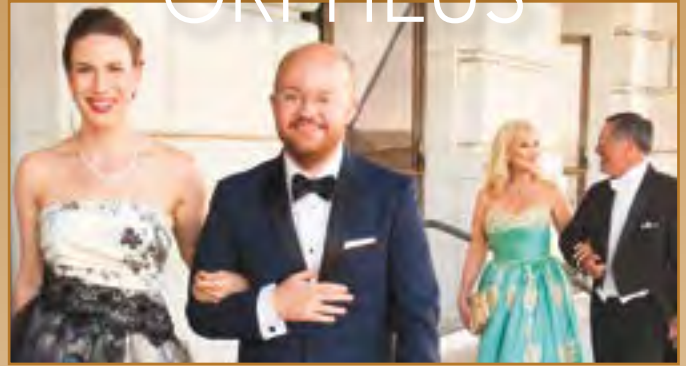
Only BRAVO! members can purchase tickets to high-profile events, like the annual BRAVO! Opening Night Gala.

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

For more information or to join:

[sfopera.com/bravo](http://sfopera.com/bravo)

## ORPHEUS



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

Join Orpheus and lead the next generation of opera supporters.

### GREAT PERKS

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

### MAXIMIZE YOUR IMPACT

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

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

For more information or to join:

Derek Jandu at (415) 565-6461 or [djandu@sfopera.com](mailto:djandu@sfopera.com)

[sfopera.com/orpheus](http://sfopera.com/orpheus)

# SPONSOR SPOTLIGHT

DREW ALTIZER



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

A native of Maine, Bernard Osher became involved with San Francisco Opera as a subscriber nearly fifty years ago, shortly after moving here from New York. He and his wife Barbro, a native of Sweden, have been outstanding benefactors of Bay Area cultural programs ever since. Their generosity has touched every aspect of the Company's work, from artist appearances to production facilities. Established in 1977, the Bernard Osher Foundation supports higher education and the arts, locally and nationally. The Foundation has funded virtually every major arts organization in the area, including special youth programs. Higher education initiatives include community college support, *Lifelong Learning Institutes* on 119 campuses nationwide, and *Osher Centers for Integrative Medicine* at the UCSF, Harvard Medical School, Vanderbilt and Northwestern Universities, and, in partnership with Barbro's Pro Suecia Foundation, at the Karolinska Institute in Stockholm, Sweden. Bernard is a longstanding member of San Francisco Opera's Board of Directors, serving on the Chairman's Council. Barbro is Honorary Consul General of Sweden in San Francisco, and serves as Chairman of the Board of the Osher Foundation.

DREW ALTIZER



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

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

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

# SPONSOR SPOTLIGHT

## Joan and David Traitel/Great Singers Fund

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

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



DREW ALTIZER



# ADMINISTRATION

**Matthew Shilvock** *General Director*

**Nicola Luisotti** *Music Director,  
Caroline H. Hume Endowed Chair*

**Jennifer Good** *Managing Director:  
Operations*

**Gregory Henkel** *Managing Director:  
Artistic*

**Daniel Knapp** *Managing Director:  
Production*

**Jennifer Lynch** *Managing Director:  
Philanthropy and Audiences*

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

**Jarrold Bell** *Chief Information Officer*

**Jon Finck** *Director of Communications  
and Public Affairs*

**Sheri Greenawald** *Opera Center  
Director*

**Kristen Jones** *Director of Audience  
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**Jessica Koplos** *Director of Electronic  
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**Marcia Lazer** *Director of Marketing*

**Daniele McCartan** *Costume Director*

**Ruth Nott** *Director of Education*

**Claire Padien-Havens** *General  
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**Elkhanah Pulitzer** *Director of  
Programming, SF Opera Lab*

**Barbara Rominski** *Director of Archives*

**Teri Xavier** *Director of Human  
Resources*

**David Gockley** *General Director  
Emeritus*

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**Eliza Fox**, *Receptionist/Administrative  
Assistant*

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**Christopher Tom**, *Controller*

**Mingsy Yan-Lau**, *Senior Accountant*

**Elaine Quan**, *Senior Accountant*

**Linda Rodriguez**, *Senior Accountant*

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# 2016–17 REPERTORY

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Umberto Giordano

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

Production made possible, in part, by:

Opening Weekend Grand Sponsor Diane B. Wilsey;

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## DREAM OF THE RED CHAMBER

WORLD PREMIERE

Music by Bright Sheng

Libretto by David Henry Hwang and Bright Sheng

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

Production made possible, in part, by:

John A. & Cynthia Fry Gunn;

the Edmund W. and Jeannik Méquet Littlefield Fund;

grants from The Andrew W. Mellon Foundation and

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## DON PASQUALE

Gaetano Donizetti

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

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

## THE MAKROPULOS CASE

Leoš Janáček

October 14, 18, 23, 26, 29

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

The Thomas Tilton Production Fund. Original production made

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

## AIDA

Giuseppe Verdi

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

Production sponsored, in part, by:

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## MADAME BUTTERFLY

Giacomo Puccini

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

Production made possible, in part, by

the Burgess & Elizabeth Jamieson Fund, and Kaiser Permanente.

## RIGOLETTO

Giuseppe Verdi

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

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

## DON GIOVANNI

Wolfgang Amadeus Mozart

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

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

## LA BOHÈME

Giacomo Puccini

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

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**Leoš Janáček**

# THE MAKROPULOS CASE

## SAN FRANCISCO OPERA

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**Nicola Luisotti,**  
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*Caroline H. Hume Endowed Chair*

This revival is made possible, in part, by the Bernard Osher Endowment Fund and the Thomas Tilton Production Fund.

Ms. Michael's appearance is made possible by a gift to the Great Singers Fund from Joan and David Traitel.

The original production was made possible by the Phyllis C. Wattis Fund for New Productions.





# VĚC MAKROPULOS

*More than 300 years ago, an alchemist named Makropulos was employed by the Habsburg Emperor Rudolf II to create an elixir to give the Emperor eternal life. Not trusting Makropulos' finished potion, the Emperor forced him to administer it to his own daughter, Elina. When she became seriously ill, Makropulos was put in prison, but Elina eventually recovered and escaped. What was not apparent at the time was that the elixir actually worked, granting Elina some 300 additional years of life. During the time that she has lived, Elina has had many identities, many names (always with the initials E.M.), and many affairs. One of her more passionate affairs was with Baron Josef Ferdinand Prus, by whom she had a son. While Prus left his estate in writing to this illegitimate son, the will has long gone missing and there has ensued a century-long dispute between two branches of the family, Gregor and Prus, over rights to the estate.*

## ACT I

At Dr. Kolenatý's law office in Prague, the clerk Vitek is filing papers concerning the long-standing case of Gregor v. Prus. Albert Gregor, the plaintiff, enters to inquire about the case's progress, followed shortly by Vitek's daughter, Kristina. She is a voice student and speaks enthusiastically about the great prima donna, Emilia Marty.

Kolenatý enters his office with none other than Emilia Marty. She has come to learn about the Gregor v. Prus case and displays a remarkable knowledge of it. Marty claims that Baron "Pepi" Prus, who was believed to have died childless in 1827, was in fact the father of Ferdinand Gregor, whose mother was the famous singer Ellian MacGregor. (As this could not be proven at the time of the death of Pepi Prus, the Prus estate passed to a cousin.) Marty claims to know of documents in the vaults of the current Baron Prus that will settle the matter conclusively. Kolenatý does not believe her and cannot imagine how she could know this information, but Gregor insists that he look into the matter.

After Kolenatý has left, Gregor offers Marty a reward if this information helps him to win his case. She scorns his offer of money but asks if he might procure for her a sealed envelope that she knows to be among the papers in Prus' vault. Kolenatý returns along with Baron Prus, having found Pepi's will, his love letters to Ellian MacGregor, and the sealed envelope. Prus points out that it is still necessary to produce written proof that Ferdinand MacGregor was indeed the son of Pepi Prus before Gregor can legally claim the disputed property. Marty announces that she can produce this, and leaves the men astonished once again.

## ACT II

After a performance, a stagehand and a cleaning woman discuss Marty's singing. Prus comes backstage looking for Marty, and Kristina and Janek (Kristina's sweetheart and the son of Prus) enter, as well as Gregor and Vitek who come to congratulate the singer. Marty's directness insults Janek and Gregor, yet when the half-senile Hauk-Šendorf enters and remarks on how much she reminds him of his love of fifty years past, the Spanish dancer Eugenia Montez, Marty speaks to him in Spanish and accepts him with open arms. Exhausted, she dismisses everyone but Prus who proceeds to question her about other documents and love letters he has found in his vaults. He notes that since the love letters to Pepi Prus are only signed with the initials "E.M.," it cannot be proven that Ellian MacGregor was indeed Ferdinand Gregor's mother. Furthermore, he reveals that his mother gave her name as Elina Makropulos at Ferdinand's baptism; Marty is astonished that Prus is on the trail of her true identity. She then realizes that the signed proof she sent Kolenatý, confirming that Ferdinand Gregor was the son of Ellian MacGregor, is not valid. Desperate for the sealed envelope in Prus' possession, Marty asks him to name his price for it, but he does not respond to her offer and leaves.

Gregor makes protestations of love to Marty, but in exhaustion she falls asleep. Gregor leaves and Marty awakens to find Janek

staring at her in fascination. She asks him to steal the sealed envelope from his father, and he agrees. Prus catches them, dismisses Janek, and agrees to give her the document in exchange for a night of love.

## ACT III

It is early morning and Marty and Prus are in her hotel room. Marty demands the sealed envelope from him, and he angrily gives it to her. A maid enters and explains that Prus' servant is downstairs with a message. He hurries out and returns with the news that his son, Janek, has just killed himself out of love for Marty. She coldly remarks that lots of people kill themselves and Prus leaves in a rage. Hauk-Šendorf enters ready to take Marty to Spain with him. Marty agrees and begins to pack, but they are interrupted by the arrival of Kolenatý, Gregor, Kristina, Prus, and Vitek. Kolenatý, suspicious that Marty is a fraud, produces the letter she sent him claiming to be from Ellian MacGregor, noting that it is in the same handwriting as that of Marty herself. Marty excuses herself, and while she is away, they search her personal belongings and discover correspondence bearing various names: Emilia Marty, Ellian MacGregor, Eugenia Montez, Elsa Mueller, Ekaterina Myshkin, and Elina Makropulos.

Marty returns with a bottle of whisky, which gives her courage to confess her real identity: she is actually Elina Makropulos, born in Crete in 1575. To the disbelief of everyone in the room, she explains how her father was made to administer the longevity potion to her as a child. She has lived ever since, in different countries under different names, but now feels her strength failing and requires the formula (the sealed envelope) to rejuvenate herself. She collapses and upon reviving realizes that she does not want the potion after all, for her life has been marked by boredom and loneliness. She offers the formula to Kristina and sinks happily into death.

**First performance:** Brno; December 18, 1926

**First San Francisco Opera performance:** November 19, 1966 (U.S. premiere)

*The Makropulos Case* has been performed in four previous seasons at San Francisco Opera. For complete information on all past casts, visit [archive.sfopera.com](http://archive.sfopera.com).

**Orchestra:** 4 flutes (2 doubling on piccolo), 2 oboes, 1 English horn, 3 clarinets (1 doubling on E-flat clarinet, 1 doubling on bass clarinet), 3 bassoons (1 doubling on contrabassoon), 4 horns, 3 trumpets, 3 trombones, 1 tuba, 1 timpani, 1 percussion, 1 harp, 1 celeste, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **68 total**

**Banda:** 2 trumpets, 2 horns, 1 timpani; **5 total**

**Personnel:** 10 principals, 26 choristers; **36 total**

Opera in three acts by **Leoš Janáček**

Libretto by the composer

Based on the play by **Karel Čapek**

# VĚC MAKROPULOS THE MAKROPULOS CASE

(Sung in Czech with English supertitles)

*Conductor*

**Mikhail Tatarnikov\***

*Director*

**Olivier Tambosi**

*Production Designer*

**Frank Philipp Schlössmann**

*Associate Director*

**Roy Rallo**

*Lighting Designer*

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*Chorus Director*

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*Supertitles*

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San Francisco Opera co-production  
with Finnish National Opera

FRIDAY, OCTOBER 14, 2016 AT 7:30 PM

TUESDAY, OCTOBER 18 AT 7:30 PM

SUNDAY, OCTOBER 23 AT 2 PM

WEDNESDAY, OCTOBER 26 AT 7:30 PM

SATURDAY, OCTOBER 29 AT 7:30 PM

## CAST

(in order of appearance)

<i>Vítek</i>	<b>Joel Sorensen</b>
<i>Albert Gregor</i>	<b>Charles Workman*</b>
<i>Kristina</i>	<b>Julie Adams†</b>
<i>Dr. Kolenatý</i>	<b>Dale Travis</b>
<i>Emilia Marty</i>	<b>Nadja Michael</b>
<i>Baron Jaroslav Prus</i>	<b>Stephen Powell</b>
<i>A Cleaning Woman</i>	<b>Zanda Švěde†</b>
<i>A Stagehand</i>	<b>Brad Walker†</b>
<i>Janek</i>	<b>Brenton Ryan*</b>
<i>Count Hauk-Šendorf</i>	<b>Matthew O'Neill</b>
<i>A Chambermaid</i>	<b>Zanda Švěde†</b>

\*San Francisco Opera debut

†Current Adler Fellow

TIME AND PLACE: Early twentieth-century Prague

### ACT I

The office of Dr. Kolenatý

### ACT II

The stage of a theater

—INTERMISSION—

### ACT III

Emilia Marty's hotel room

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

*The performance will last approximately two hours and fifteen minutes.*





# Unraveling THE MAKROPULOS CASE

Some mysteries are more puzzling than others. At first encounter, the secrets of *The Makropulos Case* appear buried as deeply as the secret its enigmatic heroine conceals until the final moments. The audience shares in the guesswork of those who try to grasp Emilia Marty's intentions until, like them, we stand awed before her revelation, grateful for our mortality even as we dread its approach. No one can leave *The Makropulos Case* unmoved. Yet, overwhelming as the opera's final ten numinous minutes may be, Janáček intended his conclusion not as a stand-alone episode, but as the drama's culmination. If his purpose is not more immediately apparent than Emilia's, the reason lies in a plot revealed less by onstage action than by conversation, and also in the subtlety of Janáček's technique. In fact, *The Makropulos Case* unfolds in a continuous trajectory, its profundities delivered so deftly we may fail to recognize them until we realize we are engulfed. This mystery is about ourselves.

In 1922, Janáček attended a Prague performance of a new play by Karel Čapek—*Věc Makropulos*, to use the Czech title, *Věc* meaning *case* or *affair*, or even *thing*. Čapek (1890–1938) enlisted science fiction to ponder philosophical questions. In an earlier drama, the dystopian *R.U.R.* (in which he coined the word “robot”), automatons revolt against their inventors, who engineered their mechanical assistants to free themselves from the petty work that stands between humans and greatness. Here, by almost a century, Čapek anticipates and challenges the argument that artificial intelligence and singularity will ensure human perfection. For Čapek believed in human

limitations, and he re-asserts that creed in *Věc Makropulos*, exposing the age-old quest for eternal life as a pointless exercise. In *Back to Methuselah*, which also premiered in 1922, the same year as *Věc Makropulos*, Bernard Shaw argued that an extended lifespan would advance civilization. Čapek arrived at a different conclusion. Removing life's endpoint, he suggests, erases the impetus to live. In Čapek's play, Janáček spotted material for an opera.

Janáček understood elixirs of youth. In 1917, at age 63, after years in a marriage whose trials had long since displaced its rewards, he fell desperately in love with Kamila Stösslová, a married woman almost four decades his junior. With Kamila he maintained an impassioned, mostly one-sided, and (it is believed) purely emotional affair, conducted mainly through hundreds of letters, and ending only with his death in 1928. Kamila inflamed him with a renewed sense of his possibilities, and from that confidence came most of his greatest music.

Čapek, surprised that Janáček wished to set a play filled with little action and much talk, nonetheless gave the go-ahead and told Janáček he was free to refashion the story. The composer himself crafted the libretto, reworking it three times, turning Čapek's bitter comedy into a meditation on life and death. He also cut some of the connective tissue that helps theater viewers navigate the plot. To an English-language audience approaching the work with no help besides a supertitle translation, Janáček's opera can be a tough case to crack.

So tough that *The Makropulos Case*, completed in 1925 and first staged the next year (in Brno, capital of Janáček's native





Moravia), came to the United States only in 1966, when the San Francisco Opera presented it in English. Three years earlier, Hans Hollander, who had known and worked with Janáček, fretted that the “three acts are cluttered by so much argument and so many complications arising from the past, that the dramatic concision of the action suffers.... Janáček’s music was scarcely able to combat the weaknesses of the libretto.” Jaroslav Vogel, in his comprehensive Janáček biography, believed otherwise: “With consummate mastery, [Janáček] underlines every expressive point offered by the lines of text.” And a later commentator, Ian Horsburgh, synthesizes both points of view: “The absence of much in the way of visual excitement ... means that the whole of Janáček’s ingenuity is concentrated in the music.”

Janáček does indeed present his case with arresting music, but Hollander hits a nerve when he objects to “complications arising from the past.” So for a firmer grasp of the fast-moving action, consider the two-part backstory. It is peopled by important characters, only one of whom we meet.

*Backstory, Part 1:* In the days of Bohemian monarch **Rudolf II** (1552–1612), court alchemist **Hieronymus Makropulos** formulated an elixir of youth for the sovereign. Rudolf ordered the potion tested on Makropulos’s teenage daughter, **Elina**. Her apparently fatal reaction enraged Rudolf, who jailed her father. But Elina recovered and escaped. Now possessing 300 years of life, she made her way through the coming centuries, assuming various identities and always using aliases with the initials E.M., matching those of her birth name.

*Act I’s office of Dr. Kolenatý, as seen in the 2010 premiere of Olivier Tambosi’s production of The Makropulos Case at San Francisco Opera. Pictured here is tenor Thomas Glenn as the law clerk Vitek.*





CAROLYN MASON JONES



CAROLYN MASON JONES

This year marks the 50th anniversary of San Francisco Opera's U.S. premiere of *The Makropulos Case*. Opening on November 19, 1966, the production (sung in English) featured Australian soprano Marie Collier in the role of Emilia Marty. In the left image is Collier with David Giosso, Gregory Dempsey, and Howard Fried. The right image includes Collier with Carol Todd during the opera's climactic final scene.

*Backstory, Part 2:* Early in the 19th century, as the opera singer **Ellian MacGregor**, Elina fell in love with the Bohemian nobleman **Josef Prus** and bore him a son, **Ferdinand Gregor** (surname borrowed from “MacGregor”), who was to inherit the Prus estate. On his deathbed, the delirious Baron Prus named another heir. Finding no written will, the Prus family challenged Ferdinand Gregor’s claim.

The opera is set in Prague, early in the 20th century. The Gregor-Prus lawsuit is still an ongoing battle, waged by the families’ descendants, Albert Gregor and Jaroslav Prus. The diva Emilia Marty, a cold-hearted and cynical beauty, takes unusual interest in the suit and somehow knows its details—including the location of the baron’s will. She needs someone to retrieve it, for sequestered with the will is a document lent to the baron, but which he never used: the elixir’s formula. Marty knows all this because she is in fact Elina Makropulos—aka Ellian MacGregor, among others. (That she was 16 when she drank the potion guaranteeing her 300 more years and now claims her age as 337 is a detail best overlooked.) Desperate for the potion to extend her life, she feels her past overtaking her. In Gregor and Prus, who are intrigued by her beauty, and in the young lovers Kristina and Janek, she encounters emotions she can no longer feel. She has been corroded by the years. Having exhausted her desire to continue, she relinquishes her hold on the formula, at last reclaiming her humanity by succumbing to it and its inevitable consequence.

Whether the aging composer was coming to terms with his own mortality here is an open question. What we do know is that Janáček worked at a high level of Kamila-inspired intensity (“I wrote like a machine!”) as he brought the Byzantine scenario to life with

the power of his mature style, by turns angular and lyrical, always radiant and stripped of sentimentality. This opera is a study in how music transforms words, making even a prosaic text resonate.

The Act I introduction opens with a nervous ostinato in winds, trumpets, timpani, and low strings. Over this, we hear the first identifiable melodic line, a sighing, minor-mode theme. Its mood is apprehensive, but its shape foreshadows the consoling Act III chorale that will dispel the opera’s many tensions. Alternating with this anxious music is a second theme, lyrical and full-bodied, its contours and spirit anticipating the Act III transition to the conclusion, played there *forte* over pounding timpani. Between these two themes comes a curious fanfare for offstage brass. We will hear fanfares again, always associated with Emilia Marty’s beginnings, back in the court of Emperor Rudolf.

Janáček enlivens the most routine passages. Listen as, early in Act I, the brisk orchestral underpinning keeps the action moving while the lawyer Dr. Kolenatý explains the suit *Gregor contra Prus*. Given the composer’s characteristic attention to the rhythms of language, we can almost forget the characters are singing, so closely do their musical phrases mimic speech.

The real magic of Janáček’s musical structure is found in the correspondences he establishes across the opera’s span. Early in Act II, Marty asks if Kristina and Janek have been “to heaven” yet. Have they made love? Contemptuous, she all but spits out the question. Then, as Marty assures Kristina that sex is not worth the effort, Janáček introduces a sad, six-note figure. Here it is associated with Emilia’s ennui. Minutes later it becomes a quirky, off-center tune that underscores the randy joie de vivre of Hauk, who



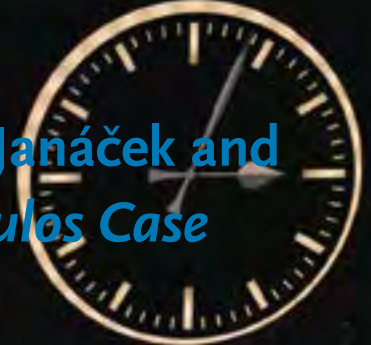
Finnish soprano Karita Mattila made her triumphant role debut as Emilia Marty in San Francisco Opera's 2010 production of *The Makropulos Case*.

recognizes Emilia from the days when she was the Spanish dancer Eugenia Montez, his lost love. In Act III, the “ennui” figure recurs as Emilia tells Gregor she has arrived at her end, and again as the name *Elina Makropulos* is uttered. Then, at “there’s nothing more,” the theme transforms into a wistful melody so filled with dramatic potential that it can be translated into the last thing we hear in this opera, a final reaffirming statement as Emilia dies, having regained her identity as Elina.

Janáček’s tight thematic web, though not obvious, is part of his music’s fascination. One motif generates another. For his purposes, Janáček said, Wagnerian leitmotif “has not sufficient resource and flexibility within itself to reveal the constantly changing emotions and motives of the character[s].” *Flexibility*. Few things here are repeated just as they first appear. Those fanfares that recall the days of Rudolf II are exceptions. Often they are repeated literally, for what is past objects to editing. Yet as Emilia reaches her final moments, entering new territory, the fanfares evolve. Now they sound in the strings and orchestral brass, their intensity building until manic strings alone take over. The brass rejoins them. Then all is swept away by the broad, organ-toned orchestral affirmation, punctuated by trumpet flourishes, as the ennui theme transfigures into the greatest of the opera’s fanfares. It announces we have come full circle and heralds our arrival, with Elina Makropulos, at the end. ●

Larry Rothe is author of the *San Francisco Symphony history Music for a City, Music for the World* and co-author of *For the Love of Music*.

## More about Janáček and *The Makropulos Case*



### Books

Hans Hollander, *Janáček: His Life and Work*. Translated by Paul Hamburger (John Calder). A perceptive appreciation by an associate of the composer.

Ian Horsbrugh, *Leoš Janáček: The Field that Prospered* (Scribner’s). Elegant, perceptive, thorough.

Mirka Zemanová, *Janáček: A Composer’s Life* (Northeastern University Press). Engaging and straightforward.

Karel Čapek’s *The Makropulos Case* is included (with *R.U.R.*, *The Insect Play*, and *The White Plague*) in *Four Plays*, translated by Peter Majer and Cathy Porter (Methuen).

### Recordings and Video

A video production of *The Makropulos Case* from the Glyndebourne Festival, staged by Nicholas Lehnhoff and directed for the screen by Brian Large, stars Anja Silja as Emilia Marty. The singing and acting are excellent, as is the London Philharmonic under Andrew Davis (Kultur).

Charles Mackerras (San Francisco Opera Principal Guest Conductor from 1993 to 1996) championed Janáček and recorded *The Makropulos Case* twice. His Decca recording, made with the Vienna Philharmonic, is sung in Czech and features Elisabeth Söderström as Emilia Marty. This is currently available for download at [deccaclassics.com](http://deccaclassics.com) and is also part of a multi-disc set that includes four other Janáček operas (minus libretti).

Mackerras’ later Chandos recording, a production of the English National Opera, features Cheryl Barker as Marty. This is sung in English, a helpful way of getting to know the opera, though English fails to convey the elegance of Janáček’s setting. In a recorded interview that fills out the second disc (of two discs), Mackerras discusses his relationship with Janáček’s operas and speaks about *Makropulos*.

—LARRY ROTHE





# NADJA MICHAEL REVEALED

*The German soprano  
is one of today's  
most alluring  
singing actresses*

*In 2009, Michael made  
her American debut with  
San Francisco Opera  
as Salome.*



**S**itting next to soprano Nadja Michael, you can actually *feel* the electricity emanating from her. It's an apt sensation from an artist renowned for her searing performances as Lady Macbeth, Kundry, Judith in *Bluebeard's Castle*, and Salome—the latter of which she performed in San Francisco in 2009 to ecstatic praise. In conversation, you discover that Michael's life story is as gripping as her dramatic portrayals on stage.

Born and raised in former East Germany, she was smuggled to the West in the trunk of a car during the final months of the Iron Curtain. Trained afterward in Stuttgart and at Indiana University, she began her career as a contralto before discovering that her voice and dramatic sense were better suited for some of the biggest and most challenging roles in the operatic repertoire.

Emilia Marty in Janáček's *The Makropulos Case* is one such role. Michael finds the tortured, perennially youthful heroine not only intellectually stimulating but also extraordinarily moving.

**As the youngest of five children, you grew up in a village ten miles outside of Leipzig. Can you describe what your childhood was like, living during the time of a very repressive regime?**

It's true, it was repressive. But when you are little, it's your parents who suffer from that. We as children lived out our lives and would take our bikes and spend time in the woods. We had to work every weekend in the fields with our parents, but it was also fun. Beautiful, really. My parents though had a really tough time as my father was not a conformist.

After the Second World War, my grandmother was put in prison, not because she was a criminal, but because she was denounced for being associated with some wealthy people—which wasn't even true. So she was in prison and then she came out. Near that same time, my father was already married to my mother, my brother was born, and they put my father in prison for two years. As a result, neither my father, nor my siblings nor I could get permission to study at a university.

Since I was three years old, my dream was singing. It was not because of education, not because of strong cultural surroundings. I come from a very simple background, but I inherited the love of music from my mother. My mother loved popular music, and sang in an amateur chorus. We had also LPs of choral music and Bach. We hadn't been educated in this but we were listening to it; it was beautiful, those pure voices. And we had an accordion and piano.

I used to do a lot of sports until I was 14, including competitive swimming. And then my parents took me out of this sports school. My parents saw what it would turn into. They saw the Olympic swimmers; they saw them looking and talking like men. My parents didn't want that. I was actually very sad, because I didn't understand. But later I saw that it wasn't my way. I took that as an opportunity to apply for a school which taught music education to children. And there I began voice training.

**At what point in your teens did you decide to defect?**

I'm a free spirit by nature. And when you get older, you want to be creative, experiment, be different. You start to question things and the world all of a sudden becomes very small. The directive under communism was to never stick out—just be gray. In sports you can stick out, but nothing else, including art, philosophy, and science. For me it was clear at a rather early age that I needed to get perspective.

At 16 I went to Budapest with a friend of mine, and there I got to know a woman from Frankfurt am Main. Her husband, Tony, was Hungarian but grew up in England. He was interested in us girls from East Germany and how life is there. He and his wife really opened my mind. "We will help you... you can come to West Germany if you like," they said. I went back to Budapest a half year later, but this time, with my boyfriend for the final departure from Budapest to Vienna. The both of us were smuggled in the trunk of a Wartburg [an East German manufactured car], driven by a Hungarian whose father was a diplomat. In those days, no one really had cars.

**You eventually settled in Stuttgart where you continued to study voice and received positive notices from scholarship committees and voice coaches. What were those early years of finding your voice like?**

I would say it was a natural progression. My voice had always been a big voice. It was never fulfilling to be in the lyric repertoire. I always had a huge vocal range—very low, very high, but I just could not yet use the top in the manner of a dramatic soprano; I was too young. You have to have the endurance and the conditioning. At the time, people were saying, "Finally you will be Elektra, but now, you better sing this, this, and this." During those earlier years, I did all the mezzo repertoire you can imagine, including a lot of Dalilas and Ebolis.

When you listen to many of the high dramatic sopranos of the past such as Gwyneth Jones and Eva Marton, they have this similar range: the very low voice based in the middle and then a dramatic top. It's really not my choice of repertoire; the repertoire has chosen me because of certain needs of the voice.

**After Stuttgart you came to this country to study at Indiana University. Can you describe that time of transition?**

At first, I didn't sleep for a couple of months. I became very thin because I was so excited to be there in Bloomington. In this country, I love that people want to make life easy for you in a good way; they are polite and make compliments. People are so aware that we are all here together and everybody has their burdens, so why not be as nice to each other as possible. There is a lot of generosity in the U.S., and you love big voices. And that was for me, amazing. Because in Germany, it was, "Okay, so she has a big voice." In Bloomington, it was, "WOW! She has a big voice!"

**A big voice and a very wide repertoire that currently encompasses Shostakovich's *Lady Macbeth of Mtsensk*, *Cassandre* and *Didon***





Acclaimed for her vivid, fearless stage portrayals, the Associated Press has observed that “Nadja Michael commands the stage in a manner few sopranos do.” Born and raised in a small town outside of Leipzig, Germany, the dramatic soprano now resides in Berlin with her family.

**in *Les Troyens*, and *Tosca*. What new roles are you learning? Is there a Brunnhilde in your future?**

I'm leading to that! I just debuted as Ortrud [in *Lohengrin*] with Anna Netrebko and conductor Valery Gergiev. Now I will do Isolde and Elektra with Gergiev. And after Isolde comes Brunnhilde.

**Let's turn our attention to Emilia Marty in *The Makropulos Case*. What does this particular role mean to you?**

First of all, for me, Janáček's music is just out of heaven. What makes *Makropulos Case* so exceptional, is of course that it has no real arias. It's a conversation piece—even more so than in other Janáček operas. Until the very last scene, there's a lot of *parlando* or speaking style of singing with some segments of phrases. But when the final scene comes, it really hits. There are long phrases, very dramatic and subtle at the same time. And very deep.

Second, the opera's topic is extremely modern, because it is not only the question about eternity and its costs. I see even more the debate about the position of a woman in society. Director Olivier Tambosi and I have had a long discussion about how to play a 300-year-old woman who has acquired so much wisdom and experience but has also had to detach herself from many aspects of what makes us human. From the very first moment Emilia Marty enters the stage, all the men are hitting on her. And why? Because she is strong. They feel that there is an extra skill

somehow, there is something, and that mirrors society in a spooky way to me.

Janáček was a feminist. He loved the heroines in his operas and experiencing their difficulties in a male-dominated society. How do women survive? What difficulties and transitions do they have to face? What does age mean? What does giving birth mean? Here in *Makropulos Case*, Emilia becomes a vehicle for higher truth. In the end she becomes a higher human being, because she has suffered all wounds imaginable and, at the same time, that makes her so sympathetic. I love her, because she has lived everything. Nothing can surprise her.

**And she has had 300 years to perfect her vocal technique—every singer's dream! What are the vocal demands for this role? Is stamina its biggest requirement, saving just enough energy for the final scene, Emilia's apotheosis?**

Actually, I think it is the language. The Czech language requires a lot of concentration, and Janáček's music isn't Mozart; it requires a lot of concentration to be in sync with the conductor. I have to concentrate so much on the words and meaning and music, I have to count at a certain point.

Maybe that's why I don't think of preserving energy, because it just happens naturally. I go into the part, and then the part just takes over. 🌀



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# ARTIST PROFILES



## MIKHAIL TATARNIKOV

(St. Petersburg, Russia)

### Conductor

Making his San Francisco Opera debut as conductor of *The Makropulos*

*Case*, Mikhail Tatarnikov was appointed musical director and principal conductor of the Mikhailovsky Theatre, one of Russia's oldest opera halls, in 2012. Tatarnikov made his debut as a conductor at St. Petersburg's Mariinsky Theatre in 2006 with the premiere of the ballet *Metaphysics* set to Prokofiev's Second Symphony. In 2007, he conducted his first opera, a new production of Prokofiev's *The Love for Three Oranges*. He has subsequently conducted a wide range of operas and concerts. In past seasons, he has conducted at Teatro alla Scala, Bavarian State Opera, Théâtre Royale de la Monnaie, Opéra de Bordeaux, Latvian National Opera, Bergen Opera, Komische Oper Berlin, and the Mariinsky Theatre, including Russia's first-ever performance of *Billy Budd*. Future operas include *Manon Lescaut* at Deutsche Oper Berlin, *The Gambler* at Opéra de Monte-Carlo, concerts with the Seoul Philharmonic and Seattle Symphony, and concert performances of *The Demon* at La Monnaie, the St. Petersburg Philharmonic, and the Mikhailovsky Orchestra.



## NADJA MICHAEL

(Leipzig, Germany)

### Emilia Marty

Born and raised in former East Germany, soprano Nadja Michael emigrated to the West soon after leaving school

and studied singing in Stuttgart and at Indiana University Bloomington. She has risen to international prominence in leading theaters, including Munich's Bavarian State Opera; Vienna State Opera; Royal Opera House, Covent Garden; Théâtre Royale de la Monnaie in Brussels; Teatro San Carlo in Naples; Deutsche Oper Berlin; Teatro al Fenice in Venice; Théâtre du Capitole in Toulouse; Arena di Verona; and at the Glyndebourne and Salzburg Festivals. Her repertoire

includes some of the most challenging roles for a dramatic soprano: the title role of *Médée*; Leonore in *Fidelio*; Marietta in *Die Tote Stadt*; the title role of *Tosca*; Cassandre and Didon in *Les Troyens*; and the title role of *Salome*. In 2009, Michael made her American and San Francisco Opera debuts as Salome. She then returned to La Monnaie as Iphigénie in *Iphigénie en Tauride*. Michael sang Elisabeth and Venus in *Tannhäuser* at the Deutsche Oper Berlin and appeared as Salome in Hamburg. In June 2010 she starred in the title role of the Bavarian State Opera's new production of Mayr's rarely performed *Medea in Corinto*. In 2011 she made her debut as Marie in *Wozzeck* at Berlin State Opera. Recent engagements include Judith in *Bluebeard's Castle* at the Metropolitan Opera; Emilia Marty at the Bavarian State Opera; Lady Macbeth in Verdi's *Macbeth* in Amsterdam; and Ortrud in *Lohengrin* at the Mariinsky Theatre. Later this season, Michael returns to the Bolshoi to sing the title role of Shostakovich's *Katerina Izmailova*. She will also perform Salome in Stockholm and the title role of *Elektra* in Naples.



## CHARLES WORKMAN

(Little Rock, Arkansas)

### Albert Gregor

Making his San Francisco Opera debut, Charles Workman is a

versatile artist whose early career saw him in the forefront of Rossini and Mozart tenors and who has more recently garnered praise for his performances in dramatic and Heldentenor roles, as well as in early music, French repertory, and 20th-century and contemporary music. Following initial debuts at the Metropolitan Opera, Workman moved to Europe in 1995 where he has performed to great success with the leading opera companies and orchestras including the Paris Opéra, London's Royal Opera, Covent Garden; Milan's Teatro alla Scala, Moscow's Bolshoi, Madrid's Teatro Real, Deutsche Oper Berlin, and the companies of Geneva, Zurich, Lyon, Munich, and Prague. Upcoming engagements include The Drum Major in *Wozzeck* for Geneva; Nobile in Thomas Adès' *The*

*Exterminating Angel* for Covent Garden; Edmund in *Lear* for Salzburg Festival; various roles in *Jeanne d'Arc au bûcher* in Madrid; and Bacchus in *Ariadne auf Naxos* and Skuratov in *From the House of the Dead* for Munich's Bavarian State Opera.



## STEPHEN POWELL

(West Chester, Pennsylvania)

### Baron Jaroslav Prus

Baritone Stephen Powell made his San Francisco Opera debut in 2007 as Sharpless in *Madama*

*Butterfly*, a role he has performed with New York City Opera, San Diego Opera, Los Angeles Opera, Arizona Opera, and New Orleans Opera. He most recently appeared with the Company in 2010 as De Guiche in *Cyrano de Bergerac*. Last season, Powell returned to Opera Philadelphia as Giorgio Germont in *La Traviata*. Minnesota Opera as Scarpia in *Tosca*, and Michigan Opera Theatre in his first performances as the title role of *Macbeth*. He was also soloist in the world premiere of a work by Jonathan Leshnoff with the Kansas City Symphony. The American baritone's other recent credits include Germont with Los Angeles Opera, Arizona Opera, and New Orleans Opera; Figaro in *Il Barbiere di Siviglia* with Hawaii Opera; Miller in *Luisa Miller* with the Cincinnati May Festival; and Count Almaviva in *Le Nozze di Figaro* with Indianapolis Opera and Opera Company of North Carolina. Powell's roles with the Metropolitan Opera have included Ping in *Turandot* and Shchelkalov in *Boris Godunov*. Other career highlights include Jokanaan in *Salome* and the title role of *Eugene Onegin* with Cleveland Opera; Marcello in *La Bohème* with Lyric Opera of Chicago and in concert with the Atlanta Symphony Orchestra; Valentin in *Faust* with Opera Philadelphia; Giorgio Germont with Portland Opera and Utah Opera; and Guglielmo in *Così fan tutte* with Florida Grand Opera, the San Diego Opera, and at the Teatro Municipal in Rio de Janeiro. Future engagements include Germont at Seattle Opera and San Diego, as well as Oliver Jordan in the world premiere of William Bolcom's *Dinner at Eight* at Minnesota Opera.



**DALE TRAVIS**  
(Trenton, New Jersey)  
**Dr. Kolenatý**  
Bass-baritone Dale Travis made his San Francisco Opera debut in 1988 as the Keeper of the Madhouse in *The*

*Rake's Progress*. That same season he also appeared in *Manon Lescaut*, *Lady Macbeth of Mtsensk*, and *La Bohème* and has since appeared in 40 Company productions, most recently as Benoît and Alcindoro in 2015's *La Bohème*. With a repertoire encompassing 50 roles in a wide variety of styles from Mozart to Strauss, Travis has been a frequent guest artist at the most prestigious opera companies in the world, including the Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Washington National Opera, Los Angeles, Santa Fe Opera Festival, Teatro dell'Opera di Roma, Spoleto Festival USA, Saito Kinen Music Festival, Teatro Regio in Torino, Teatro Carlo Felice in Genoa, Berlin Komische Oper, and the New Israeli Opera in Tel Aviv. Last season, he performed the roles of the Music Master in *Ariadne auf Naxos* with Minnesota Opera, Sacristan in *Tosca* with the Dallas Opera, Frank in *Die Fledermaus* with the Seiji Ozawa Music Academy, and *La Gazza Ladra* and *La Bohème* both with the Glimmerglass Festival. This summer, Travis will return to San Francisco Opera as Benoît and Alcindoro in *La Bohème*. Future engagements include a return to the Dallas Opera for *La Traviata* and the role of Doctor Bartolo in *The Barber of Seville* with Kentucky Opera.



**JOEL SORENSEN**  
(Canton, Ohio)  
**Vitek**  
A frequent performer at San Francisco Opera, American tenor Joel Sorensen made his Company debut in 2004 as The

Mosquito in *The Cunning Little Vixen*, and most recently appeared as The Incredible in *Andrea Chénier*, Balthasar Zorn in *Die Meistersinger von Nürnberg*, and as Le Médecin in *La Chute de la Maison Usher*. During his long association with New York City Opera, he performed in more than two dozen productions, including *Prince Igor*, *Falstaff*, and *Mathis der Maler*. Other career highlights include Spoletta in *Tosca*, Goro in *Madama Butterfly*, Monostatos in *Die Zauberflöte*, Valzacchi in *Der Rosenkavalier*, and

Andrés, Cochenille, Pitichinaccio, and Frantz in *Les Contes d'Hoffmann* at the Metropolitan Opera; Spoletta, Tybalt in *Roméo et Juliette*, Beppe in *Pagliacci*, Pang in *Turandot*, and Curley in *Of Mice and Men* at San Diego Opera; Spoletta, Caius in *Falstaff*, Curzio in *Le Nozze di Figaro*, and Wilhelm in *The Ghosts of Versailles* at Los Angeles Opera; Herod in *Salome* at Florentine Opera; and Andres in *Wozzeck* with Salzburg's Landestheater. Later this season, Sorensen will appear as Caius at San Diego Opera and Spoletta at Canadian Opera Company.



**MATTHEW O'NEILL**  
(Evansville, Indiana)  
**Count Hauk-Šendorf**  
A former Adler Fellow with San Francisco Opera, tenor Matthew O'Neill made his Company debut

in 2006 as Borsa in *Rigoletto* and returned as Melot in *Tristan und Isolde*, Heinrich der Schreiber in *Tannhäuser*, Monostatos in *The Magic Flute for Families*, and Goro in *Madama Butterfly*,

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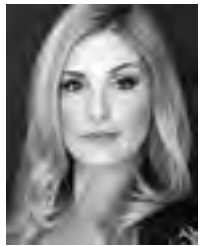
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among other roles. He appeared as Count Hauk-Šendorf in the Company's 2010 production of *The Makropulos Case*. He also created the role of Flask in Jake Heggie's *Moby-Dick*, which he performed in San Francisco in 2012 and seen on PBS' *Great Performances*. Recent engagements include the Tempter/Abbot in *The Prodigal Son* with Rome Opera and creating the title role of Jonah in the Los Angeles Opera production of Jack Perla's *Jonah and the Whale*. O'Neill is an award-winning guitarist.



**JULIE ADAMS**  
(Burbank, California)  
**Kristina**

A second-year San Francisco Opera Adler Fellow, Julie Adams made her Company debut as Mimì in San

Francisco Opera's *La Bohème for Families* and most recently appeared as First Lady in *The Magic Flute* and Karolka in *Jenůfa*. She is a winner of the 2015 Elizabeth Connell prize for aspiring dramatic sopranos, 2015 Sarah Tucker Study Grant, and the 2014 Metropolitan Opera National Council Auditions. She participated in the 2014 Merola Opera Program, where she performed the leading role of Blanche DuBois in *A Streetcar Named Desire*. During her studies with César Ulloa at the San Francisco Conservatory of Music, she sang the roles of Blanche in *Les Dialogues des Carmélites*, Mimì in *La Bohème*, Fiordiligi in *Così fan tutte*, and Lauretta in *Gianni Schicchi*. Later this season at San Francisco Opera, Adams will perform as Kate Pinkerton in *Madama Butterfly*.



**ZANDA ŠVĒDE**  
(Valmiera, Latvia)  
**A Cleaning Woman,  
A Chambermaid**

Latvian mezzo-soprano Zanda Švēde is a third-year San Francisco Opera Adler Fellow and

an alumna of the 2013 Merola Opera Program. She made her Company debut in 2014 as Flora Bervoix in *La Traviata* and returned as Tisbe in *La Cenerentola*. She also created the role of Lena in the 2015 world premiere of Marco Tutino's *Two Women* and recently appeared as Alisa in *Lucia di Lammermoor*, the Third

Lady in *The Magic Flute*, the Mayor's Wife in *Jenůfa*, and the Solo Maid in *Dream of the Red Chamber*. Her repertoire includes the title role of *Carmen*, the title role of Piazzolla's *María de Buenos Aires*, Endimione in *La Calisto*, and the title role of Massenet's *Cléopâtre*. On the concert stage she has appeared as a soloist in Pergolesi's *Stabat Mater*, Vivaldi's *Gloria*, and Liszt's *Missa Coronationalis*. Švēde studied voice at the Latvian Academy of Music in Riga; the Manhattan Summer Voice Festival in New York; Scuola Italia in Urbania, Italy; and the Tyrolean Opera Program in Austria. Later this season at San Francisco Opera, Švēde performs as Suzuki in *Madama Butterfly* and Maddalena in *Rigoletto*.



**BRENTON RYAN**  
(Sedalia, Missouri)  
**Janek**

Winner of the Birgit Nilsson prize at the 2016 Operalia competition, tenor Brenton Ryan makes his San

Francisco Opera debut as Janek in *The Makropulos Case*. Last season saw Ryan's Metropolitan Opera debut as Pedrillo in *Die Entführung aus dem Serail*; Beppe in *Pagliacci* and Monostatos in *Die Zauberflöte* with Los Angeles Opera; and Die Narr in *Wozzeck* at the Lyric Opera of Chicago. Highlights of previous seasons include his debut with Houston Grand Opera as Henrik in *A Little Night Music*, Léon in *The Ghosts of Versailles* with Los Angeles Opera, and Cavaliere Belfiore in *Il Viaggio a Reims* at Wolf Trap Opera. Later this season, Ryan makes his debut at San Diego Opera as Gastone in *La Traviata*, returns to Los Angeles Opera as Pedrillo and makes his debut with Opera Theatre of Saint Louis singing the roles of Titorelli, Flogger, and Student in the U.S. premiere of Philip Glass' *The Trial*. Ryan is a graduate of Rice University's Shepherd School of Music and DePaul University.



**BRAD WALKER**  
(Lake Zurich, Illinois)  
**A Stagehand**

American bass-baritone Brad Walker is a first-year San Francisco Opera Adler Fellow and graduate of the

2015 Merola Opera Program. Prior to making his San Francisco Opera debut last summer as Zuniga in *Carmen*, he appeared in the title role of *Le Nozze di Figaro*, Don Magnifico in *La Cenerentola*, and Colline in *La Bohème* with Yale Opera where he received an Artist Diploma from the Yale School of Music. While earning a Master of Music degree from the University of Kansas, he appeared as Mr. Peachum in *The Beggar's Opera*, Guglielmo in *Così fan tutte*, and Orgon in *Tartuffe*. He has been an apprentice with Des Moines Metro Opera, Chautauqua Opera Company, and Lyric Opera of Kansas City, and received an award in the Metropolitan Opera National Council Auditions. Walker appeared earlier this season as Dumas in the Company's *Andrea Chénier*.



**OLIVIER TAMBOSI**  
(Paris, France)  
**Director**

Previously at San Francisco Opera, Olivier Tambosi directed the Company's *Manon Lescaut* in 2006,

*The Makropulos Case* in 2010, *Falstaff* in 2013, and *Jenůfa* in 2016. He formed Austria's first independent opera group, the Neue Oper Wien, in 1989 and was the company's artistic director until 1993. Between 1993 and 1996, he was artistic director for opera at the Stadttheater in Klagenfurt. Since then he has directed more than a hundred opera productions worldwide in a broad repertoire that stretches from Baroque opera to contemporary music theater. He has worked for the opera houses of New York, Chicago, Los Angeles, Houston, London, Dublin, Vienna, Graz, Barcelona, Florence, Zagreb, Helsinki, Hamburg, Munich, Hannover, Nürnberg, Guadalajara, Matsumoto, Bern, Lucerne, and many more. Among his most recent productions are *Così fan tutte* in Munich, *The Man of La Mancha* in Vienna, *The Merry Widow* in Graz, *María de Buenos Aires* in Biel, *Amleto* at the Bregenz Festival, and *Manon Lescaut* at the State Opera Hannover. His next projects are *Jenůfa* at the Metropolitan Opera and *Falstaff* in San Diego.



**FRANK PHILIPP SCHLÖSSMANN**  
 (Bad König im Odenwald, Germany)  
**Production Designer**  
 Set and costume designer Frank Philipp Schlössmann made his San

Francisco Opera debut in 2006 with *Manon Lescaut* and returned to the Company with 2010's *The Makropulos Case*, 2013's *Falstaff*, and 2016's *Jenůfa*. His diverse international operatic credits include *The Love of Three Oranges*, *The Knight of the Roses*, *The Turn of the Screw*, and *The Bartered Bride* at Komische Oper Berlin; *Tannhäuser* at Teatro Bellini in Catania, Sicily; *Macbeth* at Opera Strasbourg; *La Traviata* at Opera Leipzig; *Jenůfa*, *Lucia di Lammermoor*, and *La Bohème* at Hamburg State Opera; *Capriccio* at Opera Amsterdam; *Le Nozze di Figaro*, and *La Fanciulla del West* at Tokyo's New National Theatre; *Jenůfa* at the Royal Opera House, Covent Garden; and Wagner's *Ring* cycle at the Bayreuth Festival from 2006 to 2010. His upcoming engagements include *Jenůfa* at the Metropolitan Opera and *Tristan und Isolde* in Bayreuth.



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

Duane Schuler has collaborated on several Company productions, including *Manon Lescaut*, *Tristan und Isolde*, *La Fanciulla del West*, *Werther*, *Mefistofele*, and this season's *Don Pasquale*. He has also enjoyed a long relationship with the Lyric Opera of Chicago, where he has designed more than 130 productions since 1977, including last season's world premiere of *Bel Canto*. His designs for the Metropolitan Opera include *La Donna del Lago*, *La Traviata*, *Samson et Dalila*, *Thaïs*, *Fidelio*, *Otello*, *Pelléas et Mélisande*, *Andrea Chénier*, and *The First Emperor*. Credits for other opera companies encompass *Robert le Diable* and *Fidelio* at Royal Opera, Covent Garden; *Elektra* and *Benvenuto Cellini* at the Salzburg Festival; *Lohengrin*, *Lulu*, and *Turandot* at Teatro



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alla Scala; *Manon* at Deutsche Staatsoper Berlin; *Dead Man Walking* at Semperoper Dresden; and *Der Rosenkavalier* at Deutsche Oper Berlin. Later this season, his work appears in *Norma* at Lyric Opera of Chicago, *The Magic Flute* at Seattle Opera, and *Cendrillon* at the Metropolitan Opera.



**IAN ROBERTSON**  
(Dundee, Scotland)

**Chorus Director**

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

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

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Kay Stern  
Concertmaster



Laura Albers  
Associate Concertmaster



Heidi Wilcox  
Assistant Concertmaster



Jennifer Cho  
First Violin



Dawn Harms  
First Violin



Mariya Borozina  
First Violin



Barbara Riccardi  
First Violin



Leonid Igudesman  
First Violin



Asuka Annie Yano  
First Violin



Wenyi Shih  
First Violin  
Regular Substitute



Robin Hansen  
First Violin  
Regular Substitute



Jeremy Preston  
Principal  
Second Violin



Martha Simonds  
Associate Principal  
Second Violin



Beni Shinohara  
Assistant Principal  
Second Violin



Eva Karasik  
Second Violin



Leslie Ludena  
Second Violin



Linda Deutsch  
Second Violin



Craig Reiss  
Second Violin



Joseph Edelberg  
Second Violin  
Regular Substitute



Marianne Wagner  
Second Violin  
Regular Substitute



Carla Maria Rodrigues  
Principal  
Viola



Sergey Rakitchenkov  
Associate Principal  
Viola



Paul Nahhas  
Assistant Principal  
Viola



Patricia Heller  
Viola



Jonna Hervig  
Viola



Natalia Vershilova  
Viola



Joy Fellows  
Viola



David Kadarau  
Principal  
Cello



Thalia Moore  
Associate Principal  
Cello



Nora Pirquet  
Associate Principal  
Cello



Emil Miland  
Cello



Victoria Ehrlich  
Cello



Ruth Lane  
Cello



Eric Sung  
Cello  
Regular Substitute



Joseph Lescher  
Principal  
Bass

# SAN FRANCISCO ORCHESTRA CONTINUED



Jonathan Lancelle  
Associate Principal  
Bass



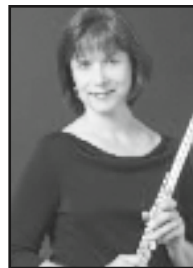
Steven D'Amico  
Assistant Principal  
Bass



Shinji Eshima  
Bass



Mark Drury  
Bass



Julie McKenzie  
Principal  
Flute



Patricia Farrell  
Flute



Stephanie McNab  
Flute & Piccolo



Mingjia Liu  
Principal  
Oboe



Deborah Henry  
Assistant Principal  
Oboe



Janet Popesco  
Archibald  
Oboe & English Horn



Deborah Shidler  
Oboe  
Regular Substitute



Jose Gonzalez  
Granero  
Principal Clarinet



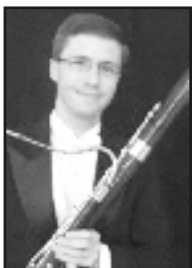
Joanne Burke Eisler  
Assistant Principal  
Clarinet



Anthony Striplen  
Clarinet &  
Bass Clarinet



Rufus Olivier  
Principal  
Bassoon



Daniel MacNeill  
Bassoon



Michael Severance  
Bassoon &  
Contrabassoon



Kevin Rivard  
Co-Principal  
Horn



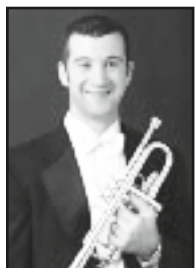
Keith Green  
Horn



Brian McCarty  
Horn



Lawrence Ragent  
Horn



Adam Luftman  
Principal  
Trumpet



William Holmes  
Trumpet



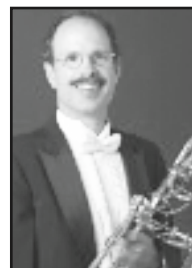
John Pearson  
Trumpet



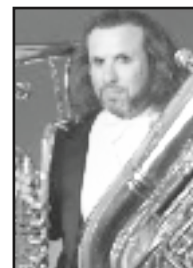
Samuel Schlosser  
Principal Trombone



Donald Kennelly  
Trombone



David Ridge  
Trombone &  
Bass Trombone



Zachariah Spellman  
Tuba/Cimbasso



John Burgardt  
Timpani



Richard Kvistad  
Principal Percussion &  
Associate Timpani



Patricia Niemi  
Percussion



Olga Ortenberg  
Rakitchenkov  
Harp



Tracy Davis  
Orchestra Manager



Carrie Weick  
Librarian



Timothy Spears  
Assistant Orchestra  
Manager & Librarian

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



# REGULAR CHORUS



Kathleen Bayler  
*Soprano*



Sara Colburn  
*Soprano*



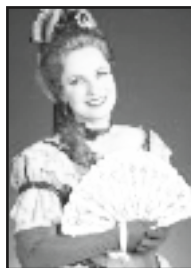
Dvora Djoraev  
*Soprano*



Mary Finch  
*Soprano*



Claire Kelm  
*Soprano*



Elisabeth Rom Lucio  
*Soprano*



Angela Eden Moser  
*Soprano*



Rachelle Perry  
*Soprano*



Virginia Pluth  
*Soprano*



Carole Schaffer  
*Soprano*



Mitzie Kay Weiner  
*Soprano*



Buffy Baggott  
*Mezzo-Soprano*



Roberta Bowman  
*Mezzo-Soprano*



Janet Campbell  
*Mezzo-Soprano*



Sally Mouzon  
*Mezzo-Soprano*



Sally Munro  
*Mezzo-Soprano*



Erin Neff  
*Mezzo-Soprano*



Laurel Porter  
*Mezzo-Soprano*



Laurel Rice  
*Mezzo-Soprano*



Shelley Seitz  
*Mezzo-Soprano*



Claudia Siefer  
*Mezzo-Soprano*



Donna Turchi  
*Mezzo-Soprano*



C. Michael Belle  
*Tenor*



Alan Cochran  
*Tenor*



Chris Corley  
*Tenor*



Daniel Harper  
*Tenor*



Christopher Jackson  
*Tenor*



Phillip Pickens  
*Tenor*



Chester Pidduck  
*Tenor*



Colby Roberts  
*Tenor*



Sigmund Seigel  
*Tenor*



Dan Stanley  
*Tenor*



Alexander Taite  
*Tenor*



Andrew Truett  
*Tenor*



Richard Walker  
*Tenor*

## SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Torlef Borsting  
*Baritone*



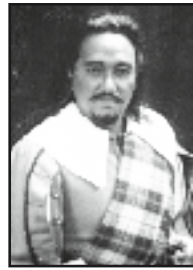
Anders Fröhlich  
*Baritone*



Cameron Henley  
*Baritone*



Ken Johnson  
*Baritone*



David Kekuewa  
*Baritone*



Frederick Matthews  
*Baritone*



Ken Rafanan  
*Baritone*  
*Leave of Absence*



Michael Rogers  
*Baritone*



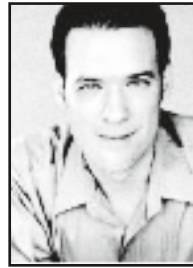
Jere Torkelsen  
*Baritone*



Bojan Knežević  
*Bass*



Jim Meyer  
*Bass*



William O'Neill  
*Bass*



William Pickersgill  
*Bass*



Valery Portnov  
*Bass*

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

## SAN FRANCISCO OPERA

# CORPS DANCERS



Brook Broughton



Blanche Hampton



Bryan Ketron



Michael Levine



Rachel Speidel Little



Chiharu Shibata



**ARTISTS**

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

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

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

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

**ARTISTIC DESIGNER**

RETNA\*

**PRODUCTION DESIGNERS**

David Farley  
 Jun Kaneko  
 Frank Philipp Schlössmann  
 Tim Yip\*

**SET DESIGNERS**

Alessandro Camera  
 Robert Jones\*  
 Chantal Thomas  
 Michael Yeargan

**COSTUME DESIGNERS**

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 Laurent Pelly  
 Jenny Tiramani\*  
 Andrea Viotti  
 Anita Yavich

**LIGHTING DESIGNERS**

Michael James Clark  
 Gary Marder  
 Mark McCullough  
 Duane Schuler  
 Adam Silverman

**PROJECTIONS AND SCENIC ADAPTATION**

Tommi Brem\*

**CHOREOGRAPHERS**

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

**FIGHT DIRECTOR**

Dave Maier

\* San Francisco Opera debut

\*\* U.S. debut

† = Former Adler Fellow

‡ = Current Adler Fellow

‡ = Merola Opera Program participant (past or present)

**Ian Robertson**, *Chorus Director*

**Fabrizio Corona**, *Associate Chorus Master*

**Jim Meyer**, *Chorus and Dance Manager*

**Mary Finch**, *Assistant Chorus Manager/Chorus Librarian*

**REGULAR CHORUS**

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

† Chorus member on Leave of Absence

\* Chorus member appearing in a Solo Role

**EXTRA CHORUS**

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

# CORPS DANCERS

Lawrence Pech, *Dance Master*

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

\* Solo Dancer  
 † Tenured

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# ORCHESTRA

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

## FIRST VIOLIN

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

## SECOND VIOLIN

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

## VIOLA

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

## CELLO

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

## BASS

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

## FLUTE

Julie McKenzie, *Principal*  
 Patricia Farrell  
 Stephanie McNab

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald

## CLARINET

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

## BASS CLARINET

Anthony Striplen

## BASSOON

Rufus Olivier, *Principal*  
 Daniel MacNeill  
 Michael Severance

## CONTRABASSOON

Michael Severance

## HORN

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

## TRUMPET

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

## TROMBONE

Samuel Schlosser, *Principal*  
 Donald Kennelly  
 David Ridge

## TUBA/CIMBASSO

Zachariah Spellman

## TIMPANI

John Burgardt

## PERCUSSION

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

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San Francisco Opera Guild,  
Marin Chapter  
San Francisco Opera Guild,  
Peninsula Chapter  
Ann Simpson  
Claire Collins Skall  
Susan Tamagni

\*Deceased

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

# YOUR OPERA EXPERIENCE

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

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

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

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

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

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

## Performance Etiquette

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

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

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

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

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

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

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

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

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

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

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

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

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

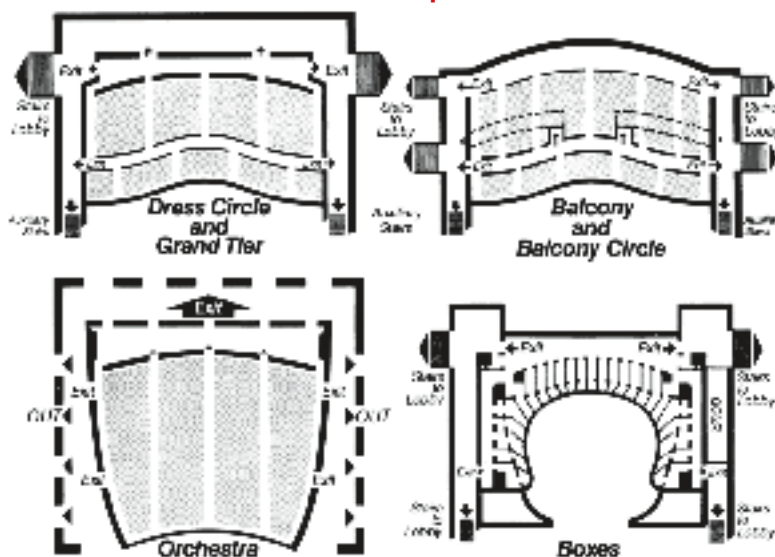
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## San Francisco War Memorial and Performing Arts Center War Memorial Opera House



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





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