



SAN FRANCISCO  
**OPERA** 2017-18 SEASON

RICHARD WAGNER

# THE RING

OF THE NIBELUNG

**encore**  
arts programs



# TIEE



# TIFFANY & CO

INTRODUCING TIFFANY PAPER FLOWERS™

[Tiffany.com](http://Tiffany.com)





“City National helps keep my financial life in tune.”

So much of my life is always shifting; a different city, a different piece of music, a different ensemble. I need people who I can count on to help keep my financial life on course so I can focus on creating and sharing the “adventures” of classical music. City National shares my passion and is instrumental in helping me bring classical music to audiences all over the world. They enjoy being a part of what I do and love. That is the essence of a successful relationship.

**Michael Tilson Thomas**  
*Conductor, Educator and Composer*

**The people you trust,  
trust City National.**

Call (866) 618-5242 or visit [cnb.com](http://cnb.com)

**CITY NATIONAL BANK**



AN RBC COMPANY





Paul Heppner  
Publisher

Susan Peterson  
Design & Production Director

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

Mike Hathaway  
Sales Director

Amelia Heppner, Marilyn Kallins,  
Terri Reed  
San Francisco/Bay Area Account Executives

Brieanna Bright,  
Joey Chapman, Ann Manning  
Seattle Area Account Executives

Carol Yip  
Sales Coordinator

Paul Heppner  
President

Mike Hathaway  
Vice President

Kajsa Puckett  
Vice President,  
Marketing & Business Development

Genay Genereux  
Accounting & Office Manager

Shaun Swick  
Senior Designer & Digital Lead

Barry Johnson  
Digital Engagement Specialist

Ciara Caya  
Customer Service Representative &  
Administrative Assistant

#### Corporate Office

425 North 85<sup>th</sup> Street Seattle, WA 98103  
p 206.443.0445 f 206.443.1246  
adsales@encoremidiagroup.com  
800.308.2898 x105  
[www.encoremidiagroup.com](http://www.encoremidiagroup.com)

Encore Arts Programs is published monthly by Encore Media Group to serve musical and theatrical events in the Puget Sound and San Francisco Bay Areas. All rights reserved.

©2018 Encore Media Group. Reproduction without written permission is prohibited.



Vol. 95, No. 4 • 2017–18 Season • June 2018

Jon Finck, *Executive Editor*  
Matthew Erikson, *Editor*  
Susan L. Wells, *Design Consultant*

Please e-mail comments, questions, and feedback about *San Francisco Opera Magazine* to [publications@sfopera.com](mailto:publications@sfopera.com).



#### On the cover:

Illustration by Mission Minded;  
photograph by Cory Weaver.

## FEATURES

### 19 Director's Note

by Francesca Zambello

The inspiration behind this *Ring* production is partly #MeToo, partly environmental—and almost entirely American.

### 20 What Price Love?

by Peter Bassett

If Wagner's *Der Ring des Nibelungen* could be reduced to a slogan, it would resemble something like the power of love versus the love of power.

### 25 Epic Ambition: On Wagner's *Ring* and Its Filmic Afterlives

by Adrian Daub

Over the past century, film has frequently turned to the opera house as the first cinema and to the *Ring* as its earliest ancestor.

### 48 "Stark ruft das Lied": A Listening Guide to the *Ring*

by William Berger

A dissection of each of the operas that make up the *Ring* and the cycle's multidimensional musical world.

### 82 Past San Francisco Opera *Ring* Casts

A pictorial history of the Company's *Ring* productions from 1935 to 2011.

## DEPARTMENTS

6 San Francisco Opera Association

9 Message from the Board of  
San Francisco Opera

13 San Francisco Opera News

36 2018 Repertory

40 *Das Rheingold* Synopsis and Cast

42 *Die Walküre* Synopsis and Cast

44 *Siegfried* Synopsis and Cast

46 *Götterdämmerung* Synopsis and Cast

57 Artist Profiles

85 San Francisco Opera Donors

100 *Ring* Crossword

101 Your Opera Experience

102 Postlude by General Director  
Matthew Shilcock



SAN FRANCISCO  
OPERA

## SAN FRANCISCO OPERA SHOP

Visit the Opera Shop and  
take a memory home!

**Now with 3 locations:**

- Main Lobby
- Mezzanine (Box) Level
- Level 3, Dress Circle North

Ring Circle Members  
and Subscribers, show your  
subscriber I.D. to receive  
10% off your purchase.



Photo: Cory Weaver. Illustration: Mission Minded.

All locations open before curtain,  
during intermissions and  
20 minutes after final curtain.

## VISIT BRÜNNHILDE'S BIERGARTEN

Visit Brünnhilde's Biergarten on  
the Loggia for the best photo op  
at San Francisco Opera!

Take in the view while you indulge  
in an authentic variety of local beers  
and German fare like bratwursts with  
sauerkraut and warm soft pretzels  
with house-made mustard.

Open 1 hour before curtain and during  
all intermissions.

## SAN FRANCISCO OPERA

# ASSOCIATION

### Officers of the Board

John A. Gunn	<i>Chairman</i>	Steven Menzies	<i>Vice Chairman</i>
Karl O. Mills	<i>Vice Chairman</i>	Reid W. Dennis	<i>Chairman Emeritus</i>
George H. Hume	<i>Vice Chairman</i>	Franklin P. Johnson, Jr.	<i>Chairman Emeritus</i>

### Officers of the Association

Keith B. Geeslin	<i>President</i>	Lisa Erdberg	<i>Vice President</i>
Matthew Shilvock	<i>General Director &amp; Chief Executive Officer</i>	George H. Hume	<i>Treasurer</i>
		Thomas A. Larsen	<i>Secretary</i>
Paul M. Crane Dorfman	<i>Executive Vice President</i>	Michael Simpson	<i>Chief Financial Officer</i>

### Board of Directors

Susan Anderson-Norby	George H. Hume +	Randall Reynoso +
Dawn Yates Black	Bruce W. Hyman	Karen Richardson
Timothy Blackburn	J. Burgess Jamieson	Richard J. Rigg, Ph.D.
Carol Franc Buck	Dorothy M. Jeffries	C.P. Russell
Jack Calhoun +	Philip M. Jelley	Bill Russell-Shapiro +
Annette Campbell-White	Franklin P. Johnson, Jr. +	Jack Schafer
Carlyn Clause, <i>Merola Opera Program President</i> ▲	Timothy F. Kahn	Matthew Shilvock + ▲
William M. Coughran, Jr. +	Stephen S. Kahng	Ruth A. Short
Paul M. Crane Dorfman +	Joseph Keegan	Mrs. George P. (Charlotte) Shultz
Mrs. Peter W. (Jayne) Davis	Lawrence A. Kern	Dianne Marie Taube
Ira Dearing	Mark R. Kroll	Mrs. David T. (Joan) Traitel
Jerome L. Dodson	Karen J. Kubin	Soo Venkatesan +
Carol Pucci Doll	Thomas A. Larsen +	Diane B. Wilsey +
Shannon Eliot, <i>BRAVO! President</i> ▲	Sylvia R. Lindsey	Sharon Winslow
Robert A. Ellis +	James Patterson McBaine	Barbara A. Wolfe
Lisa Erdberg +	Patrick McCabe	Barbara Moller Ward Wonder
Peter Fenton	Anne G. McWilliams	Melinda Yee Franklin
Sarah Fenton	Mrs. Mark A. (Teresa) Medearis	S. Shariq Yusufzai +
Kristina Flanagan	Steven Menzies +	+ <i>Executive Committee Member</i>
Margarita Gandia	Helen Meyer	▲ <i>Ex Officio</i>
Keith B. Geeslin +	Karl O. Mills +	
Susan Graham Johnston	Justin Moore	
Nicholas M. Graves	Jane S. Mudge, <i>Guild President</i> ▲	CHAIRMAN'S COUNCIL:
Louise Gund +	Nancy S. Mueller	Reid W. Dennis
John A. Gunn +	Ben Nelson	William W. Godward
Jane M. Hartley	J. Boyce Nute +	Barbara K. Jackson
I. Craig Henderson, M.D.	Masashi Oka	Franklin P. Johnson, Jr., <i>Chairman</i>
John Hendrickson	Bernard Osher +	Bernard Osher
Doreen Woo Ho	Anne Brandeis Popkin	
Charles Edward Hudson III	Mary A. Powell	
	Karthik Rau	

### Presidents

1923	Timothy Healy	1974-84	Walter M. Baird
1924-31	Robert I. Bentley	1985-90	Tully M. Friedman
1932-36	Wallace M. Alexander	1990-93	Thomas Tilton
1937-44	Robert Watt Miller	1993-95	David M. Chamberlain
1945-51	Kenneth Monteagle	1995-2002	William W. Godward
1952-68	Robert Watt Miller	2002-06	Karl O. Mills
1969-70	Prentis Cobb Hale	2006-13	George H. Hume
1971-73	William H. Orrick, Jr.	2013-	Keith B. Geeslin

### Chairmen of the Board

1969	Robert Watt Miller	1985-99	Reid W. Dennis
1971-82	R. Gwin Follis	1999-2008	Franklin P. Johnson, Jr.
1983-84	Richard K. Miller	2008-	John A. Gunn

### San Francisco Opera General Directors

Gaetano Merola	1923-53
Kurt Herbert Adler	Artistic Director, 1953-57; General Director, 1957-81; General Director Emeritus, 1982-1988
Terence A. McEwen	1982-88; General Director Emeritus, 1988-1998
Lotfi Mansouri	1988-2001; General Director Emeritus, 2001-2013
Pamela Rosenberg	2001-05
David Gockley	2006-16; General Director Emeritus, 2016-
Matthew Shilvock	2016-



In The City You Love, The Address You Want.

San Francisco has your heart. It also has one of the more enviable addresses for a complete Life Care Community—The Sequoias San Francisco. See why this can be your retirement reimaged.

**Visit [thesequoiassf.org](http://thesequoiassf.org) or for your personal tour call Alison Short, 415.351.7900.**

## *The Sequoias*

SAN FRANCISCO

1400 Geary Boulevard, San Francisco



This not-for-profit community is part of Northern California Presbyterian Homes and Services. License# 210102761 COA# 099 NCSF789-02ab







# We care for the city that believes in love.

We treat more pulmonary patients than any other hospital in San Francisco. When you call this city home, you call CPMC your hospital.

[cpmc2020.org](http://cpmc2020.org)

 CPMC Foundation  
Sutter Health

## A MESSAGE FROM

### THE BOARD OF SAN FRANCISCO OPERA

There are few undertakings more ambitious and rewarding for an opera company than Richard Wagner's epic *Ring* cycle. It is our great pleasure to welcome you to this stunning artistic achievement and supreme test of teamwork.

San Francisco's love affair with *The Ring of the Nibelung* dates as far back as 1900 when the touring Metropolitan Opera produced the four-part work at the Grand Opera House on Mission Street (between Third and Fourth Streets and destroyed in the 1906 earthquake). Since San Francisco Opera's first staging of Wagner's tetralogy in 1935 with Lauritz Melchior and Kirsten Flagstad, and subsequent mountings in 1972, 1985, 1990, 1999, and 2011, the Company has been regarded as one of the world's preeminent presenters of this spectacular work.

San Francisco Opera's distinguished association with the *Ring* continues this summer with the Company debuts of Daniel Brenna as Siegfried and Falk Struckmann as Alberich and the return of stars Irène Theorin, Greer Grimsley, Karita Mattila, Brandon Jovanovich, and Jamie Barton, along with conductor Donald Runnicles, director Francesca Zambello and her visionary production. It is no surprise that ticket sales have been robust and far-ranging for these three complete cycles. To date, our audiences hail from 48 states and 27 countries, including Australia, Brazil, Finland, Ireland, Japan, Mexico, New Zealand, Poland, and Singapore.

Once again, our *Ring* production is complemented by an array of ancillary events designed to help you derive the maximum enjoyment and understanding of Wagner's unique creation. An extraordinary choral program featuring the San Francisco Opera Chorus, symposia, and behind-the-scenes activities await us all, and we hope you will take advantage of these opportunities to enrich your experience. Please refer to page 16 in your program for more information.

Producing the *Ring* requires staggering commitment. In addition to the outstanding response we have seen from returning and new subscribers from around the globe, nearly 3,000 households have made donations at all levels to help us bring this work to life. We are pleased to acknowledge the many patrons, foundations, and corporations that have supported the *Ring*, most notably our production sponsors Dr. & Mrs. William M. Coughran; Jerome L. & Thao N. Dodson; Bertie Bialek Elliott; Sylvia & John Hughes; the Edmund W. & Jeannik Méquet Littlefield Fund; Bernard & Barbro Osher; Betty & Jack Schafer; Jan Shrem & Maria Manetti Shrem; The Thomas Tilton Production Fund; Joan & David Traitel, through the Great Singers Fund; United Airlines; and Barbara A. Wolfe.

On behalf of all of us on the board of directors, thank you for being part of the community that has made this emotionally thrilling, entertaining, and elevating artistic experience possible. Whether you are a confirmed Wagnerite or joining us on this epic journey for the first time, we hope you will enjoy these remarkable performances.



Keith B. Geeslin and John A. Gunn

DREW AULTZER



RHODA  
GOLDMAN  
PLAZA

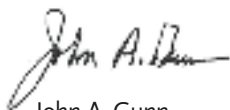


Living  
Well With  
Assistance<sup>SM</sup>  
Starts With  
The Staff.

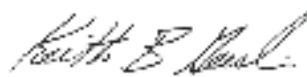
For your personal visit,  
connect with Candiece,  
415.345.5072 or  
CandieceM@rgplaza.org.

2180 Post Street  
San Francisco, CA  
rgplaza.org

Founded by Jewish Family and Children's Services  
and Mount Zion Health Fund RCPE# 385600125



John A. Gunn  
Chairman of the Board



Keith B. Geeslin  
President



# Sotheby's

INTERNATIONAL REALTY



## SPRING COLLECTION 2018



Alamo Square  
[701Scott.com](http://701Scott.com)



Presidio Heights  
[3515Pacific.com](http://3515Pacific.com)



Presidio Heights  
[3997Washington.com](http://3997Washington.com)



Alamo Square  
[925Fulton.com](http://925Fulton.com)



# Who you work with matters.



NB  
NEILL BASSI

- Ranked the #1 sales agent in San Francisco for homes sold for \$5 million or more.\*
- Consistently ranked one of the top 25 producers at Sotheby's International Realty nationally, Neill Bassi sold over \$191 million in real estate in 2017.
- Neill has been nationally recognized by *The Wall Street Journal* and *Real Trends* as one of the top 150 individual Agents in America.
- His expertise coupled with Sotheby's International Realty's global network – 950 offices in 69 countries – creates an unparalleled opportunity for his clients.

We invite you to interview Neill if you are buying or selling a home. Learn about the creative marketing and local knowledge that produced his record-setting results.

415.296.2233 | [nb@neillbassi.com](mailto:nb@neillbassi.com) | [neillbassi.com](http://neillbassi.com) | DRE: 1883478





**FIND IT. LOVE IT.**

Neiman Marcus

Hermès

Burberry

Louis Vuitton

Cartier

Tiffany & Co.



**STANFORD  
SHOPPING CENTER**

A SIMON MALL

[STANFORDSHOP.COM](http://STANFORDSHOP.COM)

## Envisioning a New *Tosca*

Anticipation is running high for the new production of Giacomo Puccini's *Tosca* that opens on October 3. Glamorous Italian soprano Carmen Giannattasio makes her role and Company debuts as Tosca, and Leo Hussain, British conductor and former music director of the Opéra de Rouen, makes his first San Francisco Opera appearance. But despite these international trappings, this new staging is very much a homegrown labor of love.

Just 15 miles south of the War Memorial Opera House in Burlingame, the Company's scene shop has been hard at work creating arresting sets of circa 1800 Rome. In addition, the director of this *Tosca*, Shawna Lucey, has been an invaluable part of San Francisco Opera since 2013, first as an assistant stage director and most recently as the stage director of last fall's *La Traviata*.

Not long before assuming his duties as Company general director two years ago, Matthew Shilvock approached Lucey about her thoughts on *Tosca* and whether she had strong feelings about the work, to which she definitively replied "yes." "At the center of the piece is a strong woman, and I really identify with that," says Lucey. What's more, "the music is perfection; it's psychologically thrilling, passionate, full of love and danger. *Tosca* is the perfect opera for today and the perfect first opera. It's also the work that someone who loves opera for decades goes back to."

And it is the opera that the Company has frequently returned to. *Tosca* was featured during the Company's first season in 1923 at the Civic Auditorium, inaugurated the War Memorial Opera House on October 15, 1932, and was chosen to reopen the opera house in 1997 following a closure for seismic retrofitting. *Tosca* has been presented over 150 times in 38 previous seasons. Yet on all those occasions, the sets and costumes have largely been a restaging of the original 1932 *Tosca*. Lucey sees this new production as an opportunity to explore deeper characterizations and better relate the opera's themes to today. The idea of how political corruption rots society and fractures personal relationships shapes her vision.

Lucey has been partnering with production designer Robert Innes Hopkins to create "psychologically charged" spaces. For instance, Act One's Sant'Andrea della Valle features vibrant primary colors rather than the usual pastel hues of Baroque churches. "I'm not just thinking about our dedicated Puccini fans but also our up-and-coming opera audience and how we're going to draw them in with the visuals of this piece," says Lucey.

She believes that patrons have other surprises in store. "*Tosca* is a dangerous opera because it can border on melodrama. It's melodramatic if you don't ground it into the deep psychological roots of the given circumstance.

"Robert and I are creating a fresh and enduring staging full of nuanced storytelling that will be passionate, exhilarating, and addictive."



An Act I set model of the Company's new *Tosca*

SCOTT WALL



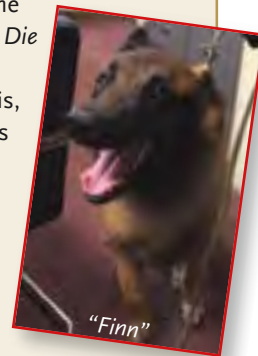
Shawna Lucey

## Did You Know?

*Götterdämmerung* is the only *Ring* opera to use chorus. While the chorus men are featured prominently in Act II and Act III, the women sing a mere 12 measures (28 notes) during the Act II wedding scene.

In the second act of the current production of *Die Walküre*, two Belgian shepherds, or Malinois, accompany Hunding's men in the pursuit of Siegmund. The dogs, both male, originate from the East Bay and are named Finn (4 years old and 55 pounds) and Fubar (3½ years old and 65 pounds).

They join a long list of animals who have appeared in San Francisco Opera productions—including a cat, for the Company's 1991 staging of Hans Werner Henze's *Das Verratene Meer*.



"Finn"

Due to recent technological advancements and more energy-efficient lighting and projection devices, this *Ring* revival is far more green in its electrical consumption. In 2011, the under deck lighting alone required over 400 amps, more than your average home. This year, it takes approximately 122 amps.

Richard Wagner is the most written-about musician in history. A recent addition to the literature is Roger Scruton's *The Ring of Truth: The Wisdom of Wagner's Ring of the Nibelung*, which delves into the work's philosophical, musical, and literary underpinnings. You can purchase this and other *Ring*-related recommendations by Company General Director Matthew Shilvock at the Opera Shop, located on the south mezzanine level, main lobby, and north dress circle.

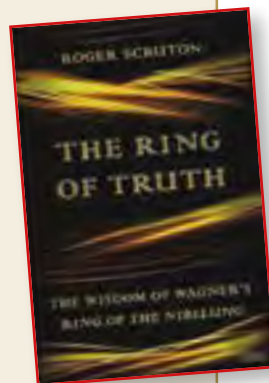






Photo: Michel Ghent; for advertising purposes only. © Roche Bobois - Zuma Editions. Conditions apply. Ask your store for more details. \* Program available on selected items and subject to availability.

**Vision.** Corner composition in velvet, design Sacha Ladic.  
**Bijou.** Cocktail tables, design Fabrice Berrux.  
**Reine.** Floor lamps and suspension lamps, design Chape & Mache.  
**Manufactured in Europe.**

SAN FRANCISCO - 701 8<sup>th</sup> Street (At Townsend) - Tel. (415) 626-8613 - [sanfrancisco@roche-boboïs.com](mailto:sanfrancisco@roche-boboïs.com)



SANTA FE OPERA

Left to right: Composer Augusta Read Thomas, Santa Fe Opera's Brandon Neal and Andrea Fellows Walters, composer Laura Kaminsky, librettist Kimberly Reed, and San Francisco Opera Director of Education Ruth Nott

## TELLING POWERFUL NEW OPERA STORIES

The initiative **Opera for All Voices: Stories of our Time** was established to create works that will attract audiences of all ages who may not have experienced opera. The seven companies of the consortium—led by San Francisco Opera and Santa Fe Opera and including Lyric Opera of Kansas City, Minnesota Opera, Opera Theatre of Saint Louis, Sarasota Opera, and Seattle Opera—are working together to create new works flexible in both scope and scale.

The first two commissions were announced in May 2017. **Sweet Potato Kicks the Sun** by composer **Augusta Read Thomas** and librettist **Leslie Dunton-Downer** will receive its premiere at the Santa Fe Opera in October 2019. The second commission, **Postville: Hometown to the World** by composer **Laura Kaminsky** and librettist **Kimberly Reed**, is anticipated to premiere at San Francisco Opera in 2020.

In May 2018, two additional commissions were announced, selected through an invitational process and adjudicated by a jury of 12 distinguished individuals in the field of opera. Kip Cranna, San Francisco Opera's dramaturg, guided the process. The works by composer **David Hanlon** (a former San Francisco Opera Adler Fellow) and librettist **Stephanie Fleischmann** and composer **Chandler Carter** and co-librettist **Diana Solomon-Glover** will be mentored by the creative teams of the first two operas.

*Postville* draws from the complex intersection of race, religion, ethnicity, and culture that took place in Postville, Iowa, where America's largest kosher meat-packing plant became the site of the largest workplace raid by the U.S. Immigration and Customs Enforcement (ICE) agency. The 2008 raid resulted in approximately one quarter of Postville's residents—most of them Guatemalan—being arrested and deported. It will make for a powerful story, told through the lens of the Opera for All Voices initiative.

## Merola Opera Program

Widely regarded as the foremost opera training program for aspiring singers, coaches, accompanists, and stage directors, the Merola Opera Program is the cornerstone of San Francisco Opera's training and performance curricula for promising artists. Named for Gaetano Merola, San Francisco Opera's first general director, the intensive program includes several enticing public performances this summer.

**Schwabacher Summer Concerts:** The Merola Class of 2018 performs scenes from various operas on Thursday, July 5, 7:30 p.m. at San Francisco Conservatory of Music (50 Oak Street) and Saturday, July 7, 7:30 p.m. at Stanford University's Bing Concert Hall. \$30–\$55.

***Il Re Pastore*** by Wolfgang Amadeus Mozart: Thursday, July 19, 7:30 p.m. and Saturday, July 21, 2 p.m. at San Francisco Conservatory of Music. \$55–\$80.

***The Rake's Progress*** by Igor Stravinsky: Thursday, August 2, 7:30 p.m. and Saturday, August 4, 2 p.m. at San Francisco Conservatory of Music. \$55–\$80.

**Merola Grand Finale** of arias and ensembles: Saturday, August 18, 7:30 p.m. at War Memorial Opera House. \$25–\$50.

For tickets or more information, visit [merola.org](http://merola.org) or call (415) 864-3330.

## Opening Night 2018

Circle Friday, September 7 on your calendars and get ready for **Opera Ball 2018: ¡Viva La Noche!**, San Francisco Opera Guild's signature gala benefit inaugurating San Francisco Opera's 96th season. Produced by San Francisco Opera Guild and co-chaired by Shannon Cronan and Kathy Huber, this year's *Opera Ball* is presented in conjunction with the season-opening double bill of Pietro Mascagni's *Cavalleria Rusticana* and Ruggero Leoncavallo's *Pagliacci*. In this production by José Cura, both Italian classics are set in La Boca, the Buenos Aires neighborhood famous for its colorful architecture and tango. Renowned designer J. Riccardo Benavides returns to create a festive atmosphere inside the tented pavilion with Latin culinary delights by McCall's Catering and a post-performance celebration with dancing. All proceeds benefit the Opera Association and Opera Guild's education programs. For tickets, visit [sfopera.com/operaball2018](http://sfopera.com/operaball2018).

**BRAVO!** Club's 27th Annual Opening Night Gala is a lavish and fun-filled celebration ideal for young professionals. For details, visit [sfopera.com/bravo](http://sfopera.com/bravo).

Opera Ball 2018 Co-chairs  
Shannon Cronan and Kathy Huber



PHOTO BY JASON WELLS COURTESY OF HAUTE LIVING MAGAZINE



# GET “IN THE KNOW”

In conjunction with Richard Wagner’s *Ring* cycle, San Francisco Opera is proud to host and co-sponsor a wealth of ancillary events and resources to engage the Bay Area community. Many thanks to all our local partners who have already made the *Ring* Festival a success. For additional information, ongoing festival updates, and a schedule of events, visit [sfopera.com/ringfestival](http://sfopera.com/ringfestival).

### OPERA TALKS

Before every *Ring* performance, enjoy an overview of each opera led by a Wagner scholar. These 25-minute talks offer insights about the *Ring* and are free to ticket holders. They take place in the theater of the War Memorial Opera House 55 minutes prior to curtain. For more information, visit [sfopera.com/operatalks](http://sfopera.com/operatalks).

Cycle 1: Desirée Mays

Cycle 2: Alexandra Amati

Cycle 3: Laura Prichard

### RING 101

Begin your Wagner journey with a general introduction by San Francisco Opera Dramaturg Dr. Clifford “Kip” Cranna. Then, following a lunch break, explore the history of the *Ring* in San Francisco (1900–2018) with a multimedia presentation that includes items from the San Francisco Opera Archives and interviews with special guests. *Ring* 101 takes place at the Diane B. Wilsey Center for Opera’s Taube Atrium Theater on Tuesday, June 12, 19, and 26 from 11 a.m.–3 p.m. Tickets are \$50. For tickets and more information, visit [sfopera.com/ring101](http://sfopera.com/ring101) or call the San Francisco Opera Box Office at (415) 864-3330.

### RING SYMPOSIUM

Join *Ring* stage artists, production team members, and special guests for an in-depth panel discussion, moderated by a Wagner specialist. The symposiums take place at the Wilsey Center for Opera’s Taube Atrium Theater on Thursday, June 14, 21, and 28 from 11 a.m.–1 p.m. Tickets are \$40. For tickets and more information, visit [sfopera.com/ringsymposium](http://sfopera.com/ringsymposium) or call the San Francisco Opera Box Office at (415) 864-3330.

### FILM SCREENING

On the Thursday afternoon of every cycle, view the 1999 behind-the-scenes documentary *Sing Faster—The Stagehands’ Ring Cycle*, followed by a hosted Q&A with the director Jon Else (June 14 and 28) or film producer Richard Berge (June 21). Screenings at the Wilsey Center’s Taube Atrium Theater are from 2–3:30 p.m. Tickets are \$5 and are available at the door.

### WAGNER CHORUS CONCERT

The acclaimed San Francisco Opera Chorus, led by Chorus Director Ian Robertson, perform choral operatic excerpts by Wagner and Carl Maria von Weber at the Wilsey Center’s Taube Atrium Theater on Thursday, June 14, 21, and 28 from 8–9:30 p.m. Tickets are \$30. For tickets and more information, visit [sfopera.com/ringfestival](http://sfopera.com/ringfestival) or call the San Francisco Opera Box Office at (415) 864-3330.

### RING FORUMS

Presented in partnership with the Wagner Society of Northern California, these daylong forums on the Saturday of each cycle offer three different in-depth explorations of the *Ring* with alternating guest speakers and topics. The *Ring* forums take place at the Wilsey Center’s Taube Atrium Theater on June 16, 23, and 30 from 10 a.m.–3:30 p.m. Tickets are \$65 (\$55 for Wagner Society members) and include a box lunch. For tickets and more information, visit [sfopera.com/ringfestival](http://sfopera.com/ringfestival) or call the San Francisco Opera Box Office at (415) 864-3330.

### OPERA HOUSE TOURS

Discover the magic that goes into creating a *Ring* 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 are 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.

### 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, exclusive ticket offers, advance program notes, and other insider information by signing up at [sfopera.com/eopera](http://sfopera.com/eopera).

### CONNECT WITH US ON FACEBOOK, TWITTER, YOUTUBE, AND INSTAGRAM



Follow San Francisco Opera on Facebook, Twitter, and Instagram! You’ll get sneak peeks about upcoming events, special performances, and more. Like us at [facebook.com/sfopera](http://facebook.com/sfopera), and follow us at [twitter.com/sfopera](http://twitter.com/sfopera) and [instagram.com/sfopera](http://instagram.com/sfopera). And don’t forget to check out our YouTube channel, featuring performance excerpts, artist interviews, and more at [youtube.com/sfoperamedia](http://youtube.com/sfoperamedia).





# My legacy. My partner.

You have dreams. Goals you want to achieve during your lifetime and a legacy you want to leave behind. The Private Bank can help. Our highly specialized and experienced wealth strategists can help you navigate the complexities of estate planning and deliver the customized solutions you need to ensure your wealth is transferred according to your wishes.

Take the first step in ensuring the preservation of your wealth for your lifetime and future generations.

**To learn more, please visit [unionbank.com/theprivatebank](http://unionbank.com/theprivatebank) or contact:**

**Vartan Shahjianian**  
**Private Wealth Advisor**  
**[vartan.shahjianian@unionbank.com](mailto:vartan.shahjianian@unionbank.com)**  
**415-705-7258**



Wills, trusts, foundations, and wealth planning strategies have legal, tax, accounting, and other implications. Clients should consult a legal or tax advisor.  
©2018 MUFG Union Bank, N.A. All rights reserved. Member FDIC. Union Bank is a registered trademark and brand name of MUFG Union Bank, N.A.



EXPERIENCE, DEDICATION, RESULTS.

Simply the Best!



NINA HATVANY

SAN FRANCISCO

415.345.3022 | Nina@NinaHatvany.com  
www.NinaHatvany.com | License # 01152226

PARTNERED WITH NATALIE, VANESSA AND PAUL HATVANY KITCHEN



**2624 GREEN STREET**

Grand, inviting home on a coveted Pacific Heights block. Stunning Golden Gate Bridge views from kitchen and adjacent family room, master bedroom and top floor family room. Wonderful floorplan with four bedrooms on one level including a view master suite, plus an additional top floor with two bedrooms, a view family room, and an office. A guest room down with bath and family/rec room opening onto the deck and yard, 4 fireplaces throughout, three decks, a 2-car garage, garden/sport court and ample storage. Perfect for both entertaining and comfortable family living in a fabulous location!

List price \$13,500,000 | [2624Green.com](http://2624Green.com)



**233-235 CHESTNUT STREET**

Stunning mid-century remodeled view home on an oversized lot with a south-facing garden, located on an exclusive cul-de-sac on Telegraph Hill. 4-5 bedrooms, 4 full and 1 half bathrooms, and direct Bay & Alcatraz views from all levels! The exquisite renovation on the main floor features a living/dining room facing the water and a kitchen opening onto a large deck, plus guest bedroom & bath. The 2nd floor offers 3 beds and 2 1/2 baths, including a splendid view master suite. The top floor boasts a grand entertaining room with GGB views, a kitchen, 2 decks, 1 1/2 baths, laundry, den and a back deck with views of Coit Tower. The lower floor houses 2 garages, and a garden unit. 2nd floor is not yet remodeled and can be finished to your specifications. List price \$11,000,000 | [233Chestnut.com](http://233Chestnut.com)



**2557, 2567, 2571 FILBERT STREET**

A truly rare offering: 3 homes on one double lot. Perfect for a large family compound, grand scale entertaining, or development. The largest house boasts sweeping Bay views, 4 beds and 3.5 baths. The middle house has direct water views, 1 bed, 1 bath, backyard + 'bonus' rooms.

The smallest offers 1 bed, 2 bath and 2 garages for the compound. Move-in ready or continue to upgrade, this is a fantastic opportunity to own a unique slice of Cow Hollow.

List price \$8,900,000 | [2557-2571Filbert.com](http://2557-2571Filbert.com)



**2985 WILD TURKEY**

Nestled on approx. 23 acres of rolling hills in Sonoma Wine Country, this residence is reminiscent of an Old World Italian villa. The main house offers 3 bedrooms, 4 bathrooms, and an office. Pathways wind their way through the compound to separate, special locations; a 1 bedroom guest house, an infinity pool, a high-tech media room with a wine cellar, a bocce ball court, multiple patios, and a wine barn for wine-tasting and formal dining, all while offering in the views of your own 10-acre vineyard. A respite of relaxation and bucolic enjoyment, yet close to Glen Ellen, Kenwood and Sonoma.

List price \$7,800,000 | [2985WildTurkey.com](http://2985WildTurkey.com)



**2500 LEAVENWORTH STREET**

Exceptional detached view Victorian home on an extra-wide corner lot with soaring 12-foot ceilings. Wonderful entertaining spaces: a library, large living/dining room with Coit Tower views, breakfast nook/solarium, stylishly renovated kitchen, and chic powder room. Upstairs is a luxe master suite with a fireplace, walk-in closets, a sitting room/nursery, and a deck with sweeping bay views. The lower level offers 2 beds and a bathroom, laundry, and storage, as well as a lush south-facing garden and detached garage. Excellent Russian hill location!

List price \$3,495,000 | [2500Leavenworth.com](http://2500Leavenworth.com)



**Natalie Hatvany Kitchen**  
Broker Associate  
415 652 4628  
natalie@ninahatvany.com  
License # 01484878



**Vanessa Hatvany Kitchen**  
Sales Associate  
415 407 5668  
vanessa@ninahatvany.com  
License # 02016667



**Paul Hatvany Kitchen**  
Broker Associate  
415 652 7285  
paul@ninahatvany.com  
License # 01928433

**PACIFIC UNION**  
INTERNATIONAL

## DIRECTOR'S NOTE

In the summer of 1981, I climbed to the top of Red Rocks, a vast outdoor arena at the foot of the Rocky Mountains near Denver. It is an awe-inspiring landscape where you can imagine gods and goddesses roaming just out of sight. Time appears to slow down as if at any moment the earth goddess Erda herself will ascend from the rocky soil.

I have often returned to this image throughout our planning of the *Ring*, now returning to San Francisco Opera. That view called to mind the untouched world at the beginning of Richard Wagner's cycle, and I began to see in that landscape an American parallel to Wagner's story. The timeless themes of the *Ring*—the destruction of nature, the quest for power, the cutthroat corruption, the plight of the powerless—are not bound to some leafy, mythical Nordic realm. When you look at the great 19th-century landscapes of the American West, they depict the same feelings of majesty and abundance evoked at the beginning of *Das Rheingold* with its world not yet adulterated by Man. But when Alberich raids the Rhine for the golden Ring, the contract with nature is broken and the scales become unbalanced.

Wotan, too, severs his relationship with nature and sacrifices his integrity to build Valhalla, a mansion he can't afford, thereby mortgaging nature to realize his ambitions. Valhalla rises like the technically ingenious skyscrapers of the 1930s, while Alberich's theft mirrors the corruption in 20th-century business and politics. Concern for the environment is replaced by concern for the bottom-line.



Francesca Zambello on the set of *Götterdämmerung*



Zambello and the Valkyries in Washington National Opera's 2016 *Ring*

*Is it a feminist approach?  
No, but it suggests the power of  
female leaders to heal the scars of destruction.*

When we first began production on the *Ring* in Washington, D.C. in 2005, the focus was on the misuse of power. Then we brought it to San Francisco for the first complete cycle in 2011. Californians have a keen awareness of nature and the environment, so we began to shift the emphasis toward the despoliation of our natural resources. What major river in the United States has not been exploited like the Rhine? Think of the Wagnerian catastrophes of Los Alamos, Three Mile Island, the BP oil spill, and Flint, Michigan. Now a long-term trend of increasing temperatures threatens to permanently transform the Earth's climate. How do we rebuild our environment with no Brünnhilde to rescue us?

It is fitting that California plays a strong role in where our cycle starts. The western shore is our last chance for reinvention, where we can no longer ignore the havoc left in our wake. As the curtain rises, you see an untouched landscape. Then the glistening world sickens, darkens, and decays. When the curtain falls, the world is devoid of any living natural resource, destroyed by our own making. The Norns live inside a computer, attached to the motherboard by bundles of cables; the only visible sign of nature is a slowly dying tree in Gibichung Hall. At the end, the fire surrounding Brünnhilde has a greenish tinge suggesting chemical combustion. We are left hoping that the world might be reborn through her suicide.

Brünnhilde is the transformative, life-affirming hero of the *Ring*. She achieves what no man can: she restores the world order and rebalances the scales. Brünnhilde gives rise to a new world from the ashes of her self-sacrifice. She rights the wrongs of Alberich and Wotan, clearing the path for regeneration. When she returns the Ring to the Rhinemaidens, it is a healing gesture that also symbolizes her forgiveness of Guttrune. The gods are gone, but the mortals, especially the women, who are left represent the beginning of a new order. Is it a feminist approach? No, but it suggests the power of female leaders to heal the scars of destruction.

I am indebted to the artists with whom I have collaborated on this production over the years. We shared a collective, unified vision through constant communication and diligence. We knew where we were going from the beginning, and we knew what the end was going to be. My gratitude also goes out to the many generous people who have brought this *Ring* to life, and to our audiences who are on the voyage with us. 🍷



Zambello, Jamie Barton as Waltraute, and Catherine Foster as Brünnhilde from the 2016 WNO *Ring*



# WHAT PRICE LOVE?

*A century before  
George Orwell's 1984,  
the Ring warned of  
the rise of totalitarianism  
and the pursuit of power  
at the expense of love.*

CORY WEAVER

**R**ichard Wagner's *Der Ring des Nibelungen* is rarely described as an extended love story, but that is what it is. The changing relationships throughout the four operas tend to obscure this central idea but, when you think about it, love is the thread that binds the whole story together—not love confined to a single pair of individuals but love as the alternative to hatred and revenge, power and property, greed and envy. The story begins with love's renunciation and ends with its triumph as the one irreplaceable, transforming ingredient in a new world order. That surely is the significance of the soaring orchestral melody that concludes *Götterdämmerung*.

It is difficult to separate the allegory of the *Ring* from events in post-Napoleonic Europe when rival forces were attempting, on the one hand, to restore reactionary systems of government (think of them as the gods) and, on the other hand, to establish new systems of capital ushered in by the Industrial Revolution (think of Alberich and his ilk). The result was a chain of political uprisings throughout Europe in the 1830s and '40s—and incredible intellectual and creative ferment. Goethe and Beethoven were alive when Wagner was a teenager, Charles Darwin was four years his senior, and Karl Marx was five years his junior. The philosophers Hegel, Schopenhauer, and Nietzsche were his contemporaries, and Sigmund Freud was born when Wagner was in his 40s. We are still, in many ways, heirs to that seminal period in European thought. In that context, Wagner's eagerness to throw his own, often provocative ideas into the arena reflected his need to join the debate, and the *Ring* is, first and foremost, a drama of ideas.

As a young radical, Wagner argued that the basic goodness of human beings had been subverted by the property-owning classes and the selfish interests of the state. In this he was echoing the ideas of the French philosopher and socialist Pierre-Joseph Proudhon (1809–65) who famously asserted that property is theft. And “what a thief steals, you steal from the thief,” advises Loge in the second scene of *Das Rheingold*. But whereas Marx and Engels saw the future of human society in terms of the emancipation of the proletariat, Wagner saw it in terms of the redeeming power of love. This was a worldview that owed much to the writings of German philosopher Ludwig Feuerbach (1804–72), to whom Wagner dedicated his important essay of 1849, “The Artwork of the Future.”

People who knew the young Wagner in his Dresden years were impressed by his passion and high-mindedness. In March 1849, for instance, the actor Edward Devrient made the following entry in his diary: “Met Kapellmeister Wagner on the Terrace; another discussion about his theories for changing the world. He still thinks that only by destroying property is it possible to civilize mankind.... He thinks of putting an end to all deficiencies, believes in the absolute and original perfection of the human race—a perfection lost only as a result of the state.... Finally, he had to agree with me that only *moral* amelioration can put an end to our misery and that this would produce the right types of state, based on the law of love.”

The link to *Rheingold* is remarkably clear. *The absolute original perfection of the human race?* Well, that is the opening prelude and the naiveté of the Rhinemaidens. *A perfection lost only as a result of*

the state? That is the coming of feudal rulers like Wotan, and powerful plutocrats like Alberich. And the solution? *The right types of state, based on the law of love.* It is all there in a single diary entry by someone who knew Wagner intimately.

Three months earlier, in December 1848, Devrient had written: “Kapellmeister Wagner read me his completed opera poem *Siegfried’s Death*. The fellow’s a poet through and through. A beautiful piece of work. Alliteration, as used by him, is a real find for opera poems; it ought to be raised to the level of general principle. I consider this poem to be his best and most dramatic. Afterwards we spoke at length about language, instruction of the people, Christian development, and, of course, we got on to the state, at which point he again mounted his favorite hobby-horse, the destruction of capital. But there’s no doubt his is the most original mind of all the people I know in Dresden.”

The Industrial Revolution had, after all, been a golden opportunity for some and a hell on earth for others, just as Wagner depicted it in the third scene of *Rheingold* with the hellish hammerings of anvils and the screams of the tormented Nibelungs. The Victorians themselves recognized that this unprecedented social transformation had a dark side: the mind-numbing toiling of men and the servitude of women and children in the workhouses, factories, and mines. And behind everything stood, as it were, Alberich, who was prepared to renounce love in order to acquire power and wealth.



CORY WEAVER

## *The Ring is, first and foremost, a drama of ideas.*

Wagner had no doubt at all who Alberich symbolized: the tyrant, the overlord, the power-hungry invader. Six years after the failure of the Dresden revolution of 1849, Wagner’s despair at the apparent triumph of the forces of greed, materialism, and artistic shallowness caused him to write to Liszt: “Let us treat the world only with contempt, for it deserves no better; but let no hope be placed in it, so that our hearts be not deluded! It is evil, evil, *fundamentally evil*... it belongs to Alberich: no one else!! Away with it!”

A century before George Orwell wrote his novel 1984, Wagner was warning of the rise of totalitarianism and the pursuit of power at the expense of love. We know this from several sources, and especially from his essay “The Artwork of the Future” in which he expressed the view that the earliest societies arose naturally out of humanity’s instinctive need for mutual love and fellowship. But later, he said, authoritarian states arose *unnaturally*, out of *none* of humanity’s instinctive needs, being imposed by the few on the many. The authoritarian state was, he said, a crime against human nature, and therefore against nature itself. “A crime against nature,” which is the starting point for *Rheingold*. These ideas weren’t expressed in an essay called “The Politics of the Future” or “The Society of the Future” but “The Artwork of the Future.” Wagner wanted to go to the very heart of what made humans “human.”

We find similar ideas contained in his sketches and commen-



CORY WEAVER

Opposite: The twin lovers Siegfried (Christopher Ventris) and Sieglinde (Eva-Maria Westbroek) sing the Act I love duet from *Die Walküre*, as seen in the Company’s 2010 staging.

Above: Hagen (Andrea Silvestrelli), the son of Alberich, rallies his men in Act II of *Götterdämmerung*; the eponymous hero Siegfried (Jay Hunter Morris) wakes Brünnhilde (Nina Stemme) from her magic sleep. Both photos date from the Company’s 2011 Ring production.





© SZ PHOTO / BRIDGEWATER IMAGES



CORY WEAVER

"I immediately recognized Wagner as an impractical dreamer," wrote Russian anarchist Mikhail Bakunin (1814–76). Bakunin (left) was one of the composer's closest associates in Dresden and during the city's 1849 uprising; (center) from 2011's *Rheingold*, the quintessential plutocrat and renouncer of love, Alberich (Gordon Hawkins), torments his fellow Nibelungs with his all-powerful ring; (right) Wagner at his home in Bayreuth, Germany with his second wife, Cosima, and the Hungarian pianist and composer Franz Liszt. Wagner married Cosima, Liszt's daughter, in 1870, six years before the premiere of the *Ring*.

taries for two unfinished operas planned in early 1849: *Jesus of Nazareth*, whose central theme is that one does not overcome lovelessness by being loveless, or overcome violence by using violence; and *Achilles*, in which the "hero" is identified as a fully developed human being, free from obligations to so-called gods. "Man is god perfected," wrote Wagner, and we see in the *Ring* a progression from human beings constrained by their belief in gods, to those who are free to build a new order based on love. That is why we witness Wotan giving way to Siegfried in the third act of *Siegfried*, and why the gods play no role at all in *Götterdämmerung*, being merely figments of memory and imagination, represented by altars and empty rituals. Wagner owed many of these ideas to Feuerbach who loomed large in his thinking when he began work on the libretto of *Siegfried's Death* which eventually evolved into *The Ring of the Nibelung*.

Another idea postulated by Feuerbach was that the "glorious necessity of love" should take precedence over the law. This became Wagner's motto in his early sketches for the *Ring*, and he never entirely abandoned it. He once told Franz Liszt: "The state of lovelessness is the state of suffering for the human race ... we recognize the glorious necessity of love ... and so, in this way we acquire a strength of which natural man had no inkling, and this strength—increased to embrace the whole of humanity—will one day lay the foundations for a state on earth where no one need yearn for the other world, for they will be happy—to live and to love. For where is the man who yearns to escape from life when he is in love?"

Who is Alberich, renouncer of love, maker of the all-powerful ring and tormentor of his people if not an early version of Orwell's Big Brother? A hundred years earlier, Wagner had captured exactly this vision in *Rheingold*, when Alberich, brandishing his ring, extracts the helmet of invisibility from his cowering "little brother," Mime, and puts it to use. He has many chilling passages, but few are more chilling than what he has planned for the gods once he has acquired absolute power. When the men are subjugated, he

will force himself on their women who shun his attentions and reject his love. They should beware of the nocturnal army when the Nibelung hoard rises from silent depths! We can almost see the torchlit processions and hear the tread of marching feet.

Into a world of bountiful nature has come the lust for power, with which love can never coexist, and we are plunged into moral darkness. But the supreme irony is that Alberich, who renounces love in order to acquire power, ends up with neither. That tends to be the fate of dictators. The old authoritarian order of Wotan and the other gods had also benefited at the expense of nature. Wotan had torn a branch from the tree of life to fashion a spear, the instrument of his power and symbol of the laws and contracts on which that power rested. Like many leaders, he makes agreements of convenience that he has no intention of keeping. Then he resorts to cunning and dishonesty to escape his obligations and, in doing so, undermines the very basis of his own authority. It is an old story and also a very modern one. The law-maker becomes law-breaker.

Wotan, too, has, in a sense, renounced love by trading the goddess of love, Freia, as the price for the great fortress Valhalla. Loge's suggestion of substituting the Nibelung hoard for Freia offers Wotan the tantalizing prospect of having his cake and eating it, of having both love and power. But the two prove incompatible. In what is really the only music in *Rheingold* to come close to being an aria in any recognizable sense, Loge tells of his search throughout the world for something—anything—that is valued more highly than love. He had heard of one man who was prepared to renounce love in return for bright gold, and a ring of power that had been fashioned from the stolen Rhinegold. Wotan had heard of this gold and his interest is aroused. Could gold be the answer to all his problems? Ah, how many men in a tricky spot have thought that!

Thus Wotan, too, becomes a thief, wrenching the ring from Alberich's finger. But the Nibelung strikes back, cursing the ring and all who hanker after it. This is the curse of power without love.





RICHARD WAGNER MUSEUM, BAYREUTH / BRIDGEMAN IMAGES

Having acquired the ring illegally and immorally, Wotan is also destined to lose it. In order to satisfy the contractual claims of the giants, Fasolt and Fafner, builders of Valhalla, he reluctantly parts with the ring, doing so at the behest of the earth goddess Erda, a figure drawn not from Norse mythology but from the classical world. Interestingly, she doesn't say: "Give back the ring and the gods will be saved." It's already too late for that. Instead, she says: "All that exists will end"—have nothing to do with the ring. So now Wotan has been warned, the wheel of destiny is turning. In the third act of *Siegfried*, he will ask Erda directly how to stop this turning wheel, but she will have no answer.

By the mid-1850s, Wagner had become a very different man from the starry-eyed revolutionary of his Dresden years. He encountered the writings of Schopenhauer which matched his mood perfectly and gave him an intellectual framework for the remainder of his life's work (see accompanying article). This radically changed perspective took hold in the second act of *Die Walküre*, especially with the character of Wotan. But *Der Ring des Nibelungen* remains a drama of human frailty, its message a universal one of love and life. By the end of *Rheingold*, the stage is set for a struggle involving passionate love and, ultimately, compassionate love which, in *Götterdämmerung* and *Parsifal*, will be revealed as humanity's last best hope. 🌸

---

*Peter Bassett is the author of Wagner's Parsifal: The Journey of a Soul and The Nibelung's Ring: A Guide to Wagner's Der Ring des Nibelungen (Wakefield Press).*

## Wagner, Schopenhauer, and the Orient

"My sleep is dreaming, my dreaming brooding, my brooding the mastery of knowledge." With this sentence, Erda addresses the Wanderer in the final act of *Siegfried*, and her words resonate with the Eastern practice of meditation in the pursuit of wisdom.

Richard Wagner's interest in the East had been stimulated by his brother-in-law, the orientalist Hermann Brockhaus, who had married Ottilie Wagner in 1836. It was the Brockhaus family firm that had first published Arthur Schopenhauer's philosophical masterpiece *The World as Will and Representation*, a work destined to make a profound impression on the composer.

Schopenhauer's knowledge of the Hindu Upanishads and Buddhist scriptures dated from the end of 1813, by which time he had formulated many of his own insights from the vantage point of Western philosophy. Nevertheless, he relished the discovery that his views had much in common with key doctrines of Hinduism and Buddhism.

There is an interesting parallel here in the relationship between Wagner's ideas and Schopenhauer's writings. The impact of those writings on the composer sprang less as a direct source of ideas but from the fact that they seemed to confirm and clarify notions that were already apparent to him, though difficult to explain. Wagner first read *The World as Will and Representation* in 1854, and found in it a coherent explanation of his treatment of Wotan. His intention had been to show nothing less than the breaking of the god's proud spirit by, what Schopenhauer would call, the annihilation of the will—the negation of compulsive striving and yearning that leads inevitably to disappointment and pain. The Buddha would have called it the renunciation of craving and desire which lies at the root of suffering.

During the last three decades of his life, Wagner demonstrated a serious interest in the two great religions of India. He cited contemporary research suggesting that Buddhist ideas had flowed westward after the spread of Alexander's empire to the Indus in 327 B.C., and had influenced Christian doctrine (a view shared by Schopenhauer). This notion shaped *Parsifal* which, despite its overtly Christian setting, is replete with Buddhist imagery. *Tristan und Isolde* contains echoes of both Buddhism and the Upanishads.

For Wagner, Buddhism was not remote from German thought but in harmony with it, something that was demonstrated in one splendid musical passage composed for his unfinished Buddhist opera, *Die Sieger (The Victors)*. This music ended up in *Siegfried*. According to Cosima Wagner's diaries, it had been written for the Buddha himself. The phrase in question is first heard in the Wanderer's final scene with Erda. He wants her to tell him how to stop a turning wheel, but she cannot help him. In Buddhist teachings, the turning wheel of Karma is the inexorable working out of the consequences of one's actions. After a pause, the Wanderer tells Erda that he is no longer concerned about the end of the gods and, in fact, consciously wills it. We then hear in the orchestra the so-called "world inheritance" theme once intended for the Buddha.

The most significant Buddhist influence on the *Ring* came in 1856 with a revised text for the closing scene of *Götterdämmerung* when Brünnhilde, made wise through suffering and love, refers to herself as the "enlightened one." Eventually though, words proved inadequate, and Wagner left it to the orchestra alone to articulate the sublime ending to the whole drama. 🌸

---

Scenes from the Life of Buddha (*painted textile*), Tibetan School / Musée Guimet, Paris

BRIDGEMAN IMAGES



German philosopher Arthur Schopenhauer (1788–1860)

© SZ PHOTO / KNORR & HIRTH / BRIDGEMAN IMAGES



CPMC philanthropic partners Maria Manetti Shrem and Jan Shrem.

# Investing With Their Hearts

CPMC treats more cardiology patients than any other hospital in San Francisco. That made it the perfect place for Jan Shrem and Maria Manetti Shrem to show their love for their city by making a major philanthropic investment in Cardiology Fellowships at CPMC. Their visionary partnership will significantly expand a highly regarded program that provides young cardiologists with elite training, which will include **The Jan Shrem and Maria Manetti Shrem Cardiology Fellowship Lecture Series**.

In addition, the gift will name **The Jan Shrem and Maria Manetti Shrem Emergency Department** at CPMC's Van Ness Campus when it opens in early 2019.

**To Jan and Maria, on behalf of the entire community who will benefit from your foresight, we offer our heartfelt thanks!**





# EPIC AMBITION:

## On Wagner's *Ring* and Its Filmic Afterlives

In the 2017 Ridley Scott film *Alien: Covenant*, a newly created android (played by Michael Fassbender) meets his creator (Guy Pearce) who asks him to play something on the piano—specifically Wagner. The android begins to play what his inventor identifies as “The Entry of the Gods into Valhalla.” “A little anemic without the orchestra,” the inventor remarks. Suddenly, the android stops playing and poses the question, “If you made me, who made you?”

Scott seems to want to tie every detail of their interaction into a larger theme: a man playing God listens to a piece about the creations of a god. It isn't surprising that Pearce's inventor would pick Wagner, a composer whose creations have been put to so many purposes both great and terrible, and whose work therefore

always raises questions of responsibility and autonomy. When the flesh-and-blood human in the scene passes judgment on the synthetic man's playing (“a little anemic”), he intends it as a verdict on the latter's personhood. But as the android's question makes clear, the choice of Wagner has a way of rebounding on the creator. Turn to Wagner and you yourself will be subject to a question. Scott's movie turns to Wagner to inquire about its own status as entertainment, as sequel, as film. David's question “Who made me?” is really the movie's own. And it is no accident that it is a question that strikes the director as particularly worth asking when Wagner is playing.

Film has long sensed that it shared something with Wagner.

---

*Wagner, it seems, catches filmmakers at their most self-confident and self-critical.*

---

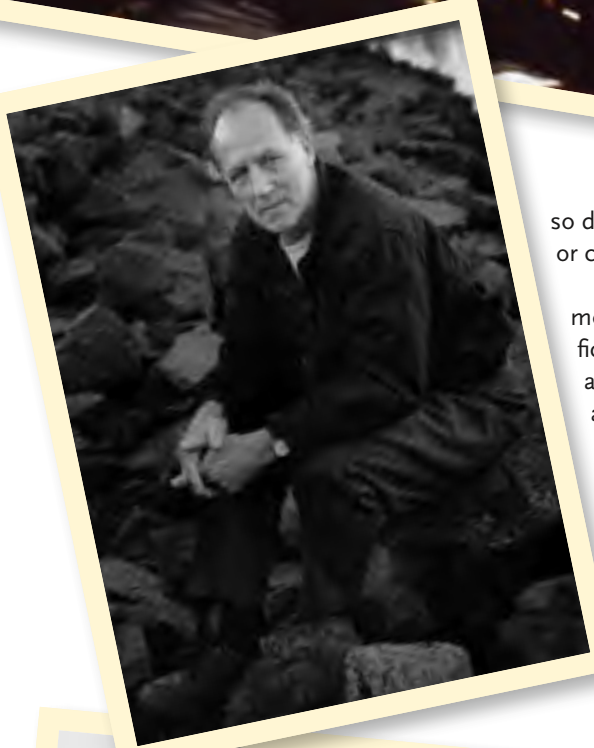


Robert Duvall (left) memorably played Lieutenant Colonel Kilgore in the 1979 film *Apocalypse Now*. / BRIDGEMAN IMAGES



Wagner's “Ride of the Valkyries” makes an iconic appearance in Francis Ford Coppola's *Apocalypse Now* as the soundtrack to a Marine attack on a Vietnamese village. / BRIDGEMAN IMAGES





Both long to make myths, and both turn to tricks and illusion to get at some deeper authenticity. This sense of kinship pervaded early film criticism in Germany, and it even animated opera critics who worried about the competition posed by the new medium. Over the past hundred years, film has frequently turned to the opera house as the first cinema and to the *Ring* as its earliest ancestor.

There are, of course, high-minded cinematic interrogations of Wagner's place in our intellectual DNA. The filmmaker Hans-Jürgen Syberberg has tried for decades to disentangle the spell Wagner's magnum opus has cast over German aesthetics and history. Directors William Dieterle and Tony Palmer sought to encapsulate Wagner's oeuvre in massive biopics. Scholars have teased out the effects of Wagnerism and debated the intended and the acquired meanings of his work. But in its way, Hollywood has undergone a similar kind of analysis by simply making entertainment. In classic Freudian fashion, it has just kept talking about, citing, and using Wagner's music. And, as Ridley Scott's citation suggests, in so doing it has brought to the fore half-articulated concerns about its own status as art or commerce, truth or illusion, creation or destruction.

There are moments when cinema senses a fealty to Wagner's use of myth or to his mode of epic storytelling. But, above all, cinema understands Wagner as a builder of fictional worlds. Even though it was Gustav Mahler who is supposed to have said of an alpine panorama that "you needn't bother to look at that— I've composed it all away," Wagner becomes a welcome cipher for cinema's ability to absorb the world and re-create it. Wagner, it seems, catches filmmakers at their most self-confident and self-critical.

And while at some moments film seems proud of the elective affinity, at others its Wagnerian affinities constitute something of a self-indictment. The most famous Wagner quotation in cinema certainly feels like one. After all, what does it say about music when it goes so well with American gunships pulverizing a Vietnamese peasant village? When Francis Ford Coppola incorporated the "Ride of the Valkyries" into his 1979 film *Apocalypse Now*, he created a sequence so iconic that most quotations of the *Ring* afterwards are always also quotations of *Apocalypse Now*. (The only other classical work that shares this peculiar fate is the opening of Richard Strauss' *Thus Spoke Zarathustra*.) Four decades and hundreds of repetitions, parodies, and allusions later, the association of the "Ride" with overwhelming military force appears firmly established, but the scene that spawned them still retains some ambiguity.

For starters, it isn't just Coppola who turns to Wagner's "Ride" for his soundtrack. The "Ride" enters the film as music chosen by the characters of the film itself. And chosen not for mere accompaniment, but as a sonic weapon: "Wagner. Scares the hell out of the [Vietnamese]," explains Robert Duvall's Lieutenant Colonel Kilgore. And yet, the film makes the Marines' choice its own. The "Ride" arrives in the movie as sound that the characters themselves cause and hear, but it quickly sounds too crisp and even to maintain the fiction that it emerges from a tape player on a gunship. At that point, Wagner ceases to belong to the events depicted in the film, but to the film depicting them. This relay is what makes the scene so troubling: the film seems to endorse an association its characters make.

In Coppola's hands, Wagner becomes a weapon, a weapon closely allied with the overwhelming machinery of film itself. Coppola decided on the "Ride" partly

because Nazi propaganda used it to accompany footage of an air raid against resistance fighters in Crete. But however critical his turn to Wagner may be in intention, Wagner's sound has a troubling tendency to colonize the film itself. The sequence we see is an effect of powerful white men directing action: what Kilgore and his men accomplish by force of arms, Coppola accomplishes with his camera, Walter Murch with his brilliant editing—and Wagner with his thundering brass. Before their concerted onslaught, all the Vietnamese can do is scatter.

In this moment, then, Wagner seems to be in league with the movie machine's most destructive impulses. Contrast this with the way director Brian Singer uses the same music in 2008's *Valkyrie*. The film follows Claus von Stauffenberg (Tom Cruise) as he unsuccessfully tries to assassinate Hitler and end World War II. A war-wounded Stauffenberg returns home to find his children playmarching to the "Ride." Recognition plays on his face, staged by Singer as a kind of mirror of Wagner's music. The "Ride"'s repetitive churn and the Valkyries' cheerful collection of yet more dead fighters highlight for him that his children are imbibing the very lessons that have led to the war he seeks to end. Wagner becomes at that moment a token for a dreadful, compulsive repetition in German history.

At that moment, the air raid sirens begin to howl. The family turns off the gramophone and huddles in their bomb shelter. In a bravura moment, the shudder of an impact nearby jolts the tone-arm onto the record and the opening notes of the "Ride" ring out through the distant rumbling of the bombs. Singer intercuts between Cruise's face and a protracted pull into the turntable, the camera almost mimicking the path of a bomb. Singer stages a dialogue between Stauffenberg and the turning record, a dialogue that finally gives Stauffenberg the idea to use the Nazi leadership's own "Operation Valkyrie" against them. Only a few minutes ago, Wagner's music appeared as an accessory to Nazi madness. Now Wagner's music, in league with the movie camera, offers suddenly a way to counter that madness.

**T**he prelude to *Das Rheingold* has long attracted filmmakers, but whereas the associations carried by the "Ride of the Valkyries" are fairly straightforward, the *Rheingold*-prelude has been put to very different ends by very different directors. It is not difficult to see why the prelude with its slow drone of an E-flat major chord might be attractive to filmmakers: it is music that assembles itself before our very ears.

At the same time, the piece is used not as a technological showcase but to return film to something more primal. As in the uses of the "Ride," *Das Rheingold* seems to impel directors to look at their tools and at the worlds they can assemble by their means. Director Terrence Malick turns to Wagner frequently in his films. In *The New World* (2005), a retelling of the Pocahontas story, he uses the *Rheingold*-prelude to make a point about world-making. Malick opens the film with the music. We witness natives darting about underwater, but eventually the camera looks up toward the river surface. Malick cuts to the surface and the camera catches up with three English ships. Only now does this world get a name, as the words "Virginia, 1607" appear on screen. Malick spends the rest of the sequence intercutting between the natives and the English, each noticing the other.

The way the sequence progresses makes it clear that the "New World" of the title does not refer Eurocentrically to North America. What rises from the mists for each party is the other group, and the "New World" is the one where



Facing page, top: Wagner's music accompanies movies of diverse genres, including the 1979 vampire film *Nosferatu*, starring Bruno Ganz (left) and Klaus Kinski (right).

BRIDGEMAN IMAGES

Facing page, center: *Nosferatu* and *Lessons of Darkness* director Werner Herzog, photographed in San Francisco in 2000. © CHRIS FELVER / BRIDGEMAN IMAGES

Facing page, bottom: New World director Terrence Malick captured on the set in a 1978 snapshot. BRIDGEMAN IMAGES

Top: In the 2008 film *Valkyrie*, Tom Cruise sports a Wotan-like eyepatch as the real-life Nazi officer Claus von Stauffenberg. PHOTO 12 / ALAMY STOCK PHOTO

Below: "If you made me, who made you?" asks the android David (Michael Fassbender, right) to his creator (Guy Pearce, left) in the 2017 Ridley Scott film *Alien: Covenant*. Wagner's "Entry of the Gods into Valhalla" figures prominently in the scene.

LIFESTYLE PICTURES — ALAMY STOCK PHOTO

BREATHTAKING VISTAS  
ENCHANTING MUSIC



Leonard Bernstein **CANDIDE**

Giacomo Puccini **MADAME BUTTERFLY**

John Adams | Peter Sellars **DOCTOR ATOMIC**

Gioachino Rossini **THE ITALIAN GIRL IN ALGIERS**

Richard Strauss **ARIADNE AUF NAXOS**

2018 SEASON | June 29 through August 25 | 800-280-4654 | [SantaFeOpera.org](http://SantaFeOpera.org)

Paul Horpedahl photo

OPENING NIGHTS SPONSOR

Ask about a special offer for Opera guests.



855-674-540  
[fourseasons.com/santafe](http://fourseasons.com/santafe)



800-378-7946  
[druryplazasantafe.com](http://druryplazasantafe.com)



800-955-4455  
[eldoradohotel.com](http://eldoradohotel.com)



888-767-3966  
[rosewoodhotels.com/Anasazi](http://rosewoodhotels.com/Anasazi)



their ways of looking at each other will have to coexist. As so often in Malick, the sequence also amounts to a celebration of the filmic medium, as the intercutting between the world of the natives and of the European arrivals comprise the two perspectives that will define the rest of the story.

Director Werner Herzog turned to the *Rheingold*-prelude twice. In his 1979 film *Nosferatu the Vampyre*, he uses the music as his main character, Jonathan Harker (Bruno Ganz), journeys to Dracula's castle. Herzog's camera, in shot after languid shot, captures the rough beauty of Dracula's remote mountain hideout. Mountains peel out of the fog, dramatic clouds pour over the ridges, mountain streams rush into the valleys. This is the visual language of German Romanticism: during the few moments that Harker comes into view, he looks as though he could be standing in a canvas by Caspar David Friedrich.

At the same time, while Wagner is central to the way the scene communes with its aesthetic ancestors, he also imbues the sequence with a deep ambivalence. Simply put, Wagner is a bad soundtrack for a horror movie. Wagner can, in moments of great triumph, foreshadow eventual destruction or, in moments of despair, telegraph eventual deliverance. That can make for an awkward fit for cinema's more strident impulses. But Herzog clearly seeks to harness that very quality in Wagner. The music keeps nature eerily neutral. Neither the *Rheingold*-prelude nor the visuals are stereotypically foreboding, but neither is their majesty without a certain menace.

In Herzog's hands, Wagner's prelude speaks for—and stands in for—nature itself. The same ambivalence of beauty and danger animates Herzog's second use of the piece, in the 1992 documentary *Lessons of Darkness*. The film presents highly impressionistic views of the burning oil fields Saddam Hussein's troops left in their wake after abandoning Kuwait. Herzog opens the film with *Das Rheingold* and a quotation: "The collapse of the stellar universe will—like creation—occur in immense splendor." The film attributes the quote to Blaise Pascal, but Herzog has admitted that it is in fact pure Herzog.

The quote is also a hint as to how Herzog reads Wagner's prelude. We are witnessing the creation of a universe; a whole world is willed into existence, but a world that is destined to collapse. The simplicity of Wagner's music allows Herzog to blur precisely which of the two, creation or collapse, we are witnessing on the screen. The burning oil fields really do look like a young planet vulcanizing into existence, or they might be the last fiery heavens of a dying world.

In other words, these images have, even before Wagner is there to comment on them, a Wagnerian mood. The question they raise, whether this is a beginning or an end, is one every listener has confronted by the time Brünnhilde and her steed are consumed by Siegfried's funeral pyre. It is a question that Wagner himself appears to have negotiated in the process of writing the *Ring*. And it is this colossal indecision—between solace and menace, hope and despair, fate and freedom—that seems, from androids playing the piano to oil fields ablaze in the Kuwaiti desert, to open up a space for filmmakers. It is this indecision in which they make their worlds. 🌸

---

*Adrian Daub is a professor of German studies and comparative literature at Stanford University and the director of its program in feminist, gender, and sexuality studies.*

## Other Uses of the *Ring* in Film

### ***Birth of a Nation* (1915):**

"The Ride of the Valkyries" from Act III of *Die Walküre* was infamously used during the ride of the Ku Klux Klan.

### ***Magic Fire* (1955):**

This Wagner biopic includes a sequence which condenses the action and music of the *Ring* down to five minutes. (Composer Erich Wolfgang Korngold makes a cameo as the conductor.)



***What's Opera, Doc?* (1957):** Starring Bugs Bunny as Brünnhilde and Elmer Fudd as Siegfried, the Warner Bros. cartoon utilizes "The Ride of the Valkyries" and other musical quotations from Richard Wagner's operas.

***Mahler* (1974):** Ken Russell's biopic about Gustav Mahler includes an outrageous mountaintop scene that dramatizes the composer's conversion from Judaism to Catholicism and satirizes the *Ring*.

***Excalibur* (1981):** Siegfried's Funeral March from *Götterdämmerung* is used throughout the John Boorman film, as well as the Notung theme whenever the sword Excalibur is featured on screen.

***L.A. Confidential* (1997):** The Magic Fire Music from *Die Walküre* is heard in the scene where a police officer played by Russell Crowe rescues a kidnapped woman and slays her captor.

***Birth* (2004):** The Act I prelude to *Die Walküre* is included in the sequence where Nicole Kidman's character, Anna, attends the opera.

# John A. & Cynthia Fry Gunn



TERRENCE MCCARTHY

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

In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of then-General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs. This season, the Gunns' inspired generosity is helping make possible five productions—*Turandot*, *Elektra*, *Manon*, *Girls of the Golden West*, and the *Ring* cycle.

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 M.B.A. 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 28 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.



THE VIEW IS  
**YOURS**

THE EXPERIENCE IS  
**ALAIN PINEL**

**Find your place.**

When your real estate moment comes, Alain Pinel is prepared to support you with the best in the business.

Throughout the Bay Area and Northern California — from San Francisco to Lake Tahoe, Carmel to Wine Country — our level of service is second to none.

**APR.COM**

Over 30 Real Estate Offices Serving  
The San Francisco Bay Area 866.468.0111

  
**ALAIN PINEL**  
REALTORS

**LUXURY**  
**PORTFOLIO**  
INTERNATIONAL®



# SPONSOR SPOTLIGHT



Jeannik Méquet Littlefield with daughter  
Denise Littlefield Sobel at the 2007 Opera Ball

## **Edmund W. and Jeannik Méquet Littlefield Fund** (Production Sponsor, *The Ring of the Nibelung*)

The *Ring* is the 22nd production supported by the Littlefield Family, a Company Sponsor since 2002. There is perhaps no greater passion in opera than Wagner's *The Ring of the Nibelung*. Jeannik Littlefield's lifelong passion for opera started when she was a child in France. The Littlefield name became especially familiar to opera fans in 2006, when Jeannik Littlefield made her historic \$35 million commitment to San Francisco Opera. She held a subscription to seats in Box K for over 40 years, until her passing in 2013. Jeannik's daughter, Denise, as a Wotan Circle Sponsor, has underwritten the *Ring's* LED lighting effects. The Edmund W. and Jeannik Méquet Littlefield Endowment Fund provides a permanent and unrestricted source of income for the Company and a legacy of support for generations to come.

## **Bernard and Barbro Osher** (Production Sponsor, *The Ring of the Nibelung*)

A native of Maine, Bernard Osher became involved with San Francisco Opera as a subscriber nearly 50 years ago, shortly after moving here from New York. He and his wife Barbro, a native of Sweden, have supported every aspect of the Company's work, from artist appearances to production facilities. Established in 1977, the Bernard Osher Foundation has funded virtually every major arts organization in the area, including youth programs. Higher education initiatives include community college support, Osher Lifelong Learning Institutes on 119 campuses nationwide, and Osher Centers for Integrative Medicine at several of the nation's leading teaching hospitals, and at the Karolinska Institute in Stockholm, Sweden. Bernard is a longstanding member of the 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.



RAY "SCOTTY" MORRIS

## **Betty and Jack Schafer** (Production Sponsor, *The Ring of the Nibelung*)

Betty and Jack Schafer have been supporters of San Francisco Opera since the mid-1960s. Jack joined the Opera Board in 2011. The Schafers qualify as true "Ring Heads," having traveled the globe to attend more than 25 performances of the *Ring* cycle. What makes it so interesting to them is the way each production brings a fresh interpretation to the moving parts (libretto, score, staging, casting, etc.) that make up the *Ring*. They are particularly enthusiastic about Francesca Zambello's *Ring* cycle which they watched come together in 2011, followed to Washington in 2016, and now welcome back to San Francisco this spring.



Ring sponsors are filling big shoes, as demonstrated by Betty and Jack Schafer.

CLAUDIA GOETZELMANN

# SPONSOR SPOTLIGHT

J HENRY FAIR



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

**(Production Sponsor, *The Ring of the Nibelung*; Sponsor, Ronnita Miller)**

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 multiyear commitment, Company Sponsors Jan and Maria have expanded their support with the establishment of three different funds. The Conductors Fund helps ensure the continued appearances of Maestro Nicola

Luisotti and other Italian conductors in the orchestra pit. The Great Interpreters of Italian Opera Fund helps bring today's most compelling artists in Italian repertoire to San Francisco Opera, and the Emerging Stars Fund supports the Company in showcasing several exciting rising young stars on our stage throughout the season.

## **Joan and David Traitel/Great Singers Fund**

**(Sponsor, Iréne Theorin, Greer Grimsley, Karita Mattila, Brandon Jovanovich)**

"Without great singers, opera is not all it could be," says San Francisco Opera Board Member Joan Traitel. "That's why my husband and I approached David Gockley with the idea of creating a special way of supporting singers exclusively." The result was the Great Singers Fund, launched by the Traitels in 2008 to provide San Francisco Opera with enhanced support to attract the world's best singers. Joan, a member of the Opera's Board of Directors since 1998, and her husband, David, were production sponsors for several years before founding the Great Singers Fund. "The Fund makes a difference in the quality of opera in San Francisco," Joan explains. "Brandon Jovanovich is one of the most thrilling tenors in opera today, and I have loved every performance of his in San Francisco. And to have the astonishing Iréne Theorin return to the Company as Brünnhilde in our *Ring* cycle will be a real treat for audiences. We are so pleased that the Fund can enable their appearance at San Francisco Opera. 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."



## **United Airlines**

**(Production Sponsor, *The Ring of the Nibelung*)**

United is committed to serving the communities where our customers and employees live and work. As a global airline, we focus on promoting awareness of cultural diversity by supporting organizations that bring the diversity of the world to local communities. United is the official airline of San Francisco Opera and flies artists from around the world to the front of the stage. San Francisco Opera is grateful for the continued partnership and thanks United for its generous support of the *Ring* cycle and the 2017–18 Season.



## In Memory of Thomas F. Wolfe

Tom Wolfe was in his mid-20s when he first heard an opera recording of Renata Tebaldi at a friend's apartment in Greenwich Village. Tom described hearing Renata's voice as a profoundly transformative experience, stating it was as if he had been living in a black-and-white world and saw color for the first time. Soon after, he started attending the opera regularly, buying the standing room tickets, and watching from the back of the house. He was drawn, in particular, to the operas of Mozart, Puccini, and Strauss, but most of all he loved the operas of Richard Wagner and that interest bloomed into a lifelong fascination.

"He was an intellectual, constantly reading history, world religion, and critical theory," says his daughter Kirsten. "I think that was part of Wagner's grand appeal for him. The music and the plot, especially for the *Ring*, is complex, heroic, and offers ample opportunity for study. Wagner explored many of the large questions of life which my dad also contemplated: love, power, meaning, the impact of humanity on the natural world, and the cycle of destruction and redemption. My dad also just really loved the music, which deeply affected him."

"I was named after Kirsten Flagstad," recalls Tom's eldest daughter. "He intended to name my younger sister Brünnhilde until family intervened and redirected her name to Gretchen." Family pets and several boats followed with the names of Tristan, Isolde, Lohengrin, and the Flying Dutchman. Opera was infused into the everyday aspects of his life.

As young girls, his daughters remember seeing him most evenings in their living room, wearing huge black headphones with a libretto or a book of opera theory on his lap, while spending hours listening to the music and following the plot.

On one occasion, he drove to San Francisco in the hope of seeing Birgit Nilsson in *Tristan and Isolde* (1974), but he was unable to secure a ticket. He drove back home and, still dressed in his tuxedo, spent the evening listening to the same opera wearing his headphones.

Tom felt the profound psychological insights within Wagner's operas applicable to his daily life.

"I would say that his early history working for the Peace Corps and, later, as lawyer for the United Farm Workers in the Central Valley echoed his interest in some of the themes that Wagner explores in the *Ring*," his daughter recalls, "namely, the effect of power, greed, and inequity, and the issue of environmental degradation—all themes we continue to struggle with today."

Tom wanted to share the joy and intellectual pursuit of opera that he enjoyed over so many years. Initially, this meant sharing with his family; he brought his daughters to the opera when they were around the age of 7, and then discovered a



Thomas F. Wolfe

shared passion for opera when he met Barbara in the early 1980s. After his grandchildren were born, he would bring them as young children as well. His daughter recalls that "the opera really became our family tradition. He and Barbara supported the opera in as many ways as they could in order to share its beauty with a larger audience. I like to imagine he was thinking back to when he was a young man, hearing opera for the first time, and hoping to create the opportunity for that same transformative spark for a new generation."



Barbara and Tom Wolfe with their grandchildren

*Our support of The Ring of the Nibelung is a tribute to and in memory of Thomas Wolfe.*

—The Wolfe Family:  
Barbara Wolfe, Kirsten Wolfe, and Gretchen Hansen

# SECURE YOUR SEATS FOR AN UNFORGETTABLE SEASON!

Satyagraha



*Greater*  
THAN THE SUM  
OF ITS ARTS

## 2018/19 Season

Plácido Domingo in **DON CARLO** conducted by James Conlon

Philip Glass and Phelim McDermott's **SATYAGRAHA** conducted by Grant Gershon

Susan Graham in **HANSEL AND GRETEL** conducted by James Conlon

New production of **THE CLEMENCY OF TITUS** conducted by James Conlon

Plácido Domingo in **EL GATO MONTÉS: THE WILDCAT**

**LA TRAVIATA** conducted by James Conlon

David T. Little's **SOLDIER SONGS**

**VAMPYR** newly scored by Joby Talbot

Ellen Reid and Roxie Perkins' **PRISM**

Rod Gilfry in **THE LOSER** by David Lang

**PLÁCIDO DOMINGO**  
ELI AND EDYTHE BROAD GENERAL DIRECTOR

**JAMES CONLON**  
RICHARD SEAVER MUSIC DIRECTOR

**CHRISTOPHER KOELSCH**  
SEBASTIAN PAUL AND MARYBELLE MUSCO  
PRESIDENT AND CHIEF EXECUTIVE OFFICER

**TICKETS ON SALE JUNE 15!**

**LAOPERA.ORG | 213.972.8001**



# 2018 REPERTORY

## THE RING OF THE NIBELUNG

Richard Wagner

June 12–17, June 19–24, June 26–July 1

Production of the *Ring* made possible, in part, by:

Dr. & Mrs. William M. Coughran; Bertie Bialek Elliott;  
Keith & Priscilla Geeslin; John A. & Cynthia Fry Gunn;  
Sylvia & John Hughes; Edmund W. & Jeannik Méquet Littlefield Fund;  
Bernard & Barbro Osher; Betty & Jack Schafer;  
Jan Shrem & Maria Manetti Shrem;  
The Thomas Tilton Production Fund; Barbara A. Wolfe;  
and United Airlines.

## CAVALLERIA RUSTICANA/PAGLIACCI

Pietro Mascagni and Ruggero Leoncavallo

September 7, 12, 16, 19, 22, 28, 30

Production made possible, in part, by:

Opening Weekend Grand Sponsor Diane B. Wilsey.  
Additional support is provided by:  
John A. and Cynthia Fry Gunn;  
the Edmund W. and Jeannik Méquet Littlefield Fund;  
and Jan Shrem & Maria Manetti Shrem.

## ROBERTO DEVEREUX

Gaetano Donizetti

September 8, 11, 14, 18, 23, 27

Production made possible, in part, by:

Keith and Priscilla Geeslin; and Jan Shrem & Maria Manetti Shrem.

## TOSCA

Giacomo Puccini

October 3, 7, 11, 14, 17, 20, 23, 26, 30

Production made possible, in part, by:

John A. and Cynthia Fry Gunn; Burgess & Elizabeth Jamieson;  
the Koret Foundation; Jan Shrem & Maria Manetti Shrem;  
Barbara A. Wolfe; and Chevron.

## ARABELLA

Richard Strauss

October 16, 19, 24, 28; November 3

Production made possible, in part, by:

Bernard and Barbro Osher; and Jan Shrem & Maria Manetti Shrem.

## IT'S A WONDERFUL LIFE

SAN FRANCISCO OPERA CO-COMMISSION

Jake Heggie

November 17, 20, 24, 25, 29; December 1, 4, 7, 9

Production made possible, in part, by:

John A. and Cynthia Fry Gunn; The Andrew W. Mellon Foundation;  
San Francisco Opera Guild; Jan Shrem & Maria Manetti Shrem;  
and an award from the National Endowment for the Arts.

Major support also provided by:

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

The Great Singers Fund, established by Joan & David Traitel

### Company Sponsors

The Dolby Family  
Bertie Bialek Elliott  
Keith & Priscilla Geeslin  
Ann & Gordon Getty  
John A. & Cynthia Fry Gunn  
Burgess & Elizabeth Jamieson  
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  
Diane B. Wilsey  
Barbara A. Wolfe

### Season Sponsor



### Corporate Partners



San Francisco Opera is supported, in part, by a grant  
from Grants for the Arts.



All performances feature English supertitles.  
Repertoire, casts, dates, and ticket pricing are subject to change.

Box Office (415) 864-3330 • [sfopera.com](http://sfopera.com)



# Truth & Beauty

PRE-RAPHAELITES AND THE PAST:  
BOTTICELLI, RAPHAEL, VAN EYCK  
JUNE 30-SEPT 30



## Legion of Honor

# HALL

NAPA VALLEY



**HALL WINES**  
PROUDLY SUPPORTS



**SAN FRANCISCO  
OPERA**





© SZ PHOTO / BLANC KUNSTVERLAG / BRIDGEMAN IMAGES

**Richard Wagner**

# DER RING DES NIBELUNGEN

(THE RING OF  
THE NIBELUNG)

## SAN FRANCISCO OPERA

**Matthew Shilvock,**  
General Director

**Nicola Luisotti,**  
Music Director

*Caroline H. Hume Endowed Chair*



*The Ring of the Nibelung* is made possible, in part, by:  
Dr. & Mrs. William M. Coughran;  
Bertie Bialek Elliott; Keith & Priscilla Geeslin;  
John A. & Cynthia Fry Gunn; Sylvia & John Hughes;  
Edmund W. & Jeannik Méquet Littlefield Fund;  
Bernard & Barbro Osher; Betty & Jack Schafer;  
the Thomas Tilton Production Fund; Barbara A. Wolfe;  
and United Airlines.

Ms. Miller's appearance is made possible by  
the Jan Shrem & Maria Manetti Shrem Emerging Stars Fund.

Mr. Grimsley, Mr. Jovanovich, Ms. Mattila, and Ms. Theorin's  
appearances are made possible by a gift to  
the Great Singers Fund by Joan & David Traitel.

Additional support provided by Affiliate Sponsors:

Ms. Christina & Dr. Elizabeth DeBruin Warren, Reid & Peggy Dennis,  
Jerome L. & Thao N. Dodson, Carol & Dixon Doll, Mr. & Mrs. Noel Fenton,  
Kristina Flanagan, Mary & Craig Henderson, Anne & Timothy Kahn,  
Karen J. Kubin, Peggy & Boyce Nute, Chandra & Michael Rudd,  
Denise Littlefield Sobel, Mr. William R. Stensrud & Ms. Suzanne Voucher,  
Bob Tandler & Valli Benesch, Ronald & Emely Weissman,  
Sharon & Clark Winslow, and an anonymous donor.

Thanks to all members of the *Ring* Circle, listed on pages 96 and 97.



## DAS RHEINGOLD

## Scene 1

Three young women—Woglinde, Wellgunde, and Flosshilde—play in a mountain river. They are charged with guarding the gold deep in the water, and they at first scarcely notice the Nibelung, Alberich, who tries to catch the free-spirited girls as they tease him. They explain that this gold is all-powerful: if fashioned into a ring, its wearer would rule the world. But they are content that the gold is safe, since whoever would steal the treasure must renounce love. Hearing this secret, Alberich renounces love and steals the gold.

## Scene 2

Fricka reproaches her husband Wotan, ruler of the gods, for having promised her sister Freia to the giants, Fafner and Fasolt, as payment for constructing their new home, Valhalla. Wotan replies that he never meant to keep his word. When Fafner and Fasolt arrive to claim Freia, Wotan tells them that they must accept another form of payment. Fafner, aware that the gods would lose their eternal youth and power without Freia's golden apples, decides to take her hostage. Donner, the god of thunder, and Froh, the god of spring, try to defend their sister Freia, to no avail. The fire demi-god Loge suggests that the giants might find Alberich's gold an acceptable substitute for Freia and proposes that Wotan steal the gold, a portion of which Alberich has used to forge the all-powerful Ring. The giants take Freia away until evening, when they will return to claim the Nibelung's gold as ransom. Wotan asks Loge to accompany him to steal Alberich's treasure in Nibelheim.

## Scene 3

In the underground caverns of Nibelheim, Alberich tries on the Tarnhelm—a magical chain-mail helmet his brother Mime has forged that transforms the wearer into any size or shape—and uses it to torment Mime and his Nibelung slaves. Wotan and Loge arrive, and Alberich suspiciously questions them and boastfully tells them of his plan to overthrow the gods and rule the world. Loge tricks Alberich into using the Tarnhelm to transform himself into a toad, and Wotan and Loge seize him and drag him back up to Earth.

## Scene 4

Back in the world of the gods, Loge and Wotan tell Alberich that they will free him only if he yields all his gold, including the Tarnhelm and the Ring. Alberich resists until the Ring is torn from his finger. As he leaves, he places a curse upon it: until the Ring returns to him, trouble, envy, and death will befall all who possess or crave it. The giants return with their hostage Freia and demand the Nibelung gold in exchange for her. Just then, Erda, the earth goddess, magically appears and warns Wotan to yield everything, including the Ring, as it spells doom for the gods. Wotan surrenders the Ring, and then Fafner kills Fasolt to claim the Ring, the Tarnhelm, and the hoard for himself. Fricka urges Wotan to turn his thoughts to their new home Valhalla, while Froh and Donner summon a rainbow bridge to take them there.

**First performance:** Munich; September 22, 1869.

**First performance as part of a *Ring* cycle:**  
Bayreuth; August 13, 1876.

**First performance in the U.S.:** New York, Metropolitan Opera;  
January 4, 1889.

**First San Francisco Opera performance:** November 1, 1935. The Company presented *Das Rheingold* as part of *Der Ring des Nibelungen* in 1935, 1972, 1985, 1990, 1999, and 2011 and by itself in six other seasons: 1936, 1967, 1969 (Los Angeles tour), 1977, 1983, and 2008. For more information, please visit our online performance archive at [archive.sfopera.com](http://archive.sfopera.com).

**Personnel:** 14 principals, 40 supernumeraries; **54 total.**

**Orchestra:** 3 flutes, 1 piccolo, 3 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 3 bassoons, 8 French horns (4 doubling Wagner tubas), 3 trumpets, 1 bass trumpet, 2 trombones, 1 bass trombone, 1 contrabass trombone, 1 tuba, 2 timpani, 2 percussionists, 2 harps, 51 strings (14 first violins, 12 second violins, 10 violas, 8 cellos, 7 basses); **89 total.**

**Backstage:** 1 additional harp for the final scene.

**"Anvils":** 6 percussionists play a total of 15 "anvils." Made of metal tuned to three specific pitches and created especially for this production, these anvils signal Scene 3's arrival into Nibelheim.

Conductor  
**Donald Runnicles**

Director  
**Francesca Zambello**

Associate Director and Choreographer  
**Denni Sayers**

Set Designer  
**Michael Yeargan**

Costume Designer  
**Catherine Zuber**

Lighting Designer  
**Mark McCullough**

Original Projections Designed by  
**Jan Hartley**

New Projections Designed by  
**S. Katy Tucker**  
Remounted by  
**S. Katy Tucker**

Co-Choreographer and Dance Master  
**Lawrence Pech**

Fight Director  
**Dave Maier**

Associate Conductor  
**Moritz Gnann\***

Assistant Conductor  
**Eric Weimer**

Musical Preparation  
**Stephanie Rhodes Russell, Maureen Zoltek,  
Bryndon Hassman, John Churchwell**

Prompter  
**Susan Miller Hult**

Diction  
**Marianne Barrett\***

Supertitles  
**Francesca Zambello**

Assistant Director  
**Jodi Gage**

Stage Manager  
**John W. Coleman\***

Assistant Stage Managers  
**Andrew Landis, Anna Reetz\*,  
Jimmy Marcheso**

Costume Supervisor  
**Jai Alltizer**

Head of Wig and Makeup  
**Jeanna Parham**

Co-production with  
Washington National Opera

TUESDAY, JUNE 12, 2018 AT 7:30 PM  
TUESDAY, JUNE 19 AT 7:30 PM  
TUESDAY, JUNE 26 AT 7:30 PM

Music drama in one act by **Richard Wagner**  
Text by the composer

# DAS RHEINGOLD

## THE RHINEGOLD

*Der Ring des Nibelungen*—Prologue

(Sung in German with English supertitles)

### CAST

(in order of appearance)

<i>Woglinde</i>	<b>Stacey Tappan</b>
<i>Wellgunde</i>	<b>Lauren McNeese</b>
<i>Flosshilde</i>	<b>Renée Tatum</b>
<i>Alberich</i>	<b>Falk Struckmann*</b>
<i>Loge</i>	<b>Štefan Margita</b>
<i>Wotan</i>	<b>Greer Grimsley</b>
<i>Donner</i>	<b>Brian Mulligan</b>
<i>Froh</i>	<b>Brandon Jovanovich</b>
<i>Fricka</i>	<b>Jamie Barton</b>
<i>Freia</i>	<b>Julie Adams</b>
<i>Fasolt</i>	<b>Andrea Silvestrelli</b>
<i>Fafner</i>	<b>Raymond Aceto</b>
<i>Mime</i>	<b>David Cangelosi</b>
<i>Erda</i>	<b>Ronnita Miller</b>

### *Nibelungs*

\*San Francisco Opera debut

Scene 1: A mountain river  
Scene 2: Terrace of the gods  
Scene 3: Nibelheim  
Scene 4: Terrace of the gods

*The performance will last approximately two hours and thirty-five minutes  
and is performed without intermission.*

*Latecomers may not be seated during the performance after the lights have dimmed.  
Patrons who leave during the performance may not be re-seated.*

*The use of cameras, cell phones, and any kind of recording equipment is strictly forbidden.  
Please turn off and refrain from using all electronic devices.*

## DIE WALKÜRE

Events between *Das Rheingold* and *Die Walküre*

- Fafner has turned himself into a dragon to protect his golden hoard.
- Wotan has fathered Brünnhilde, his warrior maiden, with Erda.
- Wotan has fathered another eight daughters, the Valkyries, with an unnamed goddess, possibly Erda.
- On a journey to Earth, Wotan has fathered with a mortal woman the twins Siegmund and Sieglinde.

## ACT I

An exhausted fugitive seeks refuge in a woodland home built around a mighty tree. Sieglinde tends to this unexpected visitor. When her husband Hunding arrives home, the stranger relates his sad tale: attempting to protect a young woman from an unwanted arranged marriage, he killed her brothers and was forced to escape her avenging kinsmen. Hunding reveals that he was one of the kinsmen. He offers Siegmund shelter for the night but advises him to prepare for a fight the next day.

Sieglinde drugs Hunding's drink so that the stranger can flee to safety. She, too, had been an unwilling bride and remembers that, at her wedding, an unknown old man had thrust a sword deep into a tree trunk, but no man has had the strength to pull it out. The stranger realizes that this must be the sword his father had promised him and rejoices in reborn hope and newfound love for Sieglinde. Sieglinde recognizes him now as her long-lost twin brother, Siegmund. In great excitement, Siegmund triumphantly pulls the sword from the tree, and the lovers run off into the night.

## ACT II

Wotan exhorts his daughter Brünnhilde, a Valkyrie, to protect his mortal son Siegmund in his coming duel with Hunding. Wotan had been grooming Siegmund to be a "free hero"—a free-willed mortal unaided by the gods, unbound by Wotan's treaties, and consequently the only one capable of regaining the cursed Ring that Wotan was earlier forced to yield. But Fricka, Wotan's wife and the protector of marriage, is outraged at the adulterous and incestuous love of Siegmund and Sieglinde and forces Wotan to let Hunding triumph. Wotan changes his order to Brünnhilde and tells her that she must let Siegmund die in combat.

Siegmund and Sieglinde rest during their flight. While Sieglinde sleeps, Brünnhilde appears to Siegmund, instructing him to follow her to Valhalla after his death. Deeply moved by Siegmund's devotion to Sieglinde, Brünnhilde decides to disobey her father's orders and save Siegmund's life. After Hunding arrives and begins his battle with Siegmund, a furious Wotan appears and shatters Siegmund's sword.

Allowing Hunding to easily kill Siegmund, Wotan then strikes Hunding down as well. Having defied her father, Brünnhilde gathers up the broken pieces of the sword and flees with Sieglinde to safety.

## ACT III

Brünnhilde's eight sisters, the Valkyries, are on their way to Valhalla to report on the fallen heroes they have gathered. When Brünnhilde arrives with Sieglinde, the Valkyries harbor the pair for fear of Wotan's wrath. Brünnhilde gives Sieglinde the broken sword pieces and sends her to seek refuge in the forest where the dragon Fafner hides, for Wotan will not follow her there. Sieglinde takes some comfort in the knowledge that she will bear Siegmund's son, who Brünnhilde predicts will be the greatest of all heroes.

When Wotan arrives, he condemns Brünnhilde for the betrayal and sentences her to be stripped of her divinity and put to sleep on the mountaintop, to be claimed by the first mortal man to awaken her. Brünnhilde begs Wotan to surround her with a ring of magic fire so that only the bravest of men will attempt to awaken her. Wotan agrees, regretfully bidding his daughter goodbye and surrounding her with terrifying flames.

**First performance:** Munich; June 26, 1870.

**First performance as part of a *Ring* cycle:** Bayreuth; August 14, 1876.

**First performance in the U.S.:** New York, Academy of Music; April 2, 1887.

**First San Francisco Opera performance:** November 4, 1935. The Company presented *Die Walküre* as part of *Der Ring des Nibelungen* in 1935, 1972, 1985, 1990, 1999, and 2011 and by itself in 14 other seasons: 1936, 1939, 1945, 1949, 1953, 1956, 1963, 1968, 1969, 1976, 1981, 1983, 1995, and 2010. For more information, please visit our online performance archive at [archive.sfopera.com](http://archive.sfopera.com).

**Personnel:** 14 principals, 10 supernumeraries; **24 total.**

**Orchestra:** 3 flutes, 1 piccolo, 3 oboes, 1 English horn, 3 clarinets (1 doubling E-flat clarinet), 1 bass clarinet, 3 bassoons, 8 French horns (4 doubling Wagner tubas), 3 trumpets, 1 bass trumpet, 2 trombones, 1 bass trombone, 1 contrabass trombone, 1 tuba, 2 timpani, 2 percussionists, 2 harps, 51 strings (14 first violins, 12 second violins, 10 violas, 8 cellos, 7 basses); **89 total.**

**Backstage:** 3 trombones are used during the Act II fight scene to simulate the sound of the *Stierhorn*, a rough-sounding primitive instrument made from the horn of a bull or cow.



Conductor  
**Donald Runnicles**

Director  
**Francesca Zambello**

Associate Director  
**Laurie Feldman**

Choreographer  
**Denni Sayers**

Set Designer  
**Michael Yeargan**

Costume Designer  
**Catherine Zuber**

Lighting Designer  
**Mark McCullough**

Projections Designed by  
**Jan Hartley**

Remounted by  
**S. Katy Tucker**

Co-Choreographer and Dance Master  
**Lawrence Pech**

Fight Director  
**Dave Maier**

Associate Conductor  
**Moritz Gnann**

Assistant Conductor  
**Joseph Marcheso**

Musical Preparation  
**John Churchwell, Maureen Zoltek,  
Tamara Sanikidze**

Banda  
**Dennis Doubin**

Prompter  
**Matthew Piatt**

Diction  
**Marianne Barrett**

Supertitles  
**Francesca Zambello**

Assistant Director  
**Jenny Harber**

Stage Manager  
**Darin Burnett**

Assistant Stage Managers  
**Jimmy Marcheso, Thea Railey,  
E. Reed Fisher**

Costume Supervisor  
**Jai Alltizer**

Head of Wig and Makeup  
**Jeanna Parham**

Co-production with  
Washington National Opera

WEDNESDAY, JUNE 13, 2018 AT 7 PM  
WEDNESDAY, JUNE 20 AT 7 PM  
WEDNESDAY, JUNE 27 AT 7 PM

Music drama in three acts by **Richard Wagner**  
Text by the composer

# DIE WALKÜRE

## THE VALKYRIE

*Der Ring des Nibelungen*—Part I

(Sung in German with English supertitles)

### CAST

(in order of appearance)

<i>Sieglinde</i>	<b>Karita Mattila</b>
<i>Siegmund</i>	<b>Brandon Jovanovich</b>
<i>Hunding</i>	<b>Raymond Aceto</b>
<i>Wotan</i>	<b>Greer Grimsley</b>
<i>Brünnhilde</i>	<b>Irène Theorin</b>
<i>Fricka</i>	<b>Jamie Barton</b>
<i>Gerhilde</i>	<b>Julie Adams</b>
<i>Helmwige</i>	<b>Melissa Citro</b>
<i>Waltraute</i>	<b>Renée Tatum</b>
<i>Schwertleite</i>	<b>Nicole Birkland</b>
<i>Ortlinde</i>	<b>Sarah Cambridge†</b>
<i>Siegrune</i>	<b>Laura Krumm</b>
<i>Grimgerde</i>	<b>Renée Rapier</b>
<i>Rossweisse</i>	<b>Lauren McNeese</b>

*Hunding's men*

†Current Adler Fellow

#### ACT I

Hunding's house

—INTERMISSION—

#### ACT II

Scene 1: Valhalla  
Scene 2: A desert

—INTERMISSION—

#### ACT III

A mountaintop

*The performance will last approximately four hours and thirty-five minutes.*

*Latecomers may not be seated during the performance after the lights have dimmed.*

*Patrons who leave during the performance may not be re-seated until intermission.*

*The use of cameras, cell phones, and any kind of recording equipment is strictly forbidden.*

*Please turn off and refrain from using all electronic devices.*

## SIEGFRIED

Events between *Die Walküre* and *Siegfried*

- Sieglinde has died giving birth to Siegfried. The fragments of Siegmund's sword Notung have come into the possession of Mime, Alberich's brother.
- Mime has raised the young Siegfried, preparing him to recover the Nibelung hoard of gold, including the Ring and the Tarnhelm, which he then expects Siegfried to yield to him.

## ACT I

Mime has set up a metal forge in a deserted area near the spot where a transformed Fafner guards the treasure. Siegfried demands a sword from Mime, but every weapon Mime forges is easily shattered by Siegfried. Commanding Mime to reforge the fragments of a sword purportedly left to Siegfried by his deceased mother, the young man learns more from Mime about his heritage.

Wotan, who now wanders the world incognito, approaches Mime and challenges him to a battle of wits, proposing that they each pose three questions to the other. When Mime is unable to answer the final question, Wotan reveals that only a person without fear can reforge Siegfried's sword, and that person will kill Mime. After Wotan departs, the terrified Mime resolves to teach Siegfried fear to save himself. But Mime faces a dilemma: if Siegfried learns fear, who will forge the sword that can kill Fafner and regain the golden hoard?

When Siegfried returns to claim his sword, Mime tries to teach the young man to fear. Siegfried, still immune to fear, successfully reforges Siegmund's sword and goes off with Mime to reclaim the golden hoard from Fafner. Unbeknownst to Siegfried, Mime has brewed a poisoned drink to give him after he triumphs over Fafner.

## ACT II

Alberich, eager to regain the golden hoard, keeps watch near the place where Fafner sleeps and guards it. Meanwhile, Fafner has used the magic Tarnhelm to transform himself into an invincible form. Wotan arrives and warns Alberich of Mime's designs on the Ring and then rouses Fafner so that Alberich may demand the Ring from him in exchange for warning him of Siegfried's approach. Fafner refuses, and Wotan leaves.

Siegfried arrives with Mime, who tries to make him fear Fafner. But Siegfried instead resolves to approach Fafner and sends Mime away. Siegfried listens to the birds and fashions a makeshift pipe to imitate them. When the pipe fails to communicate with the birds, Siegfried tries his horn. Fafner emerges, and Siegfried kills him. The dying Fafner warns Siegfried against Mime's treachery, and his lifeblood renders Siegfried instantly able to understand the birds.

When Siegfried goes into Fafner's hiding place, Mime approaches Alberich and the two brothers fight over the golden hoard. Siegfried emerges with the Tarnhelm and the Ring as Mime and Alberich hide. A forest bird warns Siegfried to beware of Mime, who emerges and offers Siegfried the poisoned drink. Now able to understand the true meaning of Mime's words, Siegfried refuses it and kills Mime. The forest bird counsels Siegfried to penetrate the wall of fire surrounding Brünnhilde, his destined bride.

## ACT III

Wotan visits Erda in a final effort to avert a disastrous future. When she advises him to seek guidance from Brünnhilde, he tells her of their daughter's disobedience and punishment, and the dismayed Erda becomes unwilling to reveal more. Wotan abandons Erda, informing her that he will bequeath the world to Siegfried.

Just then, Siegfried arrives, and Wotan questions him about his sword. This irritates Siegfried and he tells the old man to leave him alone. Wotan bars Siegfried's way with his spear, which Siegfried shatters, accusing Wotan of having killed his father. Wotan collects the fragments of the spear as we see him for the last time.

Siegfried plunges through the fire and awakens the sleeping Brünnhilde. Though Brünnhilde realizes that she is now a mortal woman and must obey Siegfried, she welcomes him and learns the meaning of love for herself.

**First performance:** Bayreuth; August 16, 1876.

**First performance in the U.S.:** New York, Metropolitan Opera; November 9, 1887.

**First San Francisco Opera performance:** November 6, 1935. The Company presented *Siegfried* as part of *Der Ring des Nibelungen* in 1935, 1972, 1985, 1990, 1999, and 2011 and by itself four other times: in 1936, 1947, 1969, and 2011. For more information, please visit our online performance archive at [archive.sfopera.com](http://archive.sfopera.com).

**Personnel:** 8 principals, 1 supernumerary; **9 total.**

**Orchestra:** 3 flutes (1 doubling piccolo), 1 piccolo, 3 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 3 bassoons (1 doubling contrabassoon), 8 French horns (4 doubling Wagner tubas), 3 trumpets, 1 bass trumpet, 2 trombones, 1 bass trombone, 1 contrabass trombone, 1 tuba, 2 timpani, 2 percussionists, 2 harps, 51 strings (14 first violins, 12 second violins, 10 violas, 8 cellos, 7 basses); **89 total.**

**Backstage:** In Act II, 1 English horn for the Siegfried/reed scene and 1 French horn for Siegfried's horn calls.

Conductor  
**Donald Runnicles**

Director  
**Francesca Zambello**

Associate Director and Choreographer  
**Denni Sayers**

Set Designer  
**Michael Yeargan**

Costume Designer  
**Catherine Zuber**

Lighting Designer  
**Mark McCullough**

Projections Designed by  
**Jan Hartley**  
Remounted by  
**S. Katy Tucker**

Dance Master  
**Lawrence Pech**

Fight Director  
**Dave Maier**

Associate Conductor  
**Moritz Gnann**

Assistant Conductor  
**Eric Weimer**

Musical Preparation  
**Robert Mollicone, Tamara Sanikidze,  
Stephanie Rhodes Russell, John Churchwell**

Banda  
**Dennis Doubin**

Prompter  
**Susan Miller Hult**

Diction  
**Marianne Barrett**

Supertitles  
**Francesca Zambello**

Assistant Director  
**Morgan Robinson**

Stage Manager  
**John W. Coleman**

Assistant Stage Managers  
**E. Reed Fisher, Jessica Barker\*,  
Anna Reetz**

Costume Supervisor  
**Galen Till**

Head of Wig and Makeup  
**Jeanna Parham**

Co-production with  
Washington National Opera

FRIDAY, JUNE 15, 2018 AT 6:30 PM  
FRIDAY, JUNE 22 AT 6:30 PM  
FRIDAY, JUNE 29 AT 6:30 PM

Music drama in three acts by **Richard Wagner**  
Text by the composer

# SIEGFRIED

*Der Ring des Nibelungen—Part II*

(Sung in German with English supertitles)

## CAST

(in order of appearance)

Mime	<b>David Cangelosi</b>
Siegfried	<b>Daniel Brenna*</b>
The Wanderer (Wotan)	<b>Greer Grimsley</b>
Alberich	<b>Falk Struckmann</b>
Fafner	<b>Raymond Aceto</b>
Forest Bird	<b>Stacey Tappan</b>
Erda	<b>Ronnita Miller</b>
Brünnhilde	<b>Irène Theorin</b>

\*San Francisco Opera debut

### ACT I

Mime's home

—INTERMISSION—

### ACT II

Fafner's hiding place

—INTERMISSION—

### ACT III

Brünnhilde's rock

*The performance will last approximately four hours and fifty minutes.*

*Latecomers may not be seated during the performance after the lights have dimmed.*

*Patrons who leave during the performance may not be re-seated until intermission.*

*The use of cameras, cell phones, and any kind of recording equipment is strictly forbidden.*

*Please turn off and refrain from using all electronic devices.*



## GÖTTERDÄMMERUNG

## PROLOGUE

The three Norns, daughters of the earth goddess Erda, are busy weaving the rope of fate. Predicting Valhalla's imminent fall, they notice that the rope of destiny is starting to fray and unravel. As the sisters try to make it taut, it snaps, and they descend in terror to find Erda.

At dawn, Siegfried and Brünnhilde awaken from their night together. Though fearful that she may lose him, Brünnhilde encourages Siegfried to travel in search of heroic challenges. He gives her the Ring as a pledge of his love.

## ACT I

Gunther, leader of the Gibichungs, a human race, and his sister, Gutrune, are at their home. Their half-brother Hagen, son of Alberich, advises Gunther to marry Brünnhilde in his own plan to secure the Ring. By means of a magic potion, Siegfried could be induced to forget his vows and win her for Gunther in return for Gutrune's hand. Siegfried's horn call announces his approach. Gunther welcomes him, and Gutrune seals his fate by offering him the potion. He drinks and instantly forgets all about Brünnhilde and agrees to deliver her to Gunther.

On Brünnhilde's rock, Waltraute visits her sister and tells her that she must yield the Ring to the Rhinemaidens or all is doomed. When she refuses, Waltraute departs in despair. Dusk falls as Siegfried appears, but he is now disguised as Gunther by means of the magical Tarnhelm. He wrests the Ring from the terrified Brünnhilde and claims her as Gunther's bride.

## ACT II

Alberich appears to Hagen and urges his sleeping son to get the Ring back from Siegfried. As dawn breaks, Siegfried returns and announces he has won Brünnhilde for Gunther. Hagen calls everyone to witness the joining of the two couples: Brünnhilde and Gunther, Siegfried and Gutrune. As they enter, Brünnhilde notices her ring on Siegfried's finger. She deplores the trickery through which she was won and proclaims Siegfried to be her true husband. The hero, still under the potion's spell, vows that he has never wronged the woman, and Brünnhilde angrily swears that he is lying. Bent on revenge, she reveals to Hagen the hero's one vulnerable spot: a blade in his back will kill him. Taunted by Brünnhilde and lured by Hagen's description of the Ring's power, Gunther joins in the murder plot.

## ACT III

On the banks of the destroyed Rhine, the three Rhinemaidens mourn their lost treasure. Siegfried approaches and the maidens plead for the Ring, but he ignores them. When Siegfried's hunting party arrives, he describes his boyhood with Mime, the killing of Fafner, and finally—after Hagen gives him a potion to restore his memory—his wooing of Brünnhilde. Pretending indignation, Hagen plunges a spear into Siegfried's back and the hero dies.

At Gibichung Hall, Gutrune nervously awaits Siegfried's return. Hagen tells her that Siegfried has been slain by a wild boar, but she accuses Gunther of murder and Hagen admits the crime. Quarreling over the Ring, Hagen kills Gunther but recoils in fear from the Ring when the dead hero raises his arm. Brünnhilde appears and orders a funeral pyre built for Siegfried. Musing on the gods' responsibility for his death, she returns the Ring to the Rhinemaidens and walks into the flames. As the world is consumed by fire, the Rhine overflows its banks and the Rhinemaidens, dragging Hagen to his death, regain their treasure. Brünnhilde's death frees the world of the curse of the Ring.

**First performance:** Bayreuth; August 17, 1876.

**First performance in the U.S.:** New York, Metropolitan Opera; January 25, 1888.

**First San Francisco Opera performance:** November 9, 1935. The Company presented *Götterdämmerung* as part of *Der Ring des Nibelungen* in 1935, 1972, 1985, 1990, 1999, and 2011 and by itself four other times: in 1936, 1947, 1969, and 2011. For more information, please visit our online performance archive at [archive.sfopera.com](http://archive.sfopera.com).

**Personnel:** 12 principals, 77 choristers, 11 supernumeraries; **100 total.**

**Orchestra:** 3 flutes, 1 piccolo, 3 oboes, 1 English horn, 3 clarinets, 1 bass clarinet, 3 bassoons, 8 French horns (4 doubling Wagner tubas), 3 trumpets, 1 bass trumpet, 2 trombones, 1 bass trombone, 1 contrabass trombone, 1 tuba, 2 timpani, 2 percussionists, 2 harps, 51 strings (14 first violins, 12 second violins, 10 violas, 8 cellos, 7 basses); **89 total.**

**Backstage:** 3 trombones are used to simulate the sound of the *Stierhorn*, a rough-sounding primitive instrument made from the horn of a bull or cow; 2 added French horns perform the echoing horn calls.

Conductor  
**Donald Runnicles**

Director  
**Francesca Zambello**

Associate Director  
**Laurie Feldman**

Choreographer  
**Denni Sayers**

Set Designer  
**Michael Yeargan**

Costume Designer  
**Catherine Zuber**

Lighting Designer  
**Mark McCullough**

Projections Designed by  
**S. Katy Tucker**  
Based on Original Designs by  
**Jan Hartley and S. Katy Tucker**

Chorus Director  
**Ian Robertson**

Dance Master  
**Lawrence Pech**

Fight Director  
**Dave Maier**

Associate Conductor  
**Moritz Gnann**

Assistant Conductor  
**Joseph Marcheso**

Musical Preparation  
**Bryndon Hassman, Matthew Piatt,  
Robert Mollicone, John Churchwell,  
Fabrizio Corona**

Prompter  
**Dennis Doubin**

Diction  
**Marianne Barrett**

Supertitles  
**Francesca Zambello**

Assistant Director  
**Shawna Lucey**

Stage Manager  
**Darin Burnett**

Assistant Stage Managers  
**Thea Railey, Andrew Landis,  
Jessica Barker**

Costume Supervisor  
**Galen Till**

Head of Wig and Makeup  
**Jeanna Parham**

Co-production with  
Washington National Opera

SUNDAY, JUNE 17, 2018 AT 1 PM

SUNDAY, JUNE 24 AT 1 PM

SUNDAY, JULY 1 AT 1 PM

Music drama in three acts and a prologue by **Richard Wagner**

Text by the composer

# GÖTTERDÄMMERUNG TWILIGHT OF THE GODS

*Der Ring des Nibelungen—Part III*

(Sung in German with English supertitles)

## CAST

(in order of appearance)

<i>First Norn</i>	<b>Ronnita Miller</b>
<i>Second Norn</i>	<b>Jamie Barton</b>
<i>Third Norn</i>	<b>Sarah Cambridge†</b>
<i>Brünnhilde</i>	<b>Irène Theorin</b>
<i>Siegfried</i>	<b>Daniel Brenna</b>
<i>Gunther</i>	<b>Brian Mulligan</b>
<i>Hagen</i>	<b>Andrea Silvestrelli</b>
<i>Gutrune</i>	<b>Melissa Citro</b>
<i>Waltraute</i>	<b>Jamie Barton</b>
<i>Alberich</i>	<b>Falk Struckmann</b>
<i>Woglinde</i>	<b>Stacey Tappan</b>
<i>Wellgunde</i>	<b>Lauren McNeese</b>
<i>Flosshilde</i>	<b>Renée Tatum</b>

*Vassals, workers, officers, courtiers, guards, huntsmen, servants*

†Current Adler Fellow

## PROLOGUE

Scene 1: The Norns

Scene 2: Brünnhilde's rock

## ACT I

Scene 1: Gibichung Hall

Scene 2: Brünnhilde's rock

—INTERMISSION—

## ACT II

Gibichung Hall

—INTERMISSION—

## ACT III

Scene 1: A mountain river

Scene 2: Gibichung Hall

*The performance will last approximately five hours and ten minutes.*

*Latecomers may not be seated during the performance after the lights have dimmed.*

*Patrons who leave during the performance may not be re-seated until intermission.*

*The use of cameras, cell phones, and any kind of recording equipment is strictly forbidden.*

*Please turn off and refrain from using all electronic devices.*



“Stark ruft das Lied”

# A Listening Guide to the *Ring*

**B**y 1848, Richard Wagner had conceived an idea for a large-scale opera based on his own idiosyncratic interpretation of several different medieval Germanic and Scandinavian epics and legends. Over the next few years, the world experienced paroxysms of political turmoil, especially in the land known as Germany (there was yet no actual political entity by that name), and Wagner himself was exiled to Switzerland. As people’s understanding of cultural identity changed, so Wagner’s view of the story evolved. He added what we would call “prequels,” searching for motivations behind the actions, and for additional ramifications of the actions committed in his original story of *Siegfried’s Tod*, which became now the finale of a vast epic. By 1853, the poem was complete as we know it: a four-part drama named *Der Ring des Nibelungen* (*The Ring of the Nibelung*), stretching as far back as a mythical analogue to Eden and, as in Eden, beginning with an original crime that set all subsequent history in motion, culminating in the Twilight of the Gods.

Wagner set this poem to music methodically, using themes representative of people, places, and, above all, ideas in a coher-

ent musical system. However, he understood that it would not merely require a new method of composition, but also an entirely new attitude toward staging and even experiencing such a work. He set the project aside in 1857, having completed the music through much of the third part, *Siegfried*, and the incomplete *Ring* remained in limbo for several years. When Wagner found an enthusiastic and wealthy patron in King Ludwig II of Bavaria, he composed other operas (*Tristan und Isolde* and *Die Meistersinger von Nürnberg*) and finally returned to completing his *Ring*. Ludwig produced (against Wagner’s wishes) the first two parts of the *Ring*—*Das Rheingold* and *Die Walküre*—at the Court Theatre in Munich, but finally sponsored the construction of a “Festival House” in Bayreuth, dedicated to producing the *Ring* and under Wagner’s complete and direct control. Wagner completed the score of the last and largest component of the cycle, *Götterdämmerung*, and, against all odds, the complete *Ring of the Nibelung* was produced in 1876. It was immediately acknowledged as an epochal accomplishment in music, theatrical history, and beyond.

Wagner himself acknowledged that the staging alone fell short of his aspirations for a new theatrical experience, even though some of his ideas for the Bayreuth Festival Theatre (the darkened, raked auditorium, all seats facing directly to the stage, etc.) have become standard well beyond the opera house. In lieu of finding the one perfect way to produce the *Ring* on stage, it has instead become the supreme vehicle for new stagings, each of which has brought forth new meaning to the work itself. The *Ring* has taught us that a true masterpiece becomes new every time it is experienced, revealing truths even its own creator only partially imagined.

The music itself is considered the largest single composition ever accomplished, and yet Wagner’s imagination clearly conceived it as a unity from beginning to end. When it concludes, you realize he knew where he was going all along, no matter what the facts of the composition history might suggest. The famous leitmotifs (musical themes) are nothing new or revolutionary in and of themselves. But how they evolve and interact with each other is where the musical—and dramatic and psychological—miracle occurs.

For a long time, people were interested in examining the composition history of this unique work to determine which aspects of it (thematically and musically) were “traditional,” new, and entirely unprecedented (for example, detecting a more evolved composer in the parts of the score that were written last). But there is only a finite amount of insight to be gained by this, and eventually terms such as “revolutionary,” “avant-garde,” and others become superfluous when applied to this piece. The *Ring* is truly a world unto itself.





## Das Rheingold

### Creating a World of Light and Dark

Before we see anything, the single note of E-flat sounds in the double basses, evolving into waves of arpeggios always centered on the same E-flat (the primal note in this cosmography) but fluctuating, over the course of 136 measures, with an augmented degree of frequency. This primal energy is creating diverse life in its wake. Waves of sound build climaxing into a key change to A-flat major, and a voice—a human voice—is heard, the high soprano of the Rhinemaiden Woglinde, proclaiming infantile sounds whose inanity almost immediately become recognizable as words and then a complete sentence. We have journeyed from the primordial ooze to the epoch of organized consciousness (speech) in a few minutes and done it by musical means with an outcome whose primary impact is acoustic and, only later, syntactic.

The piercing purity of joyous soprano voices is quickly smudged, so to speak, by a grumbling lower male voice, Alberich. We hear his character not only in tone but in his words, e.g. “Garstig glatter glitschriger Glimmer!” (“Nasty slippery smooth slime!”). (Throughout the *Ring*, a remarkably high degree of the words’ significance lies in their sound, which is very good news for non-German speakers.) Light and dark—in words, music, and dramatic situation—have summoned each other forth. The mechanism is set in motion, and the first action in this history, the theft of the gold, is a crime from which all subsequent history will be extrapolated.

### Psychology, Power, and Music

The point of view shifts from the depths of the river to the high mountains, but the world of the gods, too, is cloudy, dim, and murky. The swirling lower strings and woodwinds take halting breaths, and then the bassoons gently offer a consoling theme in C major. Tubas and trombones repeat this motif in D-flat major (the “majestic key,” according to composer Hector Berlioz) in a passage marked *dolcissimo* (“very sweetly”). Wotan, still dreaming, intones mostly on a single note, as one might hear in church, how the door of the Great Hall will guard “eternal might and endless fame.” The theme, we already sense, is Valhalla, the castle in the sky. But no might is eternal, and the score unpacks how this seductive dream of security is born of subconscious fears of inadequacy and dread of darkness.

The shift to the subsequent scene, deep underground in the caves of Nibelheim, is a sonic shift of grim terror: this is what Wotan rightly fears the world will become without the lofty vision he imagined in his dreams of Valhalla. The Rhinemaidens’ cries of woe when they lost their pure gold (a sad minor-key

*Left: The Rhinemaidens bewail the loss of their gold in this 1910 color lithograph by Arthur Rackham (1867–1939).*

*Above: “The Entry of the Gods into Valhalla” as seen in the Company’s 1999 production by Nikolaus Lehnhoff.*



MARTY SOHL

modulation of their earlier joyous shouts of “Rheingold!”) now becomes a great orchestral groan like the collective cry of the laboring Nibelungs. The chiaroscuro sounds of the conflicting realms is unmistakable.

### Themes and Variations

Imagine the score of the glorious finale—“The Entry of the Gods into Valhalla”—as a shifting camera angle, going from close-ups to a panoramic shot that includes all the different layers of creation: the Rhinemaidens in the water (both their voices and orchestral reminiscences of their themes); a preponderance of harps in the orchestra evoking the waters of the Rhine; the shining towers of Valhalla; an unforgettable six-note theme depicting thunder; the indisputable grandeur of the gods as they cross on the rainbow (a motif we never hear again in the *Ring*—a trailblazing moment cannot be repeated); and the bathetic sarcasm of Loge and his fiery essence that undercuts all that grandeur. Taken on its own, the finale of *Das Rheingold* could be a wonderful concert piece, a sort of fanfare of rousing themes, but as the climax of what we have already heard, it is so much more. We have heard how a simple run up the scale indicates the Rhine (i.e., unpolluted innocence) while its opposite descent down the scale signifies Wotan’s spear, carved with runes of law (i.e., legal power, politics, and civilization itself). The great “waves” in the score at this point effortlessly depict both the conflict and the connection of nature and culture. The famous leitmotifs or musical themes of the *Ring* have already begun to layer against and affect each other even as they morph through time and memory.

---

## Die Walküre

### Almost Human

The opera begins with a nervous repeating figure in the cellos, meant to represent Siegmund on the run. There is a musical “clap of thunder” in this prelude (in fact, Donner’s six-note theme we heard late in *Das Rheingold*), implying a storm but also subliminally suggesting a hidden connection between this new character and the gods when we last saw them crossing into Valhalla. When Siegmund and Sieglinde see each other, their attraction is first expressed by a plaintive solo cello, an exquisite herald of desire Wagner also uses in *Tristan und Isolde*.

Their love duet is atypical. Instead of singing together, as in most operas, they sing almost antiphonally in phrases that spur each other on to greater frenzy. They are siblings and lovers, but they are also something else: separated halves of a former unit (reminiscent of the once all-powerful male/female “androgynes” of Plato’s *Symposium*) searching for wholeness in each other. This first act of *Die Walküre* is one orchestral and vocal crescendo, as the twins (half-divine, yet mortal) join their destinies in a climax that is both a psychological and erotic triumph.

### Experience Becomes History Becomes Legend

For all its grandeur and monumentality, the vast majority of the *Ring* is comprised of “dialogues” of different kinds between two characters. The largest narration is in Act II of *Die Walküre*, in which Wotan explains his motivations and difficulties to his favorite daughter, Brünnhilde. Many have thought this abundance of past narration was a leftover of the epic having been written in reverse order, and therefore a sort of nuisance to be tolerated for the appreciation of the full experience. Actually, the narrations are at the heart of the cycle. Each one reveals the effects of the past on the characters’ development and their own internal processing of external events—in other words, how facts (those things we have seen happen on stage) become stories. Subtle changes in orchestral reminiscences of those facts (clearly recalled in leitmotifs) signal new “spins” on old truths. The process of recalling and interpreting the past, furthermore, influences the characters themselves. In Wotan’s case, it elicits the last thing he expected to experience: emotions. Telling stories gets the facts wrong, but that is where their true value lies. Telling stories is what makes one human.

### The Costs of Desire

Becoming human is, in fact, one of the central themes of the *Ring*: it is about the age of gods and monsters evolving into the age of humankind, and this is seen mostly through individual characters, especially Brünnhilde. She announces her presence in this drama in Act II of *Die Walküre* with her startling war cry (“Hojotoho!”). She then changes when she meets Siegmund (her half-brother) who says he will die instead of obey her summons to Valhalla. When Brünnhilde appears to Siegmund and announces his death, their exchange has a ritualized formality: their lines are of a stately pace and even lengthen as they answer each other antiphonally. But Siegmund breaks the form when he says what no warrior has said to a Valkyrie before: no, he will not go to Valhalla. He will kill Sieglinde



FRANKLIN AND ROGNON

*San Francisco Opera's first presentation of the Ring in 1935 featured Friedrich Schorr as Wotan and Kirsten Flagstad as Brünnhilde, together here in Act III of Die Walküre.*

and then himself (a coward’s death) so they can remain together in the dark Underworld. Brünnhilde’s measured form is shattered, and she replies with a passionate vocal outburst over the full orchestra. This is Brünnhilde’s first encounter with the messy, illogical totality of love, and we hear in the music that it has essentially changed her.

The next act takes an analogous path. Music’s ultimate depiction of the shrill horror and rush of war begins the act with the “Ride of the Valkyries” and its eight competing female voices. But most of this act belongs to Wotan and Brünnhilde. He bids her farewell and deprives her of her divinity, making her a “mere” human. The music, however, tells us what Wotan himself could not articulate with words. His sadness is expressed in a striking orchestral phrase: a four-note descent, followed by another four-note descent higher up on the staff. If we listen closely, we can recognize that this is the motif of his spear. The spear itself will not break until the next opera, but the essence (the musical signature) of it is already severed in two. More importantly, the initial impression on the listener is not of a broken spear but of a broken heart. Furthermore, it does not resolve musically, but demands to be repeated by the orchestra even higher on the scale. It is a crescendo of emotion that nothing can end except the downward-cascading theme in the brass that slices through it: the Magic Fire, which is “magic” because it induces sleep—“narcosis,” the only antidote for such pain. In expressing his full emotions for the first time, Wotan has also made a human of himself. When we see him again, he will no longer be the chief god. And when we meet Brünnhilde again even later, she will not be a warrior maiden crying “Hojotoho!” but a passionate and entirely fascinating woman.



SAN FRANCISCO  
**OPERA**

2018–19 SEASON

# embrace emotion

Fall 2018

**CAVALLERIA  
RUSTICANA /  
PAGLIACCI**

SEP 7–30

**ROBERTO DEVEREUX**

SEP 8–27

**TOSCA**

OCT 3–30

**ARABELLA**

OCT 16–NOV 3

**IT'S A WONDERFUL LIFE**

NOV 17–DEC 9

Summer 2019

**CARMEN**

JUN 5–29

**ORLANDO**

JUN 9–27

**RUSALKA**

JUN 16–28

**PACKAGES ON SALE NOW!**

INDIVIDUAL TICKETS AVAILABLE JUNE 25

[sfopera.com/1819season](http://sfopera.com/1819season) • (415) 864-3330

Photo: J'Nai Bridges/Nadav Cohen-Jonathan





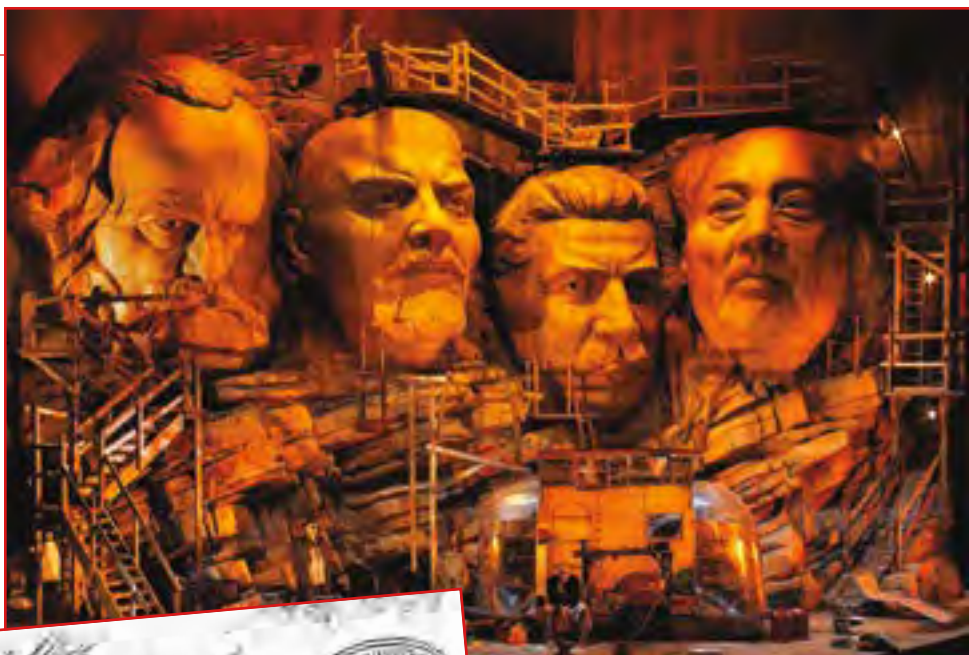
## Siegfried

### Hearing the Past, Present, and Future in Siegfried's Sword

The surprising amount of musical time devoted to the sword in Act I of *Siegfried* is a lesson in how objects in the world of the *Ring* carry multiple meanings. The motif of the sword actually appeared for the first time at the end of *Das Rheingold*, when Wotan is struck by the idea of a sword for a mortal hero that will benefit the gods. The theme itself begins with the first two notes of one of the phrases we had just heard previously: Donner's lightning motif. (One might imagine Wotan experiencing this "bright idea" of planting the sword as an inspired flash.) We hear the sword invoked musically in various ways throughout *Die Walküre*, and then hear it again in fragments, appropriate both to its present shattered state and to Siegfried's merely partial understanding of what it is. As he performs the strenuous work of stoking the bellows, he sings lustily "Heiho! Ho! Ho!" built on the same two-note phrase that had once lit Wotan's imagination when he first thought of the sword. Siegfried then hammers the steel of the newly forged sword with the same rhythms (ONE-two-three, ONE-two-three) that in *Das Rheingold* had depicted the slavery of the Nibelungs toiling in the mines. Here, the rhythm is self-created and propels his own vocalism. The same rhythmic figure that was an ominous echo of industrialization becomes here self-powering propulsion. Later, in *Götterdämmerung*, motifs of the sword will appear even after Siegfried's death as a sign of his heroism outlasting his mortal life.

### Purity and Minimalism

Interaction between the gods' world with the emerging human world forms the fascination of this opera. In the dramatically complex second act, several strains from much earlier in the story are concluded—and a few of the lingering characters are quickly dispatched. Amid all this, appropriately, Siegfried has a moment of reflection surrounding his origins and his unknown mother. The music of the "Forest Murmurs" is delicate, with notes of a solo flute shimmering like the light on a quivering leaf. Siegfried also plays his hunting horn—the first representation in the *Ring* of music-making (a human pursuit) and a remarkable, long instru-



© BAYREUTHER FESTSPIELE / ENRICO NAVRATH



UNIVERSAL HISTORY ARCHIVE/JUIG / BRIDGEMAN IMAGES

From the Bayreuth Festival's controversial 2013 staging of *Siegfried* (directed by Frank Castorf), a modified Mount Rushmore towers over the first act.

In this 19th-century caricature, the artist compares Wagner's victory over his critics to Siegfried's slaying of the dragon Fafner.

mental solo at the very center of this vast opera. The bright soprano voice of the Forest Bird that answers his horn call sounds like a peal of a high bell (a sort of alarm clock, even) radiating above the previously murky abundance of low male voices. The feminine side of the hero's psyche is being summoned forth.

### At the Crossroads

All the strains of the story intersect in Act III, as the old order (Wotan) is about to be overthrown by the new (Siegfried).

When the Wanderer calls forth Erda, the orchestra swirls in a rush that seamlessly subsumes themes we remember as the Rhine, Wotan's Spear, Valhalla, and more. It is the nexus of all time. Siegfried traverses the Magic Fire (you can hear his "sword" slicing through the flames) and is finally united in no uncertain terms with Brünnhilde—male and female, in their full human glory, becoming one by means of a grand love duet.

What makes this love duet different from that of Siegfried's parents in *Walküre*? First, Siegfried and Brünnhilde are battling internal fears that present barriers to full surrender to passion, barriers of fear that Siegmund and Sieglinde did not heed in the frenzied rush toward physical and spiritual union. In this duet, there is a combativeness involved in the path to the climax, expressed in an acceleration of tempo as well as a demanding level of volume. It is as thrilling as it is challenging, and many sopranos claim that Brünnhilde's appearance in this opera, while relatively brief, is even more taxing in its own way than in the other two *Ring* operas in which she appears.

JUST ANNOUNCED  
*Portland Opera's 2018/2019 Season*

NOV 2018

2 4 8 10

## LA TRAVIATA

Giuseppe Verdi | Keller Auditorium

MARCH 2019

22 24 26 28 30

## AS ONE

Laura Kaminsky | Newmark Theatre

MAY 2019

11

## BIG NIGHT

Keller Auditorium

JUNE 2019

7 9 13 15

## IL BARBIERE DI SIVIGLIA

Gioachino Rossini | Keller Auditorium

JULY 2019

12 14 18 20 24 27

## LA FINTA GIARDINIERA

Wolfgang Amadeus Mozart | Newmark Theatre

JULY 2019

26 28 30

AUG 2019

1 3 6 8 10

## IN THE PENAL COLONY

Philip Glass | The Hampton Opera Center

Contact our Opera Concierge for tickets, special lodging offers, and dining recommendations:  
503.241.1802 | [concierge@portlandopera.org](mailto:concierge@portlandopera.org) | [portlandopera.org](http://portlandopera.org)

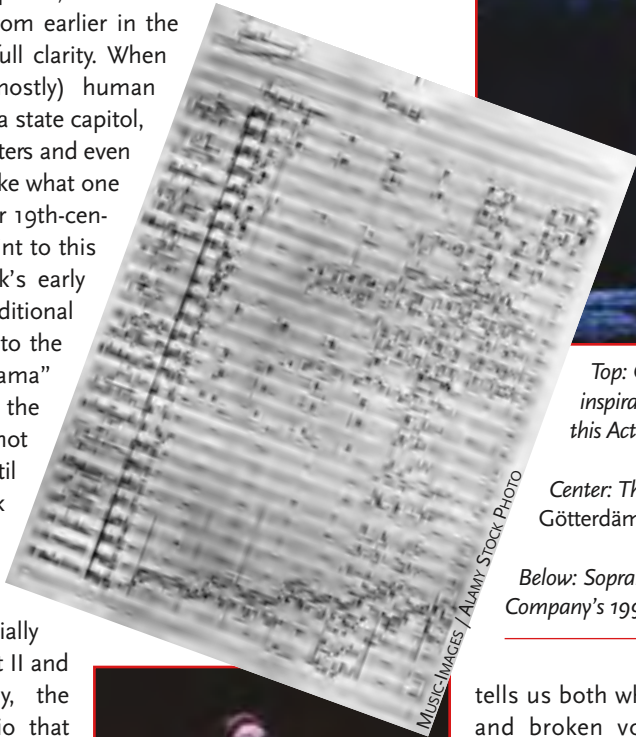
**PORTLAND  
OPERA**



# Götterdämmerung

## Grand Opera and the Complexity of the Human World

Siegfried's migration from the world of gods, dwarves, and dragons to the world of humans is depicted by a magnificent orchestral tone-poem, the "Rhine Journey," with themes from earlier in the cycle now amplified to full clarity. When Siegfried meets the (mostly) human Gibichungs in their hall (a state capitol, so to speak), their characters and even their music seem more like what one would encounter in other 19th-century operas. Scholars point to this as evidence of this work's early conception as a more traditional grand opera (compared to the text-focused "music drama" of the previous works in the cycle). Yet Wagner did not orchestrate this opera until the very end of his work on the cycle. The fact is that the more "typically operatic" aspects of *Götterdämmerung* (especially the grand choruses in Act II and even, quite surprisingly, the "oath of vengeance" trio that ends that same act) are the perfect musical expressions of what is happening in the saga. The human world to which Siegfried has progressed may have more of what we call "love" than the gods' realms that were explored in *Das Rheingold*, and it has much else besides: diversity, competition between individuals, multiplicities of lies and deceptions—in short, "politics," in the original Greek meaning of the term. Grand opera explores these themes superbly, as Wagner knew from his earlier *Lohengrin*.



MUSIC-IMAGES / ALAMY STOCK PHOTO



MARTY SOHL

## Love and Cataclysm

What is the last thing your ears would expect to hear in the final act of this massive saga? Why, the voices of the Rhinemaidens, of course, still mourning their loss of the gold yet maintaining all the bright charm of their perpetual youth. The soundscape becomes even more remarkably offset by what follows. Siegfried is asked by Hagen to recount his story. The music



MARTY SOHL

Top: German Romantic painter Caspar David Friedrich was an inspiration for the designs of the Company's 1990 Ring, including this Act III scene with the Rhinemaidens and Siegfried.

Center: The first page of Richard Wagner's original score of *Götterdämmerung*, which premiered in Bayreuth on August 17, 1876.

Below: Soprano Gwyneth Jones sings the Immolation Scene in the Company's 1990 presentation of *Götterdämmerung*.

tells us both what is still cloudy in his memory (low woodwinds and broken vocal phrases) and the painful reawakening of blacked-out memory. Siegfried's eventual death is marked by an unforgettable symphonic narrative—the so-called Funeral Music—with its twin blasts of the entire orchestra closing the lid, as it were, on his themes of the resurrected sword and victory. And yet, the finality of death, cataclysmic as it undeniably is, is not the final word. Renewing life is the prerogative of Woman, and the supreme woman of this tale answers the challenge on both a personal and cosmic level. In a stunningly virtuosic display of vocalism as she bids a restful eternity to her unseen father Wotan to a frenzied greeting-in-death of her beloved Siegfried (a Wagnerian analogue of an operatic mad scene in its uninhibited high notes), Brünnhilde summons forth universal ordeals of fire and water and sings herself into her own theme of apotheosis. We finally hear the music that had been originally sung by Sieglinde in *Die Walküre* when she said farewell to Brünnhilde and predicted her future deification, and once again we hear the pristine theme of the Rhinemaidens. We know that Brünnhilde's self-sacrifice has ended the old order and purged it of all its corruption. Primal innocence is restored, and the cycle begins anew. 🌸

*William Berger is the author of the books Wagner Without Fear and Verdi with a Vengeance (Vintage), and he is a co-host during live Metropolitan Opera radio broadcasts.*





“I say ‘bravo’ to my bank – First Republic’s performance has been extraordinary.”

YUAN YUAN TAN


*Principal Dancer, San Francisco Ballet*

*2018 ArtCare – Friends of the San Francisco Arts Commission: Mayor’s Art Award Recipient*



**FIRST REPUBLIC BANK**

It’s a privilege to serve you®

(855) 886-4824 | [firstrepublic.com](https://www.firstrepublic.com) | New York Stock Exchange symbol: FRC  
MEMBER FDIC AND EQUAL HOUSING LENDER 

MUSIC DIRECTOR DONALD RUNNICLES

July 3 - August 18, 2018

# Grand Teton Music Festival

JACKSON HOLE  
WYOMING

FEATURING  
DANIIL TRIFONOV  
LEILA JOSEFOWICZ  
KIRILL GERSTEIN  
WEST SIDE STORY

STAR-SPANGLED SEASON

A TOP TEN CLASSICAL  
MUSIC FESTIVAL  
- THE NEW YORK TIMES

[gtmf.org](http://gtmf.org)  
307.733.1128

# ARTIST PROFILES



**DONALD RUNNICLES**  
(Edinburgh, Scotland)  
**Conductor**

Recipient of the San Francisco Opera Medal in 2009, Donald Runnicles served as music director and principal conductor of San Francisco Opera from 1992 to 2009. He first led the Company in two *Ring* cycles in 1990 and has since conducted more than 60 productions, including *Les Troyens* in 2015; the world premieres of John Adams' *Doctor Atomic* and Conrad Susa's *The Dangerous Liaisons*; the West Coast premiere of Stewart Wallace's *Harvey Milk*; the North American premiere of Messiaen's *Saint François d'Assise*; and the 1999 and 2011 *Ring* cycles. He is currently general music director of Deutsche Oper Berlin, principal guest conductor of the Atlanta Symphony Orchestra, and music director of the Grand Teton Music Festival. In the 2018–19 season, Maestro Runnicles will conduct the world premiere of Detlev Glanert's *Oceane* at Deutsche Oper Berlin, new productions of Berg's *Wozzeck* and Zemlinsky's *Der Zwerg*, and six revival titles. Guest engagements include the Cincinnati Symphony, Dallas Symphony, Toronto Symphony, BBC Scottish Symphony, Tonhalle Orchestra, and a production of Strauss' *Elektra* at the Lyric Opera of Chicago.

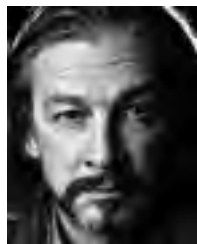


**IRÈNE THEORIN**  
(Småland, Sweden)  
**Brünnhilde**

Acclaimed for her portrayals of the most demanding roles in the dramatic soprano repertory, Irène Theorin made

her San Francisco Opera debut in 2011 in the title role of *Turandot*. Her performances of Brünnhilde have been seen in many of the world's great opera houses, including Teatro alla Scala; the Metropolitan Opera; Royal Opera, Covent Garden; Washington National Opera; Barcelona's Gran Teatre del Liceu; Berlin State Opera; the Wagner Festival in Budapest; Oper Leipzig; Oper Köln; Semperoper Dresden; and New National Theatre Tokyo. Earlier this season, Theorin sang Brünnhilde at Vienna State Opera, Isolde in *Tristan und Isolde* at Gran Teatre del Liceu, the title role of

*Elektra* with the Royal Swedish Opera in Stockholm, and she made her highly anticipated role debut as the Dyer's Wife in *Die Frau ohne Schatten* at the Berlin State Opera. Upcoming engagements include Ortrud in *Lohengrin* in Ghent, Turandot at Madrid's Teatro Real, and the title role of *La Gioconda* at Gran Teatre del Liceu. Her DVD recordings include *Elektra* at the Salzburg Festival, *Götterdämmerung* at Teatro alla Scala, *Tristan und Isolde* at Bayreuth, and the award-winning Decca recording of the Copenhagen *Ring*, filmed at the Royal Danish Opera in 2006.



**GREER GRIMSLEY**  
(New Orleans, Louisiana)  
**Wotan/The Wanderer**

Bass-baritone Greer Grimsley debuted at San Francisco Opera in 2001 as Scarpia in *Tosca*

and has returned as Count Monterone in *Rigoletto*, Jochanaan in *Salome*, and in the title role of *Der Fliegende Holländer*. He has performed his signature role of Wotan at the Metropolitan Opera, Seattle Opera, Deutsche Oper Berlin, Teatro Comunale di Bologna, Barcelona's Gran Teatre del Liceu, New National Theatre Tokyo, and the Nikikai Opera Foundation in Tokyo. He has furthered his reputation as a Wagner interpreter with engagements as Telramund in *Lohengrin* with the Metropolitan Opera, Royal Danish Opera, Lyric Opera of Chicago, and Seattle Opera, as well as Kurwenal in *Tristan und Isolde* with Prague National Theatre, Royal Danish Opera, Lyric Opera of Chicago, and Seattle Opera. This season, Grimsley sang the title role of *Macbeth* with Opera San Antonio, Kurwenal with Gran Teatre del Liceu, Orest in *Elektra* at Houston Grand Opera, and Scarpia with Michigan Opera Theatre. Upcoming engagements include the title role of *Der Fliegende Holländer* with the Bayreuth Festival and Dallas Opera, and Wotan at the Metropolitan Opera and Bayreuth.



**DANIEL BRENNAN**  
(Prairie du Sac, Wisconsin)  
**Siegfried**

Tenor Daniel Brenna makes his Company debut as Siegfried, a role he



## Classic Elegance

Designer Separates for  
Day, Evening & Travel  
Made in New York

### Nina McLemore Boutique

233 Grant Avenue, 3<sup>rd</sup> Fl  
San Francisco  
415.263.1331

New York, Aspen, Vail, Chevy Chase, MD,  
Atlanta, Houston, Palm Desert, Seattle,  
Scottsdale, Birmingham, MI, Cleveland,  
Chestertown, MD

[www.ninamclemore.com](http://www.ninamclemore.com)

**NINA·MCLEMORE**



**B-SIDE**  
WINE • FOOD • COCKTAILS

(415)-287-6599 www.b-sidesf.com

Business, meet  
box office.

Encore connects your business to  
arts patrons wherever they are.

**encore**  
media group

Learn more at [encoremediagroup.com](http://encoremediagroup.com).

has also performed in Budapest, Stuttgart, Karlsruhe, Hong Kong, and at Washington National Opera, the Longborough Festival, and Opéra de Dijon. Brenna bowed at the Metropolitan Opera in 2015 as Alwa in William Kentridge's new production of *Lulu*, and he returned the following season as Laca Klemeň in *Jenůfa*. He has performed Desportes in Zimmermann's *Die Soldaten* at the Salzburg Festival, Munich's Bavarian State Opera, and Milan's Teatro alla Scala. Other notable engagements include the title role of *Tannhäuser* in Prague, Herod in *Salome* in Bilbao, and Aron in *Moses und Aron* in Zurich. Next season, Brenna appears as Laca Klemeň in Dijon and Caen, Siegfried in Karlsruhe, and the Drum Major in *Wozzeck* at Finnish National Opera in Helsinki.



**KARITA MATTILA**  
(Perniö, Finland)  
**Sieglinde**  
Soprano Karita Mattila made her San Francisco Opera debut as Ilia in the 1989 production of *Idomeneo* and

subsequently has appeared with the Company as Eva in *Die Meistersinger von Nürnberg*, in role debuts as Emilia Marty in *The Makropulos Case* and Elsa in *Lohengrin*, and in the title roles of *Kát'a Kabanová* and *Manon Lescaut*. Her most recent appearance with the Company was in summer 2016 as the Kostelnička in *Jenůfa*, which she has reprised at the Metropolitan Opera and Bavarian State Opera. She has also sung Sieglinde at Houston Grand Opera; the title role of *Jenůfa* at the Metropolitan Opera, Hamburg State Opera, Finnish National Opera, and Bavarian State Opera; Lisa in *The Queen of Spades*, Leonore in *Fidelio*, Tatyana in *Eugene Onegin*, Chrysothemis in *Elektra*, and the title roles of *Salome* and *Tosca* at the Metropolitan Opera; Elisabeth in *Don Carlos* and the title role of *Arabella* at the Théâtre du Châtelet in Paris; Amelia in *Un Ballo in Maschera*, Marie in *Wozzeck*, and the title role of *Ariadne auf Naxos* at Royal Opera, Covent Garden; and Leokadja Begbick in *Rise and Fall of the City of Mahagonny* at the Zurich Opera House. Upcoming engagements include the Kostelnička at Bavarian State Opera, the Foreign Princess in *Rusalka* at Opéra Bastille, and Madame de Croissy in *Dialogues des Carmélites* at the Metropolitan Opera.

**SUMMER AT FILOLI®**  
Historic House and Garden

**ART | GARDEN | NATURE**

**ART EXHIBITIONS**  
Glass Sculptures in the Garden  
Roland Petersen Paintings

**SUMMER NIGHTS**  
Every Thursday,  
5:00pm - 8:00pm

Use Code **THERING** Online  
and receive \$2 off general admission  
Expires August 30, 2018

A Site of the National Trust for Historic Preservation

86 Cañada Road, Woodside, CA, 94062  
650-364-8300 | [www.filoli.org](http://www.filoli.org)



**BRANDON JOVANOVIĆ**  
(Billings, Montana)  
**Siegmond and Froh**

Tenor Brandon Jovanovich made his San Francisco Opera debut in 2007 as Pinkerton in *Madama*

*Butterfly*, and he has most recently appeared as Luigi in *Il Tabarro*, Siegmund and Froh in 2011's *Ring* cycle, the title role of *Lohengrin*, Sam Polk in *Susannah*, and Walther von Stolzing in *Die Meistersinger von Nürnberg*. Recent career highlights include Sergei in *Lady Macbeth of Mtsensk* at the Salzburg Festival, Covent Garden, and Metropolitan Opera; Don José in *Carmen* at Los Angeles Opera, Lyric Opera of Chicago, Vienna State Opera, Bavarian State Opera, and the Metropolitan Opera; Lohengrin at Deutsche Oper Berlin; Siegmund at Lyric Opera of Chicago; and the Prince in *Rusalka* at the Metropolitan Opera and Lyric Opera of Chicago. In the 2018–19 season, Jovanovich performs Enée in *Les Troyens*, Florestan in *Fidelio*, and the Prince at Vienna State Opera; Dick Johnson in Andreas Dresen's new production of *La Fanciulla del West* at Bavarian State Opera; his role debut as Parsifal at Deutsche Oper Berlin; and the Prince in *Rusalka* at San Francisco Opera.



**FALK STRUCKMANN**  
(Heilbronn, Germany)  
**Alberich**

One of today's foremost Wagnerian singers, bass-baritone Falk Struckmann has performed as Wotan, Fafner, Hunding, and

Hagen, and, for his San Francisco Opera debut, will take on the role of Alberich for the first time. He made his debut at the Bayreuth Festival in 1993 as Kurwenal in *Tristan und Isolde* under Daniel Barenboim and later appeared there in the *Ring* under James Levine and Christian Thielemann. A frequent performer at Berlin State Opera, he has been featured in new productions of *Der Fliegende Holländer*, *Die Meistersinger von Nürnberg*, *Der Ring des Nibelungen*, *Fidelio*, and *Parsifal*. His numerous engagements at Vienna State Opera include King Henry in *Lohengrin*, Jochanaan in *Salome*, Scarpia in *Tosca*, and Orest in *Elektra*. Most recently, Struckmann performed as Rocco in *Fidelio* at the Metropolitan Opera and Hamburg State Opera, Scarpia at Deutsche Oper Berlin, and Hagen in Stockholm, Dresden,

## Music To Save Our Endangered Lands II

Saving the places that make the East Bay special

San Francisco Opera Orchestra musicians Janet Popesco Archibald, Emil Miland and pianist Margaret Fondbertasse are generously donating proceeds from the sale of their new CD to John Muir Land Trust. Now available in the Opera Shop and at [jmlt.org](http://jmlt.org).



Feeling a little remote?



Come live a little.

Your best years are ahead of you.  
Get started at [PlanYourBestYears.com](http://PlanYourBestYears.com) • To learn more about our full-service condos for adults 60+ in San Mateo, call Terrie at 650-425-4237.



## THE PENINSULA REGENT

Your Life. Your Way.

CA RCFE #410508359 COA #318 BRE #01066367





# ESCAPE INTO

# NEW WORLDS

## PLAN YOUR SAN FRANCISCO OPERA-CATION TODAY

**Out of Town Series Start at \$57**

Escape into new worlds and save with binge-worthy opera packages designed exclusively for out of town travelers. See two or three operas in two or three days in beautiful San Francisco, and receive exclusive discounts at nearby hotels, restaurants and more!

Plan your trip now at [sfopera.com/outoftown](http://sfopera.com/outoftown)

## ENJOY THE PERKS OF MEMBERSHIP DURING YOUR STAY

Donors giving \$2,000 or more annually who live at least two hours driving distance from San Francisco qualify for membership in our National Patrons Club. From Box Office Concierge service and personalized tours to special events and more, enjoy a range of benefits designed to connect you with fellow opera lovers during your visit.

Now is the perfect time to upgrade your support! Thanks to a generous gift from longtime friends of the Company Ann and Gordon Getty, all new and increased gifts received by July 31 will be matched!

Visit [sfopera.com/donate](http://sfopera.com/donate) to learn more or make your gift.



SAN FRANCISCO  
**OPERA**

2018-19 SEASON

Lyric Opera of Chicago production of *Rusalka*/Todd Rosenberg Photography, Inc



and Vienna. Scheduled engagements for the 2018–19 season include Hagen and a Hermit in *Der Freischütz* at Vienna State Opera, Daland in *Der Fliegende Holländer* at Deutsche Oper Berlin, and Don Pizarro in *Fidelio* at Berlin State Opera.



**JAMIE BARTON**  
(Rome, Georgia)  
**Fricka, Waltraute, and  
Second Norn**

A winner of the 2017 Beverly Sills Artist Award, 2015 Richard Tucker Award, and 2013 BBC Cardiff

Singer of the World Competition, mezzo-soprano Jamie Barton debuted at San Francisco Opera in 2014 as Adalgisa in *Norma*. Her recent engagements include Adalgisa at the Metropolitan Opera, Los Angeles Opera, and Houston Grand Opera; Eboli in *Don Carlo* at Deutsche Oper Berlin and Washington National Opera; Léonor in *La Favorite* at Madrid's Teatro Real; Giovanna Seymour in *Anna Bolena* at the Metropolitan Opera and Lyric Opera of Chicago; Fenena in *Nabucco* at Covent Garden, the Metropolitan Opera, and Seattle Opera; Cornelia in *Giulio Cesare* at Oper Frankfurt; and Fricka, Waltraute, and Second Norn in Houston Grand Opera's *Ring*. Future engagements include two appearances at San Francisco Opera, first in her role debut as Sara in *Roberto Devereux* and as Ježibaba in *Rusalka*; returns to the Bavarian State Opera and Lyric Opera of Chicago as Azucena in *Il Trovatore*; and performances at the Metropolitan Opera as Fricka and Sister Helen Prejean in Jake Heggie's *Dead Man Walking* (a role debut).



**DAVID CANGELOSI**  
(Cleveland, Ohio)  
**Mime**

Since his 1999 San Francisco Opera debut as Sellem in *The Rake's Progress*, tenor David Cangelosi has returned as Valzacchi

in *Der Rosenkavalier* and as Mime in 2008's *Das Rheingold* and 2011's *Ring* cycle. He made his Metropolitan Opera debut as Mime in 2004, and he has also sung the role at Washington National Opera, Lyric Opera of Chicago, and with the Hong Kong Philharmonic and conductor Jaap van Zweden. Other recent performances include the Schoolmaster and Mosquito in *The Cunning Little Vixen* with the Cleveland

Orchestra in Cleveland, Vienna, and Luxembourg; Goro in *Madama Butterfly* and Flask in Jake Heggie's *Moby-Dick* with the Dallas Opera; the Marschallin's Major Domo in *Der Rosenkavalier* with the Boston Symphony Orchestra; and Goro and Dr. Blind in *Die Fledermaus* with Lyric Opera of Chicago. Upcoming engagements include Mime in *Das Rheingold* with Opéra de Montréal and Spoletta in *Tosca* with Washington National Opera.



**ŠTEFAN MARGITA**  
(Prague, Czech  
Republic)

**Loge**

Tenor Štefan Margita made his San Francisco Opera debut in 2007 as Walther in *Tannhäuser*.

He subsequently appeared as Loge in the Company's 2008 production of *Das Rheingold* (a role debut) and in the 2011 *Ring* cycle, and he has repeated the role at the Metropolitan Opera, Bavarian State Opera, Dutch National Opera, and Houston Grand Opera. He experienced his first career breakthrough as Laca Klemeň in *Jenůfa* with acclaimed performances at the Glyndebourne Festival, Munich's Bavarian State Opera, Saito Kinen Festival, Berlin State Opera, Prague National Theatre, and Théâtre du Châtelet in Paris. Margita's other notable appearances include Walther at Milan's Teatro alla Scala; the Drum Major in *Wozzeck* in Berlin, Paris, and Lisbon; Filka Morozov in *From the House of the Dead* in New York, Berlin, Milan, and Prague; Tikhon Kabanov in *Kát'a Kabanová* in Turin; and Edrisi in Szymanowski's *King Roger* at Paris Opéra and Madrid's Teatro Real. Future engagements include Captain Vere in *Billy Budd* in Prague, Filka Morozov in Brussels and Lyon, and Loge in Chicago.



**BRIAN MULLIGAN**  
(Endicott, New York)

**Gunther and Donner**  
Baritone Brian Mulligan made his San Francisco Opera debut in 2008 as Marcello in *La Bohème*, and he has since

returned as Valentin in *Faust*, Albert in *Werther*, Sharpless in *Madama Butterfly*, the King's Herald in *Lohengrin*, the title role of John Adams' *Nixon in China*, Count Anckarström in *Un Ballo in Maschera*, Chorébe in *Les Troyens*, the title role of

“BRITAIN'S LEADING  
WAGNER HOUSE”  
Opera Now



— LONGBOROUGH —  
— FESTIVAL OPERA —

THE  
LONGBOROUGH  
RING

2019-2023

Conductor **Anthony Negus**  
Director **Amy Lane**

A brand new *Ring* in the UK's glorious Cotswolds, at the Festival where Daniel Brenna sang his first *Siegfried*.

JUNE 2019  
*Das Rheingold*

JUNE 2020  
*Die Walküre*

JUNE 2021  
*Siegfried*

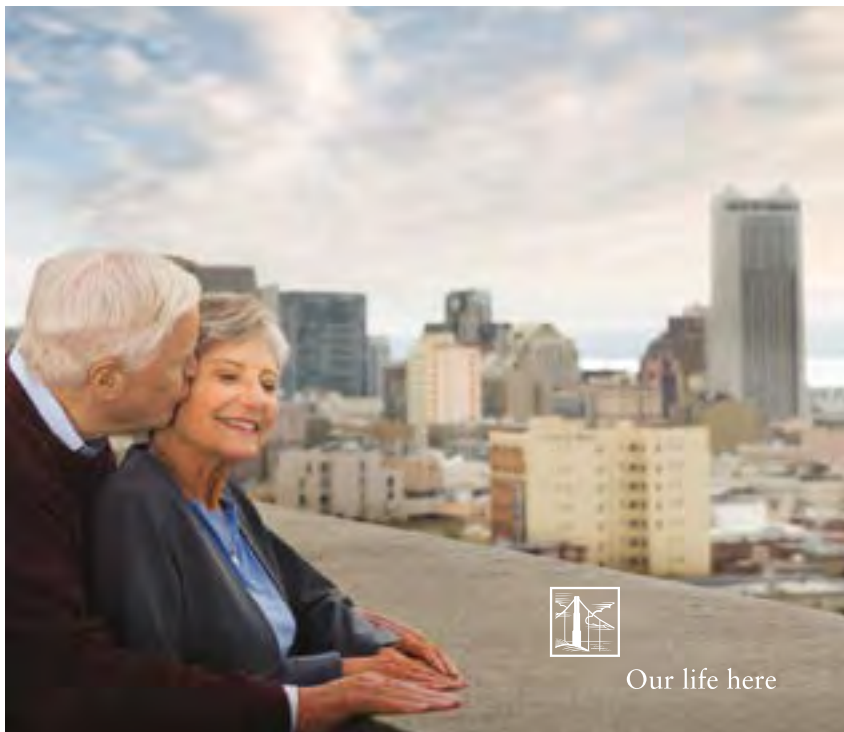
JUNE 2022  
*Götterdämmerung*

JUNE 2023  
the full cycle of *Der Ring  
des Nibelungen*

**lfo.org.uk**

Be part of our new *Ring*

Contact Membership &  
Development Manager Gill  
Powell on [gill@lfo.org.uk](mailto:gill@lfo.org.uk)



Our life here

Olivia and Jim Guthrie, residents since 2015

## Their Shared VISION

With children and grandchildren in California and a teaching history that includes Stanford and UC Berkeley, Olivia and Jim decided that San Francisco Towers not only is the city's most appealing Life Plan Community, but also offers an address central to the best of the Bay Area. To learn more, or for your personal visit, please call 415.447.5527.



### San Francisco Towers

The life you want, in the city you love.

1661 Pine Street, San Francisco, CA 94109 [sanfranciscotowers-esc.org](http://sanfranciscotowers-esc.org)



A not-for-profit community owned and operated by Episcopal Senior Communities.  
License No. 380540292 COA #177 EPSF752-06WB 030117

Stephen Sondheim's *Sweeney Todd*, Enrico in *Lucia di Lammermoor*, and the title role of Debussy's *La Chute de la Maison Usher* and Gordon Getty's *Usher House*. He has also appeared as Amfortas in *Parsifal*, Golaud in *Pelléas et Mélisande*, and Prospero in Thomas Adès' *The Tempest* at Oper Frankfurt; Peter in *Hänsel und Gretel* at Lyric Opera of Chicago; Paolo Albiani in *Simon Boccanegra* at the Metropolitan Opera; Jack Torrance in the world premiere of Paul Moravec's *The Shining* at Minnesota Opera; and John Proctor in Robert Ward's *The Crucible* at the Glimmerglass Festival. His 2018–19 schedule includes his role debut as Mandryka in *Arabella* at San Francisco Opera, Zurga in *Les Pêcheurs de Perles* at Zurich Opera House, Guglielmo in Puccini's *Le Villi* with the London Philharmonic Orchestra, and Sharpless in *Madama Butterfly* for his debut at Dutch National Opera in Amsterdam.



**ANDREA SILVESTRELLI**  
(Candia di Ancona, Italy)  
**Hagen and Fasolt**  
Bass Andrea Silvestrelli made his San Francisco Opera debut in

1998 as Oroveso in *Norma*, and he has since returned as Il Talpa in *Il Taborro*, Simone in *Gianni Schicchi*, Osmin in *Die Entführung aus dem Serail*, Hagen and Fasolt in the 2011 *Ring* cycle, Basilio in *Il Barbiere di Siviglia*, Sparafucile in *Rigoletto*, Wurm in *Luisa Miller*, the Night Watchman in *Die Meistersinger von Nürnberg*, the Grand Inquisitor in *Don Carlo*, and the Commendatore in *Don Giovanni*. Recent seasons have included appearances as Fasolt and Hunding in *Die Walküre* with the National Taichung Theater in Taiwan; Oroveso in *Norma*, Timur in *Turandot*, and Nourabad in *Les Pêcheurs de Perles* at Lyric Opera of Chicago; the Grand Inquisitor at Washington National Opera; and Hagen at Houston Grand Opera. In the upcoming season, Silvestrelli sings Fafner in *Siegfried* with the National Taichung Theater, as well as Pistola in *Falstaff* and Geronte in *Manon Lescaut* with the Dallas Opera.



**RONNITA MILLER**  
(St. Petersburg, Florida)

**Erda and First Norn**

Mezzo-soprano Ronnita Miller made her San Francisco Opera debut as Erda in the 2011 *Ring*

cycle. Currently in her fifth season as a member of the permanent ensemble at Deutsche Oper Berlin, she has performed there as Erda and First Norn, Marthe in *Faust*, Madelon in *Andrea Chénier*, Fenena in *Nabucco*, Mamma Lucia in *Cavalleria Rusticana*, Ulrica in *Un Ballo in Maschera*, among other roles. Recent career highlights include Erda with the Semperoper Dresden and conductor Christian Thielemann; Amando in Ligeti's *Le Grand Macabre* with the London Symphony Orchestra, Berlin Philharmonic, and conductor Simon Rattle; Fricka in *Die Walküre* with the Odense Symphony Orchestra and conductor Alexander Vedernikov; Mary in *Der Fliegende Holländer* at Chicago's Ravinia Festival and Los Angeles Opera; and Mistress Quickly in *Falstaff* with Los Angeles Opera. Next season, she appears as Erda at Lyric Opera of Chicago and Madrid's Teatro Real.



**RAYMOND ACETO**  
(Cleveland, Ohio)

**Hunding and Fafner**

Bass Raymond Aceto debuted with San Francisco Opera in 1997 as Monterone in *Rigoletto*, and he has since returned as

Timur in *Turandot*, the Bonze in *Madama Butterfly*, Ramfis in *Aida*, Hunding in *Die Walküre*, Reverend Olin Blich in *Susannah*, Banquo in *Macbeth*, and the King of Egypt in *Aida*. During the 2017–18 season, Aceto performed in a European tour with the Cleveland Orchestra as Harašta in *The Cunning Little Vixen*, sang as Zaccaria in *Nabucco* in Shanghai, and was a soloist in the Verdi Requiem with the Oregon Symphony. Other recent performances include Banquo in *Macbeth* and the Commendatore in *Don Giovanni* with Royal Opera, Covent Garden on tour of Japan; Méphistophélès in *Faust* at New Orleans Opera; Bruckner's *Te Deum* with the Atlanta Symphony Orchestra; the Mozart Requiem with the Rochester Philharmonic; and a concert version of *Der Fliegende Holländer* with the St. Louis Symphony. Next season, Aceto performs Méphistophélès

at Washington National Opera, and he returns to the Metropolitan Opera for performances of *Les Pêcheurs de Perles* and *Carmen*.



**MELISSA CITRO**  
(Quincy, Illinois)

**Gutrune and Helmwig**

Soprano Melissa Citro made her San Francisco Opera debut in the 2011 *Ring* cycle as Freia

in *Das Rheingold*, Ortlinde in *Die Walküre*, and Gutrune in *Götterdämmerung*. Last season, she bowed as Minnie in *La Fanciulla del West* with Opera Colorado and Michigan Opera Theatre and as Marina in Dvořák's *Dimitrij* with Bard SummerScape. Highlights from the 2015–16 season include her Washington National Opera debut as Gutrune, her return to New Orleans Opera as Rosalinde in *Die Fledermaus*, and her debut with the Detroit Symphony Orchestra in Mahler's Second Symphony. A 2001 graduate of the Merola Opera Program, Citro has also sung the title role of *Rusalka* at New Orleans Opera, the title role of *La Wally* in her Dallas Opera debut, Senta in *Der Fliegende Holländer* at Lyric Opera of Kansas City, Sieglinde in *Die Walküre* at Virginia Opera, Magda Sorel in *The Consul* at the Glimmerglass Festival, Ortlinde and Third Norn in the *Ring* at Los Angeles Opera, and the title role of *Jenůfa* at Staatsoper Stuttgart. Future engagements include a return to the Metropolitan Opera for the *Ring*.



**JULIE ADAMS**  
(Burbank, California)

**Freia and Gerhilde**

A former San Francisco Opera Adler Fellow, Julie Adams made her Company debut as Mimì in *La Bohème for Families*.

She has also appeared with San Francisco Opera as Kate Pinkerton in *Madama Butterfly*, Kristina in *The Makropulos Case*, First Lady in *The Magic Flute*, and Karolka in *Jenůfa*. A winner of the 2015 Elizabeth Connell prize for aspiring dramatic sopranos, the 2015 Sarah Tucker Study Grant, and the 2014 Metropolitan Opera National Council Auditions, Adams made her role and house debut this past season as the Countess in *Le Nozze di Figaro* with Michigan Opera Theatre and her house

*Proud to Support the Arts in San Francisco*

PERSONAL ATTENTION  
THOUGHTFUL LITIGATION  
FINAL RESOLUTION

Our goal is to preserve our client's dignity and humanity.



575 Market Street, Suite 4000  
San Francisco, CA 94105  
415.834.1120  
[www.sflg.com](http://www.sflg.com)

FAMILY LAW

**MASHA ARCHER**  
extraordinary jewelry



masha archer design studio • san francisco • 415.861.8157 • [www.masha.org](http://www.masha.org)

The San Francisco Opera Shop  
Mezzanine Level  
(415) 565-3263

The Rafael's / Palace Hotel / San Francisco  
(415) 974-6772

Dayenu Gift and Books / JCCSF  
(415) 563-6563



debut with Opera Idaho as Blanche in André Previn's *A Streetcar Named Desire*. Other credits include Mimì and Anna Sørensen in Kevin Puts' *Silent Night* at Opera San Jose. The 2018–19 season sees Adams' house debuts with Arizona Opera as Anna Sørensen, Des Moines Metro Opera as Mimì, and Hawaii Opera Theatre as the Countess.



**STACEY TAPPAN**  
(Pasadena, California)  
**Woglinde and the Forest Bird**  
Soprano Stacey Tappan made her San Francisco Opera debut as Woglinde and the Forest Bird

in the 2011 *Ring* cycle, two roles that she has previously performed with Los Angeles

Opera and Lyric Opera of Chicago. Other recent highlights include Griselda in Alma Deutscher's *Cinderella* with Opera San Jose; Aveline Mortimer in Kevin Puts' *Elizabeth Cree* with Chicago Opera Theater; Queen Tye in *Akhmaten*, Florestine in *The Ghosts of Versailles*, First Lady in *Die Zauberflöte*, Nella in *Gianni Schicchi*, Stella Kowalski in André Previn's *A Streetcar Named Desire*, Clorinda in *La Cenerentola*, and Miss Wordsworth in *Albert Herring* with Los Angeles Opera; and Madame White Snake in Scott Wheeler and Cerise Lim Jacobs' *Naga* with Beth Morrison Projects. During the 2018–19 season, Tappan makes her Metropolitan Opera debut as Dawn in the North American premiere of Nico Muhly's *Marnie*. In addition, she will perform roles in *Suor Angelica* and the *Ring*.



**LAUREN MCNEESE**  
(Tulsa, Oklahoma)  
**Wellgunde and Rossweisse**  
Mezzo-soprano Lauren McNeese debuted at San Francisco Opera as Wellgunde in

2008's *Das Rheingold*, which she has also performed at Lyric Opera of Chicago and Los Angeles Opera, and she returned to the role and performed as Rossweisse in *Die Walküre* for the 2011 *Ring* cycle. Recent engagements include her house debut with San Diego Opera in the title role of *La Cenerentola*, the Fox in *The Cunning Little Vixen* at Opera Santa Barbara, her return to Intermountain Opera Bozeman as Donna Elvira in *Don Giovanni*, and the title role of Holst's *Sāvītri* and Hélène in Chabrier's *Une Éducation Manquée* with Opera in Concert in Dallas. Other notable appearances include Angelina in *La Cenerentola* at Tulsa Opera, Laura in *Iolanta* at the Dallas Opera, and Giovanna Seymour in *Anna Bolena* at Minnesota Opera.



**RENÉE TATUM**  
(Carlsbad, California)  
**Flosshilde and Waltraute**  
Mezzo-soprano Renée Tatum, a former San Francisco Opera Adler Fellow, made her Company debut in

2009 as Annina in *La Traviata*, and she has returned as Inez in *Il Trovatore*, the Novice in *Suor Angelica*, a Slave in *Salome*, Emilia in *Otello*, and Flosshilde and Grimgerde in

**ESPETUS**  
BRAZILIAN STEAK HOUSE

WE USE  
100% NATURAL  
MESQUITE  
CHARCOAL

AUTHENTIC BRAZILIAN STEAK HOUSE

Fourteen signature cuts of meat roasted over a mesquite grill.  
We use fresh produce to prepare our salads daily.  
Nothing comes from cans.

TASTE THE DIFFERENCE!

SAN FRANCISCO | SAN MATEO  
ESPETUS.COM

the 2011 *Ring* cycle. Recent engagements include Flosshilde with the Tanglewood Music Festival, Jenny in *The Threepenny Opera* at Boston Lyric Opera, Third Flower Maiden in *Parsifal* at the Metropolitan Opera, soloist in Penderecki's Credo with the Indianapolis Symphony Orchestra, Flosshilde and Grimgerde in *Die Walküre* at Washington National Opera, and Flosshilde in *Das Rheingold* at the National Taichung Theater in Taiwan and in *Götterdämmerung* at Houston Grand Opera. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, she made her Metropolitan Opera debut in 2009 as Inez. Next season sees Tatum returning to the Metropolitan Opera for Nico Muhly's *Marnie* and the *Ring* cycle.



**SARAH CAMBIDGE**  
(Vancouver, Canada)

**Ortlinde and Third Norn**

Soprano Sarah Cambidge is currently a second-year Adler Fellow with San Francisco Opera.

She made her Company debut last fall as the Fourth Maidservant in *Elektra*, and, most recently, she made her role debut as Amelia in Livermore Valley Opera's *Un Ballo in Maschera*. As part of the 2016 Merola Opera Program, she performed Elsa in *Lohengrin* at the Schwabacher Recital Series. She received her bachelor's and master's degrees in vocal performance from the University of Denver's Lamont School of Music, and she was the winner of the 2016 Denver Lyric Opera Guild Competition and a national semifinalist in the 2015 Metropolitan Opera National Council Auditions. Upcoming engagements include Sieglinde in *Die Walküre* at Opéra National de Bordeaux and a Foreign Princess in the Company's *Rusalka*.

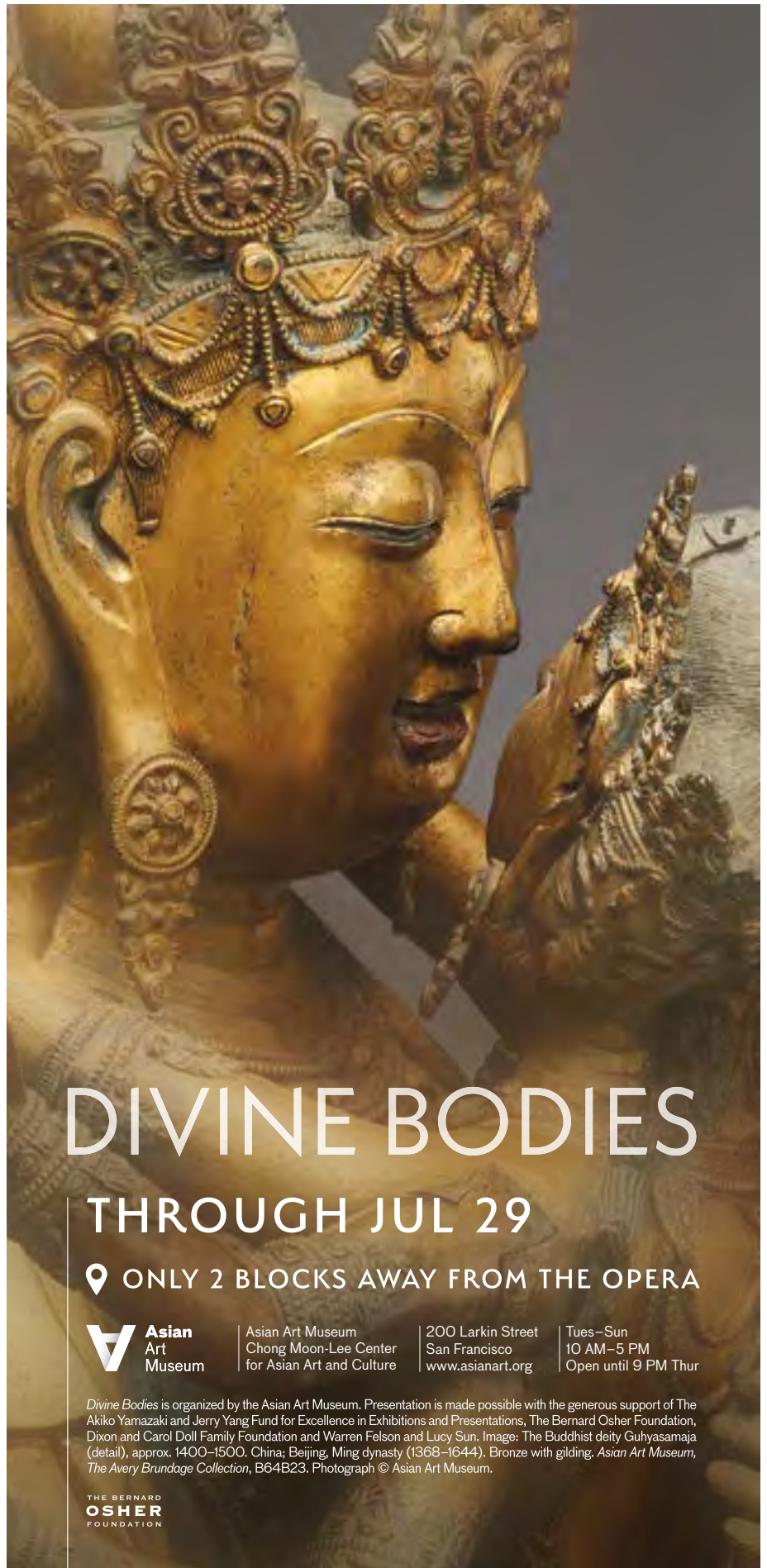


**LAURA KRUMM**  
(Iowa City, Iowa)

**Siegrune**

A former San Francisco Opera Adler Fellow, mezzo-soprano Laura Krumm has appeared on the War Memorial Opera

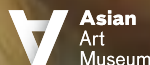
House stage as the Second Maidservant in *Elektra*, Javotte in *Manon*, Rosina in *The Barber of Seville for Families*, Countess Ceprano and a Page in *Rigoletto*, and a Maid in the world premiere of Tobias



# DIVINE BODIES

## THROUGH JUL 29

**ONLY 2 BLOCKS AWAY FROM THE OPERA**



Asian Art Museum  
Chong Moon-Lee Center  
for Asian Art and Culture

200 Larkin Street  
San Francisco  
[www.asianart.org](http://www.asianart.org)

Tues–Sun  
10 AM–5 PM  
Open until 9 PM Thur

*Divine Bodies* is organized by the Asian Art Museum. Presentation is made possible with the generous support of The Akiko Yamazaki and Jerry Yang Fund for Excellence in Exhibitions and Presentations, The Bernard Osher Foundation, Dixon and Carol Doll Family Foundation and Warren Felson and Lucy Sun. Image: The Buddhist deity Guhyasamaja (detail), approx. 1400–1500. China; Beijing, Ming dynasty (1368–1644). Bronze with gilding. *Asian Art Museum, The Avery Brundage Collection, B64B23*. Photograph © Asian Art Museum.





Picker's *Dolores Claiborne*. For the San Francisco Opera Center, she created the role of Martha in the world premiere of Nolan Gasser's *The Secret Garden*, and she sang Laura in Jack Perla's *Love/Hate* at the ODC Theater in association with the Opera Center. In recent seasons, Krumm made role and company debuts as Zerlina in *Don Giovanni* at Nashville Opera, Mrs. Webb in Ned Rorem's *Our Town* at Fresno Grand Opera, and Meg in Mark Adamo's *Little Women* at Michigan Opera Theatre. Next season, Krumm returns to San Francisco Opera as Lola in *Cavalleria Rusticana* and the Kitchen Boy in *Rusalka*.



**RENÉE RAPIER**

(Marion, Iowa)

**Grimgerde**

Mezzo-soprano Renée Rapiert returns to San Francisco Opera after appearing last fall as Flora in *La Traviata* and

Rosette in *Manon*, and as Mercédès in the Company's 2016 production of *Carmen*. Other recent engagements include Dinah/Rose in a double bill of *Trouble in Tahiti* and *At the Statue of Venus* at Opera Parallèle, Beethoven's Ninth Symphony with the San Francisco Symphony, and debuts with Noe Valley Chamber Music and San Francisco Performances. A former San Francisco Opera Adler Fellow, Rapiert made her Company debut in 2013 as a Maid in Tobias Picker's *Dolores Claiborne*. This summer, she performs her role debut as Donna Elvira in *Don Giovanni* at Opera Steamboat, and she will be a soloist at the Newport Music Festival singing music by Jake Heggie.



**NICOLE BIRKLAND**

(Moorland, Iowa)

**Schwerteile**

Mezzo-soprano Nicole Birkland made her San Francisco Opera debut in 2012 as Third Secretary to Mao in John Adams' *Nixon*

in *China*. More recently, she appeared as Third Maidservant in the Company's *Elektra*. A favorite at Opera San Jose, she has appeared there as Mary in *Der Fliegende Holländer*, Mistress Quickly in *Falstaff*, Gertrud in *Hänsel und Gretel*, Suzuki in *Madama Butterfly*, Donna Elvira in *Don Giovanni*, Prince Orlofsky in *Die Fledermaus*,

Zita in *Gianni Schicchi*, La Principessa in *Suor Angelica*, and Azucena in *Il Trovatore*. A graduate of the 2008 Merola Opera Program, she has participated in Metropolitan Opera productions of *Lady Macbeth of Mtsensk*, *Les Contes d'Hoffmann*, *The Rake's Progress*, and *Der Fliegende Holländer*. Next season, Birkland returns to the Metropolitan Opera for *Die Zauberflöte*.



**FRANCESCA ZAMBELLO**

(New York, New York)

**Director**

Recipient of the San Francisco Opera Medal in 2015, Francesca Zambello began her long

association with the Company in 1983 as assistant stage director for *Ariadne auf Naxos* and has since been involved in more than 50 productions, including *Aida*, *Luisa Miller*, *Show Boat*, *Porgy and Bess*, the 2011 Ring cycle, *La Traviata*, *La Voix humaine*, *La Bohème*, *Prince Igor*, *Jenůfa*, the West Coast premiere of Rachel Portman's *The Little Prince*, and the world premieres of *Heart of a Soldier* and *Two Women*. She is currently general and artistic director of the Glimmerglass Festival and artistic director of Washington National Opera. In addition to her work in opera, she has staged plays and musicals on Broadway and around the world. Her many honors include France's Chevalier des Arts et des Lettres and the Russian Federation's medal for service to culture, three Olivier Awards, two French Grand Prix des Critiques, and Australia's Helpmann Award. Zambello began her career as an assistant director to the late Jean-Pierre Ponnelle.



**DENNI SAYERS**

(London, England)

**Associate Director and Choreographer**

One of today's leading choreographers, Denni Sayers made her U.S. and San Francisco Opera

debut in 2000 with *Parsifal*, and she returned in Company productions of *Arshak II*, *Der Fliegende Holländer*, and *Porgy and Bess*. Her choreography has been seen in opera houses around the world, including *Die Zauberflöte* at Lyric Opera of Chicago, *Francesca da Rimini* at Milan's Teatro alla Scala, *The Cunning Little Vixen* at Brussels' La Monnaie, and

*Hamlet* at the Glyndebourne Festival and Adelaide Festival. Sayers has longstanding relationships with many leading directors, most notably Francesca Zambello, Jonathan Kent, Niel Armfield, David Pountney, and the late Nikolaus Lehnhoff. Recent collaborations include *Der Fliegende Holländer* at Los Angeles Opera, *Porgy and Bess* and *A Midsummer Night's Dream* at Lyric Opera of Chicago, *Don Carlos* at Houston Grand Opera, *Ariadne auf Naxos* in Toronto, and *La Fanciulla del West* at Opéra Bastille. As director and associate director, Sayers has staged *The Pearl Fishers* and *Don Giovanni* at Tulsa Opera, *Peter Grimes* and *Tosca* in Toronto, *Of Mice and Men* in Washington, *Porgy and Bess* in Chicago, *Ariadne auf Naxos* in Boston and at Welsh National Opera, and *Hippolyte et Aricie* and *Don Giovanni* at Glyndebourne.



**LURIE FELDMAN**

(San Francisco, California)

**Associate Director**

Laurie Feldman served on the directorial staff at San Francisco Opera for 22 years and was the stage director

for *Das Rheingold* (1990), *Götterdämmerung* (1990), *Die Walküre* (1995), *Rusalka*, *La Bohème*, *Carmen*, *Mefistofele*, *La Traviata*, and *Luisa Miller*. In 2016, she served as associate director for Washington National Opera's Ring cycle. As a guest director at the Metropolitan Opera, productions include *La Traviata*, *Rusalka*, *Ariadne auf Naxos*, *Elektra*, *The Rake's Progress*, *La Forza del Destino*, *La Clemenza di Tito*, *Norma*, and *Un Ballo in Maschera*. She recently directed Robert Carsen's acclaimed production of *The Makropulos Case* at Opéra National du Rhin in Strasbourg. In 2009, she staged Laurent Pelly's production of *La Traviata* at Turin's Teatro Regio, where she also directed Carsen's *Mefistofele*. She has worked at many international opera houses, including Teatro Lirico di Cagliari; Madrid's Teatro Real; Maggio Musicale Fiorentino; Opéra National de Lyon; Teatro Massimo in Palermo; Staatstheater Nürnberg; Opéra de Nice; Oper Köln; Munich's Bavarian State Opera; the Canadian Opera Company; National Centre for the Performing Arts, Beijing; and the Icelandic Opera.





SUPPORTING THE ARTS  
**INSPIRES OUR**  
**COMMUNITY.**

## WE AGREE.

**Chevron is a proud sponsor of the San Francisco Opera and applauds the Opera for all they do to inspire the community.**

An inspired community enriches the lives of the people who live and work there. At Chevron, we support local arts because they expand our perspective. They spark our creativity. The arts bring a vitality and energy to our community that helps keep it moving forward.

Learn more at [chevron.com](http://chevron.com)



Human Energy®



You can expect certain things at The Stratford.

But it's what *you don't expect* that will delight you most.

Going above and beyond *is* business as usual.



*The Stratford*

Senior living at its best.

601 Laurel Avenue  
San Mateo, CA 94401  
(650) 342-4106  
www.TheStratfordSM.com

RCFE # 415600689 | CCRC # 254  
DRE # 01804601



**MICHAEL YEARGAN**  
(Dallas, Texas)

**Set Designer**

Since his San Francisco Opera debut with the 1993 staging of *I Puritani*, Michael Yeargan has designed sets and costumes for the Company's productions of *Aida*, *The Merry Widow*, *La Bohème*, *Carmen*, *Madama Butterfly*, *Rigoletto*, *Luisa Miller*, *Simon Boccanegra*, and the world premieres of André Previn's *A Streetcar Named Desire* and Jake Heggie's *Dead Man Walking*. Yeargan's North American opera credits include designs for the Metropolitan Opera (*Otello*, *Così fan tutte*, *Ariadne auf Naxos*, *Il Barbiere di Siviglia*, *Les Contes d'Hoffmann*, and the world premiere of John Harbison's *The Great Gatsby*); Los Angeles Opera (*Nabucco*, *The Merry Widow*, *Stiffelio*, *Hansel and Gretel*); Lyric Opera of Chicago (*Antony and Cleopatra*, *Cavalleria Rusticana*, *Pagliacci*, *Nabucco*, *The Pirates of Penzance*, *The Sound of Music*); the Dallas Opera (*Madama Butterfly*, *Rigoletto*, *Hansel and Gretel*); Houston Grand Opera (Carlisle Floyd's *Cold Sassy Tree* and *Susannah*); and the Glimmerglass Festival (*Tosca*, *Madama Butterfly*, *Central Park*), among others. Internationally, he has designed productions for Welsh National Opera; the Royal Opera, Covent Garden; Scottish Opera; Théâtre Musical de Paris; Oper Frankfurt; and Opera Australia. A two-time Tony Award winner (*South Pacific*, *The Light in the Piazza*), Yeargan has also designed New York productions of Terrence McNally's *Bad Habits*, *The Ritz*, *Awake and Sing*, and *Joe Turner's Come and Gone*.



**CATHERINE ZUBER**  
(London, England)

**Costume Designer**

Catherine Zuber made her San Francisco Opera debut with the 2008 production of *Das Rheingold*, and her costume designs were seen in the Company's 2011 *Ring* cycle. Recent operatic credits include *Otello*, *L'Elisir d'Amore*, *Le Comte Ory*, and Nico Muhly's *Two Boys* at the Metropolitan Opera; *Roméo et Juliette* and *Il Barbiere di Siviglia* at the Metropolitan Opera and Lyric Opera of Chicago; *South Pacific* at Opera Australia; *Carousel* at Houston Grand Opera; *La Forza del Destino* at Washington National Opera; and Daniel Catán's

*Florencia en el Amazonas* at Washington National Opera and Los Angeles Opera. Zuber's work on *The King and I*, *The Royal Family*, *South Pacific*, *The Coast of Utopia*, *Awake and Sing!*, and *The Light in the Piazza* earned her Tony Awards for best costume design. She was also nominated eight times for Tony Awards for *My Fair Lady*, *War Paint*, *Golden Boy*, *How to Succeed in Business Without Really Trying*, *Born Yesterday*, *Edward Albee's Seascape*, *Dinner at Eight*, and *Twelfth Night*. Zuber has received the 2017 Irene Sharaff Lifetime Achievement Award, and she is a 2016 Theater Hall of Fame inductee.



**MARK MCCULLOUGH**  
(Charlotte, North Carolina)

**Lighting Designer**

Mark McCullough made his San Francisco Opera debut with *Luisa Miller* in 2000, and he has returned for numerous productions, including *Arshak II*, *The Mother of Us All*, *Rigoletto*, *Das Rheingold*, *Porgy and Bess*, the 2011 *Ring* cycle, and the world premiere of *Heart of a Soldier*. He has designed lighting for the Vienna State Opera (*Macbeth*); Metropolitan Opera (*Le Nozze di Figaro*); Milan's Teatro alla Scala (*Cyrano de Bergerac*); Madrid's Teatro Real (*Luisa Miller*); Royal Opera, Covent Garden (*The Queen of Spades*); Strasbourg's Opéra National du Rhin (*The Beggar's Opera*); Opera North (*Eugene Onegin*); as well as numerous productions with Boston Lyric Opera, Lyric Opera of Chicago, Los Angeles Opera, Houston Grand Opera, Washington National Opera, the Dallas Opera, Glimmerglass Festival, Canadian Opera Company, and New York City Opera. Current and upcoming engagements include *Der Freischütz* at Vienna State Opera, *West Side Story* and *The Cunning Little Vixen* at the Glimmerglass Festival, and *La Traviata* with Washington National Opera.



**S. KATY TUCKER**  
(Louisville, Kentucky)

**Projection Designer**

S. Katy Tucker made her San Francisco Opera debut designing the projections for *Götterdämmerung* in 2011, and she returned for productions of *Heart of a Soldier*, *Mefistofele*, *Der Fliegende Holländer*, and *Two Women*. Tucker began her career as a painter and installation artist, exhibiting her work at



a variety of galleries, such as the Corcoran Museum in Washington, D.C. and Artist's Space in New York City. Her work in theater and opera has been seen around the world, including Dmitri Tcherniakov's production of *Prince Igor* at the Metropolitan Opera, *Der Fliegende Holländer* at the Atlanta Opera, and *West Side Story* at the Kennedy Center for the Performing Arts. Upcoming productions include *Der Fliegende Holländer* at Houston Grand Opera and Cincinnati Opera, *Orphée* at the Banff Centre, and *Rigoletto* at Wolf Trap Opera.



**JAN HARTLEY**  
(Hollywood, Florida)  
**Projection Designer**  
Jan Hartley made her San Francisco Opera debut with 2008's *Das Rheingold*, and her designs were seen throughout the

Company's 2011 *Ring* cycle. She has also collaborated with Francesca Zambello on Shostakovich's *Moskva*, *Cheryomushki* at Bard College; David Henry Hwang's adaptation of *Tibet Through the Red Box* in Seattle; and *Napoleon* by Andrew Sabiston and Timothy Williams at the Shaftesbury Theatre in London. She also designed projections for Pixar Animation Studio's *Finding Nemo*. As a member of Ping Chong & Company since 1983, her work was featured in *Cocktail*, *Kwaidan*, *After Sorrow*, *98.6*, *Chinoiserie*, *Deshima*, *Skin—A State of Being*, and the Ping Chong and Meredith Monk collaboration *The Games*. She has also worked on a wide array of productions both on and off Broadway and in London's West End. Hartley has received a Drama Desk Award for *Bunny, Bonnie* and an Obie Award for Sustained Excellence. Other design highlights include *The Miracle Worker* at the Paper Mill Playhouse in New Jersey; Anna Deavere Smith's *Let Me Down Easy*; and *Celia: The Life and Music of Celia Cruz* by Carmen Rivera and Candido Tirado.



**IAN ROBERTSON**  
(Dundee, Scotland)  
**Chorus Director**  
Recipient of the San Francisco Opera Medal in 2012, 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 mainstage productions with the Company. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera. He currently serves as artistic director of the San Francisco Boys Chorus.



**LAWRENCE PECH**  
(San Francisco, California)  
**Co-Choreographer and Dance Master**  
Lawrence Pech is in his 22nd season as dance master and resident choreographer

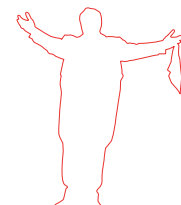
for San Francisco Opera. He has created period and interpretive dances on more than 60 productions with the Company. Pech

# Business, meet baritones.

Encore Media Group connects businesses and brands to the best of arts & culture in the Bay Area and Seattle.

We're proud to have published programs with the San Francisco Opera for over a decade.

From fashion and finance to dining and diamonds, smart business-owners know Encore is the best way to get their brand in the spotlight.



**encore**  
media group

To learn what Encore can do for your business, visit [encoremediagroup.com](http://encoremediagroup.com).





SAN FRANCISCO  
PERFORMANCES



39th Season

San Francisco Performances proudly presents **The Art of Song**, a showcase for extraordinary artists who move us deeply through their words and music. Don't miss them!

## 2018-19 SEASON



**CHRISTOPHER MALTMAN**  
Baritone

**AUDREY SAINT-GIL** | Piano

Tue Nov 13 | 7:30pm  
Herbst Theatre



**MARK PADMORE** | Tenor

**PAUL LEWIS** | Piano

Sun Jan 13 | 7pm  
Herbst Theatre



**DEBORAH VOIGT** | Soprano

Thu May 2 | 7:30pm  
Herbst Theatre

**SUBSCRIBE TODAY**  
415.392.2545  
sfperformances.org

received his formal training from American Ballet Theatre (ABT) and was invited by Mikhail Baryshnikov to join that company in 1980. In 1986, he joined San Francisco Ballet, where he became a principal dancer in 1989. Pech founded two of his own dance companies and has choreographed more than 50 ballets, 30 musicals, and numerous self-produced evenings of music and dance around the world. He has a bachelor's degree in composition from the San Francisco Conservatory of Music.



### DAVE MAIER

(Great Neck, New York)

#### Fight Director

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

in 2013 with *Les Contes d'Hoffmann*. His work has most recently appeared in the Company's *La Traviata*, *Turandot*, *Elektra*, *Rigoletto*, *Don Giovanni*, *La Bohème*, *Aida*, *Madama Butterfly*, *Andrea Chénier*, *Dream of the Red Chamber*, *Carmen*, *Don Carlo*, *Jenůfa*, and *Die Meistersinger von Nürnberg*. Maier has directed fight scenes for American Conservatory Theater, Berkeley Repertory Theatre, San Jose Repertory, Aurora Theatre, Marin Theatre Company, and Magic Theatre, among others. He is a five-time recipient of the San Francisco Bay Area Drama Critics Circle Award for Fight Direction, as well as an adjunct faculty member at the University of California Santa Cruz and St. Mary's College of California. He currently teaches combat-related courses in Berkeley.

## SUPERNUMERARIES

Steven Alesch  
Jonathan Apodaca  
Sue August  
Michael Boehm  
Oscar Brooks  
Simone Brooks  
Lorenzo Cain  
Rebecca Chen  
Tessa Cipollaro  
Eric Corcoran  
James Crow  
Eric Dew  
Jackson Faber  
Maxwell Faber  
Amelia Fishman  
Capri Forte Rosedale  
Orion Forte Rosedale  
Darius Gray  
Karsten Guthridge  
Charlotte Kearns  
Allyson Keefe  
Ryan Keefe  
Parker Kessler  
Peter Kolesnikov  
Elia Kowalewski  
Carla Kruger-Moore  
Michael LeBaron  
Ivan Lenkov  
Helen Lew  
Charles Lewis III  
Jahla Love  
Evelyn Martinez

Alina McVey  
Dashiell Mulder  
Ian Oglesby  
Ely Orquiza  
Chloe Revery  
Cole Richardson-Beatty  
Patricia Rodriguez  
Vince Ryan  
Pablo Sanfrancisco  
Carlos Suarez  
Kimberly Thompson  
Kay Thornton  
Arni Thorvaldsson  
Michael Ting  
Alexane Turcotte  
Audrey Turcotte  
Justin Turcotte  
Alessandro Viscontini  
Miles Walls  
Eowyn Wassman  
Tol Wassman  
Zane Wilcox  
Domonique Williams  
Laurel Winzler  
Ben Wolfson  
Willow Wood  
Alliana Lili Yang  
Sarah Yune  
Paul Zemlin  
Kelly Zimmerman

San Francisco Opera would like to thank ETC Electronic Theatre Controls and Wunder Lighting & Controls for their generous technical support in producing the *Ring*.

# 2018 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 41st 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, 2016 through April 15, 2018. For more information on sponsorship opportunities and Adler events, please call (415) 565-6461.



Soprano  
**SARAH CAMBRIDGE**  
Vancouver, Canada  
Second-year Adler  
*Sponsored by*  
Peggy & Boyce Nute

Countertenor  
**ARYEH NUSSBAUM COHEN**  
Brooklyn, New York  
First-year Adler  
*Sponsored by*  
Karen J. Kubin



Coach & Pianist  
**CÉSAR CAÑÓN**  
Bogotá, Colombia  
First-year Adler  
*Sponsored by*  
Frances K. & Charles D. Field  
Foundation



Tenor  
**AMITAI PATI**  
Auckland, New Zealand  
Second-year Adler  
*Sponsored by*  
Lucia Bogatay &  
Thomas D. Wickens\*;  
Annette Campbell White &  
Kia Ora Foundation;  
Barbara K. Jackson



Mezzo-soprano  
**ASHLEY DIXON**  
Peachtree City, Georgia  
First-year Adler  
*Sponsored by*  
Frances K. & Charles D. Field  
Foundation

Bass-baritone  
**CHRISTIAN PURSELL**  
Santa Cruz, California  
First-year Adler  
*Sponsored by*  
Brigid S. Barton;  
Mrs. James K. McWilliams;  
Ronald D. Morrison



Coach & Pianist  
**JOHN ELAM**  
Cleburne, Texas  
Second-year Adler



Stage Director  
**ARIA UMEZAWA**  
Toronto, Canada  
Second-year Adler  
*Sponsored by*  
Barbara M. Ward



Soprano  
**NATALIE IMAGE**  
Tsawwassen, Canada  
First-year Adler  
*Sponsored by*  
James A. Heagy,  
in memory of Jayne Heagy

Tenor  
**KYLE VAN SCHOONHOVEN**  
Lockport, New York  
Second-year Adler  
*Sponsored by*  
Barbara K. Jackson;  
The Diana Doller Knowles Fund for  
Emerging Artists;  
Teresa & Mark Medearis



Baritone  
**ANDREW G. MANEA**  
Troy, Michigan  
Second-year Adler  
*Sponsored by*  
Robert & Julie Dickson



### ADLER PROGRAM SPONSORS

Robert Epstein & Amy Roth  
The Charles D. & Frances K. Field Fund  
The Geoffrey C. Hughes Foundation, Inc.  
Barbara K. Jackson  
Drs. Corazon & Martin Sanders  
Mr. Felipe R. Santiago & Mr. Barry T. Joseph  
Soo & Raj Venkatesan  
Anonymous,  
in memory of Lotte & Stephen Zuber

### ADLER AFFILIATE SPONSORS

Darla & Richard Bastoni  
Anne Gray  
Mary & Craig Henderson  
Jeannie Kaufman  
Bill Medigovich  
Mr. Glenn H. Reid  
Sheila Wishek  
Anonymous

### ADLER PROGRAM ENDOWMENT GIFTS

Phyllis Edwards Scholarship Fund  
William Randolph Hearst  
Young Artists Fund  
The Claramae Turner Hoffmann &  
Frank Hoffmann Endowment Fund  
The Diana Doller Knowles Fund  
for Emerging Artists  
Lorry I. Lokey  
Ralph R. Michaelis Estate  
Anna & Frederick Schubert

### FRIENDS OF THE ADLERS

Dr. Phyllis B. Blair  
Chris & Jennifer Brahm  
Joyce and William Brantman Foundation  
Ms. Carlyn Clause &  
Mr. Alexander L. Brainerd  
Janet & Lloyd Cluff  
Leonard & Marie Collins  
Denise Cutler  
Peter & Jayne Davis  
Lisa Erdberg & Dennis Gibbons  
Mrs. Carlo S. Fowler  
Barbara B. Friede  
Donald & Patricia Frischmann  
Dr. Alper Garren\*  
Bernice E. Greene  
Peggy Hill  
Mr. David S. Hugle & Mr. Haggai Niv  
Dr. H. Nona Hungate  
Fred Karren  
Drs. Phyllis A. Kempner & David D. Stein  
Victoria Kirby  
Laurie Kottmeyer & Bianca Duarte  
Ms. Katharine Lange  
Mr. John Lee  
Sylvia R. Lindsey  
Bernice Lindstrom,  
in memory of John W. Lindstrom  
Mr. & Mrs. Laurence R. Lyons  
Deborah Marion, Tax CPA & Joe Losch  
Ellen & Paul McKaskle  
Maya D. Meux, MD  
Miss Vivienne E. Miller  
Mr. Robert B. Mison  
Mr. D. G. Mitchell  
Don & Rene Morgan  
Alice Ames Morison & Dr. Oakley Hewitt  
Milton Mosk & Thomas Foutch  
David & Marilyn Nasatir  
Paul Nordine  
Patricia Nottingham  
Neil & Elsa S. Pering  
Barbara J. Ross  
Bob & Terri Ryan  
Deborah & Paul Sagues  
San Francisco Opera Guild  
San Francisco Opera Guild/  
East Bay Chapter  
Judith B. and Joseph Workman  
Anonymous (3)

\* deceased



# BARBARA FRACCHIA ART STUDIO

## Operatic and Ballet Paintings



**TH** { **TH(e)Gallery** }  
**eG** TELEGRAPH HILL  
491 Greenwich Street San Francisco CA 94133  
T 415 767 9794 www.telegraphhillgallery.com

*San Francisco Opera  
presents the Ring Cycle*



# COMPANY

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

## COSTUME SHOP

Jai Alltizer, *Costume Shop Manager* (17)  
David Doré,  
*Senior Production Accountant* (19)  
Galen Till, *Production Supervisor* (13)  
Amy Ashton-Keller, *Master Draper* (24)  
Sally Thomas, *Master Tailor* (18)  
Irene Murray (33), Star Rabinowitz (11),  
*Senior Cutters*  
Kristen Tracy, Carol Wood,  
*Assistant Cutters*  
Gillian Haratani, Santiago Suanes,  
*Assistant Cutters*  
Manuel Gutierrez,  
*Production Coordinator* (18)  
Paula Wheeler, *Senior Milliner* (26)  
Amy Van Every, *Senior Dyer* (33)  
Jersey McDermott, *Senior Craft Artisan* (18)  
Eliza Ryus, *Production Assistant*  
Nicole Diascenti, *Stock Coordinator*  
Valerie Spencer, *Shopper*  
Nikki Anderson-Joy, *Costume Assistant*

## COSTUME TECHNICIANS

Miriam Acosta (20), Adela Cantor (34),  
Alicia Castaneda (22), Michael Evans,  
Guillermina Flores (32), Ting Hsueh (16),  
Hoa Lam Fong (19), Aries Limon,  
Xing-Fong Luo (25), Romana Majovsky,  
Sonia Olivares (28)

## WARDROBE DEPARTMENT

Tony Gorzycki, *Head of Wardrobe*  
Cynthia Fusco (29), Robert Horek (12),  
David Mc Kain, Catherine Verdier (26)  
*Wardrobe Assistants*

## DRESSERS

Paula Barish, Kathleen Blake,  
Tom Carter (29), Milt Commons,  
David Croker (12), Linda Edwards (19),  
Ed Fonseca, Tim Hanlon,  
Charles Hoffman, Thom Hoffman,  
Claudia Holaday (38), Carol Horaitis (20),  
Larry Jeane, Andy Koch, Michael Kruzich,  
Jeffery Larsen, John Lewis,  
Lorraine Lewis, Steven Mallory,  
Barbara Nicholas (19), Rachell Nichols,  
Jennifer O'Niell, Phil Perry (20),  
Patrick Sanchez, Todd Siewert (21),  
Donald M. Smith (21), Scott Stewart (17),  
Monica Tse, Kirsten Tucker (14),  
Lena Young

## WIG AND MAKEUP DEPARTMENT

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

## FOREMEN

Ashley Joyce Landis, Christina Martin,  
Connie Strayer, Richard Battle

## PRINCIPAL MAKEUP ARTISTS

Karalynne Fiebig, Melanie Birch,  
Betty Poindexter, Tim Santry,  
Denise Gutierrez, Richard Battle,  
Maurisa Rondeau, Christina Martin,  
Sophia Smith, Susan Stone,  
Connie Strayer

## JOURNEYMEN

Rick Burns, Kerry Rider-Kuhn,  
Toby Mayer, Connie Strayer,  
Gretchen Davis, Susan Stone,  
Christina Martin, Sophia Smith,  
Richard Battle, Tim Santry,  
Denise Gutierrez, Karalynne Fiebig,  
Betty Poindexter, Melanie Birch

## ASSOCIATES

Tatyana Fateyeva, Sharon Peng,  
Chri Holmgren Greene,  
Erica Villanueva, Lisa Poe,  
Vanessa Blanchard Lee, Jodi Maxwell,  
Maurisa Rondeau, Ashley Joyce Landis

## SAN FRANCISCO OPERA

### SCENE SHOP

Dylan Maxson, Fred Wielandt,  
Victor Sanchez, Dennis Forry,  
Christian Martinez, Michael Cartwright,  
Neil Biagio, Hilary Engelman

### SCENIC ART DEPARTMENT

Lauren Abrams, Robert Burg (18),  
David Dunn (18), Carrie Nardello,  
Tom Richardson

### STAGE CREW CARPENTRY DEPARTMENT

Michael A. Accurso,  
*Night Crew Foreman* (25)  
Neil Biagio, *Key Man*  
Michael Cartwright, *Assistant Key Man*  
Dominic Casazza,  
*Assistant Key Flyman* (12)  
Gabriel Castellani, *Automation Key Man*  
Mike Chapman  
Christopher Davis, *House Head* (27)  
Paul Delatorre, *Key Man* (16)  
Tony Garcia  
Jeff Hansen  
Greg Harsha, *Key Man* (16)  
David Heron, *Automation Layout*  
Geoff R. Heron, *Key Man*  
Geoffrey W. Heron, *Key Man* (21)  
Matt Heron (13)  
Philip Heron, *Automation and*  
*Rigging Foreman* (13)

## Ed Joe, Warehouse Foreman

Nicholas Kukielka  
Angelo Montague (19)  
Harry Niedzwetzki (21)  
John O'Donnell, *Key Flyman* (27)  
John Quitugua  
Matthew Ramos  
Bart Ryan  
Ken Ryan (33)  
Gregory W. Shaff, *Key Man* (27)  
Cyrus Sindicich  
Sean Walden  
Randy Walsh, *Assistant Key Man* (13)

## PROPERTY DEPARTMENT

Scott J. Barringer, *Assistant Key* (18)  
Charles R. Del Valle, *Key* (30)  
Jane Henderson (12)  
Patricia Hewett,  
*Assistant Out of House Key* (11)  
Jim Holden (28)  
Myron Seth Isaacs (17)  
Jeff Johnson, *Shop Mechanic* (16)  
David Kinney, *Key* (28)  
Mark Kotschnig, *Key* (16)  
Harri Olavi Kouvonen (31)  
Beth Ozarow, *Out of House Key* (22)  
Dawn Roth Golden (22)  
Sarah Shores, *Shop Mechanic* (11)  
Turk Vasilieff, *Assistant Key* (18)  
Cian Quattrin  
John Matlock

## ELECTRIC DEPARTMENT

Russ Adamson, *Assistant Head* (23)  
Andrew Sproule, *Key Stage Left* (18)  
Bernie Honigman,  
*Key Light Board Operator* (18)  
David Hartenstein,  
*Key Data Administrator* (14)  
Will Grunig, *Key Stage Right* (15)  
Risa Strobel,  
*Assistant Key Light Board Operator* (11)  
Rick Tayerle,  
*Assistant Key Stage Right* (14)  
Roger Lambert,  
*Assistant Key Stage Left* (15)  
Paul Puppo, *Electric Shop Foreman*  
Brendan Kierans,  
*Electric Shop Mechanic*  
Norris Fong (28)  
Marie Farestveit, *Gel Room* (23)  
Peter Dahl (18)  
Jim Eldredge, *Effects* (14)  
Juan Aldana (13)  
Tim Wilson, *Projectionist* (11)  
Jewel Aquarian  
Eugene Ahn  
Elliott Ehrlich  
Sophie Landau  
Victor Scocca

## Glenn Quilici

Ariel Bott  
Jamie Beard  
Jennifer Estremera  
John Boatwright,  
*House Head Electrician* (30)  
Maria Mendoza,  
*Projection Coordinator* (29)  
Erik Docktor, *Projection Programmer*  
Geoff Heron, *Pyro Technician*

## AUDIO DEPARTMENT

Tod Nixon, *Key* (19)  
Alva Thompson, *Key* (24)  
Mitch Kell  
Cristoph Willenbacher  
Wilson Zhang

## MEDIA DEPARTMENT

Josh Lubensky  
Uwe Willenbacher

## STUDIO TEACHERS

Eloisa Alarcon-McPeek,  
Donnell Barnes, Carolyn Crimley,  
Susan Gill, Dana Gray, Lua Hadar,  
Bonnie Hughes, Karen Kindig,  
Victoria Northridge

## WRANGLERS

Sadie Black, Alexander Bonner,  
Katie Carlson Cartwright,  
Alexander Granito, Heather Kelly-Laws,  
Sergey Khalikulov, Emily Powell

## LIGHTWALKERS

Andrew Melomet, Joan Kwansa,  
Bill Watt, Tom Abels, Steve Mullin,  
Steve Bauman, Sherman Lee,  
Ron Niewiarowski, Patricia Rodriguez,  
Mort Raphael, Matt Miller,  
Maria Dulmage, Margo Leslie,  
Mare Skipper, Lynn Meinhardt,  
Liza Reavis, Laurie Weisberg,  
Laurel Winzler, Kimberly Thompson,  
Karen Wiel, John Stark, Joe Friedman,  
Jim Bowes, James Crow, Helen Lew,  
Heidi Munzinger, Frank Zepeda,  
Flora Rudy, Darcy Fink, Bruce Powell,  
Bob Hemstock, Annie Williamson,  
William Langley, Teresa McGill,  
Robert Ericson, Miguel Gutierrez-  
Ranzi, Marilyn Nasatir, Liz Pasha,  
Jonathan Garzoli, Jack Mona,  
Christine Boulanger, Bethel Watt

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

# ADMINISTRATION

**Matthew Shilvock** *General Director*

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

**Jennifer Good**, *Managing Director:*  
*Production*

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

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

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

**Adam Broidy**, *Chief Information Officer*

**Lisa Bullard**, *Director of Marketing*

**Sarah DeCuir**, *Director of Human*  
*Resources*

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

**Sheri Greenawald**, *Opera Center*  
*Director*

**Lee Helms**, *Director of Operations*

**Daniele McCartan**, *Costume Director*

**Andrew Morgan**, *Director of*  
*Development*

**Ruth Nott**, *Director of Education*

**Claire Padien-Havens**, *General*  
*Director's Associate*

**Barbara Rominski**, *Director of Archives*

**David Gockley** *General Director*  
*Emeritus*

## ADMINISTRATION

### EXECUTIVE OFFICES

**Ellen Presley**, *Liaison to the Board of*  
*Directors*

### FINANCE

**Christopher Tom**, *Controller*  
**Jess G. Perry**, *Senior Budget Manager*  
**Mingsy Yan-Lau**, *Senior Accountant*  
**Linda Rodriguez**, *Senior Accountant*  
**Gracie Tang**, *Senior Accountant*  
**Annabella Tam**, *Payroll Administrator*

### INFORMATION SERVICES

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

### HUMAN RESOURCES

**Heidi Arcilla**, *Human Resources Generalist*

## ARTISTIC

### ARTISTIC AND MUSIC PLANNING

**Sean Waugh**, *Artistic Planning Manager*  
**DeAnna Sherer**, *Music Planning Manager*  
**John Churchwell**, *Head of Music Staff*  
**Ilana Rainero-de Haan**, *Associate to the*  
*Managing Director: Artistic*  
**Valentina Simi**, *Artist Services*  
*Coordinator and Assistant to the*  
*Music Director*  
**Michael Bragg**, *Music Planning*  
*Associate and Opera Librarian*

### MUSIC STAFF

**Lydia Brown**, **John Churchwell**,  
**Dennis Doubin**,  
**Ronny Michael Greenberg**,  
**Bryndon Hassman**, **Susan Miller Hult**,  
**Vito Lombardi**, **William Long**,  
**Joseph Marcheso**, **Mario Marra**,  
**Robert Mollicone**, **Matthew Piatt**,  
**Laura Poe**, **Teddy Poll**,  
**Stephanie Rhodes Russell**,  
**Tamara Sanikidze**, **Eric Weimer**,  
**Maureen Zoltek**

**John Elam**, **César Cañón**, *Adler Fellows*

### LANGUAGE COACHES

**Alessandra Cattani**, *Italian*  
**Patricia Kristof Moy**, *French*  
**Marianne Barrett**, **Anja Strauss**, *German*  
**Lyne Soffer**, *English Diction*

## SAN FRANCISCO OPERA CENTER

**Mark Morash**, *Director of Musical*  
*Studies*

**Chris Bragg**, *Administrative Director*  
**Jo Ann McStravick**, *Artists' Services and*  
*Auditions Administrator*

## OPERATIONS

**Katherine Baltrush**,  
*Associate Operations Director*

## EDUCATION

**Charles Chip McNeal**,  
*Senior Curriculum and Programs*  
*Manager*  
**Alyssa Stone**, *Community Programs*  
*and Department Manager*  
**Timmy Yuen**, *School Programs Manager*  
**Alyssa Cataldi**, *Community Programs*  
*Coordinator*  
**Clara Choi**, *School Programs*  
*Coordinator*

**Juan Manzo**, *Evaluation Coordinator*  
**Linda Baird**, **Nicholas Benavides**,  
**Tajma Beverly**, **Joshua Raoul Brody**,  
**Heidi Carlsen**, **Robert Chastain**,  
**Marcelle Dronkers**, **Patricia Drozda**,  
**Hannah Dworkin**, **Lisa Edsall Giglio**,  
**Kevin Gordon**, **Lua Hadar**,  
**Dave Maier**, **Albert Montañez-Sanchez**,  
**Sven E. Olbash**, **Michael Orlinsky**,  
**Katherine Issel Pitre**, **Emily Shisko**,  
**Alyssa Stone**, **Christopher Street**,  
**Matthew Wolka**,  
*Teaching Artists*

## MUSIC OPERATIONS

**Clifford Cranna**, *Dramaturg*  
**Elkhanah Pulitzer**, *Artistic Curator,*  
*SF Opera Lab*

## CHORUS AND BALLET

**Ian Robertson**, *Chorus Director*  
**Fabrizio Corona**, *Associate Chorus*  
*Master*  
**Jim Meyer**, *Chorus and Dance Manager*  
**Mary Finch**, *Assistant Chorus Manager/*  
*Chorus Librarian*  
**Brian Fitzsousa**, *Ballet Pianist*

## ORCHESTRA

**Carrie Weick**, *Orchestra Librarian*  
**Tracy Davis**, *Orchestra Manager*  
**Timothy Spears**, *Assistant Orchestra*  
*Librarian/Assistant Orchestra*  
*Manager*

## PHILANTHROPY AND AUDIENCES

**David Odenkirchen**, *Director of*  
*Philanthropy and Audiences Operations*  
**Mia Farinelli**, *Philanthropy and*  
*Audiences Associate*  
**Jess Levy**, *Patron Data Specialist*

## COMMUNICATIONS

**Julia Inouye**, *Associate Director of*  
*Communications*  
**Matthew Erikson**, *Publications Editor*  
**Jeffery McMillan**, *Senior*  
*Communications Manager*  
**Teresa Concepcion**, *Communications*  
*Associate*

## DEVELOPMENT

### ANNUAL GIVING

**Jennifer Jordan**, *Director of Annual*  
*Giving*  
**Elizabeth Kuntze**, *Annual Giving*  
*Assistant Manager*

### DONOR STEWARDSHIP

**Andrew Maguire**, *Director of Donor*  
*Stewardship*  
**Alyssa Saint**, *Donor Services Data*  
*Manager*  
**Kathleen Esselstyn**,  
*Gift Acknowledgment Coordinator*  
**Chivly Krouch**, *Gift Processing*  
*Coordinator*

### INDIVIDUAL AND LEADERSHIP GIVING

**Deborah Banks**, *Director of Individual*  
*and Leadership Giving*  
**Sandra Chien**, *Senior Individual Giving*  
*Officer*  
**Dana Gordon**, *Leadership Giving Officer*  
**Hans Cardenas**, *Individual Giving*  
*Officer*  
**Joo Eun Lee**, *Leadership Giving Officer*  
**Aileen Tat**, *Individual Giving Officer*  
**Madeline Bueter**, *Individual and*  
*Leadership Giving Associate*

### INSTITUTIONAL GIVING

**Donna Batson**, *Director of Institutional*  
*Giving*  
**Catherine Lewis**, *Institutional Giving*  
*Manager*

### PRINCIPAL GIVING

**Lisa Bordachar**, *Director of Prospect*  
*Research and Strategy*  
**Mandala Pham**, *Director of Legacy*  
*Giving*  
**Joanna Taber**, *Principal Giving Manager*

## SPECIAL EVENTS

**Karman Pave**, *Director of Special Events*  
**Katie Cagampan**, *Special Events Manager*  
**Rebecca Scott**, *Special Events Associate*

## MARKETING

**Kathryn Appleton**, *Associate Director of Audience Development and Marketing*  
**Amy Garcia**, *Web and Email Manager*  
**Emilianne Lewis**, *Marketing Coordinator, Special Events and Promotions*  
**Megan Searcy**, *Audience Development and Marketing Coordinator*  
**Pamela Sevilla**, *Senior Manager, Creative and Digital*  
**Steven Shear**, *Manager of Relationship Marketing*  
**Chi-Hsuan Yang**, *Senior Manager, Research and Analytics*

## MEDIA

**Jessica Shown-Morgan**, *Senior Manager, Electronic Media*

## BOX OFFICE

**Mark Sackett**, *Box Office Manager, Treasurer*  
**Jessica Fauver**, *Assistant Box Office Manager, First Assistant Treasurer*  
**Rebecca Page**, *Medallion Society Concierge Manager*  
**Emily Tilles**, *Subscriptions Manager, Assistant Treasurer*  
**Jennifer Hughes**,  
**Roberto Bonilla**, *Assistant Treasurers*  
**Ruth Van Slyke**, *Telephone Sales Manager*  
**Khalil El-Kareh**, **Nick Gueli**,  
**Beverlee G. Hassid**, **Yasmine Love**,  
**Charles McGraw**, **Kyle Minor**,  
**Jennifer Pollack**, **Dale Whitmill**,  
*Telephone Sales Assistants*

## FRONT OF HOUSE

**Jamye Divila**, *House Manager*  
**Marialice Dockus**, *Head Usher*  
**Rodney Anderson**, **Danica Burt**,  
**Anthony Cantello**, **Frank Chow**,  
**Laurent Dela Cruz**, **Martin Dias**,  
**Starsky Dias**, **Jonathan Drogin**,  
**Chip Heath**, **Elaine Kawasaki**,  
**Eileen Keremitsis**, **Ryszard Koprowski**,  
**Bill Laschuk**, **Sharon Lee**,  
**Marilyn Leong**, **Lenore Long**,  
**Doug Luyendyk**, **Leontyne Mbele-Mbong**, **Sam Mesinger**, **Dale Nedelco**,  
**Wayne Noel**, **Beth Norris**, **Jan Padover**,  
**Julie Peck**, **Robert Remple**, **Bill Repp**,  
**Rilla Reynolds**, **Robyn Sandberg**,  
**Kelly Smith**, **Stephanie Somersille**,  
**Theresa Sun**, **Claire Tremblay**,  
**Richard Wagner**, **Steve Weiss**,  
**Elaine Yee**, *Ushers*  
**Hui Ming Wu**, *Show Maid*

## OPERA SHOP

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

## PRODUCTION

\*Senior Production Staff Member

## PRODUCTION ADMINISTRATION

**Jeremy Patfield**, *Production Finance Director\**  
**Sylvia Jiang**, *Production Finance Assistant*  
**Celine Strouts**, *Production Associate*  
**Paul Dana**,  
*Support Services Coordinator*

## AUDIO

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

## CARPENTRY

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

## COSTUME DEPARTMENT

**Jai Alltizer**, *Costume Shop Manager*  
**David Doré**, *Senior Production Accountant*  
**Galen Till**, *Production Supervisor*  
**Amy Ashton-Keller**, *Master Draper*  
**Sally Thomas**, *Master Tailor*  
**Irene Murray**, **Star Rabinowitz**,  
*Senior Cutters*  
**Kristen Tracy**, **Carol Wood**,  
**Gillian Haratani**, **Santiago Suanes**,  
*Assistant Cutters*  
**Manuel Gutierrez**, *Production Coordinator*  
**Paula Wheeler**, *Senior Milliner*  
**Amy Van Every**, *Senior Dyer*  
**Jersey McDermott**,  
*Senior Craft Artisan*  
**Nicole Diascenti**, *Stock Coordinator*  
**Eliza Ryus**, *Production Assistant*  
**Valerie Spencer**, *Shopper*  
**Nikki Anderson-Joy**, *Costume Assistant*  
**Miriam Acosta**, **Adela Cantor**,  
**Alicia Castaneda**, **Michael Evans**,  
**Guillermina Flores**, **Ting Hsueh**,  
**Hoa Lam Fong**, **Aries Limon**,  
**Xing-Fong Luo**, **Romana Majovsky**,  
**Sonia Olivares**,  
*Costume Technicians*

## ELECTRICS

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

## FIGHT DIRECTION

**Dave Maier**, *Fight Director*

## LIGHTING

**Justin Partier**, *Lighting Director\**  
**Mark Hueske Thomas**,  
*Associate Lighting Designer*  
**Eric Watkins**,  
*Assistant Lighting Designer*  
**Andrei Borges**, **Winston Limaugue**  
*Lighting Interns*

## PROPERTIES

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

## REHEARSAL

**Marin Venturi**, *Rehearsal Department Director\**  
**Kali Wilson**, *Rehearsal & Schedule Manager*  
**Trey Costerisan**, *Supernumeraries & Facilities Coordinator*  
**Jordan Amann**, *Rehearsal Assistant and Project Coordinator*  
**Savannah Criswell**,  
*Rehearsal Assistant*

## SCENE SHOP

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

## STAGING STAFF

**Darin Burnett**, *Production Stage Manager\**  
**Lawrence Pech**, *Dance Master*  
**Darin Burnett**, **John W. Coleman**,  
*Stage Managers*  
**Jodi Gage**, **Jenny Harber**,  
**Shawna Lucey**, **Morgan Robinson**,  
*Assistant Stage Directors*  
**Jessica Barker**, **E. Reed Fisher**,  
**Andrew G. Landis**, **Jimmy Marcheso**,  
**Thea Railey**, **Anna Reetz**,  
*Assistant Stage Managers*

## TECHNICAL DIRECTION

**Erik Walstad**, *Technical and Safety Director\**  
**Ryan O'Steen**, *Associate Technical Director\**  
**Chris Largent**, *Assistant Technical Director*

## WARDROBE

**Tony Gorzycki**, *Head Of Department*  
**Cynthia Fusco**, **Robert Horek**,  
**David McKain**, **Catherine Verdier**,  
*Assistants*

## WIG AND MAKEUP

**Jeanna Parham**, *Head of Department*  
**Ashley J. Landis**, *Assistant Head of Department*  
**Christina Martin**, *Administrative Assistant*  
**Sophia Smith**, **Elisa Mack**, **Maur Sela**,  
*Wig Assistants*  
**Richard Battle**, **Christina Martin**,  
**Connie Strayer**, **Ashley J. Landis**  
*Foremen*  
**Richard Battle**, **Denise Gutierrez**,  
**Elizabeth Poindexter**, **Melanie Birch**,  
**Karalynne Fiebig**, **Tim Santry**,  
**Susan E. Stone**, **Maurisa Rondeau**  
*Principal Make-up Artists*  
**Melanie Birch**, **Rick Burns**,  
**Denise Gutierrez**, **Toby Mayer**,  
**Connie Strayer**, **Karalynne Fiebig**,  
**Kerry Rider-Kuhn**, **Richard Battle**,  
**Sophia Smith**, **Susan Stone**,  
**Elizabeth Poindexter**,  
**Christina Martin**, **Gretchen Davis**,  
*Journeyman*  
**Elisa Mack**, **Maur Sela**,  
**Erika Villanueva**, **Sharon Peng**,  
**Tatyana Fateyeva**, **Ashley J. Landis**,  
**Vanessa Blanche Lee**, **Lisa Poe**,  
**Chri Holmgren Greene**, **Jodi Maxwell**,  
*Associates*

**Dr. Myron Marx**,  
*Company Medical Adviser*

**Seyfarth Shaw LLP**, *Counsel*

**Armanino LLP**, *Independent Public Accountants*

**Asero Insurance Services**,  
*Insurance Brokers*

**Cory Weaver**,  
*Official Photographer*

**Yamaha** is the Official Piano of  
**San Francisco Opera**

Pianos supplied by  
**Piedmont Piano**



**ARTISTS**

Raymond Aceto  
 Julie Adams†♫  
 Julius Ahn  
 Paul Appleby  
 Atalla Ayan\*  
 Jamie Barton  
 Nicole Birkland♫  
 Daniel Brenna\*  
 J'Nai Bridges  
 Robert Brubaker\*  
 Julia Bullock\*  
 Sarah Cambridge\*†♫  
 David Cangelosi  
 Melissa Citro  
 James Creswell♫  
 Leah Crocetto†♫  
 Ellie Dehn  
 Monica Dewey\*  
 Amina Edris†♫  
 Michael Fabiano  
 Aurelia Florian\*\*  
 Christine Goerke  
 Greer Grimsley  
 Jill Grove♫  
 Soloman Howard\*  
 Brian Jagde†♫  
 Rhoslyn Jones†♫  
 Brandon Jovanovich  
 Joo Won Kang  
 Laura Krumm†♫  
 Hye Jung Lee♫  
 Alexandra Loutsion\*  
 Elliot Madore  
 Andrew G. Manea†♫  
 Štefan Margita  
 Michaela Martens  
 Karita Mattila  
 Ryan McKinny  
 Lauren McNeese  
 Ronnita Miller  
 Timothy Mix  
 Brian Mulligan  
 Toni Marie Palmertree†♫  
 Amitai Pati†♫  
 David Pershall♫  
 Adrienne Pieczonka  
 Renée Rapiert†♫

Anthony Reed†♫  
 Artur Ruciński\*  
 Martina Serafin  
 Andrea Silvestrelli  
 Philip Skinner†♫  
 Joel Sorensen  
 Nina Stemme  
 Falk Struckmann\*  
 Stacey Tappan  
 Renée Tatum†♫  
 Iréne Theorin  
 Davóne Tines\*  
 Kyle van Schoonhoven\*†♫  
 Alfred Walker\*  
 Brad Walker†♫

**CONDUCTORS**

Patrick Fournillier  
 Christopher Franklin\*  
 Grant Gershon\*  
 Nicola Luisotti  
 Henrik Nánási\*  
 Donald Runnicles

**DIRECTORS**

Vincent Boussard  
 Garnett Bruce  
 John Copley  
 Laurie Feldman  
 Anja Kühnhold\*\*  
 Shawna Lucey  
 Denni Sayers  
 Peter Sellars  
 Keith Warner\*  
 Francesca Zambello

**SET DESIGNERS**

John Conklin  
 David Gropman\*  
 David Hockney  
 Boris Kudlička\*  
 Vincent Lemaire  
 Michael Yeargan

**COSTUME DESIGNERS**

Vincent Boussard  
 Ian Falconer  
 Kaspar Glarner\*\*  
 Rita Ryack\*  
 David Walker  
 Catherine Zuber

**LIGHTING DESIGNERS**

John Bishop\*  
 James F. Ingalls  
 Gary Marder  
 Mark McCullough  
 Thomas J. Munn

**VIDEO DESIGNER**

Bartek Macias\*

**PROJECTION DESIGNERS**

S. Katy Tucker  
 Jan Hartley

**CHOREOGRAPHERS**

John Heginbotham\*  
 Lawrence Pech  
 Denni Sayers  
 Carola Zertuche\*

**FIGHT DIRECTOR**

Dave Maier

**SOUND DESIGNER**

Mark Grey

\* 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**

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

† Chorus member on Leave of Absence

\* Chorus member appearing in a Solo Role

**EXTRA CHORUS**

Ben Brady	Jim Meyer
James Callon	Jim Monios
Spencer Dodd	Samuel Palmer
Adam Flowers	Jess G. Perry
Nicolas Gerst	Keith Perry*
Kevin Gino	Samuel Rabinowitz
Peter Girardôt	Pedro Rodelas
Patrick Hagen	Clifton Romig
Phillip Harris	Jason Sarten
Harlan Hays	Erich Stratmann
Michael Jankosky	Alexander Taite*
Mitchell Jones	Michael Taylor
Jimmy Kansau	Taylor Thompson
Bradley Kynard*	Igor Vieira
William Lawley	Nicholas Volkert
Michael P. Mendelsohn	Daniel Yoder

\* Chorus member appearing in a Solo Role

# ORCHESTRA

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

## FIRST VIOLIN

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

## SECOND VIOLIN

Jeremy Preston, *Principal*  
Martha Simonds, *Associate Principal*  
Beni Shinohara, *Assistant Principal*  
Eva Karasik  
Leslie Ludena  
Maya Cohon  
Linda Deutsch Twohy†  
Craig Reiss  
Heeguen Song\*\*

## VIOLA

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

## CELLO

David Kadarau, *Principal*  
Thalia Moore, *Associate Principal*  
Peter Myers, *Assistant Principal*  
Nora Pirquet  
Emil Miland  
Victoria Ehrlich  
Ruth Lane

## BASS

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

## FLUTE

Julie McKenzie, *Principal*  
Patricia Farrell†  
Barbara Chaffe\*\*  
Stephanie McNab

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald†  
Laura Griffiths\*\*

## 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†  
William Klingelhoffer\*\*

## WAGNER TUBA

Mark Almond, *Principal*  
Keith Green

## TRUMPET

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

## TROMBONE

Samuel Schlosser, *Principal*  
Donald Kennelly  
David Ridge

## CONTRABASS TROMBONE

David Ridge

## TUBA/CIMBASSO

Zachariah Spellman

## TIMPANI

John Burgardt

## PERCUSSION

Richard Kvistad,  
*Principal/Associate Timpani*  
Patricia Niemi

## HARP

Olga Ortenberg-Rakitchenkov

## LIBRARIAN

Carrie Weick  
Timothy Spears, *Assistant*

## ORCHESTRA MANAGER

Tracy Davis  
Timothy Spears, *Assistant*

\* Principal for one or more Ring  
operas  
† Leave of absence  
\*\*Season substitute

## EXTRA RING MUSICIANS

### FIRST VIOLIN

Robin Hansen  
Laura Keller  
Julie Kim  
Dan Flanagan

### SECOND VIOLIN

Joseph Edelberg  
Karen Shinozaki  
Alicia Yang  
Candace Guirao  
Robin Mayforth

### VIOLA

Yi Zhou  
Anna Kruger  
Caroline Lee  
Ruth Kahn  
Ellen Rose  
Pamela Freund-Striplen

### CELLO

Eric Sung

### BASS

Timothy Spears  
Jens Tenbroek  
Mark Wallace

### FLUTE

Dawn Walker

### OBOE

Peter Lemberg

### CLARINET

Ann Lavin  
Clark Fobes

### HORN

Geoffrey Pilkington  
Alicia Telford

### HORN/WAGNER TUBA

Jonathan Ring  
Meredith Brown

## BASS TRUMPET

Jeffrey Budin

## BASS TROMBONE

Scott Thornton

## PERCUSSION

Mckenzie Camp  
Nicholas Matthiesen  
Victor Avdienko  
Todd Manley

## HARP

Daniel Levitan

## STAGE BANDA MUSICIANS

Caitlyn Smith-Franklin, *Horn*  
Bruce Chrisp, *Trombone*  
Donald Benham, *Trombone*  
Thomas Hornig, *Trombone*  
Mark Veregge, *Percussion*  
Tracy Davis, *Percussion*  
Elizabeth Hall, *Percussion*  
Alex Orfaly, *Percussion*  
Annabelle Taubl, *Harp*

San Francisco Opera extends its gratitude and appreciation to the following labor organizations whose members, artists, craftsmen, and craftswomen greatly contribute to our performances:

AMERICAN FEDERATION OF  
MUSICIANS, LOCAL 6

AMERICAN GUILD OF MUSICAL  
ARTISTS, INC.

INTERNATIONAL ALLIANCE OF  
THEATRICAL STAGE EMPLOYEES,  
LOCAL 16

THEATRICAL WARDROBE UNION,  
LOCAL 784, I.A.T.S.E.

MAKE-UP ARTISTS AND HAIR STYLISTS  
UNION, LOCAL 706, I.A.T.S.E.

THE ART DIRECTORS GUILD & SCENIC,  
TITLE AND GRAPHIC ARTISTS  
LOCAL 800

UNITED SCENIC ARTISTS LOCAL  
USA – 829, I.A.T.S.E.

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





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



Dian Zhang  
First Violin



Leonid Igudesman  
First Violin



Jennifer Hsieh  
First Violin



Asuka Annie Yano  
First Violin



Wenyi Shih  
First Violin  
Regular Substitute



Jeremy Preston  
Principal  
Second Violin



Martha Simonds  
Associate Principal  
Second Violin



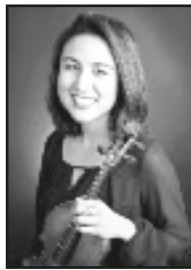
Beni Shinohara  
Assistant Principal  
Second Violin



Eva Karasik  
Second Violin



Leslie Ludena  
Second Violin



Maya Cohon  
Second Violin



Linda Deutsch  
Second Violin



Craig Reiss  
Second Violin



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



Elizabeth Prior  
Viola  
Regular Substitute



David Kadarauich  
Principal  
Cello



Thalia Moore  
Associate Principal  
Cello



Peter Myers  
Assistant Principal  
Cello



Nora Pirquet  
Cello



Emil Miland  
Cello



Victoria Ehrlich  
Cello



Ruth Lane  
Cello



# SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Joseph Lescher  
*Principal Bass*



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*



Laura Griffiths  
*Oboe Regular Substitute*



Jose Gonzalez Granero  
*Principal Clarinet*



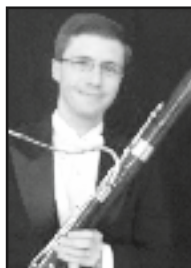
Joanne Burke Eisler  
*Assistant Principal Clarinet*



Anthony Striplen  
*Clarinet & Bass Clarinet*



Rufus Olivier  
*Principal Bassoon*



Daniel MacNeill  
*Bassoon*



Michael Severance  
*Bassoon & Contrabassoon*



Kevin Rivard  
*Co-Principal Horn*



Mark Almond  
*Co-Principal Horn*



Keith Green  
*Horn*



Brian McCarty  
*Horn*



Lawrence Ragent  
*Horn*



William Klingelhoffer  
*Horn Regular Substitute*



Adam Luftman  
*Principal Trumpet*



William Holmes  
*Trumpet*



John Pearson  
*Trumpet*



Scott Macomber  
*Trumpet Regular Substitute*



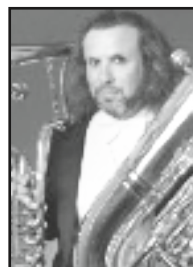
Samuel Schlosser  
*Principal Trombone*



Donald Kennelly  
*Trombone*



David Ridge  
*Trombone & Bass Trombone*



Zachariah Spellman  
*Tuba/Cimbasso*



John Burgardt  
*Timpani*



Richard Kvistad  
*Principal Percussion & Associate Timpani*

# SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Patricia Niemi  
Percussion



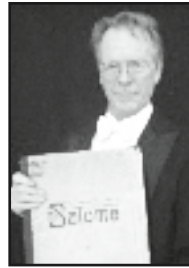
Olga Ortenberg  
Rakitchenkov  
Harp



Tracy Davis  
Orchestra Manager



Carrie Weick  
Librarian



Timothy Spears  
Assistant Orchestra  
Manager & Librarian

Most photos by John Martin.

Not pictured:

Lev Rankov, First Violin;  
Barbara Chaffe, Flute, Regular Substitute

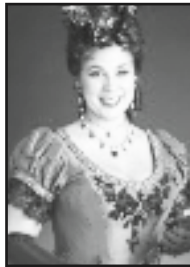
# REGULAR CHORUS



Nadima Avakian  
Soprano



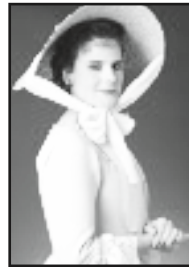
Kathleen Bayler  
Soprano



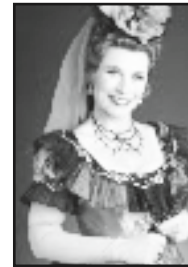
Sara Colburn  
Soprano



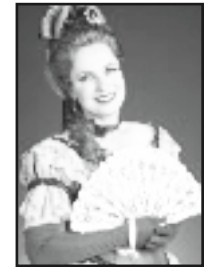
Dvora Djoraev  
Soprano



Mary Finch  
Soprano



Claire Kelm  
Soprano



Elisabeth Rom Lucio  
Soprano



Angela Eden Moser  
Soprano



Rachelle Perry  
Soprano



Virginia Pluth  
Soprano  
Leave of Absence



Carole Schaffer  
Soprano



Jesslyn Thomas  
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



## SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Christopher Jackson  
*Tenor*



Phillip Pickens  
*Tenor*



Chester Pidduck  
*Tenor*



Colby Roberts  
*Tenor*



Sigmund Seigel  
*Tenor*



Dan Stanley  
*Tenor*



Andrew Truett  
*Tenor*



Richard Walker  
*Tenor*



Torlef Borsting  
*Baritone*  
*Leave of Absence*



Anders Fröhlich  
*Baritone*



Ken Johnson  
*Baritone*



David Kekuewa  
*Baritone*



Frederick Matthews  
*Baritone*



Jere Torkelsen  
*Baritone*



Christopher Filipowicz  
*Bass*



Bojan Knežević  
*Bass*



William O'Neill  
*Bass*



William Pickersgill  
*Bass*



Valery Portnov  
*Bass*

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

## SAN FRANCISCO OPERA

# CORPS DANCERS



Brook Broughton



Blanche Hampton



Bryan Ketron



Michael Levine



Rachel Speidel Little



Jekyngs Pelaez



Chiharu Shibata



# Past Casts at San Francisco Opera THE RING OF THE NIBELUNG



FRANKLIN & ROGNON

Chase Baromeo was the voice of Fafner in 1935's Siegfried.



Marek Windheim as Mime in 1935.

FRANKLIN & ROGNON

The Rhinemaidens with Lauritz Melchior (Siegfried) in 1935's Götterdämmerung.



FRANKLIN & ROGNON



FRANKLIN & ROGNON

Friedrich Schorr (Wotan) and Kirsten Flagstad (Brünnhilde) with the Valkyries, as seen in the Company's 1935 Ring premiere.



MORTON

Melchior and Flagstad with 1936 Walküre conductor Fritz Reiner.



FRANKLIN & ROGNON

Schorr and Hans Clemens as Loge in 1935's Das Rheingold.



A light moment backstage with William Wildermann (Hunding), Régine Crespin (Sieglinde), and Jess Thomas (Siegmund) from 1968's Walküre.

NORTON



LÄCKENBACH

Birgit Nilsson made her U.S. debut as Brünnhilde in 1956, opposite Hans Hotter as Wotan.

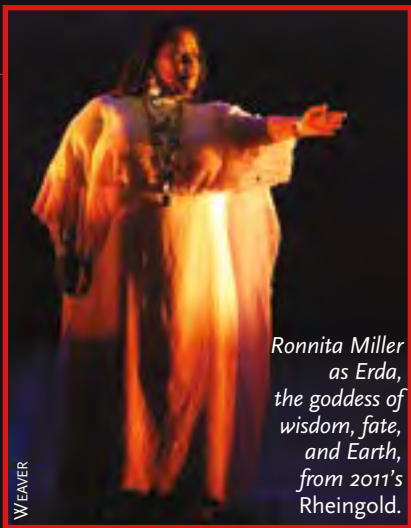


PETERS

Jon Vickers and Siw Ericsdotter were 1963's Siegmund and Sieglinde.

For complete cast information of past Company seasons, please visit [archive.sfopera.com](http://archive.sfopera.com).





Ronnita Miller as Erda, the goddess of wisdom, fate, and Earth, from 2011's Rheingold.

WEAVER



The formidable Nina Stemme appeared as the Company's previous Brünnhilde in 2011.

WEAVER



1985's Siegfried (René Kollo) and Brünnhilde (Eva Marton) greet a new day.

SCHERL



Hans Sotin was Wotan in 1976's Walküre.

SCHERL



1985's Siegmund, Peter Hofmann, pulls Notung from the tree.

SCHERL



Entry of the Gods into Valhalla, 2011 with Brandon Jovanovich (Froh), Elizabeth Bishop (Fricka), Melissa Citro (Freia), and Gerd Grochowski (Donner).

WEAVER



Birgit Nilsson's final Company appearance was as Brünnhilde in 1981.

SCHERL



From 1985's Rheingold, Walter Berry as a triumphant Alberich.

SCHERL



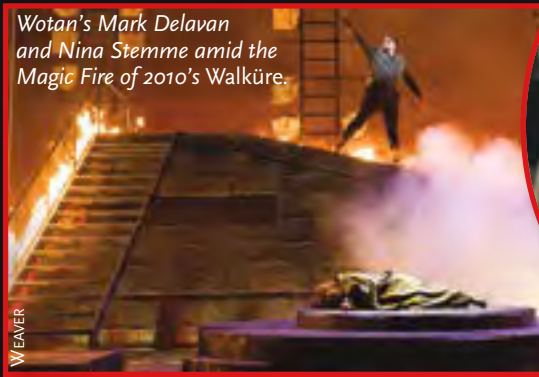
Helga Dernesch in full regalia as Fricka in 1985.

SCHERL



Gwyneth Jones was Brünnhilde for both 1985 (seen here) and 1990 cycles.

SCHERL



Wotan's Mark Delavan and Nina Stemme amid the Magic Fire of 2010's Walküre.

WEAVER



Thomas Sunnegårdh as Loge carries the Tarnhelm in 1999's Rheingold.

SOHL



From 1985, James Morris' Wotan opposite Hanna Schwarz's Fricka.

SCHERL



Morris with 1999 Brünnhilde Jane Eaglen.

MERKLE



The blood oath of Jess Thomas (Siegfried), Clifford Grant (Hagen), and Thomas Stewart (Gunther) from 1972's Götterdämmerung.

MASON JONES



You know that feeling of giving a star performer a standing ovation? Let Giving Compass help you feel that great about the nonprofits you support.



**givingCOMPASS.org**

Giving Compass is a nonprofit that is organizing the world's information to make it easier to give well





# LEADERSHIP CIRCLE

Leadership Circle donors provide an extraordinary level of financial support to San Francisco Opera each season, with gifts ranging from \$25,000 to \$1,000,000 and greater. We are proud to recognize the philanthropy of these individuals.

## COMPANY SPONSORS

\$1,000,000 AND ABOVE

The Dolby Family  
Bertie Bialek Elliott  
Keith & Priscilla Geeslin  
Ann & Gordon Getty  
John A. & Cynthia Fry Gunn  
Burgess & Elizabeth Jamieson  
Franklin & Catherine Johnson  
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  
Diane B. Wilsey  
Barbara A. Wolfe

## CHAIRMAN'S CIRCLE

\$500,000 TO \$999,999

Sylvia & John Hughes  
Anonymous

## PRESIDENT'S CIRCLE

\$250,000 TO \$499,999

Jane Bernstein\* & Bob Ellis  
Mrs. John Maxwell Bryan  
Dr. & Mrs. William M. Coughran  
Leslie & George Hume  
Betty & Jack Schafer  
Mr. & Mrs. David T. Traitel

## DIAMOND CIRCLE

\$100,000 TO \$249,999

Robert Mailer Anderson &  
Nicola Miner  
Lui Family  
Mr. & Mrs. J. Patterson McBaine  
Gladys Kenderdine Mitchell  
The Oshman Family  
Foundation  
Arthur & Toni Rembe Rock  
Sharon & Clark Winslow  
Anonymous (2)

## PLATINUM CIRCLE

\$50,000 TO \$99,999

Norby Anderson  
Dr. & Mrs. Robert Baer  
Mr. & Mrs. Joachim Bechtle  
Helen Berggruen  
for Five Arts Foundation  
Athena & Timothy Blackburn  
Jack Calhoun & Trent Norris  
Ms. Annette Campbell-White &  
Dr. Ruediger Naumann-Etienne  
Ms. Maria Cardamone &  
Mr. G. P. Matthews  
Paul & Valerie Crane Dorfman  
Richard H. Davis, Ph.D.  
Robert & Julie Dickson  
Jerome L. & Thao N. Dodson  
Carol & Dixon Doll  
Mr. & Mrs. Noel Fenton  
Peter Fenton  
Kristina Flanagan  
Mr.\* & Mrs. Arthur J. Fritz, Jr.  
Mary & Nicholas Graves  
Mary & Craig Henderson  
Marie & Palmer Hotz  
Bruce Hyman & Simone Quarre  
Barbara K. Jackson  
Stephen & Choongja Kahng  
William & Gretchen Kimball  
Fund  
Dianna Dollar Knowles  
Foundation  
Dr. Susan Kroll &  
Mr. Mark R. Kroll  
Karen J. Kubin  
Mr. & Mrs. Peter Magowan  
Mr. & Mrs. Burton J. McMurtry  
Mrs. James K. McWilliams  
Ronald D. Morrison  
Nancy S. Mueller  
Marina & Ben Nelson  
Harold\* & Gertrud Parker  
Norman & Janet Pease  
Ms. Betty A. Prien  
Ms. Karen Richardson &  
Mr. Jon Rubinstein  
Dr. & Mrs. Richard Rigg  
The Roberts Foundation  
Charles P. Russell  
Denise Littlefield Sobel

Mr. William R. Stensrud &  
Ms. Suzanne Vaucher  
Roselyne Chroman Swig  
S. Shariq Yosufzai & Brian James  
Anonymous (3)

## GOLD CIRCLE

\$25,000 TO \$49,999

Eleonore Aslanian,  
in memory of Edward Aslanian  
Mr. Brian G. Atwood &  
Ms. Lynne H. Edminster  
Yat-Pang & Helina Au  
Richard C. Barker  
Brigid S. Barton  
Darla & Richard Bastoni  
David Bertoni  
Betty & Fred Bialek  
Dawn Yates Black  
Lucia Bogatay &  
Thomas D. Wickens\*  
Edward Paul Braby, M.D.  
Romana D. Bracco  
Carol Franc Buck  
Mr. & Mrs. David Chamberlain  
John & Sherry Chen  
Mrs. Marion Moore Cope  
Robert & Laura Cory  
Peter & Jayne Davis  
Ms. Christina &  
Dr. Elizabeth DeBruin Warren  
Reid & Peggy Dennis  
Bob Epstein & Amy Roth  
Lisa Erdberg & Dennis Gibbons  
Concepción S. & Irwin Federman  
Ms. Margarita Gandia &  
Ms. Diana Campoamor  
Charles D. Goodman  
Ms. Wanda Lee Graves  
Anne Gray  
Mrs. Clelia M. Gray  
Michael A. Harrison &  
Susan Graham Harrison  
Jane & David Hartley  
James A. Heagy,  
in memory of Jayne Heagy  
Stephen & Diane Heiman  
Doreen Woo Ho & James Ho  
Mr. & Mrs. C. Bradford Jeffries  
Anne & Timothy Kahn  
Candace Zander Kahn  
Mr. Lawrence A. Kern  
Laurie Kottmeyer & Bianca Duarte  
Dr. & Mrs. John Lavorgna  
Ms. Noelle M. Leca &  
Mr. Michael D. Moradzadeh  
Bernice Lindstrom,  
in memory of  
John W. Lindstrom  
Dr. & Mrs. H. H. Loomis, Jr.  
Jennifer Coslett MacCready  
Susan & Philip Marineau  
Patrick McCabe  
Nion McEvoy & Leslie Berriman  
Teresa & Mark Medearis  
Christine Miller & Gary Glaser  
Sara & Bill Morgan  
Paul Nordine  
Hiro & Betty Ogawa\*  
Julian & Willie Sue Orr  
Mrs. Carol E. Parker &  
Dr. Gerhard H. Parker  
Carol Potter Peckham  
Neil & Elsa S. Pering  
Anne B. Popkin  
Ruth Quigley  
Chandra & Michael Rudd  
Sakana Foundation  
Drs. Corazon & Martin Sanders  
Felipe R. Santiago &  
Barry T. Joseph  
Ms. Leslie Schilling  
Christopher & Trudi Seiwald  
Mr. & Mrs. James R. Swartz  
Michelle & William Tai  
Bob Tandler & Valli Benesch  
Soo & Raj Venkatesan  
Barbara M. Ward  
Ronald & Emely Weissman  
Wl Harper & Peter Liu  
The Brayton Wilbur Foundation  
James & Beth Wintersteen  
Mr. Allan Wong  
Judith B. & Joseph Workman  
Akiko Yamazaki & Jerry Yang  
Dr.\* & Mrs. John A. Zderic  
Mr. Barry Zigas,  
in memory of Art & Irma Zigas  
Mr. & Mrs. Stephen Zilles  
Ward & Diane Zumsteg  
Anonymous (3)

\* deceased



# MEDALLION SOCIETY

San Francisco Opera gratefully recognizes the commitment and generosity of our Medallion Society members, who have made gifts between \$3,000 and \$24,999.

Kristina Flanagan,  
*President*, 2013–Present  
Cathy MacNaughton,  
*President*, 2008–2013  
Mrs. Harry Wetzel\*,  
*President*, 1995–2003  
Diane B. Wilsey,  
*President*, 1988–1994  
Harriet Meyer Quarre\*,  
*Founding President*,  
1983–1987

## SILVER CIRCLE

### \$15,000 TO \$24,999

Stefan & Nataly Arnon  
Dr. Nancy L. Ascher  
Marcia Barinaga &  
Corey Goodman  
Mark & Judy Bednar  
Dr.\* & Mrs. Joseph Bernstein  
Nawaf & Susan Bitar  
Jared & Claire Bobrow  
Dr. Sean P. Bohlen &  
Mrs. Tanum Davis Bohlen  
Mr. & Mrs. Philip Bowles  
Elissa Buie & Dave Yeske  
Rike & Klaus Burmeister  
Michael & Marilyn Cabak  
Lorna Meyer Calas &  
Dennis Calas  
Frank & Pat Carrubba  
Julia Frohlich Cherry  
Maureen Clarke  
Michèle Beigel Corash &  
Laurence Corash  
Alice Corning & Richard Massey\*  
Mr. Jon Cosby &  
Ms. Kathi Gwynn  
Ms. Susan Costello  
George & Susan Crow  
Drs. John & Lois Crowe  
Jeffrey N. Dauber &  
Marc A. Levin  
Shirley Davis & Paul Sack  
Donald & Janice Elliott  
Dana & Robert Emery  
Ms. Jacqueline Evans  
Edward Frank & Sarah Ratchye  
Dr. Alper Garren\*  
Dr. & Mrs. Harvey W. Glasser  
Mr. & Mrs. John Goldman  
Bernice E. Greene  
Dr. M. Henry Heines &  
Ms. Katherine Fines  
Martha & Michael Helms  
Mr. & Mrs. Warner Henry  
Susan K. Hoerger  
Charles & Brandi Hudson  
Michael Kalkstein &  
Susan English  
Jeffrey & Anne Marie Katz  
Jeannie Kaufman  
Thomas D. King

Mr. & Mrs. William W. Klaproth  
Robert & Linda Klett  
Jack Klingelhofer  
Mr. Randall E. Laroche &  
Mr. David Laudon  
Sheila & Thomas Larsen  
Norman T. Larson\*  
John E. Lee  
Lisa P. Lindelef  
Sylvia R. Lindsey  
Tom Lockard & Dr. Alix Marduel  
Drs. May Loo &  
William Thurston  
Yasmin & Oren Lukatz  
Dr. Timothy J. Marten, M.D. &  
Ms. Mary C. Heylin  
Ellen & Paul McKaskle  
Elaine McKinley & Kit Durgin  
Bill Medigovich  
James R. Meehan  
Mr. Alex Mehran  
Diane Compagno Miller  
Miss Vivienne E. Miller  
Karl & Kristen Mills  
Mr. Robert B. Mison  
Phyllis Moldaw  
Don & Rene Morgan  
Alice Ames Morison &  
Dr. Oakley Hewitt  
Brian Muirhead  
Marie Kendrick Otto Foundation  
Steven Ng & Mark Posner  
Sally & Craig Nordlund  
Mrs. William H. Orrick, Jr. &  
Diana V. Rogers  
Mrs. George A. Pope  
Dr. & Mrs. George T. Rab  
Mr. & Mrs. Robert Redfern-West  
Mr. Glenn H. Reid  
Mr. & Mrs. John S. Renard  
Louise H. Renne & Paul A. Renne  
Mrs. William C. Robison  
Elizabeth Boardman Ross  
Bob & Terri Ryan  
Deborah & Paul Sagues  
Raj Singh & Renata Anderson  
Abraham & Marian Sofaer  
Shirley Soong  
Ms. Vina Spiehler  
Ms. Françoise Stone  
Mrs. Joyce Stupski  
Mr.\* & Mrs. Craig Sullivan  
Ann Classen Treadwell  
Mr. & Mrs. James S. Tunnell  
Don H. Watson  
Sheila Wishek  
Diane & Howard Zack  
Lida & Alejandro Zaffaroni  
Peter & Donna Zuber  
Anonymous (6)

## INTERMEZZO

### \$10,000 TO \$14,999

Linda & Andrew Ach  
Mr. Paul B. Althouse  
Mr. Sig Anderman  
Robert M. Anderson &  
Kyong Shik Eom  
Greer & Veronica Arthur  
James & Cheryl Babcock  
David & Christine Balabanian  
Mr. & Mrs. Paul Bancroft  
Constance Goodyear Baron &  
Barry C. Baron, M.D.  
Frederick & Kathryn Baron  
Johanna & Tom Baruch  
Michael Bassi & Christy Styer  
Frank S. Bayley  
Ruth & Frank Belvin  
Jennifer Michie Bienaime  
Nordin & Donna Blacker  
Dr. Phyllis B. Blair  
Donald Blais &  
Michael McGinley  
Arnold\* & Barbara Bloom  
Mrs. Corwin Booth\*  
Mr. & Mrs. Jerry Brenholz  
Ms. Barbara Brown  
Alan R. & Sally J. Brudos  
Mr. & Mrs. Nelson Byrne  
Mrs. John C. Callan  
Frances Campra  
Mr. & Mrs. Lyman H. Casey  
Park & Joan Chamberlain  
Jeffrey Chambers &  
Andrea Okamura  
Ms. Carolyn Chandler  
Ms. Helen Cheng  
Mr. & Mrs. W. S. Child  
Sunlin & Priscilla Chou  
Frederick S. Chung &  
Kimberly Chun  
Janet & Lloyd Cluff  
Michael & Jean Couch  
Leonard & Marie Collins  
Mr. Vincent Cracchiolo\*  
John Cullison & Diana Kissil  
Mrs. Denise Cutler  
Yogen K. & Peggy Dalal  
Dandelion,  
in honor of Pamela Rosenberg  
Timothy D. Dattels &  
Kristine M. Johnson  
Dr. & Mrs. Philip S. Dauber  
John\* & Bonnie Demergasso  
Marvin Dennis  
Mary L. desJardins  
Mr. Orlando Diaz-Azcuy  
Mr. & Mrs. J. Philip DiNapoli  
Mr. Peter Dinkelspiel  
Donna Dubinsky &  
Leonard Shustek  
Admiral James O. Ellis, Jr. &  
Dr. Elisabeth Paté-Cornell  
Jacqueline & Christian P. Erdman

Dr. & Mrs. Eric Fain  
Mr.\* & Mrs. Wesley J. Fastiff  
Ms. Heather A. Findlay  
Doris Fisher  
Dr. Julita Fong  
Timothy & Virginia Foo  
Mr. Paul Gantz  
Mr. Michael M. Garland &  
Ms. Virginia A. Coe  
Dr. Nanette Gartrell &  
Dr. Dee Mosbacher, Ph.D.,  
M.D.  
Candace & Vincent Gaudiani  
Kurt Tristan Geselbracht &  
Francisco Guevara  
Arlene & Doug Giancoli  
Mrs. Rolf Gille,  
in memory of Rolf Gille  
Ann & Daniel Girard  
David Gockley & Linda Kemper  
Dr. Erica Goode &  
Hon. Barry Goode  
Geoffrey & Marcia Green  
Mr. Timothy Guth  
Drs. Christine Guthrie &  
John Abelson  
Mrs. Peter E. Haas  
Lyndsey Harrison  
Mr. Richard B. Hechler &  
Ms. Malin Giddings  
Austin & Sara Hills  
Ian Hinchliffe & Marjorie Shapiro  
Mr. & Mrs. Kedreth C. Hogan  
Ms. Linda Hodge  
Brian & Rene Hollins  
Mr. Ron Holloway &  
Mr. Doug Hammerich  
Ms. Antonia Patricia Hotung  
Emily Hsi  
Dr. & Mrs. David Huchital  
Kimberly M. Hughes  
Judith Hunt  
Arlene Inch  
Patricia & Philip Jelley  
Mary & Russell Johnson  
Ms. Mitzi Johnson  
Susan & Eric Johnston  
Ms. Mary Kay Kane  
Fred Karren  
Mrs. Mark O. Kasanin  
Barbara & Ron Kaufman  
Ed & Peggy Kavounas  
Drs. Phyllis A. Kempner &  
David D. Stein  
Tobias & Liliana Kunze Briseño  
Bao Lamsam & Scott Sagan  
Bill & Jeanne Landreth  
Mr. & Mrs. William Larkin  
Mr. & Mrs. Theodore Lee  
John & Sandra Leland  
Mary Lemmon  
Ms. Miranda Leonard  
Allan Lerch,  
in memory of his wife, Anne

Mark & Debra Leslie  
Harry S. & Eileen Lewis  
Mr. J. S. Lichty, Jr. &  
Dr. Darryl L. Raszl  
David & Lillian Lieberman  
Raymond Lifchez  
Nathaniel M. Lopez  
Sylvia & Paul Lorton, Jr.  
Mr. Neil MacPhail  
Betty Maddux,  
in memory of Ed Koester  
Arlee & Paul\* Maier  
Charlot\* & Gregory Malin  
Lori & David Marquardt  
Anne Marie &  
Stephen Massocca  
George & Marie McKinney  
Dennis J. McShane, M.D. &  
Hon. Richard S. Gordon  
Al Medvitz & Jean McCormack  
Maya D. Meux, MD  
Dr. Judy C. Miner  
Ann-Marie Mix  
Justin Moore &  
Meaghan Sullivan  
William O. & Susan W. Morris  
Milton Mosk & Thomas Foutch  
Steve & Betsy Moulds  
Robert Munday &  
Evamarie Doering  
Mr. Manfred Mundelius  
Dr. Lois Levine Mundie  
Heidi Munzinger & John Shott  
Janet Napolitano  
David & Marilyn Nasatir  
Karen S. Nemetz  
John O. Nigh  
Peggy & Boyce Nute  
Mr. David Oldroyd  
Judy O'Young, M.D. &  
Gregg Hauser  
Ms. Deepa Pakianathan &  
Mr. Phillip Pemberton  
Maxwell G. Paley &  
Gregory J. Corrales  
Robert Peck AM &  
Yvonne von Hartel AM  
Marianne H. Peterson  
Maria Pitcairn  
David & Joy Powell  
Patric & Mary Powell  
Peggy & Peter Preuss  
Mr. Gordon Radley  
Ms. Linda Reiff  
Sally Rench  
James & Sheryl Reuben  
Angèle & Michael Rice  
Barbara Roach  
Deborah Romer &  
William Tucker  
Barbara J. Ross  
Mr. James Ross  
Mrs. Afie Royo  
James Sabry & Elizabeth Peace

\* deceased



## MEDALLION SOCIETY *continued*

Michael Sack  
Michael & Gini Savage  
Dr. Stephen Sherwin &  
Merrill Randol Sherwin  
Ms. Ruth A. Short  
The Honorable &  
Mrs. George P. Shultz  
Ms. Zornitza Stefanova &  
Mr. Payam Mirrashidi  
Dr. Jeffrey L. Stern  
Patricia Stich  
Isobel & Roger Sturgeon  
Amy Tan & Louis De Mattei  
TL Trust  
Dr. Lucy Tompkins &  
Dr. Stanley Falkow  
Lida Urbaneck  
Drs. Oldrich & Silva Vasicek  
Ms. Arlene Wasserman  
Lucie & Jerry Weissman  
Mr. & Mrs. Daniel G. Welch  
Ms. Linda A. Whittaker  
Conni Wilson\*  
Mr. & Mrs. Y. Wood Wong  
Kenneth & Anna Zankel,  
The Grove  
Anonymous (6)

### BRONZE CIRCLE

**\$7,500 TO \$9,999**

Dr. Mirza Alam &  
Dr. Charlotte Moore  
David & Judith Preves Anderson  
Mrs. Margot Shinnamon Bach  
The James R. Bancroft Family  
Mr. & Mrs. Edwin Berkowitz  
Mr. Turney Berry  
Dr. Barbara Lynn Bessey  
Ms. Marcia Bieber  
Joel & Eileen Birnbaum  
Susan S. Blake & Joel Kaufmann  
Linda Blondis  
Bill & Alison Boeckmann  
Chris & Jennifer Brahm  
Mr. & Mrs. Robert Brock  
Robert V. Brody & Andrea Jacoby  
Karen Broido  
Charles R. Bush & Calvin Lau  
Mr. George Carter &  
Mr. Chan-Hong Lim  
Mr. & Mrs. Dean Cash  
Solomon Cera  
Mr. Robert D. Cooter  
Copley E. Crosby &  
Marianne A. Welmers  
Dr. & Mrs. Alexander Cross  
Dr. James Cuthbertson  
Robert & Carol Dutton  
Mr. & Mrs. Vladimir Ermakoff  
Robert C. Goodman &  
John Bankston  
Dr. & Mrs. Marvin L. Gordon  
Dr. Kathleen Grant  
Don & MaryAnn Graulich  
Bro Half  
Ralph Hexter &  
Manfred Kollmeier  
Mr. Joel Howell  
Riki & Robert Intner  
Thomas & Elisabeth Jones  
Melissa & Laurence Lasky  
Kurt Latta

Ms. Patricia Lee-Hoffmann  
Dr. Britt-Marie Ljung  
Patricia & George Locke  
James & Deborah Lyerla  
Mr. Charles D. Mann  
Deborah Marion, Tax CPA &  
Joe Losch  
Mrs. Constance Marvin  
Ernie Mieger  
Mr. David Moreton  
Janet Morris & Frederick Martin  
Margaret & Frank Morrow  
Kate Murashige & Chris Zones  
Ms. Jeanne E. Newman  
Jim Newman & Jane Ivory  
Mary L. Nilan  
Mr. Karl Nygren  
Ms. Suno Osterweis  
Julian T.\* & Robin M.W. Parer  
Dr. Richard & Jean Park  
Bill & Mary Poland  
Mr. & Mrs. Joseph E. Ratner  
Dr. Gwendolyn Rothman  
Dorothy R. Saxe  
Mr. & Mrs. Michael Schroeder  
Mr. & Mrs. Lynn G. Seppala  
Gary & Dana Shapiro  
Vandana & Arvind Sharma  
Drs. Edward & Dale Sickles  
Stephen Smoliar & Linda Dembo  
Dr. & Mrs. Marvin Smoller  
Mr. Donald Sobelman &  
Ms. Leishia Woolwine  
Mr. & Mrs. Eugene Stark  
Dr. Kenneth & Laurel Stein  
Duty and Devotion  
Memorial Fund  
Dr. Peter & Mindy Sun  
Ms. Maryanne Tagney  
Ms. Gloria Valair  
Bruce & Fran Walker  
Carol A. Weitz  
Daphne & Stuart Wells  
Mr. Richard P. West  
Ms. Jane A. Wetzel  
Mr. Michael S. Wise  
Ms. Vanessa Wong  
Mr. E. William &  
Mrs. Mary Alice Yund  
Zuni Café

### BENEFACTOR

**\$5,000 TO \$7,499**

Mrs. Lloyd Ackerman  
Dorrit Ahbel, M.D.  
Mr. & Mrs. Gregory J. Allison  
Kendall & Claire Allphin  
Mr. & Mrs. Steven Anderson  
Ms. Anna Antonucci  
Dr. Christopher Bandy  
Mrs. Linda Barrett  
Mr. Michael Barrientos  
Mr. Stephen Beitzel &  
Ms. Lise Quintana  
Roy C. Bergstrom  
Anna & Robert P. Berryman, Jr.  
Scott J. Bever  
J. Dennis Bonney  
Dix Boring &  
Marilyn Moore Boring  
Gary Bottone  
Michelle Bourland

Elizabeth Bowman  
Judy Brady & Drew W. Browning  
Ms. Jennifer Braun &  
Mr. Raymond Ryan  
Mr.\* & Mrs. John P. Breyer  
Joseph & Linda Bronson  
Lynda L. Brothers  
Mr. Brad Buckman  
Jeanne & William Cahill  
Mr. & Mrs. John E. Cahill, Jr.  
Clark & Elizabeth Callander  
Mr. Donald D. Campbell &  
Ms. Sue Bennett  
Ms. Elizabeth A. Campbell &  
Mr. George Roth  
Dr. James M. Campbell  
Dr. Heidi H. Cary  
Iris S. Chan  
Ms. Janice Chang  
Josephine Chen  
Thomas & Virginia Chen  
Vicky Kwoh Ching &  
Wu-Chung Hsiang  
Mr. Rudy Ciuca  
Rev. David L. Clarke  
Ms. Carlyn Clause &  
Mr. Alexander L. Brainerd  
Mrs. Hazel Clegg  
Annelle Clute  
Vicki L. Coe M.D. &  
Jennifer Mitchell  
Mr. Craig Corbitt &  
Ms. Nancy Stoltz  
Susan Coughlin  
Mr. Wesley Cox  
James Cross & Charles Antonen  
Mary A. Culp  
Ms. Lisa Danzig  
Mr. & Mrs. Thomas E. Dienstbier  
Elizabeth M. Dirs  
Ms. Victoria Donald  
Mrs. Michael D. Dooley\*  
Mr. & Mrs. William G. Doolittle  
Sarah A. Douglas  
Katherine Herrick Drake  
Mr. & Mrs. Jerome Duluk  
Mrs. Marilyn Dunn  
Mr. Michael H. Fahey  
Mrs. Perrin Fay\*  
Alexander Fetter & Lynn Bunim  
Mr. & Mrs. Carl Fieser  
Mr. & Mrs. Louis C.G. Fisher  
Mr. & Mrs. Warren W. Flack  
Ken Fong  
Mrs. Carlo S. Fowler  
Mr. & Mrs. J. Murray Fox  
Mr. & Mrs. Thomas Frame  
Barbara B. Friede  
Elise & Tully Friedman  
Donald E. &  
Patricia D. Frischmann  
Karen L. Gabrielson  
Mr. Martin Gaehwiler\*  
John & Paula Gamba  
Mr. Richard Gemperle  
Mr. Gary A. Getz &  
Dr. Lorrie E. Clemens  
Henry\* & Dorothy Gietzen  
Mr. Stephen P. Gill &  
Mrs. Margaret Gill  
Mr. John Gray

Ms. Violet Grgich &  
Mr. Colin Shipman  
Sallie Griffith  
Claude & Nina\* Gruen  
Mrs. Patricia Gumbel  
Mrs. Simone G. Haas &  
Mr. Scott A. Zumsteg  
Helen & Dr. Glenn Hakanson  
Ms. Bronwyn H. Hall  
Hadley Dale Hall &  
L. Warde Laidman  
R. Hamilton  
Mr. & Mrs. Peter Hanauer  
Mr. Kevin Harrington  
Mr. & Mrs. Wolfgang H. Hausen  
Mollie Hedges & Laurel Lembo  
Fred & Peggy Heiman  
Miranda Heller & Mark Salkind  
Peggy Hill  
Patrick Hobin  
Terrance Hodel  
Al Hoffman & David Shepherd  
Susan Meadows Hone  
Mr. & Ms. Gerald Hoshijo  
Carol L. & David G. Hough  
Joanne Howard  
Vincent & Christina Hu  
Mr. David S. Hugel &  
Mr. Haggai Niv  
Dr. H. Nona Hungate  
Victor & Kathy Hymes  
Henry Ilg,  
in memory of Lottie Ilg  
Mrs. Andrew Imbrie  
Jessica Jacob & Zac Townsend  
Donald & Jacqueline Jacobberger  
Mr. Joseph Jacobs  
Mrs. Jo Jagoda  
Mr. Keith Jantzen &  
Mr. Scott Beth  
Mr. Guyton N. Jinkerson  
Alfred & Sally Jones  
Barbara E. Jones,  
in memory of  
William E. Jones  
Mr. David A. Kadish  
Amelia Kaymen, M.D.  
Gary D. Kelb  
Ms. Kathryn Kersey  
Mr. Donald Kieselhorst  
Victoria Kirby  
Mr. Sven E. Kjaersgaard  
Mr. Thomas Koch  
Mr. & Mrs. Jeff Kodosky  
Richard A. La Cava, Esq. &  
Tomas van der Haase  
T. Peter & Y. Mei Lam  
Ms. Katharine Lange  
John & A.M. Larue  
Ms. Carol Lazier  
The Honorable &  
Mrs. Howard H. Leach  
Catherine Lehmann  
Anthony Leuin & Jean Bertrand  
Mr. Fred M. Levin &  
Ms. Nancy Livingston,  
The Shenson Foundation  
Cathy Lindahl  
Barry & Marie Lipman  
Cynthia & Richard Livermore  
George & Kristen Lund  
Mr. & Mrs. Laurence R. Lyons

Dr. Alan R. Malouf  
Mrs. Doris Manock  
Paula Markovitz  
Mr. Robert E. McCleskey  
Ms. Barbara McDonnell  
Drs. Jack M. McElroy &  
Mary Ann Skidmore  
Ms. Linda M. McKay  
A. Kirk McKenzie  
Dr. Douglas &  
Dr. Penelope Meakin  
Robert Meister  
Mr. & Mrs. Russell Merritt  
Carleton E. Meyer & Joan Tom  
Mr. & Mrs. John Meyer  
Mr. & Mrs. James Milner  
Mr. D. G. Mitchell  
Liza & Alex Mock  
Mr. James C. Moora  
Thomas & Lydia Moran  
Howard & Cathy Moreland  
Michael Moritz &  
Harriet Heyman  
James & Katherine Moule  
Mr. Peter Johnson Musto  
Paul Niewiadomski  
Mark H. Nishiki, M.D.  
James A. Noe III  
Patricia Nottingham  
Ms. Lynn Odland  
Helen W. O'Hanlon  
Dennis Otto & Robert Meadows  
Dean & Kim Pananides  
Berniece & Pat Patterson  
Skip Paul  
Maureen Jane & Mark W. Perry  
Frances Petrocelli &  
Charles B. Wilson\*  
Mr. & Mrs. Dale L. Petterson  
Ian Pollard  
Elkhanah Pulitzer  
Charles & Vicki Raeburn  
Harold & Penny Ray  
Dr. & Mrs. John B. Reed  
Patricia Rees-Miller  
Mrs. Barrie Ford Regan  
Randall E. Reynoso &  
Martin Camsey  
David Richardson & Eliza Linley  
Orli & Zack Rinat  
Kay & Ray Roberts  
Mr. Paul Rogers  
Scot Rohrer &  
Anne Scanlan-Rohrer  
Ms. Heli Roiha &  
Ms. Therissa McKelvey  
Mr. Arthur S. Roosa &  
Ms. Keiko Kiyuna  
Mr. George E. Rossmann  
Mr. Charles W. Roth  
Mr. Paul L. Rowe &  
Mr. R. Michael Sereno  
Barbara Sahn & Steven Winkel  
Mr. Heinrich Schelbert  
Dr.\* & Mrs. Rolf G. Scherman  
Dr. Stephen Schoen &  
Ms. Margot Fraser\*  
Steve & Sally Schroeder  
John R. Schwabacher Family  
Mr. & Mrs. John Sebastian  
Dr. & Mrs. Jerry Shapiro  
Mr. & Mrs. Gerald V. Sharp

\* deceased

## MEDALLION SOCIETY *continued*

- Harvey & Deborah Shein  
Mr. & Mrs. Timothy Sherwood  
Mr. Daniel Shiplacoff &  
Prof. Roger Bourland  
Steven E. Shladover  
Ms. Marjorie Simon  
Mr. Kirby Slate &  
Mrs. Frances Slate  
Dr. Bruce L. Smith, Ph.D. &  
Ms. Nadine M. Tang  
Mr. & Mrs. Dennis &  
Kagari Smith  
Libby Smith  
Pamela D. Smith  
Kenneth & Joanne Snow  
Mrs. Linda Snyder  
Dr. Richard Sogg  
Dr. Steven Sorenson  
Mr. Steven Soult  
Robert L. Speer & John Wong  
John & Linda Stedman  
Mr. & Mrs. Reginald D. Steer  
Michael & Susanna Steinberg  
Mary Jean Stempien &  
James Stricker  
Lisa & Jim Taylor  
William Laney Thornton &  
Pasha Dritt Thornton  
Dr. Naomi R. Thorpe  
Ms. Carol J. Tomlinson  
Ms. Catherine F. Topham  
Ms. Takeko Toyama  
Barbara Traisman  
Mr. Robert Trankle  
Ulferts Center USA Inc.  
Leslie & Judy Vadasz  
Mr. Mark Valentine  
Dr. Catharine van Ingen &  
Dr. W. J. Wisniewski  
Ms. Elizabeth Vobach  
Mary & Terry Vogt  
Dr. Bradford W. Wade &  
Dr. Linda K. Riebel  
Bob & Gail Walker  
Ms. Nancy Walker  
William & Mikiko Walker  
Alice & C.C.\* Wang  
Hon. James L. Warren (Ret.)  
Helena Troy Wasp  
Mr. & Mrs. William J. Watt  
Rosalie V. Weaver  
Mr. Phil Wennhold  
Matthew Williams &  
Amanda Maystead  
Vivian W. Wing, M.D. &  
Elizabeth Grace Wickersham  
Mr. Harvey Yaverbaum  
Lev & Tatyana Yurovsky  
Professor Jeffrey Zink &  
Mrs. Helo Zink  
Dr. Richard A. Zuniga &  
Mr. Sean M. SeLegue  
Anonymous (15)
- PARTNER**  
**\$4,000 TO \$4,999**  
Dr. Valerie Abad &  
Mehdi Ghadiani  
Robert C. Anderson  
Paul & Kathy Bissingier  
Harold Blajwas &  
Alisa S. Burgess
- Mr. Bruce Braden  
Karen Burtness Prak &  
Jan Willem Prak  
Dr. Robert Paul Cabaj  
Mr. & Mrs. Charles Cameron  
Dr. Richard L. Caplin  
Martin Checov &  
Timothy J. Bause  
Dr. Melvin & Hella Cheitlin  
Dr. Carol Christ  
Hilary & Richard Clark  
Emmy & Donald Clausing  
Arthur D. Colman, M.D. &  
Pilar Montero, Ph.D.  
Dr. Linda Crabbe  
Mr. Orville W. Dale  
Dr. Stephen J. Danko  
Mrs. Pam DeWeerd  
Laura Dillaway  
Helene & Lawrence Edelman  
Dr. Mary Eichbauer &  
Dr. Greg Gartrell  
Dina & Carl P. Engineer  
Ms. Nancy J. English  
Mrs. Robert Eshleman  
Janice & Jack Eskridge  
Cheryl Fippen & Mary True  
Dr. Harvey Fishman &  
Mrs. Deborah Fishman  
Ms. Ching-Ching Ganley  
Mr. Rich Gerhardt  
Mr. & Mrs. Dane Gillette  
Diane Green  
Drs. Bill & Nancy Grove  
Ms. Natalie Gummer  
Mr. Richard L. Hay  
Mr. Larry Horton  
Ms. Gladys K. Howard  
Rosemary Joyce &  
Russell Sheptak  
Dr. & Mrs. Samuel D. Kaplan  
Mrs. Louis Kelso  
Ms. Alyssa T. Koo  
Mr. & Mrs. Paul Kuckein  
James\* & Elinor Lacy  
Ms. Barbara Laferriere  
James Earl Jewell  
Ms. Marcia Lazer  
Mr. & Mrs. Gerald S. Levin  
Mrs. Nancy Donnell Lilly  
Claire & Herbert Lindenberger  
Claude L. Lowen  
Charles & Nancy Mack  
Mr. & Mrs. Daniel Mardesich  
Mr. & Mrs. Michael Marston  
Marcia & Bill\* McConnell  
Dr. Mary McNabb &  
Daniel McNabb  
Mr. David Mellor  
Edith P. Mendez  
Andrew Morgan &  
Danny Richard  
Donna Hall Neff  
Irving & Varda Rabin  
Foundation of  
The Jewish Community  
Foundation of the East Bay  
Mr. John N. Rooney  
Richard E. Rowland  
Mr. Eugene L. Saenger, Jr.  
Barbara Bishop, M.D. &  
Mr. Michael Saroyan
- Dorothy Schimke & Cliff Jarrard  
Mr. Warren Schneider  
Charles Schug  
Mr. & Mrs. Paul Setziol  
Ms. Carolyn Shaw  
William & Judith Shilstone  
Mr. Leslie M. Shinozawa  
Evangelos & Kathleen Simoudis  
Mr. Mark Small  
Mr. Fred B. Smith  
Frederic H. Smith  
Mr. Jordan H. Smith  
Mr. Donald Spuehler  
Mr. Robert St. John &  
Ms. Melanie Searle  
Dr. & Mrs. Robert L. Stamper  
Mary Van Voorhees  
Ronald B. Wilkerson  
Ms. Eileen C. Wong  
Ms. Shirley Woo  
Dr. Sherry Wren  
Florette Yen  
George Zimmerman  
Anonymous (4)
- FOUNDER**  
**\$3,000 TO \$3,999**  
Mr. John Abbott  
Mrs. Deborah Accornero  
Amir V. Adibi &  
Shannon R. Clawson  
Dr. Lefkos Aftonomos  
Dr. Daniel S. Alegria &  
Dr. Mary Page Hufty  
Francesca Alfajora  
Mr. & Mrs. Jose R. Alonso  
Ms. Ann Alpers &  
Mr. Shawn Hanson  
Mr. Benjamin C. Anderson,  
Ph.D.  
Joanne M. Anderson  
Arlene Anthony  
Ms. Maloos S. Anvarian &  
Mr. Franklin R. Jackson  
Drue G. Ashford  
Tracy Atherton  
Matthew Austern & Janet Lafler  
Zachary Baker  
Mr. Frank &  
Mrs. Maxine Balistreri  
Ms. Virginia Bamford  
Claudette Barrera  
Kimiko & Ivan Barta  
Mr. & Mrs. Fedele Bauccio  
Joseph Baxter & Walter Balmas  
Mrs. Mary Baxter  
Mr. Scott Bays  
Robert H. Beadle  
Dr. Daniel Benson  
Mr. Bradford Berenson  
Paul & Mildred Berg  
Stuart & Helen Bessler  
Mr. Josef Betz  
Mr. Eesha Bhattacharyya  
Viny & Shalini Bhutani  
Adam Arthur Bier &  
Rachel Lem  
Ms. Linda Billings  
William Blank  
Mr. & Mrs. Frank Bliss  
Mrs. Robert N. Bloch  
Mr. Noel T. Bos
- Dr. Jennifer Bock Hughes &  
Mr. Harold O. Hughes  
Mr. Jeff Boland  
Dr. Maurizio Bonacini  
Jeanne Rae Bonar, M.D.  
Dr. Stephen C. Born  
Bruce R. Bowen &  
Junona A. Jonas  
Malcolm H. Bowles  
Mr. Jim Bowsher  
Ms. Margaret Boyd\*  
Agnes Chen Brown,  
in memory of  
Robert Elliott Brown  
Eleanor & Theodore Brown  
Timothy & Margaret Brown  
Don Buhman & Wray Humphrey  
Drs. Earl & Sandra Burgess  
William & Nancy Burnett  
Cathleen Cameron  
Mrs. Ronald E. Cape  
Dr. Betty J. Carmack  
Vance Carney  
Janet L. Carpenter  
Peter & Jane Carpenter  
Mr. & Mrs. Dennis L. Carter  
Oscar Celli & Roger Busse  
Mr. Ben Chai  
Mr. Mark R. Chaitkin &  
Ms. P. C. Storr  
Sarah Chamberlain  
Ms. Jean B Chan  
Jim Chanin & Rachel Richman  
Dr. J. Samuel Chase  
Mr. Richard Christie  
Mr. & Mrs. A. B. Ciabattoni  
Jerry & Linda\* Cimmet  
George & Laura Cline  
Patricia T. Coffin  
Katie Colendich  
Charles Connor, M.D.  
Wallace W. Conroe &  
Helen E. Conroe  
Donald E. & Diane P. Cooley  
Carmen Côté-De Vaughn  
Mr. Guy Cross &  
Ms. Erika Nelson  
Dr. Joan Claire Cucek  
LCDR Arthur W. Curtis,  
USCGR (Ret.)  
Mr. Fred J. Dal Broi  
Mr. A. S. Damji  
Mrs. Arthur Dauer  
Charles & Dorothy Davis  
Mrs. Doris Davis  
Jan & Jeannie de Vries  
Dr. Lee R. DeBow  
Dr. & Mrs. Herbert H. Dedo  
Mr. Manfred Dehmer  
Mr. & Mrs. Eugene DeJuan  
Jan Deming & Jeff Goodby  
Mr. Jan den Besten  
Ronald Denchfield &  
Patricia Molvar  
Ulric & Glenda Dennis  
Mr. J. P. Richards Dillingham  
Mag Dimond  
John & Melanie Dodd  
Marion Dodd  
Mr. Keith E. Doerge  
Dr. Gary Dolan  
Mr. Manuel Donesa
- Sandra D. Donnell &  
Justin M. Faggioli  
David & Miriam Donoho  
Gary & Helen Dosik  
Ms. Joyce Dostale  
Kathy Down, M.D. &  
Gregory Kelly  
Mr. John D. Drago  
Mr. Paul Duffey  
Ms. Barbara J. Dwyer &  
Mr. Neil Benjamin  
Rebecca M. Dyas  
Susan & Bruce Dzieza  
Ms. Margaret Hart Edwards  
Joseph Ehrman III  
Ms. Shannon Eliot  
Ed & Barbara Eschbach  
Mrs. Caroline Eshleman  
Pauline Eveillard & Doug Gould  
Patricia & Richard Farnsworth  
Drs. Bette & James Felton  
Jan & Bob Fenwick  
Ms. Karin Fetherston  
Ellen Finch  
Leah Fine  
Ms. Jessena Finn  
First Street Leather  
of Solvang, California and  
Mammoth Lakes  
Daniel & Carla Flamm  
Jacques Fortier  
Richard L. Frank Trust  
Barbara B. & Joseph P. Fredrick  
Ms. Ellen A. Friedman  
Joyce Friedman  
Mr. & Mrs. William Froming  
David & Betsy Fryberger  
Mr. Richard Galbraith  
Lisa Zuckerman Gamschad  
Mr. Sameer K. Gandhi &  
Ms. Monica Lopez  
Max Gasner  
Marlena & Julia Gee  
Ms. Sandra M. Gilbert  
David & Jennifer Gillespie  
Mr. & Mrs. Richard M. Gleason  
Dr. Paul Goldsmith  
Mr. & Mrs. Ronald Goodman  
Ms. Grace &  
Ms. Roxanne Araim-Sullivan  
Mr. Frederick Grauer  
Ms. Deborah Greer  
Mr. Benjamin Gregorski  
Ms. Jane Grimm  
Mr. Phil Grisier\*  
Andy\* & Eva Grove  
Mr. & Mrs. Patrick Gunning  
Brian & Elizaveta Gustafson  
Mr. & Mrs. Sean Hafeez  
Rob & Yukari Haitani  
Ms. Maud Hallin  
Ms. Dorothea Hamilton  
Mr. Dave Handley &  
Ms. Xiaowen Qiu  
Charles F. Hanes  
Mr. & Mrs. Eric Hanson  
Betty-Lou Harmon  
Mr. William Hartrick  
Mr. James E. Haynes  
Peggy Heineman  
Paula Heller & Robert Yohai  
Wellington S. Henderson, Jr.

\* deceased

## MEDALLION SOCIETY *continued*

Mr. Robert Hero	Mr. Wen-Pen Liu	Matthew & Nancy Noel	Stephen & Marcia Ruben	Mrs. F. J. Thomas Tilton
Mr. Stephen Hetzel	Mr. & Mrs. William R. Lloyd	Mr. Barton O'Brien	Mr. John E. Ruden	Dean & Jeanice Tipps
Mr. & Mrs. David Hodges	Mr. Brendon Lo	George & Karen Offen	William & Leslie Rupley	Patricia Totten
Ms. Anne Hohenberger & Mr. Michael Taylor	Linda Lonay & Mohammad Hooshmand	David O'Grady	Francis & Andrea Rush	Enrique Trachta
Mr. & Mrs. Charles Holden	Kate Lord	Mr. Brian Olson	Nancy J. Russell	Norman & Carol Traeger
Michael Horan	Thomas & Kathryn* Loughran	Marilyn Oronzi	Mr. M. Duane Rutledge	Justin Trapp
Dr. Michael Horn	Mrs. Amy Louv	Lise Deschamps Ostwald	David Ryu & Christina Wu Ryu	Mr. Richard D. Tuck
Wilma S. Horwitz	Ms. Kay Lucas	Coralie & John Otoshi	Mr. Paul G. Salisbury	Gisela & Peter Turner
Mr. Joseph C. Howard, Jr.	Ms. Janet Luck & Mr. Stephen Kealhofer	Ms. Catherine A. Owen	Ryan Samarakoon & Emily DiPofi	Mr. Anthony Vickers
Timothy G. & Cara R. Hoxie	Ophelia A. Lum You	Mr. & Mrs. F. Ward Paine	Louise Adler Sampson	Mr. Richard Votava
Ashley Hu	Karen & David MacQueen	Mrs. Jeraldine M. Palazzi	Mr. Pavi Sandhu	Tamisie Honey Vrolyk
Bradford L. Humphrey	Mr. & Mrs. William H. Madison	Mr. & Mrs. Steven Papagiannopoulos	Marlys & Joseph Saveri	Mrs. Louis M. Vuksinick
Nancy A. Hutcheon	Joan & Roger Mann	Gerlie Papillion, M.D. & Nathan Anderson-Papillion	Mr. David Sawle	Ilana Walder-Biesanz
Ms. Margaret C. Hutchins	Gus Manning & Rena Kirkpatrick	Sasha Patpatia	Ms. Beth Scanlan	Arthur & Susan Walenta
Edward & Patricia Hymson	Richard A. Marciano & Teresa Middleton	Richard A. Marciano & Peter & Patricia Peterson	Randy Schekman & Nancy Walls*	Ms. Adrian Walker
David K. & Kay Duke Ingalls	Richard & Patricia Marcogliese	Mr. William Pearce	Philip Schlein	Ms. Ann Y. Walker & Mr. David M. Jones
James Ito	Treva Jo Marcus	Peter & Patricia Peterson	Sande Schlumberger	Susan Walker
Harry L. Jacobs & Katherine E. Akos	Jason Marks	Dr. Lawrence & Elizabeth Petz	Rev. Paul J. Schmidt & Rev. Gerard K. Moran	James & Judith Wall
Dr. & Mrs. Norman Jacobson	Dr. Pamela Marron	Ms. Nancy Pfund & Phil Polakoff, M.D.	Phoebe & Christopher Schreiber	Cmdr. & Mrs. Homer Wallin
Mr. Alexander Jakle	Mr. Henry P. Massey Jr. & Ms. Amie Chang	Dominique Philippine	Betty J. Schreiner, M.D.	Brian & Stephanie Walsh
Ms. Lily Jan	Robin & Karl May	Ralph & Jane Pica	Dr.* & Mrs. Theodore Schrock	Emily Wang & Aaron Hoffer
Robin & Virginia Jaquith	Mr. Frank T. Maynard	Dr. Judith Pickersgill	Mrs. Ronald Schroeder	Mr. William Wang
William & Leticia Jarvis	Judge Lucy Kelly McCabe*	Ms. Shauna Pickett-Gordon	Ms. Andrea Schultz	Mr. Rom Watson
Mr. Carlos Jimenez & Dr. Victoria Smith	Ellen McCoy	Mr. Terry Pitts	Katherine Setar & Brad Fischer	Victoria Weatherford & Jordan Gardner
Dr. Jane L. Johnson	Dr. Patricia McEveney	Ms. Anastasia Polakis	Pamela Sevilla	Mr. Kimberly Mark Webb
Kristen & Todd Jones	Ms. Kathryn McGovern	Ritchie & Melissa Post	Ms. Margaret V. Sheehan	Ms. Belle Wei
Annie Jung	Caryl McIvor	Susan K. Prather	Merrill Shields	Ms. Tania L. Weiss
Anne Kaiser & Robert Taylor	Dr. & Mrs. Thomas O. McLaughlin	Jeanette M. Prato	Elias Shikaloff	Mr. Trevor White & Mrs. Nora Quattrin White
Nene Kalu	Ms. Sharon McNalley	Margaret & Vic Quattrin	Kate & Matthew Shilvock	Ms. Erika Williams
Dr. & Mrs. Avi Katz	Mr. Thomas McQuaid	Mr. & Mrs. Martin Quinn	Dr. Neal Shorstein	Ms. Faye C. Wilson
Ms. Suzan Kaufmann	Ronald & Judith McWilliams	Mr. Les Quock	Barbara Silverberg	Peter & Georgia Windhorst
Robert S. Keagy	Mr. Peter C. Meier	Christopher J. Raidy	Dr. & Mrs. Gerald Silverberg	Judith & Walter Sleeth
Mr. Thomas R. Kearney	Dr. Beryl & Mrs. Renee Mell	Ms. Danielle Rebuschung	Judith & Walter Sleeth	David & Barbara Sloss
Daniel Kelley	Dr. Linda A. Membreno	Don & Gwen Reichert	Mr. & Mrs. George D. Smith Jr.	Mr. & Mrs. George D. Smith Jr.
Mr. Christopher Kelly	Dr. Thomas Merigan	Ms. Amy Rennert & Ms. Louise Kollenbaum	James K. Sokol	Gideon* & Cheryl Sorokin
Jill Dore Kent	Judith & Irwin Miller	Mr. Thomas H. Reynolds	Mr. & Mrs. Robert Specker	Mr. & Mrs. Robert Specker
Nelda Kilguss	Beverly Mitchell & John Pringle	Guenther Rheinisch	Leela & Sam Stake	Leela & Sam Stake
Rebecca & Donald Kingsborough	Mr. & Mrs. Joseph Mocker	Kathryn E. Ringgold	Mr. Tom Standing	Mr. Tom Standing
Dick & Marianne Kipper	Wayne & Carol Montgomery	Katelyn Ristau	Anita Stapen & Richard Granberg	Anita Stapen & Richard Granberg
Mrs. Claudia Bray Kitka	Thomas & Cassandra Moore	Wayne & Murphy Robins	Mrs. Ann Marie Steig	Mrs. Ann Marie Steig
Mrs. Beverly Kivel	Lawrence J. Morgan	Rick & Stephanie Rogers	Mr. & Mrs. Isaac Stein	Mr. & Mrs. Isaac Stein
Mr. Edson Kong	Ms. Camille Morishige	R. M. Rogness	Mr. Mark Stoermer	Mr. Mark Stoermer
Dr. Bob & Christine Kradjian	Mr. Paul Morris	Fran Rominger	Blossom F. Strong	Blossom F. Strong
Maj. Floyd R. Krey	Thomas* & Anne Morton	Noelle & Ken Roost	Nobuyuki & Megumi Sugiura	Nobuyuki & Megumi Sugiura
Andrea Manson Krueger	John & Melinda Moynier	Yvette & Philip Rosedale	Ms. Yrenae Sutphin & Mr. David Gray	Ms. Yrenae Sutphin & Mr. David Gray
Bettine Kuh	Berit & Robert Muh	Dr. Steven & Mrs. Miranda Rosenau	Ms. Susan Sweet	Ms. Susan Sweet
Dr. Bunny Laden	Ruth & James Murad	Ms. Susan Rosenblatt	Dr. & Mrs. W. C. Sweeting, Jr.	Dr. & Mrs. W. C. Sweeting, Jr.
William R. Lambert	Renate M. Nadler, M.D.	George & Edith Rosenkranz	Sharon & John Tastor	Sharon & John Tastor
Mr. Michael Lamm	Joseph C. Najpaver & Deana Logan	Dr. & Mrs. Roberto P. Rosenkranz	Martin & Elizabeth Terplan	Martin & Elizabeth Terplan
Andrew Lan	Ms. Mariam Nayiny & Mr. Nader Radjy	Marion Ross	Ms. Genell Teixeira-De Robertis	Ms. Genell Teixeira-De Robertis
Mr. Ronald Larson	Ms. Mary D. Niemiiller	Dr. & Mrs. Stanley Ross	Ms. Holly Thauwald	Ms. Holly Thauwald
Peter Lee	Gerald & Ortrun Niesar	Mrs. Joan Roost	Ms. Joan Thoma	Ms. Joan Thoma
Richard & Patricia Taylor Lee		Barry Roth	Judy & Harold Tickin	Judy & Harold Tickin
Jeffrey Lefstin		Mr. & Mrs. Peter E. Roxborough	Charlise Tiee & Scott Grieder	Charlise Tiee & Scott Grieder
Mr. Julius Leiman-Carbia				
Dr. & Mrs. John Lenahan				

\* deceased

San Francisco Opera extends its deepest appreciation to all individual contributors. Our donors' generosity is the primary source of annual support for the Company's productions, educational programs, and operations. Leadership Circle and Medallion Society members enjoy a variety of special benefits, including priority seating, personalized ticket service, behind-the-scenes access, and more. To learn more about supporting San Francisco Opera, contact our Development Department at (415) 565-6401.


Listed gifts were received between **August 1, 2016 and April 15, 2018**. We have made every effort to ensure the accuracy of our donor listings.

If we have misspelled or omitted a name, please accept our apology and notify us at (415) 565-3212 so that we may update our records accordingly.



UNITED



A STAR ALLIANCE MEMBER 

# Celebrating the arts

*Proud to be the Official Airline  
of the San Francisco Opera.*  
**fly the friendly skies<sup>®</sup>**

# THE ENDOWMENT FUND

San Francisco Opera honors those whose endowment contributions since 1972 have helped ensure that our tradition of excellence continues in perpetuity. To learn more about endowment opportunities, contact Mandala Pham, Legacy Giving Officer, at (415) 565-6413 or [mpham@sfopera.com](mailto:mpham@sfopera.com).

## NAMED FUNDS

William Randolph Hearst  
Young Artists Fund  
Francesca Deering Howe  
Principal Artist Fund  
Caroline H. Hume  
Music Director Fund  
Burgess & Elizabeth Jamieson  
Fund  
Pitch & Cathie Johnson  
Student Ticket Fund  
The Diana Dollar Knowles  
Fund for Emerging Artists  
Edmund W. &  
Jeannik Méquet Littlefield  
Fund  
Bernard Osher Endowment  
Fund  
Jordan Joseph Popkin  
Opera Outreach Fund  
Madeleine H. Russell  
Night at the Opera Fund  
Thomas Tilton Production  
Fund  
Phyllis C. Wattis Opera Fund  
Phyllis C. Wattis Fund for  
New Productions  
Phyllis C. Wattis Fund for  
the Opera Center  
Phyllis C. Wattis Fund for  
the Maintenance of  
the Opera House  
Phyllis C. Wattis Opera Fund  
for Tickets  
Patricia Yakutis Endowment  
Fund

## LEADERSHIP CIRCLE

**\$1,000,000 AND ABOVE**

Andrew J. Bellotti\*  
Mr. & Mrs. William\* K. Bowes, Jr.  
Columbia Foundation  
Franklin C. Deters Estate  
Ray\* & Dagmar Dolby<sup>A</sup>  
Bertie Bialek Elliott  
John A. & Cynthia Fry Gunn  
Mr. & Mrs. James Heagy  
The William Randolph Hearst  
Foundation  
The William & Flora Hewlett  
Foundation  
Francesca Deering Howe Estate  
The Hume Family  
Dora Donner Ide Estate  
Barbara K. Jackson  
Burgess & Elizabeth Jamieson  
Mr. & Mrs. C. Bradford Jeffries<sup>A</sup>  
Franklin & Catherine Johnson  
The Diana Dollar Knowles Trust  
Jeannik Méquet Littlefield\*  
Lorry I. Lokey  
Dr. Jesse F. Minnis, Jr. Estate  
National Endowment  
for the Arts  
Bernard Osher Foundation  
Jordan Joseph Popkin  
Opera Outreach Fund

In memory of Frank D. Stout  
Lorna Talbot Estate  
Mrs. Paul L. Wattis Estate  
Patricia Yakutis Estate  
Anonymous (1)

## COMPOSERS' CIRCLE

**\$500,000 TO \$999,999**

Mai G. Coggin Estate  
Mr. & Mrs. Reid W. Dennis  
Francis Goldsmith Trust  
Richard B. Gump Estate  
Claramae Turner Hoffmann  
Estate  
Mr. & Mrs. David Packard  
Jefferson Peyser Estate  
K. Hart Smith Estate  
Harry J. Wagner Estate

## LIBRETTISTS' CIRCLE

**\$250,000 TO \$499,999**

Anita Uhl Brothers Estate  
Ms. Ginger Dostrow\*  
Phyllis Edwards Estate  
Dr. Maurice Eliaser, Jr. Estate  
in memory of  
Stella & Maurice Eliaser  
Roberta Empey Estate  
Dr. Samuel C. Hughes Estate  
James Irvine Foundation  
in honor of Myron Du Bain  
R. Earl Robinson Fund  
Ruth C. Samson Estate  
Claudia Stoop Estate  
Earl H. Teass Trust  
Dr.\* & Mrs. John A. Zderic

## CONDUCTORS' CIRCLE

**\$100,000 TO \$249,999**

Mr.\* & Mrs. John M. Bryan  
Chevron USA  
Mrs. Sheldon Cooper Estate  
in memory of  
Robert Watt Miller  
Valerie & Paul Crane Dorfman  
Ms. Leonie Darwin\*  
Mr. & Mrs. William H. Draper, III  
Robert F. Ewing  
Derek M. Fairman Estate  
Charles D. Field Estate  
R. Gwin Follis Foundation  
William W. Godward  
Mr. & Mrs. William Hamm III  
Hewlett-Packard Company  
Holmes Foundation  
Hugh Keenan Estate  
Donald Khulke Trust  
Evelyn Lorenz Estate  
Mary Lorenz  
Emily Prettyman Lowell Estate  
Russell J. Mays 1994 Trust  
Robert McAlpin Moore  
Alicia H. McEvoy Estate  
Ralph R. Michaelis Estate  
Lucile C. Monteagle Estate  
Barbara V. Morse Estate

Milton J. Mosk &  
Thomas Foutch  
Mr. & Mrs. George Otto  
Dr. & Mrs. Richard Rigg  
Keith W. & Marjorie J. Riley  
Gerald B. Rosenstein\*  
Lurline B. Roth  
Charity Foundation  
Ruth Sanderson Estate  
Ilse Sauerwald Estate  
James H. Schwabacher Estate  
Eunice B. J. Senderman Estate  
Prof. Kurt Servos Estate  
Edward Meade Smith Estate  
Nellie D. Stephens Estate  
Alice Vincilione  
Carole Wagner Estate  
Barbara M. Ward & The  
Honorable Roy L. Wonder\*  
Whitney Warren Estate  
Karyl Lynn Kopelman Zietz

## DIVAS' CIRCLE

**\$50,000 TO \$99,999**

Marguerite Arends Estate  
Gertrude Baker Trust  
Bank of America Foundation  
Katherine R. Blyth Estate  
Frank A. Campini Foundation  
Carter Hawley Hale Stores,  
Inc.  
Del Monte Corporation  
Mr. & Mrs. Dewey Donnell  
Fireman's Fund American  
Foundation  
Fleishacker Foundation  
Mr. & Mrs. Alfred Fromm  
I. P. Patrick Gallagher Fund  
William G. Gilmore Foundation  
Mr. & Mrs. Robert C. Harris  
Marco P. Hellerman Estate  
Mrs. Griffith Henshaw Estate  
Hewlett-Packard Foundation  
Marian Prentice Huntington  
Estate  
Joan J. Jacobs  
Effiellen Jeffries Estate  
C. William Jewell Estate  
Sidney & Vivian Konigsberg  
Edith Koshland Estate  
M.E. Lorenz Estate  
McBean Family Foundation  
Florence N. Mel Estate  
The Hon. &  
Mrs. William Orrick, Jr.  
Ailsa C. Pender Estate  
Janet L. Pynch Estate  
James D. Robertson  
Earl Robinson Estate  
Mrs. William P. Roth  
Violetta Sharpe Estate  
Syntex Corporation  
Donald & Rachel Valentine  
Carole Wagner Estate  
Crown Zellerbach Foundation  
Harold & Doris Zellerbach  
Harold L. Zellerbach Estate

## ARTISTS' & MUSICIANS' CIRCLE

**\$25,000 TO \$49,999**

Dr. John Alden Fund  
Fritzi Benesch\*  
Marjorie B. Bonthron Trust  
George Bowles  
Chrissie B. Breedlove  
Nancy W. Bridgwater Estate  
Broadway-Hale Stores  
Mrs. Harry F. Camp  
Meyer M. Camp  
Ms. Annette Campbell-White &  
Dr. Ruediger  
Naumann-Etienne  
Philip Carlson Estate  
Dr. & Mrs. Herbert H. Dedo  
Edward P. Eassa Trust  
Mr. & Mrs.  
William C. Edwards  
Sidney M. Ehrman Estate  
David B. Felch Estate  
Barbara Marie Fontaine  
Estate  
Hilda Gard Trust  
Frank Gerbode  
Eleanor Guilford  
Vija Hovgard  
William S. & Vivienne Howe  
Estate  
Mrs. Frederick Kohlenberg  
Betty Ford Lingo—  
The Cerimon Fund  
Russell J. Matthias Estate  
Diana L. McClure Estate  
Naomi Maryann McHugh  
Estate  
Morris Trust  
Louisette C. Murdoch Estate  
Agda Eleonora Olson Estate  
Pacific Lighting Corporation  
Pacific Telesis  
Christopher Page 1985 Trust  
Deborah Pentz Trust  
Mr. & Mrs. Louis A. Petri  
Agnes D. Porter Estate  
Retail Dry Goods Association  
of San Francisco  
R.C. Samson Estate  
Casey L. Scott  
Dr. A. Jess Shenson  
Emmett G. Solomon  
Lynda Spence  
Wells Fargo Bank  
Anonymous (1)

## ARTISTS' & MUSICIANS' CIRCLE

**\$10,000 TO \$24,999**

Nerzig Apkarian Estate  
Roy Backus Estate  
Mr. J. P. Barger  
Muriel C. Barnett Estate  
John L. Blake  
Miss Louise Boyd Estate  
Florence W. Bruce  
Neil Buckley Estate  
Roy Cadenasso Estate  
Robert W. Cahill Estate  
Lillian Miller Carlson  
Memorial Fund  
Francis & Laine Chen  
Edward J. Clark  
B. B. Cohen Estate  
Mr. & Mrs. Warren J. Coughlin  
Ruth Hiene Dahl Estate  
Charles & Dorothy Davis  
Helen Dennis Estate  
Di Giorgio Foundation  
DWD Foundation  
Richard J. Elkus  
Richard Everett\*  
Richard Farley Estate  
Mr. & Mrs. Charles D. Field  
Tully M. Friedman  
Robert Gallo  
Lewis W. Hale Estate  
Mrs. Griffith Henshaw  
Mr. & Mrs. Reuben W. Hills  
David R. Hyman Estate  
Henry J. Kaiser Family  
Foundation  
William R. &  
Nancy Ely Kales  
Ruth Kaufman Estate  
Jesse Koshland  
Grover Magnin Estate  
Matson Navigation Company  
Anne E. Matthew\*  
Mr. & Mrs. Fred Moller  
Diane L. Morris  
Kathleen Dale Oscarson  
Thelma C. Owen Estate  
Marion Stuart Parker Estate  
Kathleen R. Poer Estate  
Ruth Prager Estate  
Siegfried B. Puknat Estate  
Mrs. John P. Renshaw  
Marcia Robinson Estate  
Alfred Sbarboro Estate  
Dr. Robert R. Schmidt Estate  
Carolyn Shaw  
Mary Shoch  
Jack D. Soldate Estate  
Muriel McKeivitt Sonné  
Mrs. F. J. Thomas Tilton  
Sarah Tilton & Lawrence Low  
Henry F. Trione  
Tallant Tubbs Estate  
Constance Tydeman  
Mr. & Mrs. Willard Vernon  
Mr. & Mrs. Brooks Walker, Jr.  
Marie Welch West Estate  
Mr. & Mrs. Harry Wetzel  
Mr. & Mrs. Palmer Wheaton  
James Wilson Estate  
Anonymous (1)

\* deceased



# The art of performance draws our eyes to the stage



Our community's commitment to arts and culture says a lot about where we live. Opera brings us together from the moment the lights go down and the curtains come up.

**We're proud to sponsor the San Francisco Opera.**

[wellsfargo.com](http://wellsfargo.com)

© 2017 Wells Fargo Bank, N.A. All rights reserved. (4705802\_20999)

Together we'll go far





# TRIBUTES

San Francisco Opera is grateful to the following donors for their honorary and memorial gifts received in the past twelve months.

## IN HONOR OF

**Ms. Joan K. Boyd**

Mr. Roy Boyd

**Mr. Hans Cardenas**

Niblock Charitable Trust

**Ms. Beth Clayton**

Dr. Nanette Gartrell &  
Dr. Dee Mosbacher, Ph.D., M.D.

**Ms. Jessica Fauver**

Ms. Merle L. Benkavitch

**Lianna Haroutounian**

Jennie S. Garrison  
Dr. Bob & Christine Kradjian

**Mr. & Mrs. George H. Hume**

Lilah & Alex Wolfe

**Ms. Jennifer Jordan**

Ms. Merle L. Benkavitch

**Mrs. William R. Kimball**

Richard & Rhoda Mesker

**Ms. Karen J. Kubin**

Skip Paul  
Saw Island Foundation

**Ms. Marcia Lazer**

Mrs. Holly H. McMahon

**Mrs. Gorretti Lui**

Barbara A. Wolfe

**Mr. Andrew Maguire & Mr. Douglas Cyr**

Alice Morison & Oakley Hewitt

**Ms. Evelyn S. Martinez**

Paul Sporer

**Mr. Andrew Morgan & Mr. Danny Richard**

William Morgan & Gwen Herrin

**Mrs. Mandala Pham**

Ms. Merle L. Benkavitch

**Henry I. Prien**

Ms. Betty Ann Prien

**Patricia Racette**

Dr. Nanette Gartrell &  
Dr. Dee Mosbacher, Ph.D., M.D.

**Sigmund Seigel & Karen Topp**

Amy & Stan Leopard

**Lola Simi**

Famiglia Tom & Juliette Giannini

**Ms. Aileen Tat**

Patrick Hobin

**Francesca Zambello**

George & Kristen Lund

**Dr. Eleanor L. Zuckerman**

Lisa Zuckerman Gamshad

## IN MEMORY OF

**Corrine Shelly Aulgur**

Robert Aulgur

**Jane Bernstein**

Norby Anderson  
Bruce Hyman & Simone Quarré

**Robert & Katie Berryman**

Robert & Anna Berryman

**Robert Elliott Brown**

Agnes Chen Brown

**Mr. James F. Crafts, Jr.**

Mrs. Patricia Crafts

**Ms. Sue Kone Drake**

Mrs. Karen Broido  
Ms. Rebecca Brover  
Ralph & Clairelee Leiser Bulkley  
Ms. Jennifer Hassibi  
Barbara K. Jackson  
Ms. Roseanna Torretto

**Mr. Rolf A. Gille**

Mrs. Rolf A. Gille

**Mrs. Kay Sue Gregorski**

Mr. Benjamin Gregorski

**Ms. Ellen Grinnell**

Maureen Clarke  
James A. Heagy

**Jayne Heagy**

James A. Heagy  
Gary J. Sorgen

**J. Scott Hendrickson, Supernumerary**

The Hendrickson Family

**Mr. George Hutzler**

Mrs. Andrew Imbrie

**Dmitri Hvorostovsky**

Anonymous

**William E. Jones**

Barbara E. Jones

**Edward Koester**

Betty Maddux

**Anne Lerch**

Allan Lerch

**John W. Lindstrom**

Maureen Clarke  
James A. Heagy  
Bernice Lindstrom  
Alice Ames Morison & Dr. Oakley Hewitt  
Terri Stuart

**Hiro and Betty Ogawa**

Alice Corning

**John B. & Zelda M. Quigley,  
and Joan Quigley**

Ruth Quigley

**Mr. Mike Robinson**

Clyde & Ann Coombs

**Mr. Joseph & Mrs. Eleanor Sax**

San Francisco Foundation

**Mr. Charles H. Sherman**

Dr. Gary D. Kelb

**Mr. Richard A. Ward**

Ms. Linda Reiff

**Thomas F. Wolfe**

Barbara A. Wolfe

# IN-KIND GIFTS

**LEADERSHIP CIRCLE**

\$100,000 & ABOVE

HALL Wines  
KDFC Radio  
KPIX/KBCW  
San Francisco Chronicle  
United Airlines

**PLATINUM CIRCLE**

\$50,000 TO \$99,999

YINA Beauté  
Asero Insurance Services, Inc.  
David & Ekaterina Schmitt  
Anonymous

**GOLD CIRCLE**

\$25,000 to \$49,999

Gloria Ferrer Caves & Vineyards  
Lui Family  
Mission Minded  
Piedmont Piano Company  
The Honorable &  
Mrs. George P. Shultz  
The St. Regis San Francisco  
UPTick Vineyards  
Webcor Builders

**SILVER CIRCLE**

\$10,000 TO \$24,999

Allen Matkins LLP  
Guitty Azarpay  
bloomers  
Patina Catering  
Roselyne Chroman Swig

**BENEFACTOR**

\$5,000 TO \$9,999

Jane Bernstein\* & Bob Ellis  
China Airlines  
Eric D. Felty  
Mary & Craig Henderson  
Karl & Maryanna Kersten  
Carol L. Meyer\*  
PSAV  
Red Curtain Addict  
YOR Sequoia Organic Life  
Corporation

**INVESTOR**

\$3,000 TO \$4,999

Dr. & Mrs. William M. Coughran  
Mr. & Mrs. Warner Henry  
Leonard Karstadt

**MEMBER**

\$1,000 TO \$2,999

David Bertoni  
Ms. Annette Campell White &  
Dr. Ruediger Naumann-Etienne  
Deering Wine  
Kristina Flanagan  
Brian James & S. Shariq Yosufzai  
Mr. Lawrence A. Kern  
Ms. Sylvia R. Lindsey  
Sandeman Porto

Pianos provided by  
Piedmont Piano Company  
Yamaha is the official piano of  
San Francisco Opera

\* deceased

San Francisco Opera is pleased to recognize the generosity of foundations, government agencies, and corporate donors for their support received from August 1, 2016 through April 15, 2018.

---

# FOUNDATION & GOVERNMENT GRANTS

## CHAIRMAN'S CIRCLE

\$500,000 AND ABOVE

William K. Bowes, Jr. Foundation  
Grants for the Arts  
The William & Flora Hewlett Foundation  
Koret Foundation  
The Andrew W. Mellon Foundation

## DIAMOND CIRCLE

\$100,000 TO \$249,999

Carol Franc Buck Foundation  
Frances K. & Charles D. Field Foundation  
The William Randolph Hearst Foundation  
OPERA America: Innovation Grants

## PLATINUM CIRCLE

\$50,000 TO \$99,9999

Louise M. Davies Foundation  
The Charles D. & Frances K. Field Fund  
The Geoffrey C. Hughes Foundation  
The Diana Dollar Knowles Foundation  
National Endowment for the Arts

## GOLD CIRCLE

\$25,000 TO \$49,9999

Walter & Elise Haas Fund  
The William G. Irwin Charity Foundation  
Kia Ora Foundation  
Kimball Foundation

## SILVER CIRCLE

\$10,000 TO \$24,999

The Mervyn L. Brenner Foundation  
California Arts Council  
Frank A. Campini Foundation  
The John & Marcia Goldman Foundation  
Mimi & Peter Haas Fund  
Heising-Simons Foundation  
Zellerbach Family Foundation

## BENEFACTOR

\$5,000 TO 9,999

Edgar Foster Daniels Foundation  
The Walter S. Johnson Foundation  
The Kingsley Foundation

## FOUNDER

\$1,000 TO \$4,999

Joyce and William Brantman Foundation  
Lisa and Douglas Goldman Fund  
The Pierre and Tana Matisse Foundation  
E. Nakamichi Foundation  
Ruppenthal Foundation for the Arts  
Sing for America Foundation

---

# CORPORATE COUNCIL

## SEASON SPONSOR



WELLS  
FARGO

## LEADERSHIP CIRCLE

\$100,000 AND ABOVE

Chevron  
San Francisco Opera Guild  
United Airlines  
Wells Fargo

## PLATINUM CIRCLE

\$50,000 TO \$99,9999

Kaiser Permanente  
Meyer Sound

## GOLD CIRCLE

\$25,000 TO \$49,9999

Bank of America  
Charles Schwab & Co., Inc.  
Union Bank

## SILVER CIRCLE

\$10,000 TO \$24,999

Gap Foundation  
Jurika, Mills & Keifer—  
Private Wealth Management  
Pacific Gas and Electric Company  
San Francisco Opera Guild/  
East Bay Chapter  
Schoenberg Family Law Group, P.C.  
Vontobel Swiss Wealth Advisors AG,  
Zurich, Switzerland  
Wilson Sonsini Goodrich & Rosati  
Foundation

## BENEFACTOR

\$5,000 TO \$7,499

Asset Management Company

## MEMBER

\$1,000 TO \$2,999

DM Stone Recruitment Solutions  
Wagner Society of  
Northern California

# MEROLA OPERA PROGRAM

**THE MEROLA OPERA PROGRAM** is dedicated to the development of the finest young operatic talent into professional artists of the highest caliber. Merola operates in close collaboration with San Francisco Opera but is an independent nonprofit organization, responsible for its own fundraising. Graduates of the Merola Opera Program include Anna Netrebko, Ailyn Pérez, Patricia Racette, Nadine Sierra, Elza van den Heever, Carol Vaness, Deborah Voigt, Joyce DiDonato, Susan Graham, Dolora Zajick, Brian Jagde, Stuart Skelton, Rolando Villazón, Thomas Hampson, Lucas Meachem, and Patrick Summers. Merola is the future of opera. Please visit us at [merola.org](http://merola.org).

## BOARD OF DIRECTORS

<p><b>OFFICERS</b></p> <p>Jayne C. Davis, <i>Chairman</i>          Carlyn Clause, <i>President</i>          George Crow, <i>Treasurer</i>          Mary Sue Bizzarri, <i>Vice President</i>          Pamela George, <i>Vice President</i>          Blanche Germain Streeter, <i>Vice President</i>          Robert B. Mison, <i>Secretary</i></p>	<p><b>DIRECTORS</b></p> <p>Adam Arthur Bier          Barbara Bruser Clark          Michael Colbruno          The Hon. Marie Bertillon          Collins          Hugh Coughlin          Dr. James Cross</p>	<p>Beatrice Gomory          Mary Henderson          Dana Turkington Horner          David S. Hugle          Robert B. Jacoby          Michael H. Kalkstein          Dr. Joan B. Kelly          William W. Kwan, MD</p>	<p>Nafiseh Lindberg          Sylvia R. Lindsey          Lindsay MacDermid          Dr. Myron Marx          Donald L. McGee          Dr. Pamela Zell Rigg          Dr. David D. Stein          Ruth Uchimura</p>	<p>Susan Walker          Olivia Ware          Carol A. Weitz          Patrick Wilken          Christopher Wiseman          Susan York          Stephen Zilles</p>	<p>Jean Kellogg,  <i>Executive Director</i></p> <p><b>EMERITUS DIRECTORS</b></p> <p>Donna L. Blacker          Peggy Dennis          Anita Weissberg</p>
---	--	--	---	---	---

We extend our sincere appreciation to all donors and acknowledge the following individuals, foundations and corporations for their generous gifts totaling \$1,000 or more and made between **October 1, 2017, and April 25, 2018**, in support of the Merola Opera Program. For more information about supporting the Merola Opera Program, please contact (415) 936-2324, email [mop@merola.org](mailto:mop@merola.org), or visit our website at [merola.org](http://merola.org).

### \$25,000 & Above

**FOUNDATIONS**  
 The Yvonne & Edgar Baker Fund  
 Frances K. & Charles D. Field Foundation  
 Ann & Gordon Getty Foundation

**CORPORATION**  
 San Francisco Opera\*

**INDIVIDUALS**  
 Nordin & Donna Blacker  
 Peter & Jayne Davis  
 Estate of James Donahue  
 Estate of Al Garren  
 Mary & Craig Henderson  
 Estate of Mr. Jack H. Lund  
 Miss Vivienne E. Miller  
 Estate of Marie J. Niemann  
 Estate of Rusty Rolland  
 Estate of Mr. Hugh C. Trutton  
 Leslys Vedder,  
 In Memory of  
 James Forest Vedder

### \$15,000-\$24,999

**FOUNDATION**  
 The Bernard Osher Foundation

**CORPORATIONS**  
 Culinary Excellence Catering\*  
 Dandelion Chocolate

**INDIVIDUALS**  
 Estate of  
 Mrs. Marion Zimmer Bradley  
 Barbara Bruser & Richard Clark  
 Estate of Zanelle Cornman  
 George & Susan Crow  
 Mrs. Annina R. Demmon  
 Mr. John Lee  
 Scott & Susan Lord  
 Ms. Amy Roth &  
 Mr. Robert Epstein  
 In Memory of  
 Cameron Waterman III

### \$10,000-\$14,999

**FOUNDATIONS**  
 The Henry W. &  
 Nettie Robinson Foundation  
 Sack Family Fund

**INDIVIDUALS**  
 Norby Anderson  
 Dr. James Cross &  
 Mr. Charles Antonen  
 Ms. Harriet Heyman &  
 Mr. Michael Moritz  
 Mr. David Hugle & Mr. Haggai Niv  
 Barbara K. Jackson  
 Estate of Jane Roos LeRoux  
 James A. Noe III  
 Bruce & Fran Walker  
 Mrs. Alfred Wilsey  
 Susan York

### \$5,000-\$9,999

**FOUNDATION**  
 The Bob Ross Foundation

**INDIVIDUALS**  
 Darla & Richard Bastoni  
 Dr. Phyllis B. Blair  
 Jennifer & Chris Brahm  
 Carlyn Clause &  
 Alexander L. Brainerd  
 Drs. John & Lois Crowe  
 Tim Dattels & Kristine Johnson  
 R. David & Ginny Freeman,  
 co-founders, Sonoma Valley  
 Authors Festival\*  
 Ms. Pamela George  
 Miss Ursula Grunfeld  
 James Heagy,  
 In Memory of Janey Heagy  
 Shane Hensinger,  
 Honorary Consul of  
 Seychelles & the Consulate of  
 Seychelles in California\*  
 Mrs. Dana T. Horner  
 Mr. Michael H. Kalkstein &  
 Ms. Susan English  
 Drs. Joan B. & James Kelly  
 Norman T. Larson

Bernice Lindstrom  
 Estate of John Lindstrom  
 Jean & Lindsay MacDermid  
 Ms. Maura Markus  
 Ellen & Paul McKaskle  
 Mr. Robert B. Mison  
 Mr. Milton Mosk  
 Drs. Richard & Pamela Rigg  
 Mrs. Barbara J. Ross  
 Bob & Terri Ryan  
 Jeannie Sack & Jordan Sachs  
 Jack & Betty Schafer  
 Mrs. Hanne Schultz  
 Ms. Jean Shuler  
 Dr. David D. Stein &  
 Dr. Phyllis A. Kempner  
 Mrs. Patricia Weeden  
 Diana C. Yee  
 Mrs. John A. Zderic

### \$2,500-\$4,999

**FOUNDATIONS**  
 Five Arts Foundation  
 Walter & Elise Haas Fund  
 Il Cenacolo Italian Cultural Club  
 San Francisco Opera Guild  
 East Bay Chapter  
 San Francisco Opera Guild  
 Peninsula Chapter  
 San Jose Opera Guild

**CORPORATIONS**  
 Elemental Wellness/  
 Milo Group of California  
 Meyer Sound

**INDIVIDUALS**  
 Mr. James Bays  
 Mr. & Mrs. Joel Bean  
 Ms. Langley Brandt  
 Maureen Clarke  
 Mr. & Mrs. Lloyd Cluff  
 Mr. Michael Colbruno  
 Mr. Paul Connolly &  
 Mr. Charles Ballard  
 Mr. Hugh J. Coughlin  
 Dr. & Mrs. Alexander Cross  
 Mrs. Mary A. Culp

Mr. & Mrs. James F. Dean  
 Peggy & Reid Dennis  
 Mr. Thomas Foutch  
 Beatrice & Paul Gomory  
 Alan Greenbaum\*  
 Michael A. Harrison &  
 Susan Graham Harrison  
 Mr. & Mrs. Melvyn Hetzel  
 Ms. Susan Hone  
 Greer & Thayer Hopkins  
 H. Nona Hungate  
 Mr. Robert Jacoby  
 Ms. Nelda Kilguss  
 Nafiseh & Karl Lindberg  
 Ms. Sylvia R. Lindsey  
 James R. Meehan  
 Mr. & Mrs. Donald G. Michener  
 David Miller  
 Cathy & Howard Moreland  
 Ms. Camille Morishige  
 Alice Ames Morison &  
 Dr. Oakley Hewitt  
 Anne L. Morton  
 David & Marilyn Nasatir  
 Mr. Paul D. Nordine  
 Mr. Glenn H. Reid  
 Mr. & Mrs. John Renard  
 Robbins/Cullen Family  
 Miss Dorothy Schimke  
 Mr. Steven Shladover  
 Ms. Blanche Germain Streeter  
 Dr. & Mrs. W. Conrad Sweeting  
 Ms. Suzanne Turley  
 Ruth & Ross Uchimura  
 Doug Von Qualen  
 Olivia Ware  
 Mrs. Carol A. Weitz  
 Mr. Patrick Wilken &  
 Mr. David Dickson  
 Mr. & Mrs. A. Lee Zeigler  
 Mr. Dennis Zhang  
 Stephen & Connie Zilles  
 Anonymous

### \$1,000-\$2,499

**FOUNDATIONS**  
 Joyce & William Brantman  
 Foundation

The William & Flora Hewlett  
 Foundation  
 Opera Stantees Association  
 Karl & Alice Ruppenthal  
 Foundation for the Arts  
 San Francisco Opera Guild  
 Marin Chapter

**CORPORATIONS**  
 August (1) Five\*  
 Frameline\*  
 The Glimmerglass Festival\*  
 Hafner Vineyard\*  
 Quixote Winery\*  
 VinAtlas\*

**INDIVIDUALS**  
 Ms. Cathi Ahearn  
 Mr. & Mrs. David Anderson  
 Masha Archer\*  
 Nina K. Auerbach, MD  
 Mary Sherrill Baxter  
 Dr. & Mrs. Phillip H. Beck  
 Mr. & Mrs. Fred Bialek  
 Adam Arthur Bier &  
 Rachel Bier Lem  
 Ms. Joni Binder &  
 Mr. Robert Shwartz  
 Maurice & Mary Sue Bizzarri  
 Mrs. Peter H. Black  
 Ms. Lucia Bogatay  
 Ms. Brooke Bourland  
 Ms. Langley Brandt  
 Dr. & Mrs. Melvin C. Britton  
 Mr. & Mrs. Tom H. Burkhart  
 Mr. & Mrs. Michael Cabak  
 Ms. Annette Campbell-White &  
 Dr. Ruediger Naumann-Etienne  
 Ms. Carmen J. Castro-Franceschi  
 & Mr. Greg Franceschi  
 Mr. Martin S. Checov &  
 Mr. Timothy J. Bause  
 Ms. Sandra Church  
 Mrs. Denise Cutler  
 Keith Doerge  
 Mrs. Cameron Dorsey  
 Jerome Draper,  
 In Memory of Norma Draper\*  
 Ms. Pamela Duffy

Mr. Robert A. Ellis  
 Mr. Adrian Fedorovici  
 Mr. Peter Felleman  
 Ms. Judith Frankel  
 Barbara B. Friede  
 Dr. Gwen Fyfe  
 Marcia & Geoffrey Green  
 Mr. Fred Hartwick  
 Mr. & Mrs. Claude M. Hess  
 Thomas E. Horn\*  
 Wilma Horwitz  
 Ms. Marian Huntoon  
 Ms. Arlene Inch  
 Ms. Andrea G. Julian  
 Mrs. Jeannie Kaufman  
 Mr. Sven Kjaesgaard  
 Dr. Marion R. Kramer  
 Ms. Shirley Kwok  
 Dr. & Mrs. John Lavorgna  
 L. Bing Liem  
 Mrs. Nancy Donnell Lilly  
 Mr. William Lokke  
 Eve & Niall Lynch  
 Mr. & Mrs. Daniel J. Mardesich  
 Myron Marx & Cora Yang  
 Mr. & Mrs. J. Patterson McBaine  
 Mr. Donald L. McGee  
 Mr. & Mrs. Stephen McHugh  
 Mrs. Anne G. McWilliams  
 Ms. Annie Nunan  
 Mr. & Mrs. Dale Petterson  
 Suzanna G. Pollak  
 Ms. Susan K. Prather  
 Ms. Jo-Ann Rose  
 Ms. Kathleen Rydar  
 Mr. Paul Sack  
 J. H. Silveira, M.D.  
 David L. & Barbara G. Sloss  
 Mrs. Mary K. Swalen  
 Ms. Maggie Thompson  
 Mrs. Anita Weissberg  
 Mr. Christopher E. Wiseman &  
 Mr. Eric W. Sleight  
 Ms. Shirley Woo &  
 Mr. David Rosenfeld  
 Mr. Donald R. Worn  
 Anonymous

\*In-kind donor

## TRIBUTES

Merola Opera Program expresses its sincere appreciation to all donors who have made memorial and honorary donations between **October 1, 2017, and April 25, 2018**.

### IN MEMORY OF

Brian Asawa  
 Freida Batten  
 Eloise Bouye  
 Robert Elliott Brown  
 Zheng Cao

Grete Christensen  
 Norma Draper  
 Janey Heagy  
 Norman Larson  
 John Lindstrom  
 Thomas E. Morton

Marie J. Niemann  
 Valerie Pope  
 Mary Stevens Riley  
 Henry W. Robinson &  
 Nettie Robinson  
 Rusty Rolland

Mr. James H. Schwabacher  
 James Forrest Vedder  
 Cameron Waterman III  
 Ethel Worn

### IN HONOR OF

Carlyn Clause  
 Michael Colbruno  
 Hugh Coughlin  
 James Heagy  
 Jake Heggie

Greer Hopkins  
 Jean Kellogg  
 Sylvia Lindsey  
 Jean & Lindsay MacDermid  
 Hans & Sondra Orup  
 Glenn Reid

Kyle van Schoonhoven  
 Blanche Germain Streeter

The Merola Opera Program also extends its most sincere appreciation to all those contributors who helped meet our annual income needs through gifts of \$1 to \$999.



# THE RING CIRCLE

In the opera world, there is no greater challenge—and no finer reward—than Richard Wagner's *The Ring of the Nibelung*. **Ring Circle** members and **Production Sponsors** understand what it takes to bring this most epic work to life: more vision, more planning, more rehearsal, more resources, and more heroes dedicated to making it all possible. The only thing that dwarfs the scale of this production is the passion of our members. Thank you!

## VALHALLA CIRCLE

Dr. & Mrs. William M. Coughran  
Bertie Bialek Elliott  
Keith & Priscilla Geeslin  
John A. & Cynthia Fry Gunn  
Sylvia & John Hughes  
Edmund & Jeannik Méquet Littlefield Fund  
Bernard & Barbro Osher  
Betty & Jack Schafer  
Jan Shrem & Maria Manetti Shrem  
The Thomas Tilton Production Fund  
United Airlines  
Barbara A. Wolfe

## WOTAN CIRCLE

Mr. & Mrs. Noel Fenton  
Kristina Flanagan  
Mary & Craig Henderson  
Denise Littlefield Sobel  
Mr. William R. Stensrud & Ms. Suzanne Vaucher  
Sharon & Clark Winslow

## SIEGFRIED CIRCLE

Ms. Christina & Dr. Elizabeth DeBruin Warren  
Reid & Peggy Dennis  
Jerome L. & Thao N. Dodson  
Carol & Dixon Doll  
Anne & Timothy Kahn  
Karen J. Kubin  
Peggy & Boyce Nute  
Chandra & Michael Rudd  
Bob Tandler & Valli Benesch  
Ronald & Emely Weissman  
Anonymous

## HERO CIRCLE

Robert Mailer Anderson & Nicola Miner  
Mark & Judy Bednar  
Helen Berggruen  
David Bertoni  
Edward Paul Braby, M.D.  
Carol Franc Buck  
Susan K. Hoerger  
Leslie & George Hume  
Franklin & Catherine Johnson  
Jeffrey & Anne Marie Katz  
Mr. Lawrence A. Kern  
Jack Klingelhofer  
Dr. & Mrs. H. H. Loomis, Jr.  
Mr. Robert B. Mison  
Nancy S. Mueller  
Brian Muirhead  
Carol Potter Peckham  
Ms. Vina Spiehler  
Don H. Watson, in memory of Worrarat Watson  
Judith B. and Joseph Workman  
Anonymous

## VALKYRIE CIRCLE

Johanna & Tom Baruch  
Darla & Richard Bastoni  
Park & Joan Chamberlain  
Maureen Clarke  
Leonard & Marie Collins  
Michèle Beigel Corash & Laurence Corash  
Mr. Jon Cosby & Ms. Kathi Gwynn  
Jeffrey N. Dauber & Marc A. Levin  
Shirley Davis & Paul Sack  
Mary L. desJardins  
Bob Epstein & Amy Roth  
Lisa Erdberg & Dennis Gibbons  
Edward Frank & Sarah Ratchye  
Candace & Vincent Gaudiani  
Ms. Wanda Lee Graves  
Geoffrey & Marcia Green  
Mr. Timothy Guth  
Ms. Linda Hodge  
Marie & Palmer Hotz  
Barbara K. Jackson  
Susan & Eric Johnston  
Candace Zander Kahn  
Thomas D. King  
Dr. Susan Kroll & Mr. Mark R. Kroll  
Bernice Lindstrom,  
in memory of John W. Lindstrom  
Patrick McCabe  
James R. Meehan  
Steven M. Menzies  
Christine Miller & Gary Glaser  
Alice Ames Morison & Dr. Oakley Hewitt  
Steve & Betsy Moulds  
Heidi Munzinger & John Shott  
Janet Napolitano  
John O. Nigh  
Maxwell G. Paley & Gregory J. Corrales  
Mrs. Carol E. Parker & Dr. Gerhard H. Parker  
Robert Peck AM & Yvonne von Hartel AM  
Neil & Elsa S. Pering  
David & Joy Powell  
Ms. Linda Reiff  
James Sabry & Elizabeth Peace  
Patricia Stich  
Ann Classen Treadwell  
Barbara Moller Ward  
Ms. Arlene Wasserman  
Anonymous (4)

## RHINEMAIDEN CIRCLE

Dorrit Ahbel, M.D.  
Mr. & Mrs. Gregory J. Allison  
Kendall & Claire Allphin  
Robert M. Anderson & Kyong Shik Eom  
James & Cheryl Babcock  
Mrs. Margot Shinnamon Bach  
Dr. Christopher Bandy

Mrs. Linda Barrett  
Mr. Michael Barrientos  
Mr. & Mrs. Edwin Berkowitz  
Mr. Turney Berry  
Dr. Barbara Lynn Bessey  
Betty & Fred Bialek  
Donald Blais & Michael McGinley  
Susan S. Blake & Joel Kaufmann  
Jared & Claire Bobrow  
Bill & Alison Boeckmann  
Lucia Bogatay & Thomas D. Wickens\*  
Mr. & Mrs. John P. Breyer  
Mrs. Karen Broido,  
in memory of Mr. Irv Broido  
Lynda L. Brothers  
Mr. Brad Buckman  
Rike & Klaus Burmeister  
Charles R. Bush & Calvin Lau  
Mr. Donald D. Campbell & Ms. Sue Bennett  
Josephine Chen  
Julia Frohlich Cherry  
Frederick Chung & Kimberly Chun  
Rev. David L. Clarke  
Susan Coughlin  
Drs. John & Lois Crowe  
Dr. James Cuthbertson  
Edgar Foster Daniels Foundation  
Dr. & Mrs. Philip S. Dauber  
Sarah A. Douglas  
Robert & Carol Dutton  
Donald & Janice Elliott  
Mr. and Mrs. Carl Fieser  
Mr. & Mrs. Warren W. Flack  
Mr. & Mrs. Thomas Frame  
Karen L. Gabrielson  
Mr. Richard Gemperle  
Charles D. Goodman  
Robert C. Goodman & John Bankston  
Dr. & Mrs. Marvin L. Gordon  
Michael A. Harrison & Susan Graham Harrison  
Anne Gray  
Bernice E. Greene  
Patricia C. Gumbel  
Hadley Dale Hall & L. Warde Laidman  
Peter & Harriet Hanauer  
Mr. Kevin Harrington  
Mr. & Mrs. Wolfgang H. Hausen  
Martha & Michael Helms  
Mr. & Mrs. Warner Henry  
Ian Hinchliffe & Marjorie Shapiro  
Al Hoffman & David Shepherd  
Mr. & Ms. Gerald Hoshijo  
Carol L. & David G. Hough  
Joanne Howard  
Mr. Joel Howell  
Bruce W. Hyman & Simone M. Quarré  
Victor & Kathy Hymes

International Curtain Call  
Riki & Robert Intner  
Mr. Joseph Jacobs  
Mrs. Jo Jagoda  
Mr. Keith Jantzen & Mr. Scott Beth  
Thomas & Elisabeth Jones  
Mr. David A. Kadish  
Michael Kalkstein & Susan English  
Dr. Amelia Kaymen M.D.  
Gary D. Kelb  
Drs. Phyllis A. Kempner & David D. Stein  
Mr. & Mrs. William W. Klaproth  
Robert & Linda Klett  
Mr. Thomas Koch  
Mr. & Mrs. Jeff Kodosky  
Laurie Kottmeyer & Bianca Duarte  
Norman T. Larson\*  
John & A.M. Larue  
Melissa and Laurence Lasky  
Catherine Lehmann  
Cathy Lindahl  
Lisa P. Lindelef  
Sylvia R. Lindsey  
Barry & Marie Lipman  
Dr. Britt-Marie Ljung  
George & Patricia Locke  
Sylvia & Paul Lorton Jr.  
George & Kristen Lund  
Susan & Philip Marineau  
Paula Markovitz  
Ms. Barbara McDonnell  
Ellen & Paul McKaskle  
Dennis J. McShane, M.D. &  
Hon. Richard S. Gordon  
Dr. Douglas & Dr. Penelope Meakin  
Maya D. Meux, MD  
Mr. & Mrs. John Meyer  
Mr. & Mrs. James Milner  
Dr. Judy C. Miner  
Thomas & Lydia Moran  
Mr. David Moreton  
Don & Rene Morgan  
William O. & Susan W. Morris  
Ronald D. Morrison

David & Marilyn Nasatir  
Marina & Ben Nelson  
Mary L. Nilan  
Lynn Odland  
Dean and Kim Pananides  
Dr. Richard & Jean Park  
Ian Pollard  
Ruth Quigley  
Dr. & Mrs. George T. Rab  
Charles & Vicki Raeburn  
Harold & Penny Ray  
Dr. & Mrs. John B. Reed  
Mr. & Mrs. John S. Renard  
Louise H. Renne & Paul A. Renne  
Kay & Ray Roberts  
Mrs. William C. Robinson  
Mr. Paul Rogers  
Ms. Heli Roiha & Ms. Therissa McKelvey  
Mr. George E. Rossmann  
Mr. George Roth & Ms. Elizabeth Ann Campbell  
Dr. Gwendolyn Rothman  
Mr. Paul L. Rowe & Mr. R. Michael Sereno  
Barbara Sahn & Steven Winkel  
Mr. Heinrich Schelbert  
Dr. Stephen Schoen & Ms. Margot Fraser\*  
Mr. & Mrs. Michael Schroeder  
Mr. & Mrs. Lynn G. Seppala  
Vandana & Arvind Sharma  
Mr. & Mrs. Gerald V. Sharp  
Steven E. Shladover  
Ms. Ruth A. Short  
Drs. Edward & Dale Sickles  
Ms. Marjorie Simon  
Mr. & Mrs. Dennis & Kagari Smith  
Libby Smith  
Stephen Smoliar & Linda Dembo  
Kenneth & Joanne Snow

Mr. Donald Sobelman &  
Ms. Leishia Woolwine  
Dr. Richard Sogg  
Dr. Steven Sorenson  
Mr. and Mrs. Eugene E. Stark  
Dr. Jeffrey L. Stern  
Ms. Francoise Stone  
Ms. Maryanne Tagney  
Drs. May Loo & William Thurston  
TL Trust  
Ms. Carol J. Tomlinson  
Ms. Takeko Toyama  
Mr. Robert Trankle  
Mr. & Mrs. James S. Tunnell  
Dr. Bradford W. Wade & Dr. Linda K. Riebel  
Ms. Nancy Walker  
Mr. & Mrs. William J. Watt  
Daphne & Stuart Wells  
Mr. Phil Wennhold  
Ms. Jane A. Wetzell  
Mr. Harvey Yaverbaum  
Diane & Howard Zack  
Mr. & Mrs. Stephen Zilles  
Prof. & Mrs. Jeffrey Zink  
Dr. Richard A. Zuniga &  
Mr. Sean M. SeLegue  
Anonymous (11)



\*deceased





## SAN FRANCISCO OPERA GUILD

**SAN FRANCISCO OPERA GUILD** gives voice to potential through education and outreach programs that bring opera center stage into the life of the community.

### OFFICERS

Jane S. Mudge, *President*  
Maryam Muduroglu,  
*Vice President, Administration*  
George F. Lucas, *Vice President, Associate Directors*  
Silvia Lin, *Vice President, Chapters*  
Roberta Holden,  
*Vice President, Community Outreach*  
Mary Poland, *Vice President, Development*  
Belinda Steyer, *Vice President, Education*  
Celeste Lee-Bobroff, *Vice President, Fundraising*  
Virginia Cartwright Ziegler,  
*Vice President, Marketing*  
Cynthia Schreuder Kalev, *Secretary*  
Carol Simmons, *Treasurer*  
Lynne Edminster, *Director-at-Large*  
Rita Milner, *Education Fund Chairman*

### HONORARY DIRECTORS

Matthew & Kate Shilvock  
David Gockley

### STAFF

Susan Malott,  
*Managing Director*  
Megan McDonald, *Director of Special Events*  
Alaina Schukraft,  
*Special Events Associate and  
Volunteer Coordinator*  
Caroline Altman, *Creative Director*  
John C. Morris,  
*Education Program Administrator*  
Maya Rath, *Finance Manager*  
Ellen Kerrigan,  
*Opera à la Carte Coordinator*

**SAN FRANCISCO OPERA GUILD** is a separate organization from San Francisco Opera and operates under a distinct board of directors. We extend our sincere appreciation to all our event and program supporters and acknowledge the following individuals, corporation and foundation for their generous support of \$1,000 or more between Opera Ball 2017 and April 15, 2018. For more information about supporting San Francisco Opera Guild, please contact Susan Malott at (415) 565-3291, [smalott@sfoopera.com](mailto:smalott@sfoopera.com), or visit our website at [sfooperaguild.com](http://sfooperaguild.com).

## CORPORATE AND INDIVIDUAL DONATIONS

### \$100,000 & above

John A. & Cynthia Fry Gunn  
Bernard & Barbro Osher  
Denise Littlefield Sobel

### \$50,000-\$99,999

CORPORATIONS/ORGANIZATIONS  
Neiman Marcus Union Square  
TriplePoint Capital

### INDIVIDUALS

Ann & Gordon Getty  
Franklin & Catherine Johnson  
Courtney & Jim Labe

### \$25,000-\$49,999

CORPORATIONS/ORGANIZATIONS  
Harrah's & Harveys Lake Tahoe  
Wells Fargo Bank

### INDIVIDUALS

Willie L. Brown, Jr.  
Paula & Bandel Carano  
Whitney & Jim Crane  
Kim & Mark Dempster  
Carol & Dixon Doll  
Elizabeth Pang Fullerton  
Family Foundation  
Keith & Priscilla Geeslin  
John & Marcia Goldman  
Arlene Inch  
Stephen & Maria Kahng  
Mary & Bill Poland  
Kai Peng Tan & Eric W. Ormsby  
Taube Family Foundation  
Dianne & Tad Taube  
Jennifer & Steven Walske

### \$10,000-\$24,999

CORPORATIONS/ORGANIZATIONS  
Accenture  
Bank of America  
Burberry  
California Arts Council  
SFOG East Bay Chapter  
Koret Foundation  
Resolution Economics LLC  
San Francisco Giants  
Union Bank

### INDIVIDUALS

Joachim & Nancy Hellman Bechtel  
Christopher & Camille Bently  
Mr. & Mrs. Theodore Brown  
Jack Calhoun & Trent Norris  
Bill & Bridgit Coughran  
Michael & Holly Cuggino  
Lynne Edminster & Brian Atwood  
Adm. James Ellis, Jr. &  
Dr. Elizabeth Paté-Cornell  
Kathy Huber & Larry Binkley  
Sylvia & John Hughes  
Leslie & George Hume  
Dorothy & C. Bradford Jeffries  
Lawrence A. Kern  
Shelley & Rick Kuhle  
Andrew Martin-Weber  
Marissa Mayer & Zachary Bogue  
Helen & John Meyer  
Mr. & Mrs. James Milner  
Maryam & Oran Muduroglu  
Mr. & Mrs. Edward G. Poole  
Anne B. Popkin  
Clint & Janet Reilly  
Stephen Revetria  
Pamela & Richard Rigg  
Roselyne C. Swig  
Maryjo Tisor & Todd Kaplan  
Diane B. Wilsey  
S. Shariq Yusufzai & Brian E. James

### \$5,000-\$9,999

CORPORATIONS/ORGANIZATIONS  
Abbot Downing  
AT&T  
Dodge & Cox  
Pacific Union International  
Saks Fifth Avenue  
SFOG East Bay Chapter

### INDIVIDUALS

Francesca & Jeff Amann  
Jean-Jacques Bienaime  
Elizabeth & David Birka-White  
Celeste & Michael Bobroff  
Romana D'Angelo Bracco  
Maria & Jerry Brenholz  
Ms. Barbara Brown  
Carol Frank Buck  
Marilyn & Michael Cabak  
Annette Campbell-White &  
Dr. Ruediger Naumann-Etienne

David & Karin Chamberlain  
Carolyn Chandler  
Dr. Carolyn Chang & Mr. Patrick King  
Mrs. Newton A. Cope  
Olivia Hsu Decker  
Pamala & Ted Deikel  
Stacey & Ted Dobos  
Jerome L & Thao N. Dodson  
Holly & Jim Farrell  
Sandra Farris  
Ann & Daniel Girard  
Jane & David Hartley  
Greg & Sally Hartman  
Jane & Bert Inch  
Cynthia Schreuder Kalev &  
Ovadia Kalev  
Gretchen B. Kimball  
Karen J. Kubin  
Drs. Danielle & Randall Lane  
Joan & John Lavorgna  
Carson & Suzanne Levit  
Cynthia & Richard Livermore  
Connie & Bob Lurie  
Victor & Farah Makras  
The Malin Family  
Dr. Alan Malouf  
Anne Marie & Stephen Massocca  
Mrs. John K. McWilliams  
Teresa & Mark Medearis  
Maya D. Meux, MD  
Lorna Meyer-Calas & Dennis Calas  
Phyllis Moldaw  
Jane S. Mudge  
Deepa Pakianathan & Phil Pemberton  
Jerome Paolini  
Carol & Gerry Parker  
Anne & Robert Pedrero  
The Honorable Nancy Pelosi &  
Mr. Paul Pelosi  
Maria Pitcairn  
Mr. & Mrs. John S. Renard  
Louise & Paul Renne  
Karen Richardson & Jon Rubinstein  
Alice & Bill Russell-Shapiro  
Deborah & Paul Sagues  
Komal Shah & Gaurav Garg  
Roberta Sherman  
Merrill Randol Sherwin  
Mary Beth & David Shimmon  
Raj Singh & Renata Anderson  
Zornitza Stefanova &  
Payam Mirrashidi

Natalia Urrita-Hernandez &  
Israel Hernandez  
Honorable David Vander Wall &  
Julie Gallo Vander Wall  
Soo & Raj Venkatesan  
Molly & David Wadhvani  
Mark & Brigitta Whiting  
Celeste & Darryl Woo  
Beatrice Wood  
Lisa & Jim Zanze

### \$1,000-\$4,999

CORPORATIONS/ORGANIZATIONS  
Dior  
Hermès  
James J. Ludwig Foundation  
San Francisco Zoological Society  
San Jose Opera Guild  
SFOG Marin Chapter  
Strategic Project Solutions

### INDIVIDUALS

Judith & David Anderson  
Mr. & Mrs. William Marks  
David & Rusty Holden  
Brian & Rene Hollins  
Ronald Holloway & Doug Hammerich  
Jessica Jacob & Zachary Townsend  
Donald & Jacqueline Jacobberger  
Jorge Jaramillo  
Tonia & Adam Karr  
David Kensington  
Ms. Jill D. Kent  
John Kerns  
Diana Kissil & John Cullison  
Juanita & Alan Kizor  
Randall E. Laroche & David G. Laudon  
Norman T. Larson  
Leilani Latimer & Fabio Ficano  
Nafiseh & Karl Lindberg  
Mr. & Mrs. Lawrence J. Ludgus  
Mr. & Mrs. James J. Ludwig  
Jennifer Lynch & Justin Schuster  
Maggie & Carter Mack  
Mrs. Rhonda Mahendroo  
Elizabeth & Patrick Malkassian  
Susan & James Malott  
June & Stephen Manley  
Monica Mary March &  
Enrique Rodriguez  
Mr. & Mrs. William Marks  
Dr. Pamela Marron



## CORPORATE AND INDIVIDUAL DONATIONS *continued*

Suzanne Martinez	Susan O'Brien	Veronica Rivas-Tramontozzi	Carol Simmons	Gina & Michael Warren
Mr. Jorge Maumer	Teri O'Brien	Barbara Roach	Katherine & Dan Simon	Ronald & Emely Weissman
Scott McClure	David Todd Oldroyd	Alicia & Michael Rockefeller	Frederic H. Smith	Alexandra & Spencer Wells
Ms. Elaine Mellis	Leslie & Scott Olrich	Connie & Steve Rossa	Russell Stanaland	Keith Wetmore
Sydney Minnerly	Nazan & Charles Orr	Afie Royo	France Szeto	Philip J. Wilson
Natasha & Tim Monahan	Gus Panos	Chandra & Michael Rudd	Barbara Traisman	Toni Wolfson & Robert Federighi
Donald & Rene Morgan	Chrisa Pappas & Dean Sioukas	Angelika Ryan	Stephanie Tuttle & Ramsey Walker	Montgomery & Annie Woods
Joshua Morgan	Laurie Pasmooij	Andrea Schultz & Michael Woods	Yuka Uehara	Ms. Lumiki Wright
Milton Mosk & Thomas Foutch	Camille Perona	Ave Seltsam	Herbert K. Uetz	Linda Elliott Zider
Nancy S. Mueller	Sujata Pherwani	Sharon & David Seto	Michael Valenti	Virginia Cartwright Ziegler
Bahya Murad	Tanya Powell	Kimberlee Sharp-Dutto	Paul van Dyk & Şaduman Güzel	
Klaus Murer	Ursula Ralph	Clara Shayevich	Micaela van Zwoll & John Green	
Christina Noren	James & Sheryl Reuben	Mai Shiver	Douglas S. Waggener	

## SAN FRANCISCO OPERA GUILD EDUCATION FUND

The Opera Guild acknowledges with thanks those groups and individuals who have contributed \$2,500 or more in support of San Francisco Opera Guild's Education Fund by April 15, 2018. For information on supporting the Guild's Education Fund, please call (415) 565-3291.

Cheryl & Ralph Baxter	Alfred Hartley	Lois Manbert	Veretta & John Rohal
Karen & Anton Bruehl	Jane and David Hartley	Anne Marie Massocca	Diane Rubin
Paula & Bandel Carano	James Heagy	Kathleen McEligot	San Francisco Opera Guild,
The Estate of Mrs. Sheldon Cooper	Barbara Henry	Teresa & Mark Medearis	East Bay Chapter
Mary Corroon	Jacquelin H. Hume*	Karen Merritt	San Francisco Opera Guild,
Beverly Coughlin	Katie & Claude Jarman	Virginia Miller*	Marin Chapter
Ena & Mark Cratsenburg	Mrs. Mark O. Kasanin	Susan Mooradian	San Francisco Opera Guild,
Olivia Hsu Decker	Diana Kissil & John Cullison	Mary Louise Myers	Peninsula Chapter
Carol & Dixon Doll	Karen J. Kubin	Susan O'Brien	Ann Simpson
Delia Fleishhacker Ehrlich*	Joan & John Lavorgna	Elizabeth Pfau*	Claire Collins Skall*
Bettye Poetz Ferguson Foundation	Eileen D. Ludwig*	Maria Pitcairn	Susan Tamagni
Anna Freiman	Cathy & Angus MacNaughton	Mary & Bill Poland	
Ann & Daniel Girard	The Malin Family	Ursula Ralph	
Katharine Hanrahan*	Susan & James Malott	Joyce Reitman	

\*Deceased

## CHARLOT D. MALIN SAN FRANCISCO OPERA GUILD EDUCATION FUND

We express deep appreciation to the following groups and individuals who have made gifts of \$500 or more by April 15, 2018 in memory of Charlot D. Malin, Past President and a leader of San Francisco Opera Guild. For information on how to contribute to this fund, please contact Susan Malott at (415) 565-3291, [smalott@sfopera.com](mailto:smalott@sfopera.com), or visit [sfopera.com/charlotmalinfund](http://sfopera.com/charlotmalinfund).

Steve & Maura Abernathy	Lynne Edminster	Arlene Inch	Bernard & Barbro Osher	San Francisco Opera Guild,
Elizabeth Birka-White	Jennifer Emerson	Cynthia Schreuder Kalev	John & Sherry Peterson	East Bay Chapter
Kristy Brabec	Sue Firestone	Juanita Kizor	Mary & Bill Poland	John Shea
Erik Breivik	Claire Fluhr	Nina Klotz	Reuben, Junius & Rose, LLP	Mai Shiver
Barbara Brown	Malin Giddings	Cynthia Livermore	Karen Richardson	Sarah Somberg
Martha Chesley	Ann & Daniel Girard	Nicola Luisotti	Karen Ann Richardson Family	Kimberlee Stryker
Shannon & Dan Cronan	Daniel & Inger Golob	Susan & James Malott	Foundation	Swartz Foundation
Suzy Kellems Dominik	Sigrun Graeff	Gene & Richard Morey	Deborah Sagues	Barbara Traisman
Sean Dowdall	Rong Hu	Christina Noren		Natalia Urrutia-Hernandez

## IN-KIND DONATIONS

Accenture	Copymat SF	George F. Lucas	Santa Fe Opera
Alex Chases Salon	Dependable Letterpress	Maisons Marques & Domaines	Soirée Valet
Allegra Print & Imaging	Drew Altizer Photography	McCall's Catering & Events	The St. Regis San Francisco
Mark Alman	FaceWest	Rita Milner	Christine Stovell
J. Riccardo Benavides Event Styling	Four Seasons Resort Ranch Encantado	Maryam & Oran Muduroglu	Town & Country
Burberry	Georgia O'Keeffe Museum	Neiman Marcus Union Square	United Airlines
Karen Caetano, Id-alist llc	HALL Wines	The Nob Hill Gazette	The Westin St. Francis San Francisco
Jack Calhoun & Trent Norris	Hyatt Regency London — The Churchill	Roederer Estate	on Union Square
Carpe Diem	Jay Siegan Presents	San Francisco Opera	Virginia Cartwright Ziegler

## SAN FRANCISCO OPERA GUILD LEGACY SOCIETY

The San Francisco Opera Guild Legacy Society honors those who have included San Francisco Opera Guild in their will, trust, or other estate plans. For more information on how you can support San Francisco Opera Guild through your estate planning, please call (415) 565-3291.

Ben D. & Dorothy Coppersmith	Bruce M. Jewett	Estate of Leontine Sassell
Rod & PJ Handeland	Mr. Maurice Kanbar	Catherine Stafford Revocable Living Trust
Jane & David Hartley	James J. Ludwig	Mrs. W. Carroll Tornroth

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.

# RING CROSSWORD

BY BRAD WILBER

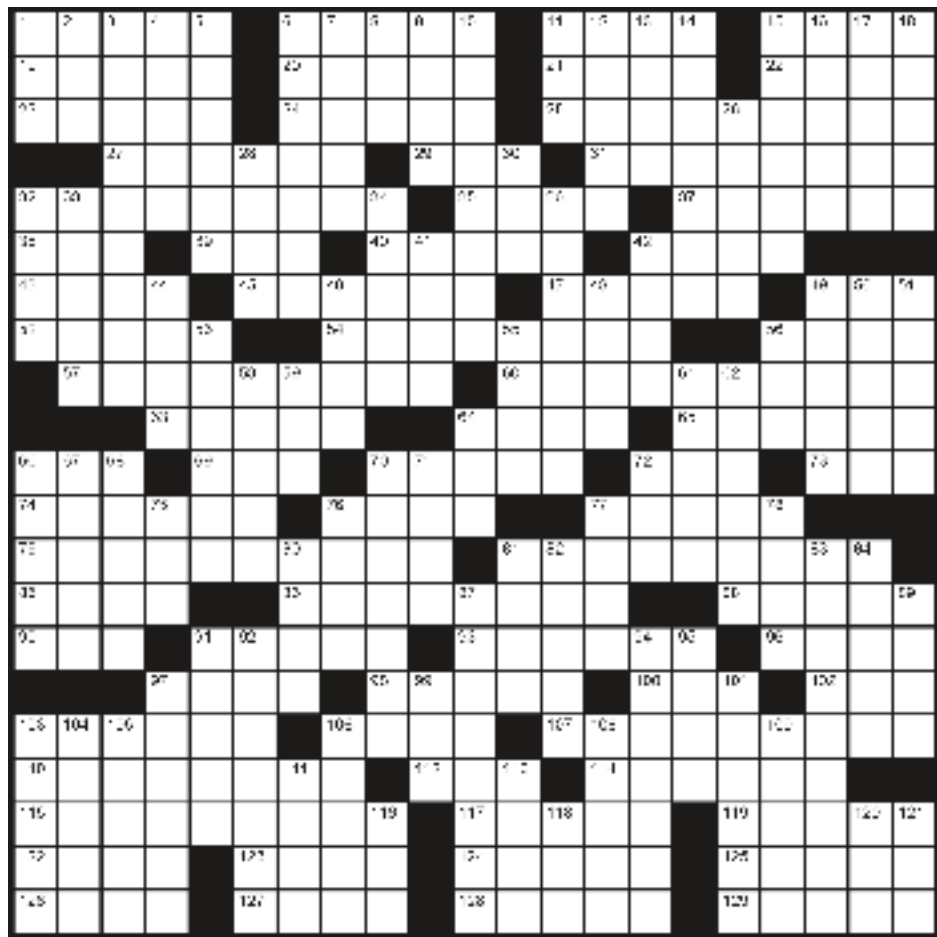


SAN FRANCISCO  
OPERA

Many boxes celebrating  
one little circle

## ACROSS

1. Wagner's Mime is one
6. Figures on sports trading cards
11. Attention-getting whisper
15. Spherical opening?
19. Big name in calculators
20. Sign in a boardinghouse window
21. Withdrawn orchard spray
22. Certain speckled equine
23. Coastline recess
24. Like Fricka upon hearing of the Siegmund-Sieglinde liaison
25. Protective circle in *Die Walküre*
27. Essential oils from rose petals
29. Sinuous swimmer
31. One side of the *Ring's* rainbow bridge
32. Outing for spotting waterfowl, maybe
35. Cunning demigod in *Das Rheingold*
37. "Because I'm worth it" slogan
38. "What's more..."
39. Herb that often triggers dermatitis
40. Tagging along
42. Spongy toy brand
43. Perk with some hotel upgrades
45. Sultanate on the South China Sea
47. "\_\_\_ the Top" (Cole Porter standard)
49. With it
52. Word after comic or landing
54. "Hurry, cabbie!"
56. Unhinged
57. Fruit generally without a neck, contrary to what its name might suggest
60. Tenor who co-starred with Birgit Nilsson in 1972's San Francisco Opera *Ring*
63. Famously impassive Buckingham Palace employee
64. Lavish attention (on)
65. Geological epoch when mammals emerged
66. *Frasier* call screener
69. Not clerical
70. Try to deceive users, in a way
72. "It's nippy!"
73. Since Jan. 1: Abbr.
74. Like paisley-pattern shapes, fancifully
76. Capital ESE of Warsaw
77. Swiss town where Einstein went to high school
79. Canadian who headlined San Francisco Opera's *Lohengrin* and *Meistersinger* in the 1990s
81. Scot who made his Company debut in 1990
85. "\_\_\_ Rhythm"
86. *Ring* entrance line sung by 36- and 83-Down
88. Agent from an embassy
90. Prosecutors, briefly
91. Govt.-backed investment
93. Todd who directed *Far from Heaven*
96. "Stopping by Woods on a Snowy Evening" rhyme scheme
97. *Exodus* novelist
98. Hush Puppies material
100. Sashimi staple
102. "Cool" fortune
103. Pertaining to the chief deity of the Eddas
106. *Li'l Abner* possessive pronoun
107. Practice game
110. Bass who frequented San Francisco Opera *Parsifals* between 1974 and 2000
112. Nautical journal
114. Woo successfully
115. What one might become after donning the Tarnhelm
117. Muscovite's bread
119. Simon who was the Company's Dutchman in 1979
122. Author Bagnold or Blyton



123. Get around like the Flying Dutchman, say
124. Catches red-handed
125. Submerged sailing hazard
126. PlayStation maker
127. "... shake a friendly hand \_\_\_ sink": Britten's *Billy Budd*
128. Dash off
129. *Lohengrin* royal, Anglicized
130. Scenic upholstery fabric
131. Mrs. Trump between Ivana and Melania
132. Tatum of *Little Darlings*
133. Tedious task
134. Jonathan Swift's "The Tale of \_\_\_"
135. John in Britain?
136. LeBron James' team, informally
137. \_\_\_ Väilki (famed 1960s Brünnhilde)
138. Atlantic-crossing caravel of old
139. Jones who sang two Brünnhildes at San Francisco Opera in 1990
140. Not 'e'en once
141. Baklava ingredients
142. Kristen of *Ghostbusters*
143. Broken in
144. River to the Seine
145. Offering smells of baking cookies, maybe
146. "Sorry, previous engagement"
147. Not candid, as a photo
148. \_\_\_ Walnuts (*The Sopranos* underboss)
149. Eyes, in Acapulco
150. Site: Abbr.
151. Grp. with annual Image Awards
152. Ask too many personal questions
153. Country chanteuse Clark or Gibbs
154. Ancient poet who said "Force without wisdom falls of its own weight"
155. AL East or NL Central, e.g.
156. Beyond zealous
157. Watch brand in James Bond films since 1995
158. \_\_\_ paradoxes
159. Segment in a Requiem mass
160. Almost every *Heldentenor* role
161. One was once imposed on non-Bayreuth performances of *Parsifal*
162. Antioxidant preservative, briefly
163. *The \_\_\_ Garden* (Michael Tippett opera)
164. Soon, quaintly
165. It parallels the radius
166. Soups in Vietnamese restaurants
167. You may find a fork in it
168. Reluctant affirmative
169. Hungarian star who sang her first *Götterdämmerung*
170. Brünnhilde at San Francisco Opera in 1985
171. Edna Ferber novel
172. Destiny monitors in the *Ring*
173. Alma mater of tenor Matthew Polenzani
174. Downsizes
175. Type of salad with tomatoes and anchovies
176. Heartfelt
177. Branch of Islam
178. Shambolic
179. [www.bayreuther-festspiele.de](http://www.bayreuther-festspiele.de), e.g.
180. Become snared, as in a net
181. Steinbeck have-nots
182. "You've stuffed me!"
183. Michael of Dallas Cowboys fame
184. One-toothed dragon of '50s TV
185. Orchestra member with a spike
186. Israeli statesman Dayan
187. Shelf support with a 90-degree angle
188. Green dip, informally
189. Lilly or Whitney
190. Jacket-flap text, often
191. Opera critic's asset
192. Inclined to trickery, like 35-Across

Answer key is at [sfopera.com/ring\\_puzzle](http://sfopera.com/ring_puzzle).

Brad Wilber has served as the crossword editor for the Chronicle of Higher Education since 2014. He has had over 300 of his own puzzles published in national newspapers, books, and emerging online venues. His 50th appearance in the New York Times, in April 2017, was a crossword co-written with the pianist Emanuel Ax.

# 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.

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

San Francisco Opera, San Francisco Ballet, and the San Francisco Symphony are experimenting with allowing audiences to enjoy beverages in the auditorium.

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

## Performance Etiquette

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

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

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 in the South Mezzanine lobby, front lobby, and North Dress Circle 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

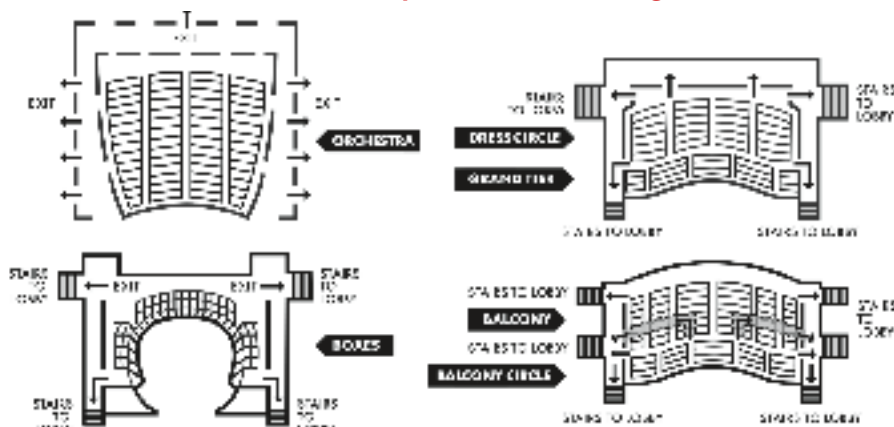
Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco  
The Honorable Mark Farrell, Mayor

### TRUSTEES

- Nancy H. Bechtle, *President*
- Vaughn R. Walker, *Vice President*
- Belva Davis
- Thomas E. Horn
- Lt. Col. Wallace I. Levin CSMR (Ret.)
- Corretti Lo Lui
- Mrs. George R. Moscone
- MajGen J. Michael Myatt, USMC (Ret.)
- Paul F. Pelosi
- Charlotte Mailliard Shultz
- Diane B. Wilsey

Elizabeth Murray, *Managing Director*  
Jennifer E. Norris, *Assistant Managing Director/Executive Secretary*

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



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





SIMON PAULY



*As I awoke, my ear caught a sound, which swelled fuller and fuller; no longer could I imagine myself to be dreaming: music was sounding, and such music! ... I was in tears, but so was all the rest of the household. —Cosima Wagner*

**A MOST PERSONAL EPIC**

On Christmas Day, 1870, Wagner’s wife Cosima had a very unusual awakening. She stirred to the sound of a 13-piece chamber ensemble crammed onto her staircase, the soaring strains of what we now know as the *Siegfried Idyll* wafting through the house. It was a 33rd birthday present from a husband to his wife and a gift of the most intimate, personal, and creative variety. It was also an early glimpse of one of Brünnhilde’s major thematic motifs, to be heard in the final act of *Siegfried* some six years later.


I bring up the *Siegfried Idyll* because it is a poignant reminder of the duality of intimacy and majesty that is the *Ring*. There is no larger story told in all opera than the birth and destruction of the world. It is an epic of human consciousness that demands gigantic resources and the highest standards of artistic excellence. It is only possible with a community of deep generosity, and it requires its audience to commit to a singular artistic journey for the best part of a week. I am so proud that we have a company and community who are willing to invest so deeply of their talents, their resources, and their passions to come together in the creation of this *Ring*.




Richard Wagner conducts *Siegfried's Idyll* at Triebtschen with his wife Cosima and son Siegfried at his side.

PRIVATE COLLECTION / © LOOK AND LEARN / ROSENBERG COLLECTION / BRIDGEMAN IMAGES

Connect with Matthew via Twitter, Instagram, and email.

 @MATTHEWSHILVOCK

 MATTHEW\_SHILVOCK

MATTHEW@SFOPERA.COM

The true power in the *Ring* comes from its moments of extreme intimacy, moments when we are allowed to linger at length on scenes so personal, so emotional, so raw, we begin to feel that moments from our own life are being acted out on stage: a married couple fighting over values and politics; a father bidding his daughter farewell; an adopted teenager forging his own path as he ignores his father; a young man nervously meeting a woman for the first time.

These are the stories of *our* lives—past, present, and future. As epic in scale as is the *Ring*, its true might lies in its ability to utilize immense forces to open probing doors into very personal experiences. Many of us come back hungrily to the *Ring* time and time again, seeking it out in every incarnation possible. This quest for repeat exposure is, I would posit, less about the desire to see a grand epic over and over again. It is more about the ability of the *Ring* to connect with us anew on each journey, unlocking different aspects of our own changing lives. It is like a portrait whose eyes follow you, wherever you are.

As you watch the ecstasy-in-music that is Act III of *Siegfried* and the awakening of what is to be a love that redeems the world, give a thought to that theme being performed on a staircase, in a house in Switzerland. In the redemptive power of epic, heroic love is also the expression of real, intimate love, a love that can transform our own very personal lives. For Cosima Wagner, writing in her diary that day, the impact of that birthday present was profound in its intensity. I hope that you too find many moments in this *Ring* that will leave you in tears of beauty, joy, reflection, and catharsis, as art intersects with life. 🌟

# STATESIDE TO WORLDWIDE.

✈ Earn and use miles flying to  
900+ destinations worldwide with  
Alaska and our Global Partners.



*Alaska*<sup>®</sup>  
AIRLINES



play it like Hermès

