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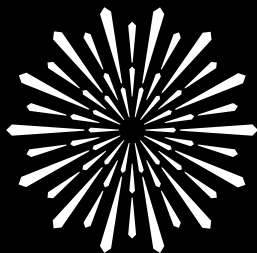
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A MESSAGE FROM

THE BOARD OF SAN FRANCISCO OPERA

Welcome to the final performances of the fall season.

San Francisco Opera is proud to present the West Coast premiere of Jake Heggie and Gene Scheer's *It's a Wonderful Life*, a new work for the opera stage but a very familiar story for the holiday season. This production, with its enormously talented cast and creative team, features the Company debuts of Golda Schultz, Andriana Chuchman, Kearstin



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Keith B. Geeslin and John A. Gunn

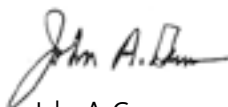
Piper Brown, and Joshua Hopkins and the return of cherished singers William Burden and Rod Gilfry. Through its positive and joyous message, we believe that this unique opera speaks poignantly to a wide range of ages, and we especially look forward to hosting our Family Day on Saturday, November 24.

As another gift to our patrons, we present on November 30 our outstanding San Francisco Opera Chorus, led by Chorus Director Ian Robertson, in a special program in the Dianne and Tad Taube Atrium Theater. This is followed on December 8 by our annual *The Future Is Now* concert with the acclaimed San Francisco Opera Adler Fellows in their final concert of the year at Herbst Theatre. We encourage you to come and delight in how our resident artists have grown and thrived.

As we reflect on this remarkable year, with its artistic peaks of the *Ring*, exquisite rarities *Roberto Devereux* and *Arabella*, and creative, reinvigorated stagings of *Cavalleria Rusticana/Pagliacci* and *Tosca*, we are deeply grateful to all our patrons and donors. These achievements simply would not be possible without your generosity. Ticket sales only cover a quarter of our expenses and maintaining this world-class level of artistry couldn't happen without our Company sponsors: the Dolby family, Bertie Bialek Elliot, Ann and Gordon Getty, Burgess and Elizabeth Jamieson, Franklin and Catherine Johnson, the Edmund W. and Jeannik Méquet Littlefield Fund, Steven M. Menzies, Bernard and Barbro Osher, Jan Shrem and Maria Manetti Shrem, Dianne and Tad Taube, Phyllis C. Wattis Endowment Funds, Diane B. Wilsey, and Barbara A. Wolfe. We also are grateful to our Season Sponsor, Wells Fargo, and our Corporate Partners, Chevron and United Airlines.

We hope that, inspired by their generosity, you will consider San Francisco Opera in your year-end giving. As George Bailey discovers at the end of *It's a Wonderful Life*, it's through giving to others that one experiences lasting happiness and fulfillment—good deeds which ultimately give back in abundance.

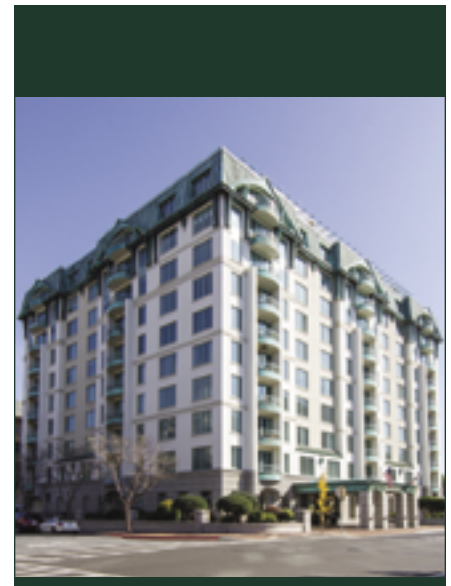
Thank you for joining us for the fall season, and we look forward to seeing you in June for *Carmen*, *Rusalka*, and *Orlando*.



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Earn Your Wings This Holiday Season

San Francisco Opera recently announced “Earn Your Wings” (#EarnYourWings), a new initiative designed to promote civic engagement and which recognizes Compass Family Services and Community Housing Partnership—two organizations making an impact in the City of San Francisco by providing life-changing services and housing to families and individuals at risk of experiencing homelessness. The initiative is born from the development of civic practices as part of a new strategic framework guiding the Company into the centennial 2022–23 Season and beyond. With the launch of #EarnYourWings and similar programs in the future, San Francisco Opera renews its commitment to form responsive, long-term reciprocal relationships with community partners.



#EarnYourWings is inspired by themes in composer Jake Heggie and librettist Gene Scheer’s *It’s a Wonderful Life*. In the opera, the angel-in-training Clara seeks to earn her wings by helping George Bailey recognize the profound impact he has had on the lives of people around him by giving back to his neighbors, colleagues, and friends. In this spirit, San Francisco Opera invites our audiences and the public to join us in celebrating community involvement through #EarnYourWings.

“San Francisco Opera believes in creating impactful, reciprocal relationships with our Bay Area community. With ‘Earn Your Wings’ we hope to promote some of the critical work being done in our immediate neighborhoods of Civic Center and the Tenderloin by forming relationships with Community Housing Partnership and Compass Family Services—two organizations who are making a direct impact in critical areas for our city right now, namely homelessness, affordable housing, and social support,” said San Francisco Opera General Director Matthew Shilvock. “Our presentation of *It’s a Wonderful Life* this holiday season, with the opera’s themes of how individuals can make a positive impact on an entire community, provides an ideal lens through which to build these partnerships.”

You can participate in #EarnYourWings in several ways throughout November and December, including:



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- **LEARN, CONNECT, SHARE:** San Francisco Opera partners with Compass Family Services and Community Housing Partnership to share stories from both organizations on our #EarnYourWings webpage (sfopera.com/EarnYourWings), via our social media channels (@sfopera), and by using hashtags #EarnYourWings and #WonderfulSF.
- **CELEBRATE OTHERS:** Who’s your angel? #EarnYourWings by recognizing individuals and organizations who are making a difference in your community by posting in our #EarnYourWings Facebook group and tagging them. Selected stories will be featured on our website.
- **JOIN US FOR FAMILY DAY:** On Saturday, November 24, join us for *It’s a Wonderful Life* Family Day. From 11:30 a.m. to 2 p.m., the “Bedford Falls Makers Market” in the War Memorial Courtyard (Franklin Street at Fulton Street) will be open to the public. This outdoor marketplace will offer food trucks, handmade crafts from local artists, and family activities. Performance attendees will also have opportunities to support the work of both organizations. Tickets for the November 24, 2 p.m. performance are available at 50% off for children under 18; recommended for ages 8 and up. Learn more about Family Day at sfopera.com/wonderful.

The story of *It’s a Wonderful Life* reminds us how precious life really is. Learn more about this initiative, and how you can make a difference, at sfopera.com/EarnYourWings.

#EarnYourWings and San Francisco Opera’s collaboration with Community Housing Partnership and Compass Family Services are created through a creative partnership with the Chicago-based Fifth House Ensemble, a national leader in collaborative, arts-integrated program design for educational and social impact. #EarnYourWings is made possible by an OPERA America Innovation Grant, supported by the Ann and Gordon Getty Foundation.

Opera for Life

“What is opera?” Christopher Street, a San Francisco Opera teaching artist, asked a class of fourth graders at Lafayette Elementary School.

“A story that is sung,” they chorused back in unison.

Any notion that Street’s time in this San Francisco public schoolroom would be given over to rote recitation was quickly upended. Once the what-is-opera question was affirmed, Street got the students up to stretch out and shake their limbs, take a few deep breaths, and move their bodies in sync with four-beat, three-beat, and two-beat meters. “Don’t confuse it with tempo,” he reminded them. “That’s how fast or slow the beats go.”

Darting over to a whiteboard, the ebullient teaching artist drew some measure lines, notes (quarter, half, whole), and equivalent rests. The students ran through an exercise of clapping on the notes and not on the rests. Street’s eyes scanned the room to reinforce rhythmic successes and lightly rib a child or two who clapped on a rest.

“Kids are learnin’. Brains are burnin’,” he declaimed, as musical in speech as he was in clap-alongs and singing.

Street’s loose, jivey manner connected with the class. All eyes stayed on him through 45 eventful minutes. There were lots of grins. The session ended with the students echoing back a tone and then a brief melody Street sang first, as he meandered around tables making close eye-contact with his charges. “Don’t worry about a thing,” they all learned to sing together. “Because every little thing is going to be all right.”

Street’s regular visits to this and other classrooms are part of San Francisco Opera’s extensive ARIA (Arts Resources in Action) programs, which reach some 23,000 students annually. That’s one of the Company’s many and diverse education activities, administered by the Opera’s ten-year-old Education Department. Together with the Opera Guild, which has been providing opera education since 1939, they engage everyone from babies and toddlers to seniors.

One Sunday morning, children ages 3 to 8 and their parents or guardians gathered in the Veterans Building’s Diane B. Wilsey Center for Opera for First Act: *The Little Prince’s Adventure*. To piano-accompanied tunes from Rachel Portman’s 2003 opera based on

The San Francisco Opera Education Department and Opera Guild’s education programs are cultivating the next generation of opera-lovers



the Antoine de Saint-Exupéry novella, the young attendees lined up and processed around the room on cue. They carried cardboard birds on sticks that got festooned with ribbons after the children sang along, exchanged a compliment with an adult, or played a child-centric version of Simon Says (“Kid Says”). Flight of various kinds, both literal and metaphorical, was the prevailing theme.

A team of buoyant teaching artists, sporting aviator scarves and goggles and other costume pieces, conducted this “adventure.” Alyssa Stone was one of them. “I like to say Exupéry exuberantly,” she exulted, adding wordplay to the morning’s musical and theatrical festivities.

Zoubin Ghahramani, a father who was there with his four-year-old and eight-year-old daughters, looked on fondly. They had come to this First Act early childhood program, he said, after his younger daughter “couldn’t stop imitating” the San Francisco Opera singers she’d heard at the free *Opera in the Park* concert in September.

Four days after *The Little Prince’s Adventure*, the same John M. Bryan Education Studio was turned into an opera cabaret with tables, fans of colored light on the walls, live entertainment, and themed cocktails. In this Drinks & Drama evening survey of the current San Francisco Opera season, soprano Rhoslyn Jones opened with a plangent “Stridono lassù” from Leoncavallo’s *Pagliacci*. Listeners sipped a Clown Tears (bourbon, lemon, red wine) as she sang. The drink, said mixmeister Tommy Shaw of the Sea Star Bar in San Francisco’s Dogpatch neighborhood, was “layered, with a little bit of tartness you might find in the opera.”

The opera-drink pairings rolled on, intercut by more singing or commentary by San Francisco Opera staffers. There were photos documenting the Company’s long history with *Tosca*, accompanied by the cheekily named Abuse of Power (vermouth, sherry, sparkling wine). A rum punch-based Viennese Waltz ushered *Arabella* into the program.

While no one is likely to study the long-term implications of opera-specific cocktails—entertaining and instructive as the Drinks & Drama evening was—there’s plenty of research about the effects of music education in schools. While somewhat controversial, claims for music’s power to enhance language development, math skills, spatial and temporal thinking, even test scores and IQ, have been widely reported.

San Francisco Opera wasn’t thinking quite that globally in 2008, when then-General Director David Gockley created a new Education Department and recruited Ruth Nott from New York’s Metropolitan Opera Guild to run it. But there were some carefully strategic objectives concordant with a philosophical evolution in the city’s public schools.

“The San Francisco Unified School District was defining its arts master plan at that time,” current General Director Matthew Shilvock recalled. “It was quickly apparent that the Opera could have a transformational impact if we connected the full scope of the Company to the schools. The idea was that opera needed to be so integral to the school district’s mentality and core curriculum that they would become fundamental—tied as much as science and technology as to the humanities.”

Nothing illustrates that principle in action more clearly than the mini-operas written and performed by elementary school students through the ARIA Network Program. Based on books and issues studied in the classroom, these short operas in various musical styles



Opposite: In the Opera Guild’s *Book to Bravo!* program, Vallecito Elementary students perform their original *Alice in Wonderland* opera.

Top: Opera Guild Opera Scouts visit Rome’s Colosseum as part of their April Italian tour.

Middle: Students from San Francisco Unified School District’s Jefferson Elementary School perform in the Education Department’s annual ARIA Festival.

Bottom: Cheers! For adults ages 21 and up, the Education Department’s *Drinks & Drama* ties the season’s opera offerings with specialty cocktails.

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Left to right: In the Education Department's First Act program *The Little Prince's Adventure*, families sing from Rachel Portman's opera based on the famous children's book; students from SFUSD's Miraloma Elementary School perform *The Monster Who Lost Their Mean* at the Education Department's annual ARIA Festival.

have addressed the state's Gold Rush history, global warming, bullying, and Native American life, among other subjects and themes.

"I hear the Captain calling / I hear a baby bawling," went a lyric from one mini-opera about immigration, created by fifth graders at San Francisco's Argonne Elementary School. "What is happening back home / I'm on this boat alone."

Ra Prum, a fourth-grade teacher at Lafayette Elementary who has participated in the program for seven years, sees these student-made operas as "21st-century learning that's completely Common Core." Prum tracks student gains in research, collaboration skills, emotional growth, understanding of story structure, and technological proficiency to the ARIA program. "One mom told me that a girl who never talked about school at home Skyped with her grandmother," said Prum, "and sang and acted out the whole opera for her."

Under Education Director Nott's leadership, programs in

students annually in 200 Bay Area schools. Opera à la Carte tours 45-minute adaptations of operas to schools (grades 4–8), where professional singers are supported by a student chorus and actors in speaking roles. In Opera Scouts, a weekly afterschool program, students ages 12 to 18 receive training, attend workshops and master classes, and learn such "life skills" as communication, confidence, and conflict management. There's Sing a Story in K–3 classrooms, the Summer Conservatory Training program for ages 10–18, and Voices for Social Justice!, a 12-week program for grades 4–8 that links music to issues of empathy and empowerment.

Education, as Nott and Altman concur, is a lifelong process. Thousands of adult ticket buyers attend pre-performance talks at the Opera House. Others take in lectures at senior centers and colleges. Last fall, the audience numbered 109 for a San Francisco Opera performance of arias and scenes at San Quentin State Prison.

"I think our work is the nurturing of the whole person, through empathy, compassion, and collaboration."
—Opera Guild Creative Director Caroline Altman

schools and elsewhere have grown and flourished over the years. They include K–12 Opera ARIA Networks and Residencies built around ongoing visits by teaching artists; school group trips to final dress rehearsals of San Francisco Opera productions; engaging community programs for families, adults, university students, and seniors that reach over 35,000 people annually; and Opera in an Hour movie screenings in classrooms and at free family events in locations throughout the Bay Area.

Created by San Francisco Opera's Education and Media Departments, the films deliver music and narrative in a bright fashion. They make the case that opera can be accessible without being dumbed down. *The Barber of Seville* film, for example, takes flight with Figaro's full, florid opening aria, sung in sparkling English by baritone Joo Won Kang.

The Guild-sponsored programs, under Creative Director Caroline Altman's guidance, are similarly robust, serving over 50,000

Arriving in San Francisco just as the 2008 recession hit, Nott had to struggle for funding early on, as the Company tightened its collective belt. Now on a budget nearing \$1 million, she and her Education Department staff of five full-timers, two part-timers, and 20 teaching artists are on firmer ground.

"As a cultural institution in this community, we should be contributing to the greater good," said Nott. "After a program, people who go to the opera look and listen in a new way—a way that gets us connected to each other."

Making opera available in a hands-on way to students is essential, especially when some schools have sharply curtailed or eliminated music and art classes. "If we don't do it," added Nott, "we are losing multiple generations of people who love and appreciate what opera can be."

"Education is our primary mission," said Altman, creative director of the Guild. Up until 1995, the Guild funded fully-staged opera



BOB HEMSTOCK



SCOTT WALL

Top to bottom: Young children and their families sing and dance in the Education Department's program *First Act: Where the Wild Things Are*; San Francisco Opera Fight Director Dave Maier teaches the basics of his craft in the Education Department's *Overture: Workshops for Adults*.

productions for students. Beginning in 1996, opportunities for students to attend the opera increased by opening mainstage dress rehearsals for them. Today, with an education budget of \$500,000, a full-time staff of five, and a roster of 40 teaching artists, the Guild spreads its resources to schools and neighborhoods around the Bay Area and as far away as Eureka, Tracy, and Martinez.

This year's Opera à la Carte production of Donizetti's *The Elixir of Love* is booked to visit more than 100 schools, with four separate casts on the move. Students in the 2018–19 Hero Project will create songs and short scenes devoted to inspiring figures, historical or present day, of their choosing. The results will be presented in a Hero Festival performance in March. Voices for Social Justice! participants have created music narratives about the gang violence, racial inequality, and Donald Trump's proposed border wall.

"I really care about developing thinking, well-rounded people," said Altman, "effective citizens and voters who understand the importance of artists in any community. Witnessing and creating musical narratives can foster problem-solving, spur appreciation of the history and language of other cultures, and stand up for long-form storytelling in a sound-bite age." She added, "I think

our work is the nurturing of the whole person, through empathy, compassion, and collaboration."

There's no substitute for being in the room when those principles are put into action.

Just after recess one October morning, the seventh and eighth graders at San Francisco's St. Gabriel School filed into the gymnasium/auditorium for a performance of *The Elixir of Love*, trimmed to 45 minutes. Led by Ben Brady, one of the three professional singers on hand to enact the opera's love-triangle plot, the audience rehearsed the chorus they had learned in their music classes over the past few weeks. Then it was on to the show.

With a clutch of St. Gabriel students onstage to handle the speaking roles they had studied in advance, this *Elixir* was a tonic blend of singing, a few anachronisms in the script (references to eBay and Gatorade), and some impromptu mugging by the students. Instead of snickering at their classmates, the St. Gabriel audience seemed rapt by the music. Many, as Altman speculated, may never have heard a bel canto aria or ensemble before. Here up close to the singers, they heard a lot of delicious runs, trills, and vocal ornaments. "Let's sing a rousing chorus in honor of the bride," they sang back when cued.

In a brief question-and-answer period, one student sounded slightly awed. "How," she asked, "did you learn all those notes?"

San Francisco students participated in another way in a pair of Side-by-Side rehearsals, one for high school singers from the Ruth Asawa School of the Arts and the other for A.P. Giannini middle schoolers. Both Education Department rehearsals took place in different spaces at the Wilsey Center, where members of the San Francisco Opera Chorus sat next to and sang with the students.

The high school session was serious and focused. After some vocal warm-ups, the combined forces launched into a chorus from Smetana's *The Bartered Bride* with San Francisco Opera Chorus Director Ian Robertson on the podium. "Remember it's a folk tune chorus," Robertson said at one point, then reminded them of a marking: "Poco marcato."

Student singer Alicia Naylor-Guerrero looked a little wonderstruck on a break. "I was kind of intimidated at first," she said of singing with the San Francisco Chorus members. "Their voices are so mature. But it felt kind of magical. It made me want to pay more attention to dynamics and phrasing."

Things weren't quite so disciplined across the hall, where the middle schoolers and Chorus members were finishing up the madrigal "All Ye Who Music Love." Scrambling for the snacks outside, several of the students buzzed about how loud the professional singers were. One of them, Nathan Kwan, stopped to put a finer point on the matter: "It's powerful. They really project. We were trying to blend, but it's a big echoey room."

Kwan headed for the exit, then turned back. "By the way," he said, "I'm a tenor." 🌸

Steven Winn is a San Francisco writer and critic whose work has appeared in Art News, California, Humanities, the New York Times and Symphony. He last wrote about the Company's former music director, Nicola Luisotti, for San Francisco Opera Magazine.

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IN MEMORIAM



MONTSERRAT CABALLÉ, Soprano

Renowned for her incandescent pianissimos and distinctive warm tone, the Catalan soprano appeared on the War Memorial Opera House stage for the first time in the title role of Puccini's *Turandot*, opposite the Calaf of Luciano Pavarotti. Of her 1977 Company and role debut, the *San Francisco Examiner* remarked Caballé's "mellow, long-lined, richly-colored singing was nothing short of extraordinary. ... Her 'In questa reggia' narrative, reflective at first, built to higher and higher layers of intensity without apparent effort." Over a decade of appearances followed with San Francisco Opera, including the title

role of *Tosca* in 1978, Elisabetta in *Roberto Devereux* in 1979, the title role of *Semiramide* in 1981 (seen here), Amelia in *Un Ballo in Maschera* in 1982, the title role of *La Gioconda* in 1983, and Elvira in *Ernani* in 1984 for a total of 33 performances, along with concerts in 1984, 1986, and 1987. For many local fans, her unforgettable performances of *Semiramide* with Marilyn Horne are what forever secured her the title of "diva."



BARBARA K. JACKSON, Philanthropist

Opera was Barbara's greatest passion, and over the course of more than 15 years she sponsored dozens of San Francisco Opera Adler Fellows and Merola Opera Program participants. She also sponsored the annual Adler finale concert, *The Future Is Now*, for ten consecutive years and was the 2009 recipient of San Francisco Opera's *Spirit of the Opera* award. She passed away peacefully in her home on September 7, just one month shy of her 100th birthday. "The moment I met Barbara we were instantly family. She was my Grandma, and her love and support changed my life," says tenor and former Adler Fellow Brian Jagde. "Knowing she was sitting in the front row gave every performance more meaning. She was one of the most extraordinary people I've ever known, and she helped to make San Francisco feel like home for me."



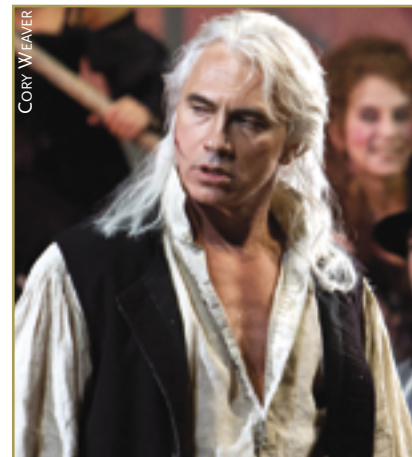
DEBBIE HENRY, Oboist

A member of the San Francisco Opera Orchestra for over 40 years, oboist Debbie Henry was a dedicated musician who gave everything to her job. Her playing was characterized by impeccable control, lovely tone, and, most of all, soulful expression. In addition to performing, she founded the chamber music series Anchor Chamber Players, loved to sew for her friends and colleagues, and

was an animal lover whose suburban backyard was home to chickens, geese, rabbits, cats, chickens, and a chinchilla. She passed away earlier this year after a 13-year battle with multiple myeloma. Principal Oboist Mingjia Liu recounts of Debbie: "She was sweet yet strong, honest and caring, resolute and daring. She was Brünnhilde in the real world. I am proud to say that I have worked side by side with a true Valkyrie."

DMITRI HVOROSTOVSKY, Baritone

Dubbed the "silver-maned baritone from Siberia," Dmitri Hvorostovsky appeared in six roles at San Francisco Opera: Figaro in *The Barber of Seville* (1996), the title role of *Don Giovanni* (2000), Grigory Grigoryevich Gryaznoy in *The Tsar's Bride* (2000), Giorgio Germont in *La Traviata* (2004), the title role of *Simon Boccanegra* (2008), and (seen here) Count di Luna in *Il Trovatore* (2009). He also brought his burnished baritone, incomparable dramatic presence, and breathless legato to such varied parts as Eugene Onegin, Valentin in *Faust*, and Belcore in *L'Elisir d'Amore*, among many others. His career was sadly cut short last November at age 55 after a heroic two-year battle with brain cancer. There "have been many beautiful voices," the soprano Renée Fleming said, "but, in my opinion, none more beautiful than Dmitri's."



We honor the members of San Francisco Opera that we lost this past year.

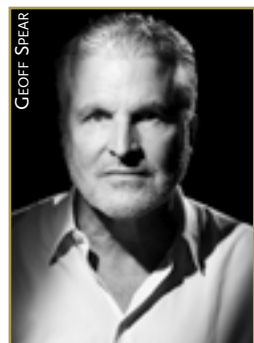


JANE BERNSTEIN, *Philanthropist*
A passionate supporter of contemporary opera at San Francisco Opera, Jane Bernstein sponsored with her husband, Opera Board Member Bob Ellis, many of the Company's most trailblazing productions, including *Saint François d'Assise*, *The Ballad of Baby Doe*, *Doctor Atomic*, and *Girls of the Golden West*, as well as the 2011 premiere of Francesca Zambello's *Ring* cycle. As someone who

had a passionate zest for life, Jane adventured around the world, uplifted children in need in Cambodia, nourished culture, and inspired positivity. In addition to San Francisco Opera, she cared deeply about Opera Parallèle, OPERA America, and the importance of art in this country. "Jane believed that art should always be forward-looking and connected to today's world in meaningful ways," said Company General Director Matthew Shilvock. "All of us at San Francisco Opera join together in celebrating the life of a visionary light in our world."

KRISTINE CIESINSKI, *Soprano*

Tragic news emerged last summer from Wyoming's Grand Tetons regarding opera singer Kristine Ciesinski. A resident of the Teton Valley community and an avid pilot and flying instructor, she perished in a glider accident at age 65. In her earlier career as a soprano, Ciesinski's most performed roles were Katerina in Shostakovich's *Lady Macbeth of Mtsensk* and the title role of *Salome*, a part she sang in 18 different productions. As a singer at San Francisco Opera, she performed as Guttrune, Third Norn, and Gerhilde in the Company's 1999 *Ring*. Among her family, she is survived by her husband, British bass-baritone Norman Bailey, as well as her sister, stage director and mezzo-soprano Katherine Ciesinski who also sang with San Francisco Opera in the early 1990s.



J.D. McCLATCHY, *Librettist*
J.D. McClatchy is perhaps best remembered in San Francisco as the librettist of the 2013 world premiere opera *Dolores Claiborne*, a collaboration with composer Tobias Picker. A finalist for the Pulitzer Prize in poetry, "Sandy" was also an editor, translator, and veteran of the opera stage who had written libretti for more than a dozen composers, beginning with William Schuman in

1989 (*A Question of Taste*) and including Ned Rorem (*Our Town*), Picker (*Emmeline*), Lowell Liebermann (*Miss Lonelyhearts*), and Elliot Goldenthal (*Grendel*). He also wrote the libretto for the Metropolitan Opera's condensed English-language production of *The Magic Flute*. "The task of both librettist and composer is to make the singers thrill and move their audience," he once said. "Theirs is the hardest task of all. I'm nervous in front of a typewriter. What would I do if I had to worry about hitting a B-flat in front of 3,000 people?"



ARIEL BYBEE, *Mezzo-soprano*

A prolific performer and beloved teacher, American mezzo-soprano Ariel Bybee began her extensive career at the Metropolitan Opera in 1977 where she ended up singing 466 performances in every season until her final performance there in 1995 as Flora in *La Traviata*. But it's at San Francisco Opera where Bybee got her start. Her talents were discovered by General Director Kurt Herbert

Adler at the San Francisco Opera National Auditions while she was still a music teacher in Utah and California, and he invited Bybee to sing in San Francisco for five seasons in 15 roles, including as Musetta in *La Bohème* (seen here), Ines in *La Favorita*, and the title role of *Carmen* for Spring Opera Theater. "Hats off, gentlemen, a Carmen! Her name is Ariel Bybee," *Los Angeles Times* critic Martin Bernheimer breathlessly wrote in 1973.

CAROL NEBLETT, *Soprano*

Born in Modesto, Calif. on February 1, 1946, soprano Carol Lee Neblett was particularly celebrated for her performances as Minnie in Puccini's *La Fanciulla del West* (seen here), a role that she brought to San Francisco Opera in 1979, opposite Plácido Domingo as Dick Johnson. She had also performed for the Company as Elettra in *Idomeneo* (1977), Chimène in *Le Cid* (1981), Chrysothemis in *Elektra* (1984), Amelia in *Un Ballo in Maschera* (1985), and Elena in *Mefistofele* (1994). International fame surrounded Neblett for most of her career, including during a notorious 1973 nude scene in the title role of *Thaïs* at New Orleans Opera and several performances on Johnny Carson's *Tonight Show*. For the last 13 years of her life, Neblett was a member of the faculty at Chapman University in Orange, California and maintained a private voice studio in Los Angeles.





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IN MEMORIAM *continued*



CANDIDA ARIAS, *Chorister*

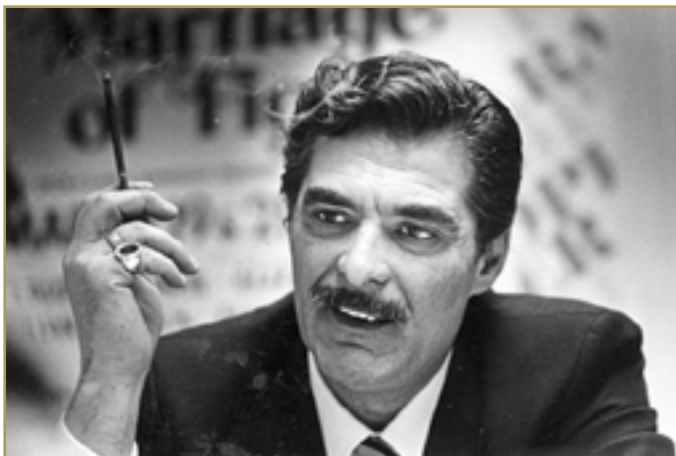
Born and raised in the Philippines, Candida Arias was recognized from an early age for her vocal gifts. With her husband, Camilo, and three sons, Candida emigrated to San Francisco in 1969. A year later, she joined the San Francisco Opera Chorus where she remained for 25 years a valuable member of the ensemble. In 1982, she appeared as a Nun in the Company's John Dexter pro-

duction of *Dialogues of the Carmelites*. She also gave concerts in the Bay Area, as well as sang in countless weddings, church services, and community events—often with her husband, Milo, as her trusty accompanist. A generous and deeply devout person, she served as a mentor to many aspiring young singers.



FRANCES ESCOBAR, *Volunteer*

Frances Fumiko Hosoya Escobar was a much beloved volunteer at San Francisco Opera who for over three decades helped in the artist lounge, serving refreshments to musicians, chorus members, and dancers. Most recently, she assisted in the Company's administrative offices. Music was her lifetime passion. In 1944, Frances graduated from the prestigious Tokyo (Kunitachi) College of Music. With the help and sponsorship of her American GI friends, she traveled to this country to continue her studies. She moved to San Francisco in 1958 and married Sixto Escobar whose life was tragically cut short. Her skill with numbers and work at Macy's department store helped her in raising her two daughters. As a singer with the Ina Chalis Opera Ensemble and several church choirs (including Calvary Presbyterian Church and with Masterworks Chorale), she shared her infectious love for the arts with her family and many friends all over the world.



TITO CAPOBIANCO, *Director*

"Groundbreaking" and "influential" are often the words used to describe the work of Argentine-born director Tito Capobianco. Beginning with *Faust* in 1962, he staged at San Francisco Opera winning productions of *Cavalleria Rusticana*, *La Fille du Régiment*, *Otello*, *Pagliacci*, *Manon*, *Maria Stuarda*, *Lucia di Lammermoor*, *Norma*, *La Traviata*, *Thaïs*, and *I Puritani*. As a longtime presence at New York City Opera, he directed landmark productions starring Beverly Sills, including *Giulio Cesare* and Donizetti's Tudor trilogy. (*New York Times* critic Harold Schonberg lauded the *Giulio Cesare* production for casting "a spell.") Later in his career, Capobianco went on to serve as the general director of San Diego and Pittsburgh Operas.

DALE EMDE, *Chorister*

Tenor Dale Emde began singing with the San Francisco Opera Chorus in 1954. Over the course of a long and distinguished career at the Company, the World War II veteran appeared in various solo roles, including as Giuseppe in *La Traviata* (1980), a Voice in *La Gioconda* (1983), an Animal Vendor in *Der Rosenkavalier* (1985), and Augustin Moser in *Die Meistersinger von Nürnberg* (1986). In addition, he sang with the San Francisco Symphony and formed his own small touring opera companies, performing such works as Arthur Benjamin's *Prima Donna*, Aaron Copland's *The Tender Land*, and Gian Carlo Menotti's *Amahl and the Night Visitors*. A man of many talents, Emde was a picture frame maker and owned an art gallery in Pacifica for more than three decades.



For more detailed information on artists and their performances at San Francisco Opera, visit archive.sfopera.com.

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

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

OVERTURE: OPERA WORKSHOPS FOR ADULTS

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

FAMILY PROGRAMS

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

CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

OPERA HOUSE TOURS

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

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

It’s a Wonderful Life: Clifford Cranna interviewing Jake Heggie and/or Gene Scheer

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John A. & Cynthia Fry Gunn



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

In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs, and have proudly continued that support for General Director Matthew Shilvock. This season, the Gunns' inspired generosity is helping make possible four productions—*Cavalleria Rusticana/Pagliacci*, the company's new production of *Tosca*, *It's a Wonderful Life*, and *Rusalka*.

The Gunns hope that their support inspires others to give. John comments, "Opera is a dynamic art form and all of us play a role in keeping it vital. We must expand our repertoire and our audiences and strive for financial flexibility. And we depend on donors to keep opera alive."

John is the former chairman and CEO of Dodge & Cox Investment Managers. He joined the firm in 1972, the year he received his MBA from Stanford Business School and married Cynthia, who graduated from Stanford with an A.B. in political science in 1970. Early in her career, Cynthia was the editor and director of The Portable Stanford book series for ten years. She edited twenty-eight books by Stanford professors on a vast array of topics, including *Economic Policy Beyond the Headlines* by George Shultz and Ken Dam. In addition to their support of San Francisco Opera, the Gunns are active members of the community. John chairs the advisory board for the Stanford Institute for Economic Policy Research, is Vice Chairman of the Board of Stanford Hospital Care and is a former trustee of Stanford University. Cynthia currently serves as an overseer of Stanford's Hoover Institution and a trustee of the San Francisco Fine Arts Museums and has been a member of the advisory board of Family and Children Services and the board of the Lucile Packard Foundation for Children's Health.

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



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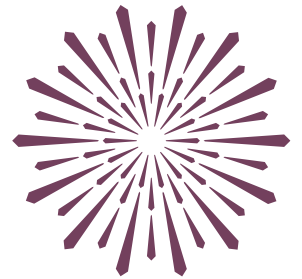


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After a career devoted to his publishing businesses in Japan and Europe, the creation of Clos Pegase Winery in California's Napa Valley, and his art collection, Jan Shrem, in joyous partnership with his wife Maria Manetti Shrem, is bringing his focus and affection to philanthropic causes that advance education and the performing and visual arts. Though they grew up half-a-world apart, Jan and Maria both developed a love of opera at a young age. While their lives led them each around the globe, their individual passions eventually led them to San Francisco Opera, and to each other. With a substantial, multi-year commitment, Company Sponsors Jan and Maria have expanded their support with the establishment of four generous funds. The *Conductors Fund* helps ensure the continued appearances of noted 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, the *Emerging Stars Fund* supports the Company in showcasing exciting rising young stars on our stage throughout the season, and the *Luminaries Concert Fund* enables San Francisco Opera to bring legendary artists to the stage for special events and performances, beginning with *Plácido Domingo in Concert* this year.

San Francisco Opera Guild (Production Sponsor, *It's a Wonderful Life*)

San Francisco Opera Guild provides dynamic artistic engagement and education opportunities for Bay Area students, teachers, adults and the extended community through award-winning programs that include Opera à la Carte, Sing a Story, Book to Bravo, Voices for Social Justice, Summer Conservatory and our exciting new year-round Opera Scouts program for teens. Founded in 1939, San Francisco Opera Guild believes the life lessons drawn from creative expression are the foundation of confidence, integrity and compassion. Our engagement and education programs extend the impact of opera, bringing it center stage in the life of the community. Every year, the Guild's fundraising events give voice to the potential of more than 50,000 students in nearly 200 schools throughout Northern California providing the benefits of arts education, as only opera can deliver. San Francisco Opera Guild's Education Fund ensures the continuation of these vital programs. San Francisco Opera Guild is a proud supporter of San Francisco Opera and a Production Sponsor for *It's a Wonderful Life*.



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For more information on this transformational giving opportunity, please visit sfopera.com/producerscircle or contact: Deborah Banks at (415) 551-6345 or dbanks@sfopera.com



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San Francisco Opera is thrilled to welcome FITNESS SF as our new Official Gym. FITNESS SF is a locally-owned group of fitness clubs located throughout the Bay Area with seven locations including Marin, Oakland, SF Castro, SF Embarcadero, SF Fillmore, SF Mid Market, SF SOMA and SF Transbay (Coming Summer 2019). Each location offers complete weight and cardio floors as well as Unlimited Group X Classes, Complimentary Towel Service at all SF locations, FREE parking at most locations and Full Locker Rooms with EO body products.

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Beautiful, engaging repertory productions like this season's *Tosca* are a central part of what makes us one of the finest opera companies in the world. For this reason, we are excited to introduce the Builders Circle, a new giving program designed to foster ongoing investment in the creation of new repertory productions. Tailor-made for our most dedicated supporters, this program promises special opportunities—on top of your regular membership benefits—that will allow you to engage with the work made possible by your support. Beginning in the 2018–19 Season, renewing members who make an increased gift of 10% or more over the prior year (with a minimum increase of \$500) and first-time members who join with a gift of \$500 or more will qualify for these additional benefits. Visit sfopera.com/builderscircle to learn more.

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ROBERT HART

Jake Heggie and Gene Scheer

IT'S A WONDERFUL LIFE

**SAN FRANCISCO
OPERA**



This production is made possible, in part, by:

John A. and Cynthia Fry Gunn;

The Andrew W. Mellon Foundation; San Francisco Opera Guild;
and an award from the National Endowment for the Arts.

Ms. Schultz and Ms. Chuchman's appearances

are made possible by

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Petrello Family Foundation; and Diane B. Wilsey.

IT'S A WONDERFUL LIFE

*A co-commission and co-production with
Houston Grand Opera and the Indiana University Jacobs School of Music.*

On Christmas Eve in the Heavens, an Angel Second Class named Clara sits on a swing and counts. She has been waiting in this place 200 years for a chance to earn her wings and become an Angel First Class. Tonight, for the first time, she hears hundreds of prayers that none of the other angels can hear—prayers for a man named George Bailey in Bedford Falls, New York. This is George's darkest hour as he stands on a bridge and contemplates jumping into the river below. Who is he? Why is he about to jump? Why can she hear these prayers? How can she help him? Is it too late? Just before George jumps, the other angels stop time. They send Clara to Earth where she will be his guardian angel, learn about him, and try to save his life. Clara leaps off her swing and lands in a magical place of doorways and portals. This is where all of the days of George Bailey's life meet. Door by door, step by step, Clara will walk with George from childhood to this precarious moment on the bridge. On her journey, she will see how one life can make a difference to a community and to the world. Together, Clara and George will learn what makes a wonderful life, and that no one is a failure who has friends.

PLACE AND TIME: The Heavens and Bedford Falls, New York; 1916–1945

ACT I

—INTERMISSION—

ACT II

First performance: Houston, Texas, Wortham Center, Cullen Theater; December 2, 2016.

Personnel: 16 principals, 5 child principals, 28 choristers, 1 supernumerary; **50 total.**

Orchestra: 1 flute (doubling piccolo), 1 oboe (doubling English horn), 1 clarinet (doubling bass clarinet), 1 bassoon, 2 horns, 1 trumpet, 1 trombone, 2 percussion, 1 harp, 1 piano, 38 strings (11 first violins, 9 second violins, 7 violas, 7 cellos, 4 basses); **50 total.**

Conductor
Patrick Summers

Director
Leonard Foglia

Set Designer
Robert Brill

Costume Designer
David C. Woolard

Lighting Designer
Brian Nason

Projection Designer
Elaine J. McCarthy

Choreographer
Keturah Stickann

Chorus Director
Ian Robertson

Dance Master
Lawrence Pech

Projection Design Associate
Maxwell Bowman

Sound Coordinator
Tod Nixon

Assistant Conductor
Joseph Marcheso

Musical Preparation
**Bryndon Hassman, Maureen Zoltek,
John Elam[†], Fabrizio Corona**

Diction
Lynne Soffer

Assistant Directors
Jose Maria Condemni, E. Reed Fisher

Stage Manager
Darin Burnett

Assistant Stage Managers
**Andrew G. Landis, Jennifer Harber,
Jayme O'Hara, Jimmy Marcheso**

Costume Supervisor
Jai Alltizer

Head of Wig and Makeup
Jeanna Parham

SATURDAY, NOVEMBER 17, 2018 AT 7:30 PM
TUESDAY, NOVEMBER 20 AT 7:30 PM
SATURDAY, NOVEMBER 24 AT 2 PM
SUNDAY, NOVEMBER 25 AT 2 PM
THURSDAY, NOVEMBER 29 AT 7:30 PM
SATURDAY, DECEMBER 1 AT 7:30 PM
TUESDAY, DECEMBER 4 AT 7:30 PM
FRIDAY, DECEMBER 7 AT 7:30 PM
SUNDAY, DECEMBER 9 AT 2 PM

Opera in two acts by **Jake Heggie** • Libretto by **Gene Scheer**

Based on the 1946 Frank Capra movie of the same name (by permission of Paramount Licensing, Inc.) and the short story "The Greatest Gift" by Philip Van Doren Stern.

By arrangement with Bent Pen Music, Inc.

IT'S A WONDERFUL LIFE

CAST

(in order of appearance)

Clara	Golda Schultz*
A Voice	Kearstin Piper Brown* (12/9)
Angels First Class	Patti LuPone (pre-recorded)
	Sarah Cambridge[†], Ashley Dixon*[†], Amitai Pati[†], Christian Pursell[†]
George Bailey	William Burden
Young Sam	Joshua Partlow*
Young George	Benjamin Drever*
Young Mary	Violet Pasmooij*
Young Harry	Pablo Gracia*
Harry Bailey	Joshua Hopkins*
Uncle Billy Bailey	Keith Jameson*
Mother Bailey	Catherine Cook
Mary's Suitor	Andrew Truett
Mary Hatch	Andriana Chuchman*
Mr. Potter	Rod Gilfry
Ernie	William O'Neill
Sam Wainwright	Anders Fröhlich
Helen Bailey	Carole Schaffer
Ed	Anders Fröhlich
Randall	Colby Roberts
Mrs. Thompson	Buffy Baggott
Woman	Claire Kelm
Man	Jere Torkelsen
Mr. Delgado	Michael Belle
Mrs. Delgado	Erin Neff
Tommy	Pablo Gracia*
Janie	Violet Pasmooij*
Zuzu	Cadence Goblirsch*
Mr. Rufino	Phillip Pickens
Mr. Martini	Chester Pidduck
Mrs. O'Malley	Jesslyn Thomas*
	<i>Townspeople</i>

* San Francisco Opera debut † Current Adler Fellow

The performance will last approximately two hours and thirty 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.

Music with Heart

American opera
is alive and well
in the imagination
of Jake Heggie

In the multifaceted world of music theater, opera has always occupied the higher ground. It's almost as if the very word has served to elevate the form and willfully set it apart from that branch of the genre where characters are wont to speak as well as sing: the musical. But where does that leave Bizet's *Carmen* or Mozart's *Magic Flute*? And why is it so hard to accept that music theater comes in a great many forms and styles and that through-sung or not, there are stories to be told in words and music and more than one way to tell them? Will there ever be an end to the tedious debate as to whether Stephen Sondheim's *Sweeney Todd* or Leonard Bernstein's *Candide* are musicals or operas? Both scores are inherently "operatic" for sure, but does performing them in an opera house as opposed to a Broadway theater make them any more or less important?

To some, it clearly does. When Andrew Lloyd Webber created a "rock opera" with *Jesus Christ Superstar*, he was surely mindful of how the juxtaposition of "rock" and "opera" might give his fledgling stage work a loftier street cred. When Leonard Bernstein was in the throes of writing arguably the greatest of all musicals—*West Side Story*—we know now from the exchange of letters to and from his collaborators, Arthur Laurents and Jerome Robbins, how vehemently they resisted his desire to "operatize" the piece, to maximize the effect of the sung music, for instance, to have Maria

true only to himself and that his unapologetic fondness for and love of the American stage at its most lyric would dictate how he would write, in the only way he knew how: tonally, gratefully, generously, from the heart.

Dissenting voices have accused him of not pushing the envelope, of rejoicing in the past and not the future, of veering too close to Broadway (as if that were a bad thing) and courting popular appeal. But where Bernstein, it could be argued, spent too much precious time quietly seeking the approval of his cutting-edge contemporaries (with even a work like *A Quiet Place* betraying a certain determination to toughen up his act), Heggie has written only the music he wanted—needed—to write. He is often asked if and when he might one day write a musical and his response is: "What do you think I've been writing for the last two decades?" Case made. Case rested.

Heggie's musical roots were sunk unfathomably deep when during his time at UCLA, he studied with Johana Harris, widow of that flinty American icon Roy Harris and one of the finest pianists of her generation. She was by his reckoning a hugely inspirational teacher and her husband's breadth of vision clearly rubbed off on both of them. A personal relationship ensued. Other names leap out from those UCLA years: movie music dynamo David Raksin (remember *The Bad and the Beautiful*?) and Henry Mancini in

Heggie doesn't hide behind the fanciful or the tricky or the unsingably "cutting-edge" but rather serves and illuminates his texts through the honesty and elegance of his vocal writing.

sing her final speech over the body of Tony. That was the "aria" that never was. And rightly so.

But when you consider how marginalized Bernstein felt by his peers (and having interviewed him the year before he died, I know this to be true), and how his remarkable Broadway work was seen as a handicap to his acceptance by the contemporary music establishment of the day, you begin to understand why he was so receptive to the idea that *West Side Story* was more of an opera than a musical and that by entrusting it to the leading soprano and tenor of the day (in that misguided and now discredited 1984 Deutsche Grammophon recording) would somehow enshrine it for the ages. It was a wrong-headed betrayal of its Broadway origins. And calling it an opera did not make it any more of a masterpiece.

Yet Bernstein could see even then how the legacy of the American musical could and would evolve. I remember him saying on the day that we met that he fervently hoped that through the creative endeavors of figures like Stephen Sondheim, there would slowly but surely emerge a particular kind of American opera.

In that, he would surely have found kinship with Jake Heggie. They did meet, it seems, but not before Heggie's operas—led, of course, by the astonishing San Francisco Opera commission *Dead Man Walking*—had found unprecedented international success. Bernstein would perhaps have seen a bittersweet irony in the fact that Heggie, from the very start of his creative journey, had been

whose name an award was created. (Heggie was the recipient in 1987.) Add to that the unexpected twist of a career-changing appointment as San Francisco Opera's Public Relations Associate and a self-confessed passion for Barbra Streisand and you clearly have a man for whom the theater would always be home.

But in the beginning, there was Song. Heggie's many songs (to date, nearly 300 of them) were the embryos from which his big stage pieces would grow. They were self-contained dramas, always very specific, always telling a story. He has spoken of making a journey of any poem—sometimes a physical journey, always an emotional one. And that emotional connection has informed all his work with words. His great gift is in finding the natural music of those words and if a song suggests a foray into jazz or blues or even pop culture, his instincts are as sound as they are illuminating. In his dramatic song cycle *Into the Fire*—written for his muse-in-waiting, mezzo-soprano Joyce DiDonato—he traverses the tragic life of the sculptor Rodin's mistress and kindred spirit, Camille Claudel. Heggie's music is in perfect harmony with the way in which Claudel's sculptures move—or rather, dance.

Above all, his vocal lines—so naturally leavened in rhythm and rhyme, ebb and flow—are so grateful to sing. He is that rare thing: a born melodist. Small wonder that during his time at San Francisco Opera, the music he shared with luminaries such as Frederica von Stade quickly found favor. Without wishing to make



Three musical faces of composer Jake Heggie, from top to bottom: 2015's *Great Scott*, featuring (left to right) Kevin Burdette, Rodell Rosel, Anthony Roth Costanzo, Joyce DiDonato, Michael Mayes, Ailyn Pérez, and Frederica von Stade; the San Francisco Opera co-commission and co-production *Moby-Dick* with Stephen Costello (*Greenhorn*), Talise Trevigne (*Pip*), and Jonathan Lemalu (*Queequeg*) in the Company's 2012 staging; the Angola Prison scene from the 2000 San Francisco Opera world premiere of *Dead Man Walking*.

too sweeping a generalization, the musical language of contemporary opera can so often be at odds with the subject matter, by which I mean the particular color and cast of the setting, the specifics of time, place, mood, and situation. The musical syntax we've come to know all too well can sound much the same from piece to piece: vocal chord-stretching pyrotechnics that make little or no concession to individual characters, or indeed, operas. Heggie doesn't hide behind the fanciful or the tricky or the unsingably "cutting-edge" but rather serves and illuminates his texts through the honesty and elegance of his vocal writing.

Before I ever heard and was knocked sideways by *Dead Man Walking*, I came across Heggie's setting of the final monologue from Terrence McNally's emotive study of Maria Callas, *Master Class*. It was also written for Joyce

Leonard Bernstein would surely have found kinship with Jake Heggie.

DiDonato and it achieved what might have seemed impossible for anyone who has seen and ultimately thrilled to the play. It musicalized the text in such a way as to make it inconceivable that the music hadn't been there all along. It was later adapted for Kiri Te Kanawa. You see, singers know when they happen upon vocal gold.

Happening upon the appropriate musical color for his pieces is again key to their success. Though his musical voice is always apparent, the accent shifts. So we have the gospel elements in *Dead Man Walking*; the male chorus-driven, sea-shanty tang of *Moby-Dick*; the Italianate bel canto spoofing (so skilled in its affection and execution that it sounds like the real thing) in *Great Scott* (another vehicle, and then some, for DiDonato); or the homespun hue of *It's a Wonderful Life* with its magical celestial waltz so redolent of another of the American lyric stage's most glorious creations, Richard Rodgers' *Carousel*.

When a work is through-sung, the onus is on the composer to find ways of sustaining dramatic tension and pointing up all the emotional climacterics. Ask Andrew Lloyd Webber why he chooses the through-sung rather than the Sondheim-preferred book-song format (some would say a far more exacting skill), and he'll tell you that it's important to him that the music drives the narrative. In his case, underscoring and reprise carry forward the emotional memory; with Heggie, it's a more subliminal network of leitmotifs that trigger our emotional responses.

It's also the way in which speech becomes song and

It's a Wonderful Life received its world premiere at Houston Grand Opera on December 2, 2016.

From San Francisco Opera's 2008 production of *Three Decembers*, Frederica von Stade as Madeline Mitchell.



the way song takes us to the next level of intensity. Of course, it helps when you work with two of the best and most composer-friendly librettists imaginable: Terrence McNally (linking back to the Great White Way where he gave us one of the finest books ever written for a Broadway musical, *Ragtime*) and Gene Scheer whose ear for poetry lends a very particular dynamic. In *It's a Wonderful Life*, one might single out his collusion with Heggie in the Stephen Foster-like fireside song intimated in Mary Hatch's farewell to Bedford High or George and Mary's rapturous duet at the close of Act I where we are truly in thrall to Frank Capra's warm embrace. These lyric "blossomings," be they in the voice or orchestra, are an enduring characteristic of Heggie's musical language. Sometimes they are fleeting in nature, filling a phrase or even just a word. But they stay with you. You may not be immediately aware that they do, but you'll know them when they creep up on you again.

Opera is also about "elaborations." It's one of the reasons Stephen Sondheim gives for not liking it. He repeatedly says that he is interested in serving only the moment, not elaborating on it. I once jokingly suggested that his *Liebestod* (Isolde's transfiguration at the climax of Wagner's *Tristan und Isolde*) wouldn't be much fun, that it would all be over in 30 seconds. That amused him.

Heggie rises to those elaborations. Anyone who has ever seen and been floored by *Dead Man Walking* will remember above all the scene in the appellate court where the victims and perpetra-

tor's families are gathered. From the line "You don't know what it's like," Heggie fashions a searing sextet where everyone's pain is voiced. All are victims. And only in opera can they be heard at once. It's as powerful a piece of writing as I know in 21st-century opera and Heggie's detractors should be directed straight to it.

But there is more. In *Great Scott*, Heggie writes comic opera with heart. Wagner, Verdi, and Britten might come back to tell you how hard that is. In *Great Scott*, it is the fictional Italian master Vittorio Bazzetti whose ghost appears to opera superstar Arden Scott (DiDonato), spurring her on to shine in his long-lost opera *Rosa Dolorosa, Figlia di Pompei*. But the 11 o'clock number (to use Broadway parlance) of Heggie's opera turns comedy to aspiration, celebrating the craft in all its glory in a quartet which might well become known as Heggie's *Rosenkavalier* moment.

"It's always the song, not the singer," reads McNally's text and as that sentiment gains traction, my thoughts turn to the ghost of Bazzetti and his withering dismissal: "American Opera—I didn't think there was such a thing." There sure is, and it's alive and well in the imagination of Jake Heggie. 🌟

Formerly Chief Classical Music Critic of the Independent, British writer and broadcaster Edward Seckerson is a member of the review panel for Gramophone magazine and has published books on Mahler and conductor Michael Tilson Thomas.

Composer's Note

Just after the remarkable 2010 premiere of *Moby-Dick*, my great friend Patrick Summers invited me to create a holiday piece for the Houston Grand Opera. Patrick has been one of my closest artistic partners through the years and has led the world premieres of my operas *Dead Man Walking* (2000), *The End of the Affair* (2004), *Three Decembers* (2008), *Moby-Dick* (2010), and *Great Scott* (2015). He said he was looking for a work that opera companies could produce in big or small houses while the ballet was performing *Nutcracker*.

We considered beloved stories that return every Christmas that would make sense as an opera. (*Charlie Brown* was out. So were *Frosty the Snowman* and the *Grinch*.) I sought an American story that was innately operatic but had yet to be developed for the opera stage. I don't know when *It's a Wonderful Life* actually came to mind, but I knew it was exactly the story I wanted to pursue: an American classic about the ripple effect of good deeds in a community. Isn't that a message we always need?

Filled with beloved characters, it is a journey of extraordinary transformation with a sense of wonder, magic, mystery, and high stakes. The story has romance, humor, and big, open-hearted emotions that offer a world of musical possibilities. HGO said yes, and so did my most frequent collaborator, the brilliant librettist Gene Scheer. And then, much to my immense joy, the San Francisco Opera—my beloved home company—also jumped on board! The spectacular production team from *Moby-Dick* also joined in. So with all that talent and possibility in place, all we had to do was write it. Easy, right?

The greatest challenge of the project is that the story exists only as an iconic movie. Director Frank Capra used Philip Van Doren Stern's story "The Greatest Gift" as source material for his movie, but there is no novel in the library called *It's a Wonderful Life*. Every reference we have is from that indelible movie. But you can't put a movie on the opera stage. So how could we honor the



MATTHEW WASHBURN / SAN FRANCISCO OPERA

Above: The composer at a *Wonderful Life* rehearsal, consulting with assistant conductor Joseph Marcheso.

source, reconceive the story as an opera, and bring the audience with us? The job was immense.

Gene set to work inventing theatrical devices that could take us through the story. He came up with the idea of a magical attic with many doors representing all the days of George Bailey's life. That led to other discoveries and possibilities: a hat for Clara to stop time, a dance called the Mekee-Mekee, a quartet of angels to guide Clara, a spoken dialogue scene without music to represent the world without George Bailey, and so on.

Once the libretto was in good shape, I set to work. Due to my own overwhelming schedule, I pushed the deadline and wrote the opera in a very short time period, from January to June 2016. My collaborators were very understanding, but by pushing that deadline, I put them all in a difficult position. We were fortunate to have an enormously helpful workshop at University of Colorado

KAREN ALMOND / HOUSTON GRAND OPERA



How could we honor the source, reconceive the story as an opera, and bring the audience with us? The job was immense.

Boulder through the fabulous CU NOW program (Leigh Holman, director). A few rewrites and then I orchestrated in July and August 2016. The piece received its premiere on December 2. It was a beautiful, very successful (sold-out!) premiere run of performances. We were all pleased. But, we also recognized there was still work to do—as there always is after an initial run!

The last character to appear for any opera is the audience. New operas don't get previews during which the creative team gets to make changes and see how they work with an audience. New operas are shot out of a cannon at the audience on opening night. By this time, Indiana University had joined as a co-producer. This was excellent news, because it meant we could try out changes so that the piece would be in great shape for San Francisco.

For the Indiana University production in November 2017, we cut almost 15 percent of the opera and made some rewrites starting with the opening music for the opera. The prelude went from being mysterious and otherworldly to an explosion of holiday joy. We cut down the time it took Clara to get from the Heavens to Earth. We cut the character of Mr. Gower, the pharmacist. (I've never cut a character from an opera!) His scene seemed to block the dramatic flow, and we decided to focus more on Young George rescuing his brother Harry. Then we expanded the Act I arias for George and Mary so that they would really take flight and let us deep into the hearts of those characters. In Act II, we added a new duet between Clara and Mary as well as a duet scene between Mr. Potter and George. Even after having composed eight operas, every day seems to be a school day.

We were all confident with the new material and the Indiana performances went very well, but then we realized the set would need to change to reflect the new material! Thanks to General Director Matthew Shilcock, several incredibly generous donors, our HGO partners, and the SFO family, the director and design team were able to revise the production for San Francisco. Among

other things, they removed the mirrored doors of the original and painted the deck a lighter color to better catch new projections and light. There are other surprises, but I don't want to give everything away!

Two years after the premiere in Houston, we are all eager for the final character—you, the San Francisco Opera audience—to show up to experience this exciting new vision of the opera. Personally, it is immensely gratifying to bring it home here in the place where it all started for me. A wonderful life, indeed. Welcome! 🌟

From a recent staging rehearsal, William Burden (as George Bailey) and Golda Schultz (the angel Clara) rummage through an attic of memorabilia.



MATTHEW WASHBURN / SAN FRANCISCO OPERA



Cast members of It's a Wonderful Life dance the Mekee-Mekee.

Librettist's Note

I was fourteen years old when I first saw *It's a Wonderful Life*. It was a Friday night in the middle of December (yes, I remember). Around midnight, I was manually turning the dial on our black-and-white TV set, going through the seven available stations, and I happened upon the movie, which was just beginning. I did not know the story. I had not heard of the film. By the end, like millions of others since its 1946 release, I was smiling giddily and sniffing through a flood of tears.

When Jake called me and suggested we take on an operatic adaptation of this classic movie, I thought about seeing the film for the first time. I knew that, for most people who would see the opera, the story is as well known as almost any tale from American folklore. The classic scenes, the great lines, the images of Jimmy Stewart, Donna Reed, Lionel Barrymore, and the rest are part of our shared consciousness, almost a kind of secular scripture. I knew that this deep familiarity would provide unique challenges.

Opera requires all source material to be reinvented in ways that bring music to the emotional center of the theatrical experience—the marrow of the matter. To make this happen for *It's a Wonderful Life*, we would have to find ways to honor the spirit of the film while at the same time making cuts and boldly reimagining the story.

The first task in constructing a libretto is not that dissimilar to creating an outline for a silent film. Because it couldn't rely on language to communicate all the details about the characters, silent film depended on telling a story with large, active, and dramatic gestures. The subtlety of great silent films came from the marriage of those dramatic performances to the magic of the camera.

In opera, the magic is in the music. And the challenge is to give just enough language to leave room for the music to breathe and reinvent the story. For this reason, a table read of an operatic libretto should always feel incomplete. The task of the librettist is to be a minimalist, to write language that requires music to fulfill its dramaturgical function.

When the Count in *The Marriage of Figaro* begs for forgiveness with the line "*Contessa perdono*," there is a radical simplicity and directness to the text. But in the music that communicates it, we feel an earthquake of emotion as we recognize an imperfect man trying to take a tentative first step in reinventing himself.

Jake and I are constantly trying to make sure that our storytelling puts the human voice at the center of the operatic experience. I suppose that seems self-evident. And yet ... it is always a challenge to get the balance just right and find ways to avoid relying too much on language. Our aim is to create opportunities for



KAREN ALMOND / HOUSTON GRAND OPERA

the glories of singing to communicate the soul of the story.

This is not to imply that the language of a libretto is not crucial. Every word matters, just as every note matters. But the principal function of those words is to provide a foundation for music that expresses the truth at the heart of each moment on stage. Whether it is silliness and joy, as when George dances with his family in the attic, or each character's heartfelt expression of what life's greatest adventure might be, the goal is to find just the right music and vocal expression to allow the audience to experience viscerally what each character is feeling.

The film version of *It's a Wonderful Life* has such a beautiful script. As you will hear throughout the opera, I wove much of that great dialogue into the libretto. Those familiar with the film will certainly recognize iconic lines like, "The moonbeams will shoot out of your fingers and toes." That is a line that inspires music.

That said, however, the greatest poetry in the film blooms out of the indelible images that Frank Capra crafted to create the visceral feelings of hope and dashed dreams. Think of the close-up of George's face when he hears that his brother Harry has taken a job at his new father-in-law's factory, trapping George at home. Or think of the brash, honky-tonk town of Pottersville, in a world in which George Bailey has never been born. For an operatic stage work, we needed to find musical correlates for these moments—and for every moment that would allow the music to be the poetry that communicates George's emotional journey.

On the screen, George's disappointment is communicated with a close-up. In the opera, George sings his frustration and despair in a newly expanded aria. And to us, a world without a



BRITISH EMAN IMAGES

A world without a George Bailey in it is a world without a soul, a world without ... music. To rediscover our world, to live again, George must find his voice and sing himself back into existence.

George Bailey in it is a world without a soul, a world without ... music. To rediscover our world, to live again, George must find his voice and sing himself back into existence.

In distilling this classic Christmas story for our newly crafted production in San Francisco, Jake and I have cut material that, to us, did not sing enough, and we have expanded moments that could sing more. We have added new duets and solo music throughout the score in order to more fully allow this adaptation to fulfill the promise of being a truly operatic telling of a classic tale.

It is a risky thing, taking on a beloved classic—even more, one of *my* beloved classics. But having worked with Jake for so long, I knew he would distill the time-honored themes of this story into inspired music, allowing a familiar story to take on a new form, to be told and felt in a new way. The idea is not to *improve* on the source, but rather to illuminate the material from a new angle, to enable us to experience the characters and themes deeply and differently, to love them again as if for the first time.

“No one is a failure who has friends.” If you’ve seen the movie as many times as I have, you already know that this is the place where George will end his journey. But my hope is that our reimagining of Frank Capra’s classic movie in the opera you’re about to experience will connect you anew to a sense of wonder. And if this is your first encounter with *It’s a Wonderful Life*, or you’ve only stumbled upon it once on TV at some half-remembered point along the way, I hope our opera allows you to feel this beautiful story in a way that is as meaningful as it was for me on that long-ago December night. 🌸

Opposite top: Soprano Talise Trevigne played Clara for the 2016 world premiere of It’s a Wonderful Life in Houston.

Opposite bottom: From the original 1946 cast of It’s a Wonderful Life (left to right): Carol Coomes, Donna Reed, Karolyn Grimes, James Stewart, Jimmy Hawkins, and Larry Simms.

Left: James Stewart and director Frank Capra on the set of It’s a Wonderful Life.

Below left: Over the course of his career, Sicilian-born director Frank Capra (1897–1991) won three Oscars, for It Happened One Night (1935), Mr. Deeds Comes to Town (1937), and You Can’t Take it With You (1939).

Below: Members of the creative team for the operatic adaptation of It’s a Wonderful Life: director Leonard Foglia, conductor Patrick Summers, librettist Gene Scheer, and composer Jake Heggie.



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ARTIST PROFILES



JAKE HEGGIE

(San Francisco, California)

Composer

Jake Heggie is the composer of the acclaimed operas *Dead Man Walking*, *Moby-Dick*, *It's a Wonderful Life*, *Great Scott*, *Three Decembers*, *Two Remain*, *To Hell and Back*, and *At the Statue of Venus*, among others. He is currently at work on the opera *If I Were You*, to a libretto by Gene Scheer based on the Faustian story by Julien Green and commissioned by the Merola Opera Program for summer 2019. He is also composing a dramatic song cycle for Violins of Hope and a song cycle for baritone Joshua Hopkins based on new poetry by Margaret Atwood. Heggie has composed nearly 300 art songs, as well as chamber music, choral, and orchestral works. His operas have been produced on five continents. *Dead Man Walking* received its 60th international presentatino earlier this year at London's Barbican Hall in a production starring Joyce DiDonato and Michael Mayes with the BBC Symphony and Chorus. *Moby-Dick*, a San Francisco Opera co-commission, has received a dozen international productions since its 2010 premiere at the Dallas Opera. San Francisco Opera's production was telecast internationally as part of *Great Performances'* 40th anniversary season and released on DVD (EuroArts). Heggie is a frequent guest artist and master teacher at universities and conservatories internationally. He lives in San Francisco with his husband, Curt Branom, a star of the long-running show *Beach Blanket Babylon*.



GENE SCHEER

(New York, New York)

Librettist

Gene Scheer has collaborated on many projects with Jake Heggie, including the San Francisco Opera co-commission *Moby-Dick*; the San Francisco Opera co-commission *Three Decembers*; the lyric drama *To Hell and Back* for Philharmonia Baroque Orchestra; the opera *Two Remain* which premiered at the Atlanta Opera earlier this year; and the song cycle *Camille Claudel: Into the Fire*, premiered by Joyce

DiDonato and the Alexander String Quartet. Other collaborations include the 2012 opera *Everest* written with Joby Talbot for the Dallas Opera; the 2012 Grammy-nominated oratorio *August 4th, 1964* with Steven Stucky for the Dallas Symphony Orchestra; the operatic adaptation of *Cold Mountain* with Jennifer Higdon, which premiered at the Santa Fe Opera in 2015; and *An American Tragedy* with Tobias Picker, which premiered at the Metropolitan Opera in 2005. A composer in his own right, Scheer has written several songs, including for Renée Fleming, Stephanie Blythe, Denyce Graves, and Nathan Gunn. The libretto for *It's a Wonderful Life* is dedicated to his wife, Kristina Scheer-Lechowski.



WILLIAM BURDEN

(Miami, Florida)

George Bailey

Tenor William Burden made his San Francisco Opera debut in 1992 as Count Lerma in *Don Carlo*, and he has returned

as Laca in *Jenůfa*, Tom Rakewell in *The Rake's Progress*, Dan Hill in Christopher Theofanidis' *Heart of a Soldier*, and Peter in Mark Adamo's *The Gospel of Mary Magdalene*, among other roles. He has also appeared at the Metropolitan Opera, Lyric Opera of Chicago, Seattle Opera, Opera Philadelphia, Santa Fe Opera, Milan's Teatro alla Scala, Glyndebourne Opera Festival, Paris Opéra, Munich's Bavarian State Opera, Netherlands Opera, Canadian Opera Company, and the Saito Kinen Festival. His repertoire includes the title roles of *Les Contes d'Hoffmann*, *Pelléas et Mélisande*, and *Béatrice and Bénédict*; Loge in *Das Rheingold*; Captain Vere in *Billy Budd*; Aschenbach in *Death in Venice*; Don José in *Carmen*; Edgardo in *Lucia di Lammermoor*; and Lensky in *Eugene Onegin*. His many recordings include Beethoven's Ninth Symphony with Michael Tilson Thomas and the San Francisco Symphony (SFS Media). Burden has been a faculty member at the Mannes School of Music since 2015, and this fall he joined the voice faculty of the Juilliard School. Burden created the role of George Bailey for the 2016 world premiere of *It's a Wonderful Life* at Houston Grand Opera.

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**GOLDA SCHULTZ**

(Bloemfontein, South Africa)

Clara

Making her San Francisco Opera and role debuts as Clara, soprano Golda Schultz is a graduate of the

Juilliard School and a former member of the ensemble of Munich's Bavarian State Opera where she appeared in a wide variety of roles, including Sophie in *Der Rosenkavalier*, Fiordiligi in *Così fan tutte*, Liù in *Turandot*, Musetta in *La Bohème*, Micaëla in *Carmen*, Freia in *Das Rheingold*, and Pamina in *The Magic Flute*. After a successful Salzburg Festival debut as Sophie in 2015, Schultz returned in summer 2017 as Vitellia in *La Clemenza di Tito*. The 2018–19 season brings Schultz's debuts at the Vienna State Opera and Zurich Opera House as the Contessa Almaviva in *Le Nozze di Figaro* and a return to the Metropolitan Opera as Nannetta in *Falstaff*. A frequent concert soloist, she joins conductor Gustavo Dudamel and the Mahler Chamber Orchestra for Mahler's Fourth Symphony, Riccardo Minasi and the Konzerthausorchester Berlin for Beethoven and Mozart, and Hannu Lintu and the Finnish Radio Symphony Orchestra for Mahler's Second Symphony. After a highly acclaimed debut recital at London's Wigmore Hall last season, Schultz and pianist Jonathan Ware reunite for an all-Schubert recital at Berlin's Pierre Boulez Saal.

**KEARSTIN PIPER****BROWN**

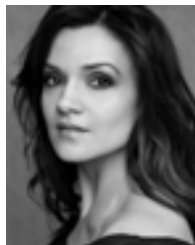
(Rochester, New York)

Clara

Making her San Francisco Opera and role debuts as Clara, soprano Kearstin Piper Brown began

the season performing Barber's *Knoxville: Summer of 1915* with the San Jose Chamber Orchestra. Other recent engagements include Vaughan Williams' *Dona Nobis Pacem* with the Rochester Oratorio Society, Violetta in *La Traviata* at Utah Lyric Opera, Musetta in *La Bohème* at Dayton Opera, Euridice in *Orfeo ed Euridice* at Opera Memphis, Micaëla in *Carmen* at Arbor Opera Theater, Clara in *Porgy and Bess* at Naples' Teatro di San Carlo, and Sarah in

Ragtime at Utah Festival Opera. Highlights of recent concert performances include appearances with the Atlanta Symphony Orchestra under conductor Robert Spano, and she was featured at Jazz at Lincoln Center and the Bruno Walter Auditorium at New York Public Library. Later this season, Brown makes her role debut as Pamina in *Die Zauberflöte* at Opera in Williamsburg.

**ANDRIANA CHUCHMAN**

(Winnipeg, Canada)

Mary Hatch

Performing for the first time at San Francisco Opera as Mary Hatch, soprano Andriana Chuchman

also makes her debut this season as Euridice in *Orfeo ed Euridice* at the Hamburg State Opera, and she returns to the Canadian Opera Company as Musetta in *La Bohème*. Recent engagements include Adina in *L'Elisir d'Amore*, Miranda in *The Enchanted Island*, Gretel in *Hansel and Gretel*, and Valencienne in *The Merry Widow* at the Metropolitan Opera; Eurydice in a new production of *Orphée et Eurydice*, Zerlina in *Don Giovanni*, Yum-Yum in *The Mikado*, and Valencienne at Lyric Opera of Chicago; her house and role debuts as Pat Nixon in *Nixon in China* at Houston Grand Opera; staged performances of Pergolesi's *Stabat Mater* at Lincoln Center's White Lights Festival; Micaëla in *La Tragédie de Carmen* at San Diego Opera; Lauretta in *Gianni Schicchi* at Los Angeles Opera; Gretel on the Glyndebourne Festival Tour; Magnolia in *Show Boat* and Marie in *La Fille du Régiment* at Washington National Opera; Pamina in *Die Zauberflöte* and Susanna in *Le Nozze di Figaro* at Manitoba Opera; Kumudha in John Adams' *A Flowering Tree* at Opera Omaha; Cleopatra in *Giulio Cesare* at Michigan Opera Theatre; and Boonyi/India in the world premiere of Jack Perla's *Shalimar the Clown* at Opera Theatre of Saint Louis. Chuchman is an alumna of the Merola Opera Program and recipient of the Opera Theatre of Saint Louis' 2017 Mabel Dorn Reeder Foundation Prize.

**ROD GILFRY**

(Covina, California)

Mr. Potter

Baritone Rod Gilfry made his San Francisco Opera debut in 1995 as Valentin in *Faust* and he has since appeared as

Stanley Kowalski in the 1998 world premiere of André Previn's *A Streetcar Named Desire*, Lescaut in *Manon*, Belcore in *L'Elisir d'Amore*, Danilo in *The Merry Widow*, the title role of *Doktor Faust*, and Lionel in *The Maid of Orleans*. More recent projects include the Music Master in *Ariadne auf Naxos* at the Santa Fe Opera, Alberto Roc in Thomas Adès' *The Exterminating Angel* at the Metropolitan Opera, Howard K. Stern in Mark-Anthony Turnage's *Anna Nicole* with New York City Opera and Covent Garden, and Don Alfonso in *Così fan tutte* with Festival d'Aix-en-Provence and the Los Angeles Philharmonic. Later this season, he performs as Prospero in Katie Mitchell's production of *Miranda* at Opéra National de Bordeaux and Théâtre de Caen, Don Alfonso at the Santa Fe Opera and Korea National Opera, and the Narrator in David Lang's *The Loser* at Los Angeles Opera. Gilfry created the role of Mr. Potter for the 2016 world premiere of *It's a Wonderful Life* at Houston Grand Opera.

**KEITH JAMESON**

(Greenwood, South Carolina)

Uncle Billy Bailey

Making his San Francisco Opera debut as Uncle Billy Bailey, tenor Keith Jameson has performed at the

Metropolitan Opera, Lyric Opera of Chicago, Houston Grand Opera, Los Angeles Opera, New York City Opera, the Dallas Opera, Seattle Opera, and the Santa Fe Opera. Recent engagements include the title role of *Candide* at the Opera di Firenze and the Orquestra Sinfônica do Estado de São Paulo, the Novice in *Billy Budd* at Opera di Roma, Flute/Thisbe in *A Midsummer Night's Dream* in Valencia and Palermo, Nanki-Poo in *The Mikado* at English National Opera, Quint in *The Turn of the Screw* at Opéra Royal de Wallonie in Liège, Gherardo in *Gianni Schicchi* and the Tea Pot/Little Old Man/Frog in *L'Enfant et les Sortilèges* in Tokyo and

Kyoto with the Seiji Ozawa Music Academy. His recordings include Haydn's *Creation* and *Lord Nelson* Mass with Boston Baroque, Grandpa Joe in Peter Ash's *The Golden Ticket* with the Atlanta Opera, and Harry Druggist in *The Cradle Will Rock* with Opera Saratoga. Later this season, he performs Bardolfo in *Falstaff* at the Metropolitan Opera and Triquet in *Eugene Onegin* in Japan.



JOSHUA HOPKINS

(Toronto, Canada)

Harry Bailey

Performing for the first time at San Francisco Opera as Harry Bailey, baritone Joshua Hopkins has been chosen by

Opera News as one of 25 artists poised to break out and become a major force in the coming decade. Last season, he made his house debut at the Norwegian National Opera as Figaro in *Il Barbiere di Siviglia*, followed by returns to Lyric Opera of Chicago as Guglielmo in *Così fan tutte*, the Metropolitan Opera as Mercutio in *Roméo et Juliette*, and the Glimmerglass Festival as Figaro in *Il Barbiere di Siviglia*. Later this season, he revisits Valentin in *Faust* with Washington National Opera and performs a couple of new roles: Malatesta in *Don Pasquale* with Pittsburgh Opera and the title role of *Billy Budd* with Central City Opera. Concert engagements include Handel's *Messiah* with the Chicago Symphony Orchestra, conducted by Matthew Halls, and Haydn's *Creation* with the Dallas Symphony Orchestra, also under the baton of Halls. Hopkins created the role of Harry Bailey for the 2016 world premiere of *It's a Wonderful Life* at Houston Grand Opera.



SARAH CAMBIDGE

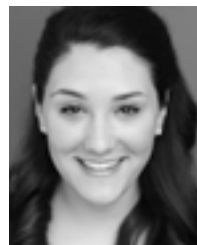
(Vancouver, Canada)

Angel First Class

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

debut last season as the Fourth Midservant in *Elektra*, followed by Ortlinde and Third Norn in last summer's *Ring* cycle. She also made her recent 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 Summer Concert. Cambidge received bachelor 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*.



ASHLEY DIXON

(Peachtree City, Georgia)

Angel First Class

Mezzo-soprano and first-year San Francisco Opera Adler Fellow Ashley Dixon is making her

San Francisco Opera debut as Angel First Class. A winner of the 2018 Metropolitan Opera National Council Auditions, she was a participant in the 2017 Merola Opera Program, singing the role of Popova in William Walton's *The Bear*. Other recent engagements include her Michigan Opera Theatre debut as Mrs. Splinters in *The Tender Land*, a soloist in Mozart's Requiem at the University of Michigan, Dido in a concert performance of *Dido and Aeneas* with the University of Michigan's conducting program, and Flora in Des Moines Metro Opera's production of *La Traviata*. Dixon holds a Master of Music degree from the University of Michigan and a Bachelor of Music from Louisiana State University.



AMITAI PATI

(Auckland, New Zealand)

Angel First Class

Second-year San Francisco Opera Adler Fellow Amitai Pati made his Company

debut as Matteo Borsa in 2017's *Rigoletto*. More recent San Francisco Opera performances include Gastone in last season's *La Traviata*, and this season as Beppe in *Pagliacci* and Lord Cecil in *Roberto Devereux*. As a participant in the 2016 Merola Opera Program, he performed his first principal role as Ferrando in *Così fan tutte*. Pati

won the Lexus SongQuest in 2012 and the Waiariki Institute of Technology NZ Aria in 2015. Pati, along with his brother Pene Pati and their cousin Moses Mackay, comprise the highly successful New Zealand vocal trio SOL3MIO, which mixes classical and contemporary music.



CHRISTIAN PURSELL

(Santa Cruz, California)

Angel First Class

First-year San Francisco Opera Adler Fellow and a national semifinalist in the 2015 Metropolitan Opera National Council

Auditions, bass-baritone Christian Purcell made his San Francisco Opera debut in September as Sir Walter Raleigh in *Roberto Devereux*, and he most recently appeared as a Jailer in *Tosca* and Count Lamoral in *Arabella*. He also earned recent acclaim for his performances in the world premiere of Gregory Spears' *Fellow Travelers* at Cincinnati Opera. His 2017 season saw debuts at both Houston Grand Opera (Tom in Laura Kaminsky's *Some Light Emerges*) and Vienna State Opera (Second Englishman in Prokofiev's *The Gambler*), and as Dandini in *La Cenerentola* with the Merola Opera Program. Purcell is a 2017 recipient of the Sara Tucker Study Grant and Second Award winner of the 2017 Jensen Foundation Competition.



CATHERINE COOK

(Chicago, Illinois)

Mother Bailey

Mezzo-soprano

Catherine Cook has appeared with San Francisco Opera in more than 40 roles since her debut in 1991.

Company credits include originating the roles of Jade Boucher in Jake Heggie's *Dead Man Walking* and Arlene Kamen and Wang Tai-Tai in Stewart Wallace's *The Bonesetter's Daughter*; the title role of Tobias Picker's *Dolores Claiborne*, Countess de Coigny in *Andrea Chénier*, Berta in *The Barber of Seville*, Marcellina in *Le Nozze di Figaro*, and Mrs. McLean in *Susannah*, among many other parts. She has also performed at the Metropolitan Opera, Houston Grand Opera, Lyric Opera of Chicago, and the Santa Fe Opera. Recent highlights include

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Camila in the North American premiere of Thomas Adès' *The Exterminating Angel* at the Metropolitan Opera and the Innkeeper in a semi-staged version of *Boris Godunov* with the San Francisco Symphony and Music Director Michael Tilson Thomas. For over a decade, she has been on the voice faculty of the San Francisco Conservatory of Music, where she holds the Frederica von Stade Distinguished Chair in Voice.



WILLIAM O'NEILL

(Providence, Rhode Island)

Ernie

Bass-baritone William O'Neill has been a member of the San Francisco Opera Chorus since

2014, and he has sung solo parts in eight Company productions, including *Arabella*, *Cavalleria Rusticana/Pagliacci*, *Manon*, and *Sweeney Todd*. He has also performed roles with several Bay Area opera and theater companies. Career highlights include Javert in *Les Misérables* and the title roles of *Falstaff* and *Don Giovanni*. Most recently, O'Neill performed one of his dream parts, as Emile de Becque in *South Pacific* with the Spreckels Performing Arts Center.



CAROLE SCHAFFER

(Moraga, California)

Helen Bailey

Soprano Carole Schaffer first began singing with the San Francisco Opera Chorus in 1998. She made her solo debut

with the Company in 1999 as Madeleine in *Louise*, followed by parts in *Jenůfa*, Ligeti's *Le Grand Macabre*, *Der Rosenkavalier*, *La Rondine*, *Madama Butterfly*, Philip Glass' *Appomattox*, Christopher Theofanidis' *Heart of a Soldier*, *The Rake's Progress*, *Die Meistersinger von Nürnberg*, Stephen Sondheim's *Sweeney Todd*, and *Manon*. She has also performed roles with local and New York City opera companies and Off-Off Broadway. She received her bachelor's degree from UCLA and graduate training in voice at Manhattan School of Music.



ANDERS FRÖHLICH

(Kent, Connecticut)

Ed, Sam Wainwright

Baritone Anders Fröhlich is a member of the San Francisco Opera Chorus and has appeared as a soloist with the Company as

Polinesso's squire in *Ariodante* (2008), the Spanish Sailor in Jake Heggie's *Moby-Dick* (2012), the Major-Domo in *Andrea Chénier* (2016), an Innkeeper in *Manon* (2017), and Welko in *Arabella* (2018). After spending two years as a ballet major at Indiana University, Fröhlich trained at the American Academy of Dramatic Arts in Los Angeles, where he began his professional career with the Los Angeles Opera as a comprimario cover. Other engagements include Second Guard in Opera Parallèle's production of Jake Heggie's *Dead Man Walking* and Augusto in Ars Minerva's production of Daniele da Castrovillari's *La Cleopatra*.



CHESTER PIDDUCK

(St. Louis, Missouri)

Mr. Martini

A member of the San Francisco Opera Chorus, tenor Chester Pidduck has appeared as a soloist with the Company

since 2008, including as Mayor in this season's production of *Cavalleria Rusticana/Pagliacci* and a Waiter in *Arabella*. Other local roles include Count Almaviva in *Il Barbiere di Siviglia* with Opera San Jose and the Mendocino Music Festival, Nemorino in *The Elixir of Love* with West Bay Opera, and Rodolfo in *La Bohème* with Opera San Luis Obispo. Pidduck has also performed in several productions with the Metropolitan Opera and as a soloist in *Carmina Burana* with the San Francisco Symphony Orchestra and the Sacramento Choral Society and Orchestra.

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PABLO GRACIA
(San Francisco, California)
Young Harry, Tommy
Making his San Francisco Opera debut, ten-year old Pablo Gracia loves the theater and

playing violin and piano. He has starred as Charlie Brown in the San Francisco Symphony's *A Charlie Brown Christmas* and has appeared in the American Conservatory Theater's productions of *A Quest for Magic*, *Annie*, and *The Little Mermaid*. He is a pre-college student at the San Francisco Conservatory of Music and a Villa Sinfonia Orchestra violinist.



CADENCE GOBLIRSCH
(Burlingame, California)
Zuzu
Cadence Goblirsch is excited to be performing with the San Francisco Opera

for the first time. She has been in show business since she was a baby and most recently starred as the voice of Lucy, the main character in Fable Studio's *Wolves in the Wall*, a Sundance Film Festival winner and Emmy-nominated virtual-reality film. Her favorite activities include art, writing stories, soccer, volleyball, and lacrosse.



VIOLET PASMOOIJ
(Los Altos, California)
Young Mary, Janie
Violet Pasmooij is a seventh grader at Castilleja School in Palo Alto. She appeared last season in

San Francisco Opera's *Elektra* as the supernumerary Young Chrysothemis. An active member of San Francisco Opera Guild's Opera Scouts program, Violet performed in three San Francisco Opera Guild Summer Conservatory operas and in Italy during the Opera Scouts' Italia in(canta) Tour. This is also Violet's seventh year performing in Cantabile Youth Singers of Silicon Valley choirs.



BENJAMIN DREVER
(El Dorado, California)
Young George
As Young George, Benjamin Drever is honored to be part of this production of *It's a Wonderful Life*. This is his first

major theatrical production and first time working with San Francisco Opera. He has a love for the performing arts, including hip-hop dance and playing both the clarinet and alto saxophone.



JOSHUA PARTLOW
(San Ramon, California)
Young Sam
Joshua Partlow first discovered his love and interest for drama while watching his cousin

perform in a school play. What he enjoys most about acting is people's laughter during his creative improvisational skits. Joshua is making his San Francisco Opera debut as Young Sam.

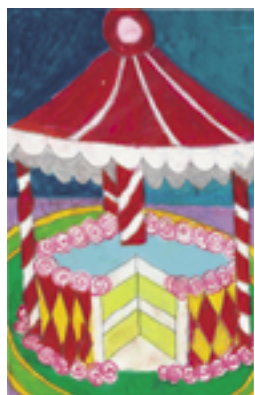


PATRICK SUMMERS
(Washington, Indiana)
Conductor
Patrick Summers is the current Artistic Director and Music Director of Houston Grand Opera. This past summer, he

conducted Donizetti's *La Favorite* at Barcelona's Gran Teatre del Liceu and led the National Symphony Orchestra, in collaboration with Wolf Trap Opera, in a program of Wagner *Ring* selections. He also appeared in concert with the Aspen Festival Orchestra and Aspen Philharmonic. Highlights of his 2018–19 season include the world premiere of *The Phoenix* by Tarik O'Regan and John Caird at the Houston Grand Opera, as well as productions in Houston of *The Flying Dutchman* and Daniel Catán's *Florencia en el Amazonas*. A leading proponent for contemporary American opera, Maestro Summers has fostered and led more than 20 world premieres, collaborating with many of today's most prominent and performed composers, including Jake Heggie,

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Carlisle Floyd, Christopher Theofanidis, and Philip Glass. Summers conducts a wide range of repertoire, from Baroque to bel canto to German Romantic, and he has appeared with the Metropolitan Opera, Los Angeles Opera, Lyric Opera of Chicago, the Dallas Opera, Deutsche Oper Berlin, Rome Opera, Welsh National Opera, Norwegian Opera, and Opera Australia. From 2009 to 2016, he served as Principal Guest Conductor of San Francisco Opera, where he has conducted more than 30 productions, including Stephen Sondheim's *Sweeney Todd*, Theofanidis' *Heart of a Soldier*, and Heggie's *Dead Man Walking*, *Three Decembers*, and *Moby-Dick*.



LEONARD FOGLIA

(Boston, Massachusetts)

Director

Leonard Foglia made his San Francisco Opera debut in 2008 as director of Jake Heggie and Gene

Scheer's *Three Decembers*. He returned in 2012 to stage Heggie and Scheer's *Moby-Dick*, which was telecast internationally as part of *Great Performances'* 40th anniversary season and released on DVD. Other world-premiere operas include *Everest* for the Dallas Opera; *Cold Mountain* for the Santa Fe Opera and Opera Philadelphia; *The End of the Affair* for Houston Grand Opera; and *It's a Wonderful Life* at Houston Grand Opera. His production of *Dead Man Walking* was produced by New York City Opera and has been seen across the U.S. as well as Madrid's Teatro Real and the Barbican in London. As a librettist, he wrote and directed the "Mariachi operas" *El Pasado Nunca Se Termina (The Past Is Never Finished)* and *Cruzar la Cara de la Luna (To Cross the Face of the Moon)* in collaboration with composer José "Pepe" Martínez, and *A Coffin in Egypt* with composer Ricky Ian Gordon. On Broadway, Foglia directed *Master Class* with Zoe Caldwell and Audra McDonald, *Thurgood* with Laurence Fishburne (filmed for HBO), *The People in the Picture*, *On Golden Pond* with James Earl Jones, *Wait Until Dark* with Marisa Tomei and Quentin Tarantino, and *The Gin Game* with Jones and Cicely Tyson.



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ROBERT BRILL
(Salinas, California)

Set Designer

Robert Brill's set designs have been seen at the Metropolitan Opera, English National Opera, and in 2010, his design for the world premiere of Jake Heggie and Gene Scheer's *Moby-Dick* was presented by the Dallas Opera. His recent opera credits include *Cold Mountain* at the Santa Fe Opera; *Doubt* and *The Manchurian Candidate* at Minnesota Opera; and *Everest* at the Dallas Opera. Brill is a two-time Tony Award nominee for Broadway, where his credits include *Assassins*, as well as the set and club design for the critically-acclaimed revival of *Cabaret*, at both the Kit Kat Klub and Studio 54. His other Broadway credits include *Summer: The Donna Summer Musical*, the recent revivals of *Jesus Christ Superstar* and *Guys and Dolls*, *A Streetcar Named Desire*, *Design for Living*, *Buried Child*, and the upcoming *Ain't Too Proud: The Life and Times of The Temptations*. Brill's other credits include *Wozzeck* at San Diego Opera; the musical spectacular *Frozen*, produced by Disney Creative Entertainment; Christopher Plummer's *A Word or Two*; *The Wiz* at La Jolla Playhouse; *An American in Paris* at Boston Ballet; and *The Laramie Project*, presented throughout the U.S., including the Brooklyn Academy of Music.



DAVID C. WOOLARD
(Houston, Texas)

Costume Designer

Costume designer David C. Woolard made his San Francisco Opera debut in 2005 with *L'Italiana in Algeri*. He has received Tony Award nominations for *The Rocky Horror Show* and *The Who's Tommy* and has designed over 20 shows on Broadway and over 200 shows around the world. Highlights include *West Side Story*, *Damn Yankees*, as well as the world-premiere operas *Cold Mountain* at the Santa Fe Opera and *Everest* at the Dallas Opera. In addition to his Tony nominations, Woolard has won a Drama Desk Award, Henry Hewes Design Awards, and he was nominated for an Olivier Award.



BRIAN NASON
(New York, New York)
Lighting Designer

Brian Nason made his San Francisco Opera debut in 2008 with Jake Heggie and Gene Scheer's *Three Decembers*. His other opera credits include *Dead Man Walking* (Madrid's Teatro Real, Houston Grand Opera, New York City Opera, Opera Pacific, Cincinnati, Michigan, Baltimore, Austin Lyric Opera); *Cruzar la Cara de la Luna* (Quito's Teatro Sucre, Fort Worth Opera, Houston Grand Opera, San Diego Opera, Lyric Opera of Chicago); *Cold Mountain* (the Santa Fe Opera, Opera Company of Philadelphia, North Carolina Opera); *The End of the Affair* (Madison Opera); *A Coffin in Egypt* (Houston Grand Opera, Opera Philadelphia); and *A Little Night Music* (Houston Grand Opera). He has also designed lighting for Broadway (*The Mystery of Edwin Drood*, *Thurgood*, and *On Golden Pond*, among other productions), Off-Broadway, film, and television.



KETURAH STICKANN
(Urbana, Illinois)
Choreographer

Choreographer Keturah Stickann made her San Francisco Opera debut in 2012 with *Moby-Dick*. She is a frequent collaborator with theater and opera director Leonard Foglia, including for the operas *Cruzar la Cara de la Luna*, *Cold Mountain*, *A Coffin in Egypt*, and as his assistant for the tour of Anna Deavere Smith's one-woman show *Let Me Down Easy*. Her other directing and choreographic credits include *Pelléas et Mélisande* (West Edge Opera), *Turandot* (San Diego Opera), *Orfeo ed Euridice* (Florida Grand Opera), *Norma* (Opera Southwest), *Seven Deadly Sins/Pagliacci* (Virginia Opera), *Macbeth* (Kentucky Opera), *Don Quichotte* (San Diego Opera), *L'Orfeo* (Chautauqua Opera), *Lucia di Lammermoor* (Opera Colorado), *Flight* (Opera Fayetteville), *Don Giovanni* (Janiec Opera Company, Virginia

Opera), *Rigoletto* (Opera Memphis), *The Tales of Hoffmann* (Knoxville Opera), *Manon* (Knoxville Opera), *La Tragédie de Carmen* (Janiec Opera Company), and *Madama Butterfly* (Opera Santa Barbara).



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



ELAINE J. MCCARTHY
(Arlington, Massachusetts)
Projection Designer

Projection designer Elaine J. McCarthy's international career spans 24 years in nearly every area of live performance. Making her San Francisco Opera debut in 2012 with *Moby-Dick*, her other opera credits include *Great Scott*, *Iolanta*, *La Wally/Everest*, and *Tristan und Isolde* at the Dallas Opera; *Mazeppa* at the Metropolitan Opera; *Dead Man Walking* at New York City Opera; *War and Peace* at the Metropolitan Opera and Kirov Opera; *Tosca* at Opera Festival of New Jersey; and Tan Dun and Peter Sellars' *The Peony Pavilion* at the Wiener Festwochen. Additional career highlights include *Wicked*, *Spamalot*, *The People in the Picture*, *Assassins*, *Man of La Mancha*, *Into the Woods*, *Thurgood*, and *Judgment at Nuremberg* (Broadway); Tan Dun's *The Gate* with the NHK Symphony (live concert); and the 2008 documentary film *Secrecy*.

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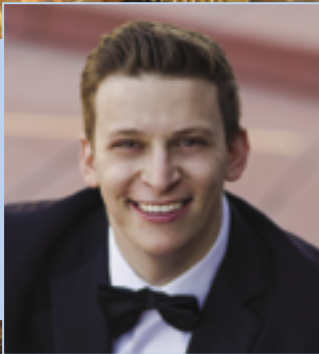
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Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera. He currently serves as artistic director of the San Francisco Boys Chorus.



LAWRENCE PECH
(San Francisco,
California)

Dance Master

Lawrence Pech is in his 23rd 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 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.

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Gaetano Donizetti

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Sara Colburn	Anders Fröhlich*
Dvora Djorae	Daniel Harper
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Claudia Haider	Ken Johnson
Claire Kelm*	David Kekuwa
Elisabeth Rom Lucio	Bojan Knežević*
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Erin Neff*	William Pickersgill
Rachelle Perry	Chester Pidduck*
Virginia Pluth †	Valery Portnov*
Laurel Cameron Porter	Colby Roberts*
Laurel Rice	Sigmund Seigel
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Shelley Seitz	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

Elizabeth Baker	Ben Brady*
Kristin Clayton	Peter Girardôt
Silvie Jensen	Harlan Hays
Carolyne Anne Jordan	Michael Jankosky
Aimée Puentes	Bradley Kynard
Nicole Takesono	Jonathan Smucker
Kali Wilson	Alexander Taite
Igor Vieira*	

* Chorus member appearing in a Solo Role

CORPS DANCERS

Lawrence Pech, *Dance Master*

Dwayne Brown
Brett Conway*
Bryan Ketront
Michael Levine†‡
Jekyns Pelaez*‡
Chiharu Shibata‡

Brook Broughton†‡
Jamielyn Duggan
Alexandra FitzGibbon*
Blanche Hampton‡
Rachel Speidel Little*‡

† Leave of Absence

* Solo Dancer

‡ Tenured

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Laura Albers, *Associate Concertmaster**
Heidi Wilcox, *Assistant Concertmaster*
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Mariya Borozina
Lev Rankov
Barbara Riccardi
Dian Zhang
Leonid Igudesman
Jennifer Hsieh
Asuka Annie Yano

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Martha Simonds, *Associate Principal*
Beni Shinohara, *Assistant Principal*
Eva Karasik
Maya Cohon
Leslie Ludena
Craig Reiss
Heeguen Song**

VIOLA

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

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Emil Miland
Victoria Ehrlich
Ruth Lane

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Mark Drury

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Barbara Chaffe**
Stephanie McNab

PICCOLO

Stephanie McNab

OBOE

Mingjia Liu, *Principal*
Deborah Shidler**
Janet Popesco Archibald

ENGLISH HORN

Janet Popesco Archibald

CLARINET

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

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier, *Principal*
Daniel MacNeill
Michael Severance

CONTRABASSOON

Michael Severance

HORN

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

TRUMPET

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

TROMBONE

Samuel Schlosser, *Principal*
Donald Kennelly
David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

John Burgardt

PERCUSSION

Richard Kvistad, *Principal/Associate Timpani*
Patricia Niemi

HARP

Olga Ortenberg-Rakitchenkov

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Timothy Spears, *Assistant*

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Tracy Davis
Timothy Spears, *Assistant*

* Principal for one or more Fall season operas

† Leave of absence

** Season substitute



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



Jeremy Preston
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



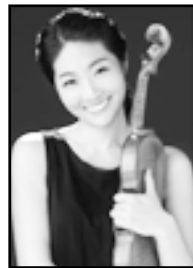
Leslie Ludena
Second Violin



Maya Cohon
Second Violin



Craig Reiss
Second Violin



Heeguen Song
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Sergey Rakitchenkov
Associate Principal
Viola



Paul Nahhas
Assistant Principal
Viola



Patricia Heller
Viola



Jonna Hervig
Viola



Natalia Vershilova
Viola



Joy Fellows
Viola



Elizabeth Prior
Viola
Regular Substitute



David Kadarau
Principal
Cello



Thalia Moore
Associate Principal
Cello



Peter Myers
Assistant Principal
Cello



Nora Pirquet
Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Joseph Lescher
Principal
Bass

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Jonathan Lancelle
Associate Principal
Bass



Steven D'Amico
Assistant Principal
Bass



Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
Principal
Flute



Patricia Farrell
Flute



Stephanie McNab
Flute & Piccolo



Barbara Chaffe
Flute
Regular Substitute



Mingjia Liu
Principal
Oboe



Janet Popesco
Archibald
Oboe & English Horn



Deborah Shidler
Oboe
Regular Substitute



Jose Gonzalez
Granero
Principal Clarinet



Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Michael Severance
Bassoon &
Contrabassoon



Kevin Rivard
Co-Principal
Horn



Mark Almond
Co-Principal
Horn



Keith Green
Horn



Brian McCarty
Horn



Lawrence Ragent
Horn



Adam Luftman
Principal
Trumpet



William Holmes
Trumpet



John Pearson
Trumpet



Scott Macomber
Trumpet
Regular Substitute



Samuel Schlosser
Principal Trombone



Donald Kennelly
Trombone



David Ridge
Trombone &
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



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Timpani



Richard Kvistad
Principal Percussion &
Associate Timpani



Patricia Niemi
Percussion



Olga Ortenberg
Rakitchenkov
Harp



Tracy Davis
Orchestra Manager

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Carrie Weick
Librarian



Timothy Spears
Assistant Orchestra
Manager & Librarian

Most photos by John Martin.

Not pictured: Lev Rankov, First Violin

REGULAR CHORUS



Nadima Avakian
Soprano



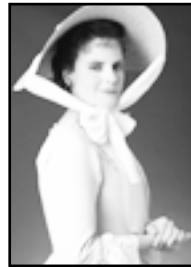
Kathleen Bayler
Soprano



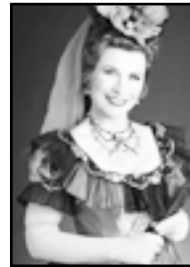
Sara Colburn
Soprano



Dvora Djoraev
Soprano



Mary Finch
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



Angela Eden Moser
Soprano



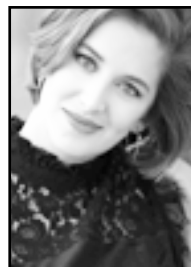
Rachelle Perry
Soprano



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 Kekuwa
Baritone



Frederick Matthews
Baritone



Jere Torkelsen
Baritone



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Bass



Bojan Knežević
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass

*Most photos by John Martin.
Carole Schaffer and Claudia Siefer
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SAN FRANCISCO OPERA

CORPS DANCERS



Brook Broughton
Leave of Absence



Blanche Hampton



Bryan Ketron



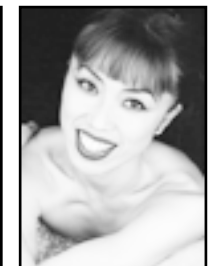
Michael Levine
Leave of Absence



Rachel Speidel Little



Jekyns Pelaez



Chiharu Shibata



SAN FRANCISCO
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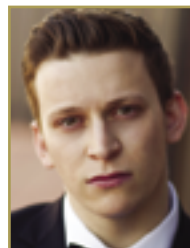
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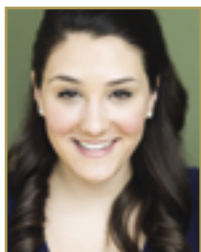
Countertenor
ARYEH NUSSBAUM COHEN
Brooklyn, New York
First-year Adler
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Coach & Pianist
CÉSAR CAÑÓN
Bogotá, Colombia
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Tenor
AMITAI PATI
Auckland, New Zealand
Second-year Adler
Sponsored by
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Thomas D. Wickens*;
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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
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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 Dollar Knowles Fund for
Emerging Artists;
Teresa & Mark Medearis



Baritone
ANDREW MANEA
Troy, Michigan
Second-year Adler
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Mr. & Mrs. Joseph O. Tobin II^A
Ann Classen Treadwell
Mr. & Mrs. James S. Tunnell

Mr. & Mrs. Warner Henry
Susan K. Hoerger
Brian & Rene Hollins
Michael Kalkstein &
Susan English
Jeannie Kaufman
Thomas D. King
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Mr. Randall E. Laroche &
Mr. David Laudon
Sheila & Thomas Larsen^A
Mr. John E. Lee
Lisa P. Lindefel
Sylvia R. Lindsey
Tom Lockard &
Dr. Alix Marduel
Drs. May Loo &
William Thurston
Betty Maddux,
in memory of Ed Koester^A
Dr. Timothy J. Marten, M.D.
& Ms. Mary C. Heylin
Ellen & Paul McKaskle
Elaine McKinley & Kit Durgin
Bill Medigovich
James R. Meehan^A
Maya D. Meux, MD^A
Diane Compagno Miller
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Karl & Kristen Mills^A
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Mr. Robert B. Mison
Phyllis Moldaw^A
Don & Rene Morgan
Alice Ames Morison &
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Steven Ng & Mark Posner
Mrs. William H. Orrick, Jr. &
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Foundation
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Suzanne &
Robert Redfern-West
Mr. Glenn H. Reid
Louise H. Renne &
Paul A. Renne
Mrs. William C. Robison
Elizabeth Boardman Ross
Bob & Terri Ryan
Michael Sack
The Honorable &
Mrs. George P. Shultz^A
Ms. Vina Spiehler
Jeffrey L. Stern, M.D.
Mrs. Joyce Stupski
Mr.* & Mrs. Craig Sullivan
Mr. & Mrs. Joseph O. Tobin II^A
Ann Classen Treadwell
Mr. & Mrs. James S. Tunnell

INTERMEZZO

\$10,000 TO \$14,999

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James & Cheryl Babcock
David & Christine Balabanian
Mr. & Mrs. Paul Bancroft
Constance Goodyear Baron &
Barry C. Baron, M.D.^A
Frederick & Kathryn Baron
Johanna & Tom Baruch
Frank S. Bayley
Ruth & Frank Belvin
Jennifer Michie Bienaime
Nordin & Donna Blacker
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Michael McGinley
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Mrs. Corwin Booth*
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Andrea Okamura
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Mr. & Mrs. W. S. Child
Frederick S. Chung &
Kimberly Chun
Janet & Lloyd Cluff
Alice Corning &
Richard Massey*
John Cullison & Diana Kissil
Denise Cutler
Yogen K. & Peggy Dalal
Timothy D. Dattels &
Kristine M. Johnson
Dr. & Mrs. Philip S. Dauber
John* & Bonnie Demergasso^A
Marvin Dennis
Mary L. desJardins
Mr. Orlando Diaz-Azcuy
Mr. & Mrs. J. Philip DiNapoli
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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
Mr. Paul Gantz
Mr. Michael M. Garland &
Ms. Virginia A. Coe
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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
Charles D. Goodman
Don & MaryAnn Graulich
Geoffrey & Marcia Green
Mr. Timothy Guth
Drs. Christine Guthrie &
John Abelson
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Ian Hinchliffe &
Marjorie Shapiro
Austin & Sara Hills
Doreen Woo Ho & James Ho
Ked & Cecilia Hogan
Mr. Ron Holloway &
Mr. Doug Hammerich
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Mr. Henry Lin
Kimberly M. Hughes
Judith Hunt
Arlene Inch
Patricia & Philip Jelly
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
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^A

Mark & Debra Leslie
Harry S. & Eileen Lewis
Mr. J. Stoner Lichty, Jr. &
Dr. Darryl L. Raszl
David & Lillian Lieberman
Nathaniel M. Lopez
Sylvia & Paul Lorton Jr.
Mr. Neil MacPhail
Arlee & Paul* Maier
Charlot* & Gregory Malin
Lori & David Marquardt
Dennis J. McShane, M.D. &
Hon. Richard S. Gordon
Al Medvitz & Jean McCormack
Ann-Marie Mix
Justin Moore &
Meaghan Sullivan
William O. & Susan W. Morris
Milton Mosk & Thomas Foutch^A
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^A
Maxwell G. Paley &
Gregory J. Corrales
Robert Peck AM &
Yvonne von Hartel AM
Maureen Jane & Mark W. Perry
Marianne H. Peterson^A
Maria Pitcairn^A
Mrs. George A. Pope^A
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Patric & Mary Powell
Peggy & Peter Preuss
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Ms. Linda Reiff
James & Sheryl Reuben^A
Angèle & Michael Rice
Barbara Roach
Deborah Romer &
William Tucker
Barbara J. Ross^A
Mr. James Ross*
Mr. Paul L. Rowe &
Mr. R. Michael Sereno
Mrs. Afie Royo^A
James Sabry & Elizabeth Peace
Deborah & Paul Sagues
Michael & Gini Savage
Vandana & Arvind Sharma

* deceased ^A indicates Series A Box Holder

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 Ms. Ruth A. Short
 Ms. Zornitza Stefanova & Mr. Payam Mirrashidi
 Dr. Kenneth & Laurel Stein
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 Amy Tan & Louis De Mattei
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 Lucie & Jerry Weissman
 Daniel & Marie Welch
 Ms. Linda A. Whittaker
 The Brayton Wilbur Foundation^A
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 Mrs. Edna Yanofsky, in memory of
 Dr. Charles Yanofsky
 Lev & Tatyana Yurovsky
 Kenneth & Anna Zankel, The Grove
 Mr. & Mrs. Stephen Zilles
 Zuni Cafe
 Anonymous (6)

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 Mrs. Margot Shinnamon Bach
 The James R. Bancroft Family
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 Mr. Turney Berry
 Dr. Barbara Lynn Bessey
 Ms. Marcia Bieber
 Joel & Eileen Birnbaum
 Susan S. Blake & Joel Kaufmann
 Linda Blondis
 Bill & Alison Boeckmann
 Dix Boring & Marilyn Moore Boring
 Chris & Jennifer Brahm
 Mr. & Mrs. Robert Brock
 Robert V. Brody & Andrea Jacoby
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 Charles R. Bush & Calvin Lau
 Mr. George Carter* & Mr. Chan-Hong Lim
 Solomon Cera
 Mr. Robert D. Cooter
 Michael & Jean Couch
 Copley E. Crosby & Marianne A. Welmars
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 Paula Dieli & Michael Schubert
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 Robert & Carol Dutton
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 Karen L. Gabrielson^A
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 Dr. & Mrs. Marvin L. Gordon
 Dr. Kathleen Grant
 Mary & Nicholas Graves^A
 Bro Halff
 Miranda Heller & Mark Salkind
 Ralph Hexter & Manfred Kollmeier
 Joanne Howard
 Mr. Joel Howell
 Charles & Brandi Hudson
 Riki & Robert Intner
 Ms. Katharine Lange
 Melissa & Laurence Lasky
 Kurt Latta
 Catherine Lehmann
 Dr. Britt-Marie Ljung
 Patricia & George Locke
 James & Deborah Lyerla
 Mr. Charles D. Mann
 Deborah Marion, Tax CPA & Joe Losch^A
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 Mr. Robert E. McCleskey
 Ernie Mieger
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 Jim Newman & Jane Ivory
 Mary L. Nilan
 Mr. Karl Nygren
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 Dr. Richard & Jean Park
 Frances S. Petrocelli
 Bill & Mary Poland
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 Dorothy R. Saxe
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 Mr. & Mrs. Eugene Stark
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Ms. Gloria Valair
 Drs. Oldrich & Silva Vasicek
 Bruce & Fran Walker^A
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 Carol A. Weitz
 Daphne & Stuart Wells
 Mr. Richard P. West
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 Mr. Michael S. Wise
 Mr. E. William & Mrs. Mary Alice Yund

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 Mr. & Mrs. Steven Anderson
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 Dr. Christopher Bandy
 Mrs. Linda Barrett
 Mr. Michael Barrientos
 Mr. Stephen Beitzel & Ms. Lise Quintana
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 Anna & Robert P. Berryman, Jr.
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 Gary Bottone
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 Josephine Chen
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 Mr. Rudy Ciuca
 Hilary & Richard Clark^A
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 Annelle Clute
 Vicki L. Coe M.D. & Jennifer Mitchell
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 Ms. Lisa Danzig^A

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 Mrs. Marilyn Dunn
 Jeff & Medina Earl^A
 Dr. Mary Eichbauer & Dr. Greg Gartrell
 Mr. & Mrs. Staffan Encrantz
 Mr. Michael H. Fahey
 Alexander Fetter & Lynn Bunim
 Mr. & Mrs. Carl Fieser
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 Mr. & Mrs. Warren W. Flack
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 Mr. Rich Gerhardt
 Henry* & Dorothy Gietzen
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 Mr. Kevin Harrington
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 Mollie Hedges & Laurel Lembo
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 Alfred & Ruth Heller
 Zheyla Henriksen
 Peggy Hill
 Patrick Hobin
 Terrance Hodel
 Ms. Linda Joyce Hodge
 Al Hoffman & David Shepherd
 Susan Meadows Hone
 Mr. & Ms. Gerald Hoshijo
 Carol L. & David G. Hough
 Vincent & Christina Hu
 Mr. David S. Hugle & Mr. Haggai Niv
 Dr. H. Nona Hungate
 Victor & Kathy Hymes
 Henry Ilg, in memory of Lottie Ilg
 Mrs. Andrew Imbrie
 Donald & Jacqueline Jacobberger^A
 Mr. Joseph Jacobs
 Mrs. Jo Jagoda
 Mr. Keith Jantzen & Mr. Scott Beth
 Mr. Guyton N. Jinkerson

Alfred & Sally Jones
 Thomas & Elisabeth Jones
 David A. Kadish & Michael C. Norton
 Dr. Amelia Kaymen M.D.
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 Ms. Kathryn Kersey
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 Richard A. La Cava, Esq. & Tomas van der Haase
 John & A.M. Larue
 The Honorable & Mrs. Howard H. Leach
 Ms. Patricia Lee-Hoffmann
 Dr. & Mrs. John Lenahan
 Anthony Leuin & Jean Bertrand
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 Barry & Marie Lipman
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 Dr. Alan R. Malouf^A
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 Paula Markovitz
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 A. Kirk McKenzie
 Tom McQuaid & Muriel Van Housen
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 Michael Moritz & Harriet Heyman
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 Mr. & Mrs. Lynn Odland
 Helen W. O'Hanlon
 Dennis Otto & Robert Meadows
 Dean & Kim Pananides
 Berniece & Pat Patterson
 Skip Paul
 Mr. & Mrs. Dale L. Petterson
 Bernardino J. Pistillo, Jr.
 Mr. Scott Plakun & Dr. Milton P. Schafer

* deceased ^A indicates Series A Box Holder

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Ian Pollard
Elkhanah Pulitzer
Charles & Vicki Raeburn
Harold & Penny Ray
Dr. & Mrs. John B. Reed
Patricia Rees-Miller
Randall E. Reynoso &
Martin Camsey^A
David Richardson &
Eliza Linley
Mr. Jim Riggs
Orli & Zack Rinat
Kay & Ray Roberts
Mr. Paul Rogers
Scot Rohrer &
Anne Scanlan-Rohrer
Ms. Heli Roiha &
Ms. Therissa McKelvey^A
Mr. Arthur S. Roosa &
Ms. Keiko Kiyuna
Mr. George E. Rossmann
Mr. Charles W. Roth
Barbara Sahn & Steven Winkel
Mr. Heinrich Schelbert
Rev. Paul J. Schmidt &
Rev. Gerard K. Moran
Dr. Stephen Schoen &
Ms. Margot Fraser^{*}
Steve & Sally Schroeder
John R. Schwabacher Family
Mr. & Mrs. John Sebastian
Dr. & Mrs. Jerry Shapiro
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Harvey & Deborah Shein
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Evangelos &
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Mrs. Frances Slate^A
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Dennis & Kagari Smith
Libby Smith
Pamela D. Smith^A
Kenneth & Joanne Snow
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Dr. Richard Sogg
Dr. Steven Sorenson
Mr. Steven Soult
Robert L. Speer & John Wong^A
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Ms. Melanie Searle
John & Linda Stedman
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Michael & Susanna Steinberg
Mary Jean Stempien &
James Stricker
Lisa & Jim Taylor
Samuel Test
William Laney Thornton &
Pasha Dritt Thornton
Dr. Naomi R. Thorpe

Ms. Carol J. Tomlinson^A
Ms. Takeko Toyama
Mr. Robert Trankle
Leslie & Judy Vadasz
Mr. Mark Valentine
Dr. Catharine van Ingen &
Dr. W. J. Wisniewski
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Mary & Terry Vogt
Dr. Bradford W. Wade &
Dr. Linda K. Riebel
Bob & Gail Walker
Ms. Nancy Walker
William & Mikiko Walker
Hon. James L. Warren (Ret.)^A
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Rosalie V. Weaver
Mr. Phil Wennhold
Matthew Williams &
Amanda Maystead
Vivian W. Wing, M.D. &
Elizabeth Grace Wickersham
Mr. Harvey Yaverbaum
Florette Yen
Peggy & Lee Zeigler
Professor Jeffrey Zink &
Mrs. Helo Zink
Dr. Richard A. Zuniga &
Mr. Sean M. SeLegue
Anonymous (16)

PARTNER **\$4,000 TO \$4,999**

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Harold Blajwas &
Alisa S. Burgess
Mr. Bruce Braden
Karen Burtness Prak &
Jan Willem Prak
Dr. Robert Paul Cabaj
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Jim Chanin &
Rachel Richman
Martin Checov &
Timothy J. Bause^A
Dr. Melvin & Hella Cheitlin
Dr. Carol Christ
Emmy & Donald^{*} Clausing
Arthur D. Colman, M.D. &
Pilar Montero, Ph.D
Dr. Michael Craig Cox
Dr. Linda Crabbe^A
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Laura Dillaway
Helene & Lawrence Edelman
Dina & Carl P. Engineer
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Phyllis M. Faber
Dr. Harvey Fishman &
Mrs. Deborah Fishman
Ms. Ching-Ching Ganley
Diane Green
Ms. Violet Grgich &
Mr. Colin Shipman
Drs. Bill & Nancy Grove
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Helen & Dr. Glenn Hakanson
Kathleen A. Hart
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Ms. Margaret C. Hutchins
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Dr. & Mrs. Samuel D. Kaplan
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Nelda Kilguss
Mr. & Mrs. Paul Kuckein
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Ms. Marcia Lazer
Mr. & Mrs. Gerald S. Levin
Mrs. Nancy Donnell Lilly
Claire & Herbert Lindenberger
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Mr. & Mrs. Daniel Mardesich
Mr. & Mrs. Michael Marston^A
Marcia & Bill^{*} McConnell
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Daniel McNabb
Mr. David Mellor
Edith P. Mendez
Donna Hall Neff
Dr. Judith Pickersgill
Mr. Thomas H. Reynolds
Mr. John N. Rooney
Richard E. Rowland
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Cliff Jarrard
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Dr. & Mrs. Robert L. Stamper
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Mrs. Louis M. Vuksinick
Ronald B. Wilkerson

Ms. Eileen C. Wong^A
Ms. Shirley Woo
Dr. Sherry Wren
Ms. Colleen Yeates Marsh
Frank Zepeda^A
George Zimmerman
Anonymous (4)

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Dr. Mary Page Hufty
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Mr. & Mrs. Stephen S. Allen
Mr. & Mrs. Jose R. Alonso
Ms. Ann Alpers &
Mr. Shawn Hanson
Mr. Benjamin C. Anderson
Ph.D.
Arlene Anthony
Ms. Maloos S. Anvarian &
Mr. Franklin R. Jackson
Drue G. Ashford
Tracy Atherton
Matthew Austern &
Janet Lafler
Mr. Richard Axelrod
Zachary Baker
Eugene & Kathleen Bales
Mr. Frank &
Mrs. Maxine Balistreri
Claudette Barrera
Kimiko & Ivan Barta
Mr. & Mrs. Fedele Bauccio
Mrs. Mary Baxter
Mr. Scott Bays
Robert H. Beadle
Dr. Daniel Benson
Brad & Susie Berenson^A
Paul & Mildred Berg
Mr. Josef Betz^A
Mr. Eesha Bhattacharyya
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Ms. Linda Billings
William Blank
Mr. & Mrs. Frank Bliss
Mrs. Robert N. Bloch^A
Mr. Noel T. Blos
Dr. Jennifer Bock Hughes &
Mr. Harold O. Hughes^A
Mr. Jeff Boland
Dr. Maurizio Bonacini
Jeanne Rae Bonar MD
Bruce R. Bowen &
Junona A. Jonas
Malcolm H. Bowles^A
Mr. Jim Bowsher

Agnes Chen Brown,
in memory of
Robert Elliott Brown^A
Eleanor & Theodore Brown
Timothy & Margaret Brown
Don Buhman &
Wray Humphrey
Drs. Earl & Sandra Burgess
William & Nancy Burnett
Ms. Katherine Calkins
Cathleen Cameron
Dr. Betty J. Carmack
Vance Carney
Janet Carpenter
Peter & Jane Carpenter
Mr. & Mrs. Dennis L. Carter
Oscar Celli & Roger Busse
Ben Chai & Bob Nelson
Mr. Mark R. Chaitkin &
Ms. P. C. Storr
Ms. Jean B Chan
Dr. J. Samuel Chase
Mr. Richard Christie
Mr. & Mrs. A. B. Ciabattoni
Jerry & Linda^{*} Cimmet
Ms. Carlyn Clause &
Mr. Alexander L. Brainerd
George & Laura Cline
Patricia T. Coffin
Katie Colendich
Charles Connor, M.D.
Wallace W. Conroe &
Helen E. Conroe
Carmen Côté-De Vaughn
Mr. Guy Cross &
Ms. Erika Nelson
Dr. Joan Claire Cucek^A
LCDR Arthur W. Curtis,
USCGR (Ret.)
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Mrs. Arthur Dauer
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Ulric & Glenda Dennis
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Mag Dimond
Marion Dodd
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Justin M. Faggioli^A
Gary & Helen Dosik
Ms. Joyce Dostale
Kathy Down, M.D. &
Gregory Kelly
Mr. John D. Drago
Katherine Herrick Drake

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 Ms. Margaret Hart Edwards
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 Ms. Dianne Ellsworth
 Ed & Barbara Eschbach
 Mrs. Caroline Eshleman
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 Ms. Karin Fetherston
 Ms. Jessena Finn
 First Street Leather of
 Solvang, California and
 Mammoth Lakes
 Daniel & Carla Flamm
 Mr.* & Mrs. J. Murray Fox
 Mr. & Mrs.* Thomas L. Frankel
 Barbara B. & Joseph P. Fredrick
 Ms. Ellen A. Friedman
 Joyce Friedman
 Mr. & Mrs. William Froming
 Mr. Richard J. Galbraith
 Lisa Zuckerman Gamshad
 Mr. Sameer K. Gandhi &
 Ms. Monica Lopez
 Marlena & Julia Gee
 Ms. Sandra M. Gilbert
 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
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 Mr. & Mrs. Patrick Gunning
 Mr. & Mrs. Sean Hafeez
 Ms. Maud Hallin
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 Ms. Xiaowen Qiu
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 Mr. & Mrs. Eric Hanson
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 Diana Harris
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 Mr. Michael Taylor^A
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 Dr. Michael Horn
 Wilma S. Horwitz
 Ms. Antonia Patricia Hotung^A
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 Katherine E. Akos
 Dr. & Mrs. Norman Jacobson
 Ms. Lily Jan
 William & Leticia Jarvis
 Mr. Carlos Jimenez &
 Dr. Victoria Smith
 Dr. Jane L. Johnson
 Barbara E. Jones,
 in memory of
 William E. Jones
 Rosemary Joyce &
 Russell Sheptak
 Anne Kaiser & Robert Taylor
 Suzan Kaufmann
 Robert S. Keagy
 Mr. Thomas R. Kearney
 Daniel Kelley
 Mr. Christopher Kelly^A
 Mr. Donald Kieselhorst
 Dick & Marianne Kipper
 Mrs. Claudia Bray Kitka
 Mrs. Beverly Kivel
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 Maj. Floyd R. Krey
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Randall E. Laroche & David G. Laudon	Karen Merritt	Gus Panos	Carol Simmons	Thurlow Washam
Leilani Latimer & Fabio Ficano	Sydney Minnerly	Chrisa Pappas & Dean Sioukas	Katherine & Dan Simon	Ronald & Emely Weissman
Adam Lauridsen	Robert B. Mison	Carol & Gerry Parker	Mary Sky	Amy Wender-Hoch
Nafiseh & Karl Lindberg	Kimberly Hughes Moazed & Steve Moazed	Laurie Pasmooij	Frank Knowles Smith III	Keith Wetmore & Andrew Hinek
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Monica Mary March & Enrique Rodriguez	Bahya Murad	John D. Rosin	Yuka Uehara	
Pamela Marron	Klaus Murer	Connie & Steve Rossa	Herbert K. Uetz	
		Nancy Russell	Michael Valenti	

*Deceased

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We express deep appreciation to the following groups and individuals who have made gifts of \$500 or more by August 31, 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, or visit sfopera.com/charlotmalinfund.

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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.

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YOUR OPERA EXPERIENCE

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

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

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

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

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

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

DINING & REFRESHMENTS Global Gourmet operates pre-show and intermission food and beverage concession services in lobby areas. Beginning two hours prior to all performances,

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.

the Café at the Opera in the lower lounge of the Opera House offers a changing seasonal buffet, as well as elevated *à la carte* dishes for pre-performance dining and intermission. The North Box Restaurant on the North Mezzanine (Box) level features locally sourced California cuisine with global influences.

Opera patrons can also enjoy snacks, sandwiches, and drinks in the newly renovated Dress Circle Lounge and enjoy small bites and a variety of premium wines and spirits at Café Express.

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

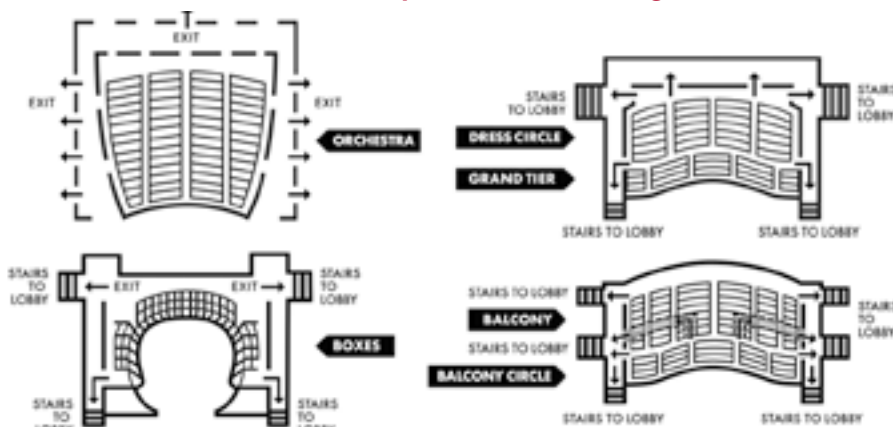
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San Francisco War Memorial and Performing Arts Center War Memorial Opera House Exit Diagram



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



A MELODY TO BRING US TOGETHER

☆☆☆

We'll take a cup of kindness yet, for auld lang syne.

☆☆☆

So ends not only one of the great poems of Robert Burns, but also *It's a Wonderful Life*, our new holiday opera by Jake Heggie and Gene Scheer. The poem is a wistful evocation of “times gone by” (a rough translation of “auld lang syne”), and it reminds us that, through the coming together of people in good deeds, we can honor the best of the past and, from it, make good the future.

The holidays are synonymous with community: people gathering in the darkest months of the year and sharing in light and joy to banish the chill of winter. That holiday spirit is particularly embodied in the idea of traditions: the stories that are told, the foods that are eaten, and the songs that are sung. There is something incredibly comforting when a group of people starts singing holiday music together, deeply embedded in a shared tradition. We are transported back to the magic of holidays of our youth, and the world once again seems in harmony. As Bess Streeter Aldrich writes in *Song of Years*:

☆☆☆

Christmas Eve was a night of song that wrapped itself about you like a shawl.

But it warmed more than your body. It warmed your heart ... filled it, too, with melody that would last forever.

☆☆☆


My own holiday traditions were deeply musical. As the son of a local vicar, there was a constant flow of holiday services and concerts and, playing the organ, I was right amidst it all. The memories of school concerts, of playing in brass quintets in festive shopping malls, of carol singing around our neighborhood, of playing pieces like Hely-Hutchinson’s *Carol Symphony* in our youth orchestra. Those memories are as vivid as anything I can recall, and it is because of the emotional bond that is forged by coming together as a community in shared song.


The story of *It's a Wonderful Life* is a reminder of the role of community in living a full and impactful life. For George Bailey, the holidays have become a time of anxiety and disillusionment, a painful void in which he sees nothing but self-failure. Through the guide of an angel, George comes to realize just how meaningful his selfless acts of community have been. He may not have lived out his dreams, but he has enriched the lives of everyone around him and uplifted his town.

As we prepare to celebrate both the holidays and this lyrical new opera, we are privileged to be doing so with the partnership of two incredible organizations who are bringing great meaning to our own community. Compass Family Services and Community Housing Partnership do powerful work to end homelessness in our city, empowering people and families to secure stable and self-sufficient futures. We have joined with them in our “Earn Your Wings” initiative in a celebration of what it means to do good for others. Through the shared experience of music making over the holidays, we are encouraging audiences to become more familiar with the work of these vital organizations, and, in doing so, be a part of the interconnectedness of this incredible city.

At the end of this opera, we will be inviting you, the audience, to join us in shared music making. As you fill this hall with song, I hope that it is both a magical harkening back to the traditions of your own holidays, and an affirmation of the centrality of community in forging a better world. We'll take a cup of kindness yet. 🌟

Connect with Matthew via
Twitter, Instagram, and email.

 @MATTHEWSHILVOCK

 MATTHEW_SHILVOCK

MATTHEW@SFOPERA.COM

For my holiday playlist,
please visit
<https://spoti.fi/2CZ9S9b>

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