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BY GEORGE FRIDERIC HANDEL

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## A MESSAGE FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to the conclusion of San Francisco Opera's 96th season! We are delighted that you have joined us at the War Memorial Opera House.

We open the summer with Bizet's *Carmen*, a familiar favorite that features several important firsts: the role debuts of J'Nai Bridges and Matthew Polenzani, a riveting production by Francesca Zambello that is new to our stage, and the mainstage conducting debut of James Gaffigan, one of today's most exciting American conductors. The Company then presents English director Harry Fehr's fascinating interpretation of Handel's *Orlando*, which updates the story to the time of the London Blitz and features mezzo soprano Sasha Cooke following in Marilyn Horne's footsteps in the title role. We also present Dvořák's beautiful fairy tale *Rusalka*, not seen here for 24 years, with Rachel Willis-Sørensen making her role debut as the tragic water nymph and the house premiere of South Korean conductor Eun Sun Kim.

Beyond the mainstage, this June we welcome the annual OPERA America conference and its 600+ industry representatives from across North America back to San Francisco. It is a privilege to host this gathering for our national service organization. We also welcome 29 artists to the Merola Opera Program's 62nd season of professional training for young singers, coach accompanists and directors. The highlight of this summer's Merola offerings will be the world premiere of Jake Heggie and Gene Scheer's opera *If I Were You*.

This season is made possible by our talented guest artists, orchestra, chorus, dance corps, staff, and crew who collaborate to create the uniquely compelling art form that is opera. It is also made possible by you, our family of patrons and donors, whose loyal support keeps San Francisco Opera at the forefront of opera companies worldwide. We extend special thanks to our Company Sponsors for their extraordinary annual support, whose names are listed on page 35.

If you haven't yet joined our community of donors, now is a perfect time to do so thanks to a generous challenge gift from Ann and Gordon Getty. Between now and July 31st, any new or increased gift you make of \$75 or more will be matched two-to-one! It is a wonderful opportunity to leverage your support and help San Francisco Opera thrive.

We look forward to sharing opera's transformative power with you this summer!

Sincerely,



Keith B. Geeslin  
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# SAN FRANCISCO OPERA NEWS



PEDRO WALTER

## PLÁCIDO DOMINGO RETURNS OCTOBER 6

The incomparable Plácido Domingo returns to the War Memorial Opera House on Sunday, October 6 for a sold-out afternoon concert celebrating the 50th anniversary of his San Francisco Opera debut. World-renowned, Domingo is one of the finest and most influential singing actors in the history of opera with a repertory of 151 roles and more than 3,900 career performances. This multifaceted artist who has triumphed in both the tenor and baritone repertory, made his San Francisco Opera debut in 1969 replacing an ailing colleague as Rodolfo in Puccini's *La Bohème*. He appeared with the Company in over 100 performances of 14 different roles, including the lead in Alfano's *Cyrano de Bergerac*. His PBS telecasts from the War Memorial Opera House include *L'Africaine* and *Samson et Dalila*, and he appeared many times in concerts and recitals at the Opera House, Civic Auditorium, Stern Grove, and Golden Gate Park. In 1994, he was awarded the San Francisco Opera Medal, the Company's highest honor.

For his upcoming concert, Domingo will be under the baton of Spanish conductor Jordi Bernàcer with the San Francisco Opera Orchestra and guest artists to be announced.



DREW ALTIZER

On Friday, the 6th of September, San Francisco Opera Guild will produce Opera Ball, the iconic gala celebration that launches the new San Francisco Opera repertory season, the Company's 97th. For this special occasion, Guild President Mary Poland has invited Elizabeth Birka-White and Jane S. Mudge to co-chair this inaugural evening of extraordinary music, fine dining, couture fashion, and design all in support of opera education programs. Reflecting the opening night opera, Charles Gounod's romantic *Romeo and Juliet*, the theme of the Opera Ball is "The Capulets' Masked Ball," offering the perfect opportunity for attendees to wear an elegant mask. Acclaimed stylist J. Riccardo Benavides will curate the event design evoking the spirit of Renaissance Verona while McCalls Catering & Events will create the dinner and afterglow buffet to compliment the late-night dancing. For Opera Ball tickets, visit [sfopera.com/OperaBall2019](http://sfopera.com/OperaBall2019).

## OPERA GUILD SCOUTS & MADRIGALS

For the past 80 years, San Francisco Opera Guild has been offering education programs to students throughout the Bay Area. Working under the title of "Giving Voice to Potential," one of these successful activities is the ensemble-based Opera Scouts, a performing arts organization for boys and girls ages 12–18, providing a social, developmental, career, and artistic home base for arts-minded youth. Building on the success of last season's performance trip to Italy, the Scouts will travel to Austria in March 2020 for a 10-day performance itinerary in Salzburg, Melk, and Vienna.

New this year is the launch of the Opera Madrigals, a junior version of the Scouts for boys and girls ages 7–11. The Madrigals will focus on folk songs, composition, storytelling, and honing performance skills, providing an inspiring introduction to the world of opera.

Both programs launch in mid-September and conclude in May 2020. Interested students should enroll now through the end of August; limited scholarships are available. To apply, visit [sfoperaguild.com/programs](http://sfoperaguild.com/programs).



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# ARYEH NUSSBAUM COHEN

ADLER FELLOW COUNTERTENOR

BY JEFFERY MCMILLAN

**F**or nearly four decades, San Francisco Opera Center has shepherded talented young artists toward major operatic careers.

Professional opportunities sometimes arise for the artists while they are still under the wing of their mentors in the Center's programs. This was certainly the case with Merola Opera Program graduate and second-year Adler Fellow Aryeh Nussbaum Cohen. In between coachings, language classes, and other training activities, the 25-year-old countertenor has experienced a rapid ascent, including a win at the Metropolitan Opera's National Council Auditions, Grammy Award recognition, and rave reviews for performances in opera houses, on concert stages, and even an onstage role with San Francisco Ballet.

This month, Nussbaum Cohen makes his San Francisco Opera debut as Medoro in Handel's *Orlando*. Joining the cast as a late replacement, the Brooklyn-born countertenor integrated this thrilling assignment into an already packed schedule through strict planning. "I'm very type A," he said. "For every season I have a Google spreadsheet where I mark out every piece of music I have to know, how long it is going to take to learn and coach it, and the date I need it ready for rehearsals."

The preparation has really paid off. The year began with sessions for his first solo recording followed by six weeks with Lyric Opera of Chicago for Handel's *Ariodante*. The final performance was on a Sunday, and he flew to San Francisco on Monday to begin rehearsals with San Francisco Ballet on Tuesday. After a week of rehearsals and another week of performances, he went directly into rehearsals for Handel's *Saul* with Philharmonia Baroque Orchestra. Once *Saul* wrapped up, Nussbaum Cohen began *Orlando* rehearsals. "There hasn't been much breathing time, but I



DARIO ACOSTA

can't complain. This has truly been a dream for me."

Nussbaum Cohen feels a special kinship with his part in *Orlando*. "Medoro's affections and actions cause a lot of trouble and heartbreak for others, but he's fundamentally someone who loves very deeply and authentically. A lot of the characters in Handel's operas give the appearance of being pleasant, but they are usually scheming or playing people for political reasons. I'm excited to be portraying a character who is motivated by true love."

Though he has been a singer for most of his life, the opera bug bit Nussbaum Cohen when he was an undergraduate at Princeton and won free tickets to see Puccini's *La Bohème* at the Metropolitan Opera. "The Zeffirelli production," he emphasized. "My life has never been the same."

Nussbaum Cohen feels the countertenor's high vocal range has always suited him. "As a child, I had been singing soprano and treble in children's choir and my voice dropped when I was twelve. I didn't know what a countertenor was, but I wanted to keep singing in choir so I thought that if I sang alto, I could probably still finagle and hit the notes. That's how it started, and I've just always sung in that register. I didn't really choose to be a countertenor; it kind of chose me."

As an Adler Fellow, this rising star's operatic journey has progressed rapidly through the training he has received and from just being around world-class opera in San Francisco. "I've gained so much from watching opera being made at this level and on this scale. Watching the greatest singers of our time up close as they rehearse and perform, day after day, has been a great supplement to the education I have received. What a joy and honor it has been to soak that in."

# GET “IN THE KNOW”

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

## OPERA TALKS

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

*Carmen*: Laura Prichard

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## OPERA PREVIEW LECTURES

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

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## CHECK OUT SAN FRANCISCO OPERA’S BLOG

Our blog, *Backstage at San Francisco Opera*, offers unique insights into the Company, with entries from General Director Matthew Shilvock and others giving audiences an insider’s look at San Francisco Opera. Visit [sfopera.com/blog](http://sfopera.com/blog).

## OPERA HOUSE TOURS

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

## FAMILY PROGRAMS

San Francisco Opera invites you to join *All About Carmen*, an interactive exploration workshop for families with children ages 6 & up on June 23 at 11 am and 12.30 pm.

Next fall, join us for *All About Hansel & Gretel*, an exploration workshop for families on Nov. 30 at 11 am and 12.30 pm. Tickets \$10; visit [sfopera.com/discover-opera](http://sfopera.com/discover-opera).

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# HIDDEN MAESTRO

BY LISA HOUSTON



## MARK MORASH

SAN FRANCISCO OPERA CENTER'S DIRECTOR OF MUSICAL STUDIES

**W**hen a twenty-four-year-old Beverly Sills arrived in San Francisco for her first engagement with San Francisco Opera in 1953, she went straight to the home of Gaetano Merola, unaware he had passed away suddenly while conducting at Stern Grove the day before. What was to have been an apprenticeship under the wing of an illustrious maestro became a depressing stint in a strange city. Highlights of the trip included cooking frankfurters on the radiator of a questionable Market Street hotel, and jumping in for an ailing Gerhilde, only to suffer a wardrobe malfunction of Walküorean proportions. (A helmet mishap prompted Acting Artistic Director Kurt Herbert Adler to ask her if she was drunk.) Sills returned in 1971, a star in earnest, but that bumpy beginning is exactly what today's well-strung Merola Opera Program seeks to avoid.

Enter Mark Morash, Director of Musical Studies.

Even true fans of the opera may not know the name. When a story about the Merola program or the Adler Fellows goes to press, the spokesperson cited most often is Sheri Greenawald, a vivacious former diva who serves as director of the San Francisco Opera Center, coordinating the development of all the young singers brought under the Company's auspices. But followers of these burgeoning careers know Morash well. They've enjoyed his jovial emceeing at Merola galas, and admired his artful conducting and piano playing at countless performances spanning two decades. For these devotees, Morash is equal parts fixture and blessing.

Observing him in a recent coaching, the Nova Scotia-born Morash has a paradoxical quality, studious yet carefree, simultaneously giving the impression that every note matters intensely, and not at all. It is the nature of a coaching to stop and start, nevertheless he plays fluidly, reading music on an oversized iPad, deftly tapping his toe on an electronic page-turning device nestled beneath the piano.

An inconvenient comma begins to irritate one of the singers. "Oh that?" Morash says. "Don't worry about it. It's a mistake." (Most coaches know that scores are rife with errors. Few can tell you where they are.) A sustained note at the end of a long phrase becomes problematic. Morash appeases the singer's anxiety with a shrug. "You hold it for as long as you hold it."

Renowned collaborative pianist Martin Katz is familiar with this equanimity. "If he's stressed," Katz says, "he certainly doesn't show it, which is perhaps a prime prerequi-

site for working in opera. Stuff happens; Mark deals."

It was under Katz's tutelage at the University of Michigan that Morash first began to understand the niche he might occupy in the music world. It is a special talent to work well with singers, and Katz says Morash has got it. "Mark could probably charm birds out of trees, perhaps with only his smile and attitude as tools. He has an amazing ability to help people sing and play their best."

Bass-baritone Christian Pursell, a second-year Adler Fellow, agrees. Whether preparing an entire role, or a difficult passage in an audition aria, Pursell says Morash "knows the character of the piece. And he's not judgmental. If it's been a bad week and I'm behind on something, he's not mean about it. Mark really cares about each and every one of us," says Pursell, who will cover the role of Escamillo in this June's *Carmen*. "If we run into each other in the hallway, he always asks about my projects and how he can help. He's that kind of guy."

Morash exudes an unassuming, just-doing-my-job ethos that allows him to flourish in a building of creative personalities, where storms of temper may roll in as frequently as the afternoon fog. Morash brings his lunch every day, (and composts after, in large white bins that once contained pecans from the farm of the late pianist George Darden, a friend and colleague). Morash, along with his wife, Dallis, has raised two grown children. He has a dog. He likes to go to brunch. No surprise that around the opera house Morash is well liked.

His biggest admirer is Greenawald. Their friendship has stood the test of time, and travel. Morash began in 1998, Greenawald in 2002. Their schedule is grueling. January to April they're training the Adlers. May is prep time for Merola, which runs from Memorial Day to mid-August. Then it's time to get the Adlers ready for the fall season. "If there is a calm month in the Opera Center, and it doesn't ever feel very calm, it's September," Morash says. "But then the applications are coming in for Merola, and in October we go out on the road for auditions." That takes them to Thanksgiving, then on to the Adlers' "Future Is Now" concert. A couple of weeks off for Christmas, and they're ready to start the whole thing again in January.

Former San Francisco Opera General Director Kurt Herbert Adler once said, "If we can find one outstanding singer per year, that's OK. Someone who is really going to develop, who has star quality, then we have done our job."

In auditions, Greenawald listens mainly for what she



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*Mark Morash as a Merola Opera Program Apprentice Coach, 1987*

ALICE CUNNINGHAM



*Mark Morash coaching Adler Fellow Ashley Dixon*

MATTHEW WASHBURN

calls “the goo,” i.e., the intrinsic caliber of the voice itself, while Morash, who has perfect pitch and a love of musical minutia, listens for everything else. Both listen for someone they can feel good about putting on the main stage three weeks after arrival to sing for the general director. And both keep in mind how much will be asked of the singers.

The dial has moved over the years from a theoretical pedagogy to a highly practical approach. “It’s a fine line to walk when they’re asked to do too much, or if they’re sitting on their hands,” Morash says. “These singers are racehorses. They don’t get better sitting in the barn. You have to keep them challenged so they’re always upping their game, without overwhelming them.”

To Adler’s point, they also take the long view.

“We pride ourselves on taking voices that are unconventional for a young artist program,” Morash says. “It’s easy to take the nice, compact voices that can execute all the musical details everybody wants. But there’s somebody coming right down the pike who can do the same thing. We take voices for whom it’s a longer trajectory. Otherwise there’ll be nobody to sing the big roles. If it’s a voice that’s not going to really launch till it’s forty, if the material is there, we want it.”

In choosing Adlers from among the Merola, many minds come together. General Director Matthew Shil-

vock, Managing Director, Artistic, Gregory Henkel, and Head of Music Staff John Churchwell, as well as Administrative Director Chris Bragg, Greenawald, and Morash also receive input from Master Voice Teacher César Ulloa, and will in the future also have the counsel of mezzo-soprano Susanne Mentzer. “In a big opera company things tend to be by committee,” Morash says. Far from minding this communal aspect, it’s clear Morash thrives on the social synergy that makes opera.

Morash is a Merola alum, Class of ’87. For him, the summer was epiphanic. He left knowing what he wanted to do for the rest of his life. “I tell the Merola on their first day, ‘If we can do for you what Merola did for me, we’ll have succeeded.’”

“He loved the music,” says soprano Janet Williams, a Merola classmate from that summer who went on to an international career and now teaches at the Hochschule für Musik in Berlin. “He’s one of my favorite memories of the Merola program,” she says, describing the young Morash as “serious, but fun.”

Music was fun for Morash from the beginning. At three or four he was picking out melodies on the piano by ear, emulating his mother, who played favorites and accompanied sing-alongs as a regular part of the family’s vibrant social life.



Mark Morash with Opera Center Director, Sheri Greenawald

MATTHEW WASHBURN

“As a child,” Morash says, “I was not the kid practicing two hours every day, but I probably played that much or more lots of days, for enjoyment.” Soon he was in demand, playing in churches and for the community.

Playing by ear is more than a parlor trick. It’s a core skill for someone who must enhance a perhaps antiseptic piano score into something that the singers will recognize when they perform with the more sonorous orchestra.

Playing violin in the Nova Scotia Youth Orchestra was Morash’s invitation to that world of sound. It also introduced him to “the first real musician I ever met,” a Czech violinist named Jan Wicha, who had settled in Canada after fleeing the Prague Spring.

Those early years of precocity left their mark. Morash is comfortable in front of an audience, possessing his own brand of warm-hearted stage charisma and a tasteful showmanship. At a recent recital of Adler Fellows Mary Evelyn Hangley and Christopher Oglesby, he gives a short but gripping introduction to Britten’s “Still Falls the Rain,” describing the Blitz to evoke a vivid wartime mood. “I wanted to drop everybody in it,” he tells me later, “to be ready at the down-beat.” For the brief instrumental outro of Fauré’s “En Sour-dine,” Morash’s light touch allows the beauty of the music to sneak up on the audience, much like the surprising, nocturnal song of the nightingale just mentioned in the lyric.

When I arrived at his studio for our first meeting, Morash is quick to say he cannot imagine what I will find to say about him. His comment is something more than humility. It is recognition that perhaps the most significant and lasting impact he will have on the art form he so cherishes, is not the man himself, but rather his influence on the musical minds of countless singers and colleagues. It is an artistic sensibility which once passed on, will be manifest in opera houses the world over for generations to come.

On that fateful moment when Merola died at the podium, the aria being sung was “Un bel di” from *Madama Butterfly*. The exact line was “Io senza dar risposta me ne starò nascosta.” *I give no answer, but remain hidden.* Like his foot moving swiftly under the piano, or the hours upon hours of preparation and encouragement he pours upon the stars of tomorrow, Morash’s contribution to the opera is made mostly in modest rooms, and in micro-installments, his quotidian importance vanishing almost magically as others take the curtain call. Perhaps in the end, an essential artist like Morash is as the nightingale: at the moment of greatest glory, he remains hidden. 🌸

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Lisa Houston is a feature contributor to *Classical Singer* magazine and *San Francisco Classical Voice*, and the founder of *SingerSpirit.com*, a website for singers.



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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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Carol Franc Buck has generously supported the arts for more than thirty years as a benefactor and a patron, and she claims her love of opera as the impetus for a commitment to the arts. With a mission to support the visual and performing arts in the western region of the country, the Carol Franc Buck Foundation was created in 1979, providing major underwriting and production grants to the opera companies of San Francisco, Houston, Portland, Nevada, and Arizona, as well as many others. She is the youngest child of Frank and Eva Buck, a well-known agricultural, entrepreneurial, and political family in California history, from whom she learned the values associated with contributing to and working in one's community. Born in San Francisco, Ms. Buck grew up in and around Vacaville at a time when it was a small rural ranching area. She attended Stanford University, graduating cum laude with a degree in history. She has served as the president of the Carol Franc Buck

Foundation since its inception, was an original director of the Frank and Eva Buck Foundation, and has served as a director of the Buck Center on Aging in Marin county, CA. She has also been a board member of San Francisco Opera since 1981. Ms. Buck has one son, Christian P. Erdman, also a trustee of the Nevada-based Foundation, who resides in Wyoming with his wife, Jacqui and daughter Mackenzie. Ms. Buck places value on the arts that flourish from her unwavering commitment: "The support that we have been able to give has absolutely enriched my life."

## **Bernard and Barbro Osher (Production Sponsor, *Orlando*)**

A native of Maine, Bernard Osher became involved with San Francisco Opera as a subscriber 50 years ago, shortly after moving here from New York. He and his wife Barbro, a native of Sweden, have supported every aspect of the Company's work, from artist appearances to production facilities. Established in 1977, The Bernard Osher Foundation has funded virtually every major arts organization in the area, including youth programs. Higher education initiatives include scholarships for community college students in California and Maine and for baccalaureate students at universities in every state and the District of Columbia; Osher Lifelong Learning Institutes serving seasoned adults on 123 campuses nationwide; and Osher Centers for Integrative Medicine at six of the nation's leading medical schools and at the Karolinska Institute in Stockholm, Sweden. Bernard is a longstanding member of the Opera's Board of Directors, serving on the Chairman's Council. Barbro is Honorary Consul General of Sweden for California and serves as Chairman of the Board of the Osher Foundation.



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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. As Company Sponsors for nearly a decade, Jan and Maria have established 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.



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## **Joan and David Traitel/Great Singers Fund (Production Sponsor, *Orlando*/ Sponsor, Matthew Polenzani in *Carmen* and Brandon Jovanovich in *Rusalka*)**

“Without great singers, opera is not all it could be,” says San Francisco Opera board member Joan Traitel. “That’s why my husband and I approached David Gockley with the idea of creating a special way of supporting singers exclusively.” The result was the Great Singers Fund, launched by the Traitels in 2008 to provide San Francisco Opera with enhanced support to attract the world’s best singers. Joan, a member of the Opera’s board of directors since 1998, and her husband David were production sponsors for several years before founding the Great Singers Fund. “The Fund makes a difference in the quality of opera in San Francisco,” Joan explains. “We are thrilled to sponsor Matthew Polenzani and Brandon Jovanovich. I hope people see the relationship between the Great Singers Fund and this season’s fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy.”



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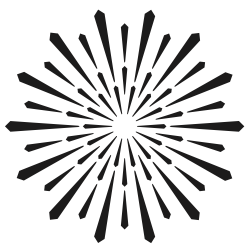
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**GEORGE FRIDERIC HANDEL**

# ORLANDO



**SAN FRANCISCO  
OPERA**

This production is made possible, in part, by  
Bernard and Barbro Osher, and Joan and David Traitel.

The appearances of Ms. Cooke and Ms. Gansch are made possible by  
the Jan Shrem and Maria Manetti Shrem Emerging Stars Fund.

Additional funding provided by Helen Berggruen, Karen J. Kubin,  
and Gladys Kenderdine Mitchell.

# ORLANDO

## ACT I

The great soldier Orlando is melancholic, torn between his love for his fiancée Angelica and his duty to fight. Zoroastro encourages him to return to war. Orlando resolves that he will do so, but not give up Angelica.

Dorinda is unsettled by unusual feelings. Seeing Orlando apparently with his lover, she wonders whether her own strange emotions could also be love.

Angelica no longer loves Orlando, and is now secretly conducting an affair with Medoro, a wounded soldier whom she has helped. They plan to return together to Angelica's homeland. Medoro has recognized that Dorinda has also fallen in love with him while tending to his wounds, and allows her to believe that her love is reciprocated. Dorinda suspects his true feelings lie elsewhere.

Zoroastro warns Angelica to be wary of Orlando's anger should he discover her relationship with Medoro. To hide the truth of her infidelity, she feigns jealousy of Orlando's relationship with another woman. Orlando grows manic, and Angelica and Medoro resolve to leave as soon as possible. As they embrace, Dorinda discovers them. They confess their relationship to her, and Angelica gives Dorinda a ring in thanks for her care of Medoro.

## ACT II

Orlando discovers the ring, which he had given to Angelica, and realizes that she has been unfaithful to him.

Angelica and Medoro prepare to leave. Orlando discovers further evidence of their relationship and attacks Angelica. Angelica escapes and Orlando begins to hallucinate.

## ACT III

Medoro attempts to justify his deceit to Dorinda. When he has left her, she discovers Orlando, who is still experiencing delusions. Dorinda explains to Angelica that Orlando is psychotic. She blames Angelica for what has happened.

Zoroastro resolves on a plan which will not only cure Orlando of his psychosis, but also encourage him to return to fight.

Dorinda tells Angelica that Orlando, in his madness, has killed Medoro (although he has not). Angelica begs Orlando to kill her too, and he attacks her again. His agitation subsides and he falls asleep.

On waking, Orlando is cured. When he hears of his actions while psychotic, he resolves to kill himself, but Angelica begs him not to. He vows to control himself in the future, and accepts the loss of Angelica.

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**First performance:** London, King's Theatre; January 27, 1733

**First performance in the United States:** New York, Carnegie Hall; concert version by Handel Society of New York; January 18, 1971

**First San Francisco Opera performance:** September 14, 1985  
For complete information on all casts, visit [archive.sfopera.com](http://archive.sfopera.com)

**Orchestra:** 2 recorders, 2 oboes, 1 bassoon, 2 horns, 29 strings (8 first violins, 8 second violins, 6 violas, 4 cellos, 3 basses), continuo (1 cello, 1 theorbo, 2 harpsichords); **40 total**

**Personnel:** 5 principals, 6 supernumeraries; **11 total**

Conductor  
**Christopher Moulds\***

Director  
**Harry Fehr\***

Production Designer  
**Yannis Thavoris\***

Original Lighting Designer  
**Anna Watson\***

Revival Lighting Designer  
**Tim van 't Hof\***

Projection Designer  
**Andrzej Goulding\***

Assistant Conductor  
**Joseph Marcheso**

Prompter  
**Matthew Piatt**

Musical Preparation  
**Ronny Michael Greenberg**  
**César Cañón†**  
**Noah Lindquist**  
**John Churchwell**

Continuo  
**David Kadarrauch**  
**Richard Savino**  
**Christopher Moulds**  
**Ronny Michael Greenberg**

Diction  
**Alessandra Cattani**

Supertitles  
**Sophie Rashbrook**

Assistant Director  
**Jose Maria Condemi**

Stage Manager  
**Thea Railey**

Assistant Stage Managers  
**Andrew Landis**  
**Rachel Garoon**  
**Jayme O'Hara**

Fight Director  
**Dave Maier**

Costume Supervisor  
**Nikki Anderson-Joy**

Wig and Makeup  
**Jeanna Parham**

Scottish Opera production  
SUNDAY, JUNE 9, 2019 • 2 PM  
SATURDAY, JUNE 15 • 7:30 PM  
TUESDAY, JUNE 18 • 7:30 PM  
FRIDAY, JUNE 21 • 7:30 PM  
THURSDAY, JUNE 27 • 7:30 PM

Opera in three acts by **George Frideric Handel**  
Libretto adapted anonymously from  
**Carlo Sigismondo Capece's** *L'Orlando ovvero La gelosa pazzia*  
Based in part on the epic *Orlando Furioso* by **Lodovico Ariosto**

*Edition by Clifford Bartlett used by arrangement with Early Music Company Ltd.*

# ORLANDO

(Sung in Italian with English supertitles)

## CAST

(in order of appearance)

Zoroastro	<b>Christian Van Horn</b>
Orlando	<b>Sasha Cooke</b>
Dorinda	<b>Christina Gansch*</b>
Angelica	<b>Heidi Stober</b>
Medoro	<b>Aryeh Nussbaum Cohen*†</b>

*A doctor, nurses, patients, journalist, photographer, porters and delivery men*

\* San Francisco Opera debut † Current Adler Fellow

TIME AND PLACE: Early autumn, 1940; A hospital in West London

## ACT I

—INTERMISSION—

## ACT II

—INTERMISSION—

## ACT III

*The performance will last approximately three hours and twenty 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.*



Medoro and Angelica, 17th century by Matteo Rosselli

BRIDGEMAN IMAGES

# NOTES ON ORLANDO

BY ANDREW PORTER

**G**eorge Frideric Handel—who spent most of his life in London, a naturalized Englishman, and settled on that spelling of his names—was born in 1685, like J.S. Bach and Domenico Scarlatti. Although he is best known as the composer of the sacred oratorio *Messiah*, he was, as the *New Grove Dictionary of Music and Musicians* puts it, “by training and inclination primarily a composer for the theatre.” Winton Dean, in his *Handel and the Opera Seria*, made high claims for Handel as an operatic composer: “A Handel opera is a far more complex

and subtly organized phenomenon than it looks on paper. If these operas, including their librettos, are subjected to the detailed study they deserve ... it may be found that Handel’s mastery of opera as a fusion of music and drama is scarcely less absolute than that of Monteverdi and Mozart, though it is very differently organized.”

In some forty Italian operas and twenty English music dramas (the latter written for performance in the theater, though not for staging), Handel gave expression to just about the full range of human experience. Myth, history,



and romance—the Bible, Sophocles and Euripides, Herodotus and Xenophon, Tasso and Ariosto, Corneille and Racine, Milton, Dryden, and Pope—supplied his subject matter. And he composed so abundantly that there are likely to be new adventures in store all lifelong for even the most assiduous Handelian.

He was born in Saxony. As a young man he spent three years at the Hamburg Opera (1703–6) and then four traveling in Italy, where his *Rodrigo* was produced in Florence (1707) and his *Agrippina*, with very great success, in Venice (1709). One might say that he united thorough German musicianship with firsthand experience of contemporary Italian operatic craft at its most exciting. He was quick to learn, and famously unreluctant to borrow (and improve on) other men’s good ideas. In 1710, aged 25, he went to London for the first time, and there, at the Queen’s theatre, he brought out *Rinaldo*—the first Italian opera especially composed for the British capital. *Rinaldo* was scenically and musically spectacular, a display of all Handel’s powers.

Other operas followed in a fairly steady stream for three decades. To put *Orlando* into context, one may summarize some periods in Handel’s career. The “First Academy” period began in 1720. A group of noble enthusiasts, under royal patronage, had decided to establish Italian opera in London on a long-term basis. They engaged the King’s Theatre (formerly the Queen’s, but now George I had succeeded Queen Anne), a musical director (Handel), a manager (Christian Heidegger), a house librettist (the poet Paolo Rolli) and a scenic designer (Roberto Clerici). In 1719, Handel traveled through Europe recruiting his company: the Academy was opened in April 1720 with Giovanni Porta’s *Numitore* and then Handel’s *Radamisto*. In the second season, the great castrato Senesino arrived; two seasons later, the great soprano Francesca Cuzzoni. London, as Winton Dean put it, “became the operatic center of Europe, with the best composers, the best singers, and creditable scenic designers.”

The First Academy reached its peak with three heroic operas: *Giulio Cesare*, *Tamerlano* (both 1724) and *Rodelinda* (1725). In 1726, a second *prima donna*, Faustina Bordoni, was engaged. Handel then wrote five operas in which he had to strive to give equal prominence, equal opportunities, to his two leading ladies and at the same time not slight his *primo uomo*. But “second *prima donna*” is a contradiction in terms:



George Frideric Handel  
by Thomas Hudson  
BRIDGEMAN IMAGES

the rivalry between the two first sopranos became intense, and at a performance in 1727 they actually came to blows on the stage. Meanwhile audiences, partisans of one singer or the other, grew increasingly unruly. Catcalls were not uncommon. After eight seasons, the First Academy came to an end in an atmosphere of squabbles, recriminations, and disgust on the part of the serious-minded. The runaway success of *The Beggar’s Opera*, which opened in January of 1728, was hardly the cause of its demise but—with its two heroines who try to tear out one another’s eyes—a mocking reflection, rather, of the state to which opera had fallen.

Handel was not deterred for long. At the end of 1729 he launched his “Second Academy,” with *Lotario*. He gave five seasons at the King’s and then three at Covent Garden—the theater John Rich had built with the profits of *The Beggar’s Opera*. Among the glories of this period were *Orlando* (1733) and *Ariodante* (1735) two of his finest operas. *Alcina*, another masterwork of the period, appeared shortly after *Ariodante* and was even more successful, but it was Handel’s last operatic triumph. The Second Academy foundered not on internal but on external rivalry. The Opera of the Nobility, a competing concern, had opened in 1733 and had lured away most of Handel’s best singers. London could not support two opera troupes in cutthroat competition, and in 1737 both companies, in sad financial disorder, broke up.

There followed for Handel some unsettled but still fecund years. By now he was also working in an alternative medium to Italian opera: it might be called English music drama (“A Musical Drama” was the billing of his *Hercules*), though it is usually called oratorio. It was drama in the vernacular, freed from the conventions of *opera seria*, freed from the requirements of painted scenery, and in large part freed from the temperamental conflicts that flourish so easily in the glare of the footlights. Stage directions remained, but they were printed in the audiences’ word-books, not enacted. The Aeschylean drama *Saul* (King’s 1733) had demonstrated at its highest the new freedom and power of Handel’s work in this form. The composer, it seems, thought of leaving England. The success of *Messiah* (1742) and of *Samson* (1743) may have changed his mind. But it was not until 1747 that Handel’s life settled into a regular and comfortable pattern, which lasted twelve years, until his death.



The Damsel and Orlando, c.1793 (oil on canvas) by Benjamin West (1738–1820)

BRIDGEMAN IMAGES

*Orlando*, Dean says, is “musically perhaps the richest of all Handel’s operas.” It was the first of his three operas whose plots are drawn from Ariosto’s romantic epic *Orlando Furioso*—the others being *Ariodante* and *Alcina*. All three are Second Academy Operas. And *Orlando* is in another way a landmark in Handel’s career, being the last piece he composed for the Second Academy before most of his singers defected to the Opera of the Nobility.

*Orlando* is a romantic opera. The preface to the libretto declares that “the immoderate Passion that *Orlando* entertained for *Angelica* ... and which, in the end, totally deprived him of his Reason, is an Event taken from *Ariosto’s* incomparable Poem, which being universally known, may serve as an Argument to the present *Drama*, without any larger Explication.” But the *Orlando Furioso* is hardly known universally today. (Later in the century, Mozart’s *Guglielmo*, in *Così fan tutte*, declared himself more deeply in love than an Orlando, more grievously smitten than a Medoro.) It had been supplying operatic plots from Marco da Galiano’s *Medoro* (1619) and Francesca Caccini’s *La Liberazione di Ruggiero* (1625; the first opera composed by a woman) onward.

Ariosto’s poem is a romance, a long-sustained adventure story filled with color and incident, and wide-ranging in its locations. *Ariodante* deals with one self-contained episode from it, set in Scotland; *Alcina* with another, set on the enchanted Caribbean island where the sorceress snares Ruggiero by her magic art. But *Orlando* treats the central theme, the hero’s love and madness. The libretto underlying Handel’s opera was written by Carlo Sigismondo Capece and set by Domenico Scarlatti in Rome, 1711. But for Handel’s use it was thoroughly reworked. Two characters were dropped. (Well, the princess Isabella still makes a brief, mute appearance; in Scarlatti’s opera she has six arias to sing.) Orlando’s tutelary genius, Zoroastro—a skillful condensation of the various mages and sages who move through Ariosto—was invented and added. Comparison of the Scarlatti and the Handel librettos shows the intervention of a dramatist—it is tempting to assume it was Handel himself—who not only shortened the work (Scarlatti’s libretto has 1634 lines, and Handel’s 632) but was also interested in human character, human plights, and their eloquent theatrical presentation.

The opera is carefully shaped, the sequence of numbers carefully planned and balanced. Consider the three act endings. Act I concludes with a marvelous trio in which Angelica and Medoro, while rapt in their own love, also seek to comfort the heartbroken Dorinda, who has unwisely allowed herself to fall in love with Medoro. Act II closes with Orlando’s great mad scene: a series of ariosos, changing key and changing tempo (some bars are in 5/8) in response to the hero’s almost Freudian hallucinations, then running into a rondo whose deceptively simple main theme frames wildly disparate episodes—the first poignantly chromatic, the second stormy.

The end of Act III affords one of the many examples of Handel’s disturbing the standard *opera seria* forms for dramatic effect. Orlando, believing that in his madness he has killed Angelica, embarks on a suicide aria. But instead of running its regular course, it is suddenly interrupted by Angelica herself, leading the key to the major and so, through recitative, into a final *coro* far more elaborate than the usual perfunctory “signing off.” The characters have won through a storm of passions to wisdom and harmony. ❁

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*The late Andrew Porter was the former music critic of The New Yorker, The Times of London, the Financial Times and translated the libretti of 37 operas. This article first appeared in the 1985 San Francisco Opera Magazine and has been edited.*

# MARILYN HORNE

## ORLANDO'S CHAMPION

BY JEFFERY S. MCMILLAN



Marilyn Horne as Handel's Orlando (1985).

ROBERT CAHEN

**I**n San Francisco Opera's near-100 years of presenting opera on the grandest scale, there are a few elite artists who stand apart from the Company's esteemed and lengthy roster of greats—the cream of the cream of the crop. Near the top of that short list with the likes of Muzio, Pinza, Kirsten, Price, and Domingo is undoubtedly Marilyn Horne, or “Jackie” as she is known to intimates. Hailed by *Opera News* in 1981 as “probably the greatest singer in the world,” Horne’s legacy is one of global proportions, but Bay Area music lovers enjoy a close connection to the artist as if Jackie were one of our own. Over a span of almost forty years, San Francisco Opera audiences saw and heard the legendary American mezzo-soprano on many occasions, 111 to be exact. Locals have witnessed her evolution from

precocious young talent to ambassador for the art form, all the while following her into novel artistic terrain and savoring each encounter with her artistry.

Disciplined, thoughtful, and unafraid to take risks, Horne was a disruptor of the status quo in opera and, more broadly, society at large. Her marriage to African-American conductor Henry Lewis from 1960 to 1979 challenged antiquated views on interracial relationships. For singers, Horne raised the bar of vocal excellence to astronomical heights and helped expand the repertory by popularizing many worthy operas that had fallen from favor for want of artists who could sing them. What Maria Callas had done in the 1950s for the bel canto operas of Bellini and Donizetti, Marilyn Horne did for Rossini’s dramatic works like *Tancredi* and *Semiramide* in the 1970s and 1980s.



Marilyn Horne and company in Handel's *Orlando* (1985).

ROBERT CAHEN



Marilyn Horne and Montserrat Caballé in Rossini's *Semiramide* (1981).

ROBERT CAHEN

With the rising tide of vocally demanding works came a resurgence of interest in Baroque opera and Horne was predictably on the front lines. Portraying the male heroes in works by George Frideric Handel and Antonio Vivaldi, her efforts in the Baroque revival spurred interest in eighteenth-century masterpieces like *Rinaldo*, *Orlando*, and *Orlando Furioso*. Arrayed in armor and plumed helmet, “General Horne” introduced generations of opera fans to some of the most thrilling vocal music ever composed.

The personable and quick to laugh diva spoke with us about introducing San Francisco Opera audiences to Handel’s *Orlando* in 1985 and her many fond memories of performing with the Company. She began with a clarification: “Actually, I did Vivaldi’s *Orlando Furioso* before I did Handel’s *Orlando*. My first inkling of an opera called *Orlando Furioso* was when [Italian early music conductor] Claudio Scimone came to me [in 1976] with the score under his arm to see if I would record it with him.”

“It was not obvious from the score that it was so good,” she said. “My accompanist Marty Katz and I looked through it and we both decided that it was worth doing for the sole purpose of one aria: ‘Nel profondo cieco mondo.’ The recitatives were *very* involved and at that time I was just beginning to really speak Italian, so there were a lot of words I did not recognize. It was a hard job, but as I got into it I realized that the recitatives are incredible!”

“This is going to sound blasphemous, but I preferred doing *Orlando Furioso* to *Orlando*. Even though it was quite successful, I was never quite happy with *Orlando* because it is a little low, even for me. If I were doing it today, I might move it up a tone.”

Comparing the two works—separated by six years and disparate performance traditions of early eighteenth-century

Venice and London—inspired further reflection. “I loved doing *Orlando*. Maybe I’m hard on myself that I felt it was a struggle. But, you know, sometimes when you struggle, you’re good. I’ve had many instances, especially when I was married to Henry Lewis, when I would be struggling up there on stage, dying! Then he would come back to my dressing room afterwards and say ‘you were sensational tonight.’ Other times, when I felt I was just sailing and it was fantastic, he would come back and say, ‘having a little trouble tonight?’ It is different on the audience side, you know. We can’t always hear ourselves up there.”

Back to *Orlando*, she said, “The story is so great because you know he goes temporarily insane and surrogate madness is wonderful. It’s like surrogate death—a death scene. Nothing is better than that!”

Even with delicious dramatic possibilities, Horne emphasized that Handel’s intricate musical lines are often so demanding that performers, no matter how well prepared, must concentrate solely on execution. “Singers have it rough. We have to deal with the extremities of voice, which then has to be employed into what you’re doing on stage. Sometimes you have to just stand still and sing in order to get it the way you want it.”

“If you want to do the role total justice, it’s really hard to put it together. First of all, to learn it technically is very difficult. But then it is about observing what Orlando is doing and taking it on as if it was you in these situations. You have to imagine that. The help is, of course, everything that you’ve read or seen, including movies. I think we absorb all of that and it goes into the big tape recorder in our brain. This is probably what causes individual performances with the same words and same music.”

When discussing challenging music, another composer,

Gioachino Rossini, also naturally comes up in the conversation. Horne flourished in the composer's comedic roles like Rosina in *Il Barbiere di Siviglia* and Isabella in *L'Italiana in Algeri*, but it was in his dramatic works where she revealed the appeal of little-known operas that offer a combination of high-flying vocal exhibitions and stage pageantry.

"When I was asked to sing *Semiramide* for the first time, I didn't know anything except the overture and I sort of knew the aria for Semiramide, 'Bel raggio lusinghier.' We had to go to the Los Angeles Public Library and steal the score. It was so old and the pages were crumbling; nobody had used it in a long time. I decided that I was going to do more with that old score than anyone else had ever done. The role of Arsace was very difficult to decide to do, again, because it was so low. But my voice was starting to develop down there and mature. It became one of my signature parts." Note: Horne eventually replaced the Library's old *Semiramide* score with a new one.

After performing the opera on many occasions with frequent stage partner and close friend, soprano Joan Sutherland, Horne and Montserrat Caballé opened San Francisco Opera's 1981 Season in the work. For sheer virtuosity and spectacular, joyful music making, the *Semiramide* performances are among the Company's milestone achievements (the opera was broadcast and preserved). When asked about this historic occasion, Horne first remembered the fun she had onstage with her Spanish co-star, who passed in October 2018. "Montserrat would get lazy sometimes and, being Spanish, her Vs came out Bs. She had a line coming up where she addresses the masses, 'I vostri voti omai' and she didn't remember it. She knew that I knew the opera really well and while we were receiving the applause, she said, 'What are my next words?' I said, 'I bostri boti omai.' We both had a good laugh and kept on singing."

Orlando, Tancredi, Arsace ... what was her most challenging role? "The hardest part I ever did was Fidès in *Le Prophète*. Meyerbeer puts *everything* in there. He wrote it for the great Pauline Viardot." A self-professed history buff, Horne relishes the opportunity to discuss the legendary artist. "If you know other roles of Viardot's, which I do, you can tell that she was sitting right beside Meyerbeer when he wrote it. She was a great musician and tremendous pianist who toured with Liszt when she was ten years old. I did a show in San Francisco at Herbst Theatre based on her life where I was the narrator."

Horne underscores the fact that blazing a trail in new-old repertory during the 1970s and 1980s was never easy. The music was already challenging on its own, but she and her colleagues often delved into these works without the



In her dressing room in 1966, Marilyn Horne, dressed as Eboli in Verdi's Don Carlo, having a laugh with husband/conductor Henry Lewis and Hollywood buddies, Rock Hudson and Jim Nabors.

SAN FRANCISCO OPERA ARCHIVES

benefit of recordings or clear, legible printed materials. "I got *Orlando Furioso* in manuscript. And *Rinaldo* I had in unreadable xeroxes. It was difficult for all of us, like trying to decipher chicken scratches. People have so much more available to them now. It has to be easier for them."

At 85 Horne continues to influence the world of opera as a mentor to young singers through her long affiliation with the Music Academy of the West in Santa Barbara and by encouraging patronage as Honorary Chairwoman of San Francisco Opera's Bel Canto Society. "We have to keep classical music alive," she declares. Handelian opera is an area, Horne feels, with great potential for the future as long as performers are permitted certain freedoms. "I think we need to add that certain something that will move an audience. Maybe a high note here or there. This is exciting stuff. It's show-off music."

I asked if she had any advice for the artists taking on *Orlando* this season for San Francisco Opera, especially Sasha Cooke, one of Horne's former students who is assuming the opera's title role for the first time. "She knows what she needs to do. She will have her own take on *Orlando* and bring that to all of the rehearsals and performances. For the cast, I would just say stay healthy and be prepared." How about advice for the *Orlando* audience? "Open your ears. The roles in *Orlando* are so beautifully written and the recitatives are quite incredible. The prayer when Orlando goes to sleep, now that is quite something. That's a very beautiful aria. Handel was always good about that." 🌸

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Jeffery S. McMillan is Senior Communications Manager for San Francisco Opera. He has written feature articles for Opera News and San Francisco Classical Voice.

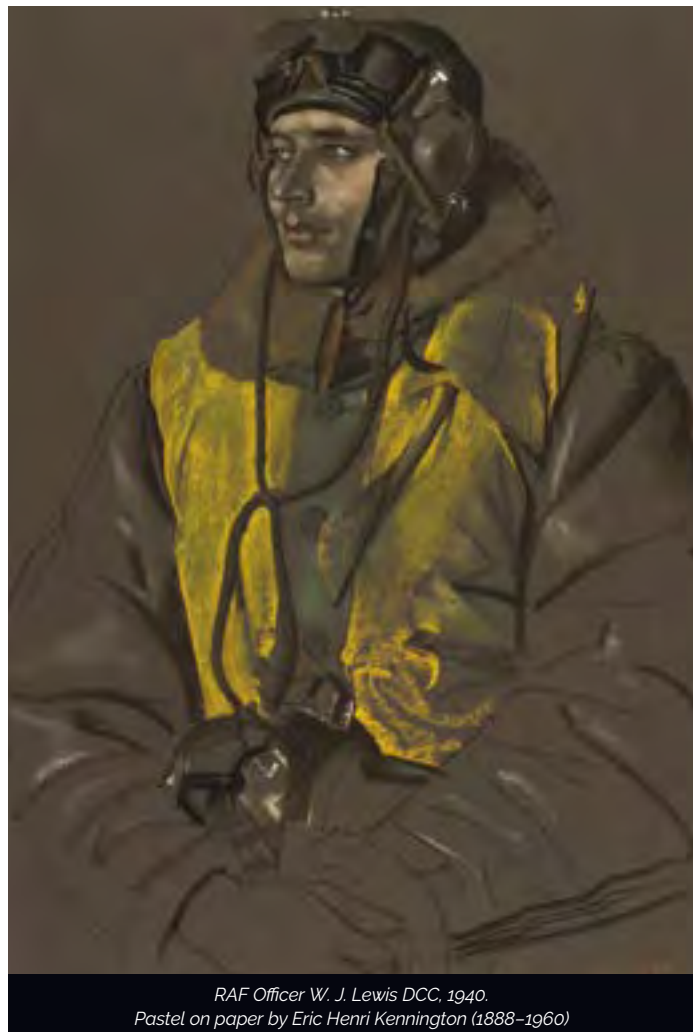
# ORLANDO

**I**t is perhaps surprising to learn that, of the 35 or so libretti which George Frideric Handel set for the London stage, very few were entirely original pieces of work. The very first, *Rinaldo* (1711), is in fact the only one which was wholly written for him. While the second, *Il Pastor Fido* (1712) was an adaptation of a 16th Century play, every text which followed was a reworking of an opera libretto which had already been set by at least one other composer.

However, none of these texts, which could be decades old, was set exactly as its author had first written it. The latest operatic conventions were accommodated, recitative (which bored London audiences) was trimmed, aria texts were changed to be more emotionally direct and, above all, alterations were made to suit the composition, character and strengths of Handel's company of singers.

Sometimes these changes were slight; *Partenope* (1730) and *Poro* (1731), for example, were set almost as their respective librettists originally wrote them. At other times, the changes were substantial. Carlo Capece's *Orlando*, inspired by Ludovico Ariosto's epic poem *Orlando Furioso*, was altered more radically than almost any other text which Handel set. As the musicologist Winton Dean wrote, this was "no mere adjustment of the old text to suit local conditions in London ... It takes a radically new direction." Two significant roles were almost entirely removed, while the shepherdess Dorinda took on a new, quasi-comic character. Most interestingly, an entirely new protagonist was introduced: Zoroastro, a sorcerer who has no equivalent in Capece's original. It seems that this was a deliberate choice by Handel, after the relative failures of recent, rationalist pieces such as *Poro* and *Ezio* (1732), to recapture the excitement generated by earlier 'magic' operas such as *Rinaldo* and *Teseo* (1713). Capece includes just one, brief moment of enchantment. The introduction of Zorosatro in Handel's text brought with it a dazzling panoply of magical effects, designed to show off what the early Georgian theatre could achieve: instantaneous scene changes, flying performers, large groups of extras, etc. It was a particular selling point that the "Cloathes & Scenes" were "all new."

Yet, to my mind, these magical incidents add very little to the narrative. Indeed, they risk distracting from a very



RAF Officer W. J. Lewis DCC, 1940.  
Pastel on paper by Eric Henri Kennington (1888-1960)  
IMPERIAL WAR MUSEUM / BRIDGEMAN IMAGES

human drama of love, confusion, and betrayal, which is captured so precisely in Handel's profound score. The motivation of Zoroastro himself is also confusingly drawn. In preparing this production, I wanted to find a clear role for Zoroastro in the unfolding of the story, and also diminish the distractions of meretricious 'effects,' finding alternative ways to present those few moments where magic is vital for the function of the plot.

The primary feature of Zoroastro's character is his deep interest in Orlando's mental state. It is not easy to diagnose Orlando's exact condition as this libretto presents him, but it is clear that he is suffering from bouts of depression, mania, and psychosis. Zoroastro is ultimately shown to be capable of curing this psychosis and I was

interested, therefore, in the idea of interpreting the sorcerer as some form of doctor. Meanwhile, the character of Dorinda also began to present itself as one which would make sense in a medical context, as we are told that she has cared for the injured Medoro. Ariosto tells us his injuries were sustained in conflict, and a context of war is also crucial in making sense of the story of Orlando himself: he is a great warrior who has been distracted from his military duty by love.

The idea of taking this piece, which is so vague in its indication of time and place, and locating it somewhere absolutely specific appealed to me. Researching the history of mental illness and its treatment, I learnt that the 1930s was a period of great experimentation in this field. And by the end of that decade, of course, Europe had been plunged into war. This struck me as the ideal context in which to place this narrative.

As I researched further, it became apparent what further choices I should make to achieve the specificity I wanted. It is Britain in the early autumn of 1940. Orlando is a Royal Air Force pilot, a vital asset to the military while the Battle of Britain is raging. Zoroastro, perhaps a Jewish refugee from continental Europe, is a military doctor, seeking a cure to get the love-struck flying ace back into the sky. The scandal of King Edward VIII's abdication to

marry the American divorcée Wallis Simpson is a recent example of how love leads to dereliction of duty.

Medoro, meanwhile, is a soldier recently evacuated from Dunkirk, recuperating under the care of the young nurse Dorinda. Angelica, who talks frequently of returning to her homeland, is an American, at a time when America was still neutral. She has encountered Medoro on his arrival back in Britain from Dunkirk, and fallen in love with him. Very wealthy, she is paying for him to have the best private care money can buy. These five characters will encounter each other in a military hospital based, in fact, on a real hospital which was opened in 1933, and which still stands in West London.

Given that every location as stipulated by the libretto is outside, and that imagery relating to the natural world permeates it, it is perhaps surprising how little the rational, modern, interior world of this production is at odds with the text. In a few places, it's true, we have made a small textual adjustment, to ensure that what a character sings does not conflict with what the audience sees. However, in making these slight amendments to fit the circumstances of this performance, I like to think that I have channeled the spirit of Handel and how he approached existing texts for use in his own new productions. I hope he would approve. ❁

## REMEMBERING

# THE LONDON BLITZ

- The Blitz refers to the strategic bombing campaign conducted by the German Luftwaffe against London and other cities in England from September 1940 through May 1941, targeting populated areas, factories, and dock yards;
- The first German attack occurred on Aug. 24 by accident as Luftwaffe bombers drifted off course and erroneously dropped their bombs on the center of London;
- The British retaliated with three bombing runs on Berlin which shocked the Nazi leadership;
- In a ferocious response, the Germans bombed London and other locales for 57 consecutive days;
- During the nightly bombing raids, people took shelter in warehouse basements and underground (subway) stations amid primitive conditions with no privacy and poor sanitation facilities;
- Despite the overwhelming losses, British morale surged and "Business as Usual" could be seen everywhere written in chalk on boarded-up shop windows;
- In late 1940, two devastating Luftwaffe attacks occurred: one on Coventry, an industrial city east of Birmingham, the other on central London resulting in horrific fire storms. Famous landmarks that were damaged included Buckingham Palace, Westminster Abbey, and the Chamber of the House of Commons;



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- Failure to achieve air supremacy over Britain led Hitler to postpone the invasion of England in favor of invading the USSR;
- During the eight months of the Blitz, 18,000 tons of explosives were dropped on England and over 40,000 men, women, and children perished. More than 375,000 Londoners were left homeless.

Source: Author Philip Gavin, the founder/publisher of the online site, The History Place.

# ARTIST PROFILES



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**CHRISTOPHER MOULDS**  
(Brighton, England)  
**Conductor**

Making his San Francisco Opera debut this summer with Handel's *Orlando*, Christopher Moulds returns next year for

*Partenope*. In demand at opera houses throughout Europe, his current season includes *Ariodante* at Oper Stuttgart, Purcell's *King Arthur* at Theatre Basel, and *Die Entführung aus dem Serail* with Semperoper Dresden. Last season saw his debut at Den Norske Opera in Norway with *Don Giovanni*. Enjoying strong links with both the Staatsoper Berlin and Munich's Bavarian State Opera, he conducts repertoire ranging from Monteverdi, Handel, and Mozart to Britten's *Turn of the Screw* and contemporary works such as Birtwistle's *Punch and Judy*. In 2015, he led Monteverdi's *L'Orfeo* in a co-production between the Royal Opera, Covent Garden and the Roundhouse, all to great critical acclaim. Other recent performances include *Semele* at the Händel-Festspiele Karlsruhe, *La Calisto* at Bavarian State Opera and this season he returned to Madrid for *Dido & Aeneas*. He has appeared numerous times at the Bolshoi Theatre including the Russian premiere of *Rodelinda*. His concert credits include the Akademie für Alte Musik Berlin, Concerto Köln, the London Philharmonic Orchestra, Mozarteumorchester Salzburg, the Royal Liverpool Philharmonic Orchestra, and the Vienna Symphony Orchestra. Festival appearances include the Bregenz Festival, Händel-Festspiele Halle, and Salzburg Festival.



**SASHA COOKE**  
(College Station, Texas)  
**Orlando**

GRAMMY® Award-winning mezzo-soprano Sasha Cooke made her San Francisco Opera debut in the title role

of Mark Adamo's 2013 world premiere, *The Gospel of Mary Magdalene*. She returned to the Company in 2015 as Anna in *Les Troyens* and Magdalene in *Die Meistersinger von Nürnberg*. This summer, she bows for the first time in the title role of Handel's *Orlando*. In the 2018–19 season, Cooke's operatic engagements included her role debut as Eduige in *Rodelinda* at Barcelona's Gran Teatre del Liceu and Hansel in Humperdinck's *Hänsel und Gretel* with the LA Opera. Orchestral appearances

included the Chicago Symphony Orchestra for Handel's *Messiah*, Mahler's Symphony No. 2 *Resurrection* with Cleveland Orchestra, National Symphony Orchestra for Ravel's *Shéhérazade*, and Houston Symphony in her first performance of Dvořák's *Stabat Mater*. Next season, she will return to San Francisco Opera for leading roles as Hansel in *Hänsel und Gretel* and Laune Powell Jobs in *The (R)evolution of Steve Jobs*, and concerts with the San Francisco Symphony, Cleveland Orchestra, Atlanta Symphony, Houston Symphony, and New York Philharmonic. Cooke can be seen in the Metropolitan Opera DVDs of *Hänsel und Gretel* and the GRAMMY® Award-winning production of *Doctor Atomic*. Her most recent recordings include the world-premiere, GRAMMY® Award-winning recording of *The (R)evolution of Steve Jobs* from the Santa Fe Opera; Berlioz's *Roméo et Juliette* with the San Francisco Symphony; Mahler's Symphony No. 2 *Resurrection* with the Minnesota Orchestra on BIS Records; and Berlioz *L'Enfance du Christ* with The Melbourne Symphony Orchestra on the Chandos Records label.



**HEIDI STOBER**  
(Waukesha, Wisconsin)

**Angelica**  
Heidi Stober made her Company debut in 2010 as Sophie in *Werther* and has since returned as Susanna in *Le Nozze di Figaro*,

Atalanta in *Xerxes*, Pamina in *The Magic Flute*, Nannetta in *Falstaff*, Magnolia Hawks in *Show Boat*, Oscar in *Un Ballo in Maschera*, Johanna in *Sweeney Todd*, Norina in *Don Pasquale*, and Zdenka in *Arabella*. Recent highlights include Dalinda in *Ariodante* for Lyric Opera of Chicago, Oeipe in *Antigone* at Dutch National Opera; Cleopatra in *Julius Caesar* and multiple roles in the world premiere of *The House without a Christmas Tree* at Houston Grand Opera; and with Deutsche Oper Berlin as Micaëla in *Carmen*, Pamina, Oscar, and Donna Elvira in *Don Giovanni*. Since her 2008 debut at Deutsche Oper Berlin, Stober has a long-standing relationship with that company including Adina in a new *L'Elisir d'Amore*, Marguerite in *Faust*, and Gretel in *Hänsel und Gretel*. Other notable engagements include Gretel, Pamina, and Oscar at the Metropolitan Opera, Adina at Vienna State Opera, the title role of *Semele* for Garsington Opera, the title role of *Alcina* at Semperoper Dresden, Valencienne in *The Merry Widow* with Lyric Opera of Chicago, and Ada in the world premiere of Theodore Morrison's *Oscar* at Santa Fe Opera.





**CHRISTINA GANSCH**  
(St. Pölten, Austria)  
**Dorinda**

Austrian soprano Christina Gansch makes her U.S. opera debut as Dorinda in *Orlando*. Winner of the 2014 Kathleen Ferrier Award, Gansch is a

graduate of the Royal Academy of Music and the Mozarteum in Salzburg and she has participated in the Salzburg Festival's Young Singer Project and the Verbier Festival's Solti Opera Project. Highlights of the current season include Gretchen in Schumann's *Szenen aus Goethes Faust* for Hamburg State Opera, Najade in *Ariadne auf Naxos* for Milan's Teatro alla Scala, and Dew Fairy in *Hänsel und Gretel* for Royal Opera, Covent Garden. Other appearances include the Salzburg Festival as Servilia in *La Clemenza di Tito* and Barbarina in *Le Nozze di Figaro*; the Glyndebourne Festival as Mélisande in *Pelléas et Mélisande*; Deutsche Staatsoper as the Forest Bird in *Siegfried*; Opéra National de Paris and Royal Opera, Covent Garden as Papagena in *Die Zauberflöte*; and Opéra National de Montpellier as Amore in *Orfeo ed Euridice* and Servilia. For Hamburg State Opera, she has enjoyed great success as Pamina in *Die Zauberflöte*, Gretel in *Hänsel und Gretel*, Marzelline in *Fidelio*, the title role of Handel's *Almira*, Oscar in *Un Ballo in Maschera*, Ascanje in *Les Troyens*, Jemmy in *Guillaume Tell*, and Constance in *Dialogues des Carmélites*. Future seasons include returns to Opéra National de Paris and the Glyndebourne Festival and her debut at the Internationale Händel-Festspiele Göttingen. Gansch's recordings include Zerlina/*Don Giovanni* with MusicAeterna/Teodor Currentzis (Sony), Wolf Lieder with Malcolm Martineau (Vivat) and Schubert's *Der Hochzeitsbraten* with Matthew Rose, Robert Murray, and Malcolm Martineau (Stone Records).



**ARYEH NUSSBAUM COHEN**  
(Brooklyn, New York)  
**Medoro**

Second-year San Francisco Opera Adler Fellow and countertenor Aryeh Nussbaum Cohen makes his

Company debut as Medoro. He was recently recognized in the 2019 GRAMMY® Awards in the Best Classical Compendium category for the world premiere recording of Kenneth Fuchs' *Poems of Life* with the London Symphony Orchestra. His performances this season include the role of David in Handel's *Saul* with Philharmonia

Baroque Orchestra, including his debut at Walt Disney Concert Hall; Ottone in Handel's *Agrippina* in staged performances with Ars Lyrica Houston; the world premiere of a ballet by Yuri Possokhov, "...two united in a single soul..." with San Francisco Ballet; Bach's *Christmas Oratorio* with the Portland Baroque Orchestra; and a gala concert with American Bach Soloists, with whom his debut solo album will be released in 2019. Nussbaum Cohen's many awards include First Prize Winner

and Audience Choice Award recipient at the 2018 Dallas Opera Guild Vocal Competition; winner of the Metropolitan Opera National Council Auditions (2017); and awards from the Richard Tucker Music Foundation and George London Foundation. He made his European debut at Vienna's Theater an der Wien, singing the role of Timante in Gluck's *Demofonte*. He was a participant in the 2016 Merola Opera Program and the Houston Grand Opera Studio during the 2017-18 season.

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## ARTIST PROFILES



### CHRISTIAN VAN HORN

(Long Island,  
New York)

#### Zoroastro

Christian Van Horn returns to San Francisco Opera for three upcoming role debuts—Zoroastro in

*Orlando*, John Claggart in *Billy Budd* and Don Ruy Gomez de Silva in *Ernani*. The American bass-baritone made his Company debut in 2010 as the King of Egypt in *Aida* and has since appeared in fourteen roles including the Four Villains (*Les Contes d'Hoffmann*), Oroveso (*Norma*), Timur (*Turandot*), Colline (*La Bohème*), Count Horn (*Un Ballo in Maschera*), Narbal (*Les Troyens*), and Fedor von Bock in the world premiere of Marco Tutino's *Two Women*. A recipient of the 2018 Richard Tucker Award, this season Van Horn returned to the Metropolitan Opera for his titular role debut in *Mefistofele*, as well as Colline (*La Bohème*) and Publio (*La Clemenza di Tito*). For Opéra National de Paris, he sang Narbal and returned to Munich as Escamillo (*Carmen*). His opera credits include the title role in *Le Nozze di Figaro*, Mephistopheles in *Faust*, Enrico in *Anna Bolena*, Banquo in *Macbeth*, Zaccaria in *Nabucco*, and Frère Laurent in *Roméo et Juliette*. He also appeared in the world premieres of Tan Dun's *Tea: A Mirror of the Soul* at the Santa Fe Opera and in the American premiere of Thomas Adès' *The Exterminating Angel* at the Metropolitan Opera. In concert, he has sung with the Cleveland Orchestra, New York Philharmonic, Chicago Symphony Orchestra, San Francisco Symphony, and Berlin Philharmonic at the Salzburg Easter Festival.



### HARRY FEHR

(London, England)

#### Director

British opera director Harry Fehr makes his American debut this summer with this production. He has directed *Orlando*, *Il Matrimonio Segreto*,

*La Cenerentola*, Craig Armstrong's *The Lady from the Sea* (winner of The Herald Angel Award 2012), *Die Fliegende Holländer*, and *Ariodante* for Scottish Opera; *Orlando* for Welsh National Opera; *Falstaff* for the Shanghai Opera House; *Roberto Devereux* at the Badisches Staatstheater Karlsruhe; and *L'Elisir d'Amore* for Danish National Opera (recognized as "Production of the Year" at the 2017 CPHCulture Theatre Awards). Fehr has also staged *Eugene Onegin*, *L'Elisir d'Amore*, *Cendrillon*, *Le Count Ory*, and Noye's *Fludde* for Blackheath

Halls Community Opera; *Così fan tutte* for Opera Holland Park; *La Finta Giardiniera* and *I Capuleti e i Montecchi* for the Buxton Festival; and *La Clemenza di Tito* at Malta's Teatru Manoel. Other projects include Stephen McNeff's *Gentle Giant* for ROH2 in the Linbury Studio Theatre. Working with young artists, Fehr has directed *Radamisto* at the Dutch National Opera Academy, *Die Lustigen Weiber von Windsor* for the Guildhall School of Music and Drama, *La Finta Giardiniera* at the Royal College of Music, *Le Nozze di Figaro* and *The Cunning Little Vixen* for the Royal Welsh College of Music and Drama, *Rinaldo* and *L'Incoronazione di Poppea* for Trinity Laban Conservatoire, and *Così fan tutte* (nominated for a 2016 Manchester Theatre Award) and *La Bohème* for Clonter Opera.



### YANNIS THAVORIS

(Thessaloniki, Greece)

#### Production Designer

Yannis Thavoris makes his San Francisco Opera debut as production designer of *Orlando*. Winner of the 1997 Linbury Prize for Stage Design, he

studied at the School of Architecture of the Aristotle University of Thessaloniki and Central Saint Martin's College of Art and Design. Thavoris' recent designs include *Otello* at Theater Magdeburg, *Roberto Devereux* (sets) at Badisches Staatstheater Karlsruhe, *Tosca* at Nederlandse Reisopera, *Orestes* with National Theatre of Northern Greece at the Epidaurus Festival, *Cendrillon* at Royal Northern College of Music, *L'Elisir d'Amore* with Danish National Opera, *A Midsummer Night's Dream* at Helsinki's Sibelius Academy, *La Finta Giardiniera* with Royal College of Music and the Buxton Festival, *Alcina* at the Royal Academy of Music, *Der Fliegende Holländer* with Estonian National Opera, and *I Capuleti e i Montecchi* at the Buxton Festival. Past projects include *Ariodante*, *The Lady from the Sea*, *Orlando*, and *Madama Butterfly* at Scottish Opera; *Aida* (sets) at Welsh National Opera; *La Donna del Lago* (costumes) at Royal Opera, Covent Garden; *Tosca* at Santa Fe Opera; *Pelléas et Mélisande* at Teatro Colón, Buenos Aires; *The Rake's Progress* at English National Opera; *La Clemenza di Tito* with Royal Danish Opera and English National Opera; *The Rape of Lucretia* with English National Opera/Aldeburgh Festival; and *La Fanciulla del West*, *Cavalleria Rusticana/Pagliacci*, *Don Giovanni*, *Pelléas et Mélisande*, *Katya Kabanova*, *Tosca*, *Nabucco* and *Jenufa* with Opera Holland Park.

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**ANNA WATSON**  
Hometown: London  
**Original Lighting Designer**

Anna Watson has collaborated with companies including The Royal Court, RSC, The Young Vic, The Lyric, The Gate,

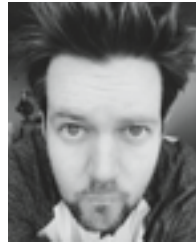
Opera North, Scottish Opera, and ROH. She lights productions in all shapes, sizes, and locations relishing devised projects where she is involved from conception, including her work with Theatre-Rites on projects such as *Salt* and *Paradise* which were both large-scale, site-specific pieces as part of the Ruhr Triennale Festival. Other site-specific work includes *It Felt Empty When The Heart Went At First, But It Is Alright Now*, a collaboration with Clean Break, for which transformed an East London Warehouse, and *Plastic*, a 30bird production in an abandoned Victorian swimming pool. She collaborates with a variety of directors and designers including Jo Davies, Justin Audibert, Frauke Requardt, Naomi Dawson, Chloe Lamford and Lily Arnold.



**TIM VAN 'T HOF**  
(London, England)  
**Revival Lighting Designer**

Tim van 't Hof is an international lighting designer working in the United State and Europe. He graduated from the Theatre Arts

program at the Amsterdam School of the Arts, during which he started designing for the junior company of Toneelgroep Amsterdam (*To be, or no, Hamlet* and *King Lear*). After graduating, he was asked to collaborate with the Dutch National Opera Academy for *Pheadra Op.93*, *Alcina*, *The Rape of Lucretia*, and *Radamisto*. Van 't Hof completed a Masters of Fine Arts from New York University where he operated as the Resident Lighting Designer for the Second Avenue Dance Company. Other credits include: *Quartet* and *Pheadra* (Toneelschuur Haarlem NL), *iHo* (Oostpool NL), *Henry V*, *Victory Garden*, *Welcome Home*, *Together Together*, and *Anything Can Be* (NYU), *Incognito*, *Bull*, *Our Town* and *Kin* (Playwrights Horizon Downtown, New York), *Time is Love* (London), *Skyggespill – Shadowmusic* (Norwegian Chamber Orchestra), *Casablanca* (National Tour NL), and *CelloWarriors* (European Tour).



**ANDRZEJ GOULDING**  
(London, England)  
**Projection Designer**

Making his San Francisco Opera debut with *Orlando*, Andrzej Goulding works as a set and projection designer internationally across

all forms of live performance. He was nominated for a Drama Desk Award and

a Knights of Illumination Award in 2018 (for *People, Places and Things*), won the 2017 Theatre and Technology Award for Creative Innovation in Video Design (for *Room*) and was nominated for the first ever WhatsOnStage Award for Video Design in 2017 (for *Groundhog Day*). Goulding's projection designs include: *Remains Of The Day* (UK Tour); *The Unreturning* (Frantic Assembly UK Tour); *Status* (Edinburgh Festival 2018 - Fringe First winner); *People, Places and Things* (National Theatre,

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West End, St Ann's Warehouse, UK Tour); *Groundhog Day* (Broadway, Old Vic); *Hansel and Gretel* (Vienna State Opera); *The Impresario / Le Rossignol* (Santa Fe Opera); *Silent Night* (Philadelphia Opera, US Tour); *Pressure* (West End, UK Tour, Park Theatre); *Me and My Girl* (Chichester Festival Theatre); *Frost/Nixon* (Sheffield Crucible); *Coriolanus* (Donmar Warehouse, NT Live); *1984* (Northern Ballet, Sadler's Wells, Sky Arts); *Kiss Of The Spider Woman* (Menier Chocolate Factory); *The Suicide* and *From Morning To Midnight* (National Theatre); *Relative Values* (West End); *Carousel* (Barbican, Opera North); *Room* (Theatre Royal Stratford East, Abbey Theatre); and *Man To Man* (Edinburgh Festival 2015, BAM).



### DAVE MAIER

(Great Neck, New York)  
**Fight Director**  
Resident fight director for San Francisco Opera. Dave Maier made his Company debut choreographing the

fight scenes for *The Tales of Hoffmann* in 2013; he also appeared as a swordsman in the 2010 production of *Cyrano de Bergerac*. Maier has directed for American Conservatory Theater, Berkeley Repertory Theater, San Jose Repertory, Aurora Theatre, Marin Theatre Company, and Magic Theatre. He is a five-time recipient of the San Francisco Bay Area Drama Critics Circle Award for Fight Direction and an eleven-time nominee, and he serves as resident fight director at California Shakespeare Theatre and a company member with the Shotgun Players. Maier is recognized as an instructor of theatrical combat by Dueling Arts International and is a founding member of Dueling Arts San Francisco. He is an adjunct faculty member at the University of California Santa Cruz and St. Mary's College of California, he teaches combat related courses at Berkeley Repertory School of Theater.

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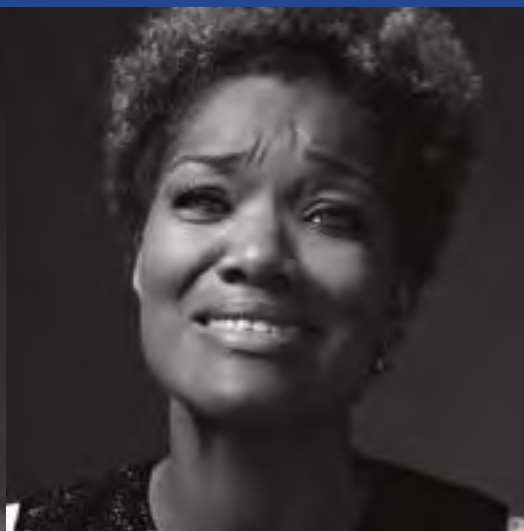
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Hans Cardenas, *Individual Giving Officer*  
Aileen Tat, *Individual Giving Officer*  
Madeline Bueter, *Individual and Leadership Giving Associate*

#### INSTITUTIONAL GIVING

Donna Batson, *Director of Institutional Giving*

#### PRINCIPAL GIVING

Kyle Polite, *Director of Principal Giving*  
Lisa Bordachar, *Director of Prospect Research and Strategy*  
Mandala Pham, *Director of Legacy Giving*  
Joanna Taber, *Principal Giving Manager*  
Barbara Lundy, *Principal Giving Associate*

#### SPECIAL EVENTS

Karman Pave, *Director of Special Events*  
Katie Cagampan, *Special Events Manager*

#### MARKETING AND COMMUNICATIONS

Farrah Hammond, *Marketing Associate*

#### AUDIENCE DEVELOPMENT AND MARKETING

Kathryn Appleton, *Associate Director of Audience Development and Marketing*  
Stephanie Gianni, *Manager of New Audiences and Engagement*  
Amy Humke, *Web and Email Manager*  
Steven Shear, *Manager of Relationship Marketing*  
Megan Searcy, *Audience Development and Marketing Coordinator*

#### COMMUNICATIONS

Julia Inouye, *Associate Director of Communications*  
Jeffery McMillan, *Senior Manager, Communications*  
Teresa Concepcion, *Communications Manager*  
Allison Griner, *Communications Coordinator*

#### CREATIVE AND DIGITAL

Adam Snellings, *Graphic Designer*

#### RESEARCH AND ANALYTICS

Chi-Hsuan Yang, *Senior Manager, Research and Analytics*

#### BOX OFFICE

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

#### FRONT OF HOUSE

Jamye Divila, *House Manager*  
Marialice Dockus, *Head Usher*  
Rodney Anderson, Danica Burt, Frank Chow,  
Martin Dias, Dave Doering, Jonathan Drogin,  
Chip Heath, Elaine Kawasaki, Eileen Keremitsis,

Ryszard Koprowski, Bill Laschuk, Sharon Lee,  
Marilyn Leong, Lenore Long, Doug Luyendyk,  
Leontyne Mbele-Mbong, Sam Mesinger,  
Dale Nedelco, Wayne Noel, Beth Norris, Jan Padover,  
Julie Peck, Robert Remple, Bill Repp, Rilla Reynolds,  
Robyn Sandberg, Kelly Smith, Stephanie Somersille,  
Melissa Stern, Theresa Sun, Claire Tremblay,  
Richard Wagner, Steve Weiss, Elaine Yee,  
*Ushers*  
Hui Ming Wu, *Show Maid*

#### OPERA SHOP

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

## PRODUCTION

\*Senior Production Staff Member

#### PRODUCTION ADMINISTRATION

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

#### AUDIO

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

#### CARPENTRY

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

#### COSTUME DEPARTMENT

Jai Alltizer, *Costume Shop Manager*  
David Doré, *Senior Production Accountant*  
Galen Till, *Production Supervisor*  
Amy Ashton-Keller, *Master Draper*  
Sally Thomas, *Master Tailor*  
Irene Murray, *Senior Cutter*  
Michael Sloan, *Men's Draper*  
Kristen Tracy, Carol Wood, Santiago Suanes, *Cutters*  
Gillian Haratani, Emma Lehman, *Assistant Cutters*  
Manuel Gutierrez, *Production Coordinator*  
Paula Wheeler, *Senior Milliner*  
Amy Van Every, *Senior Dyer*  
Jersey McDermott, *Senior Craft Artisan*  
Nicole Diascenti, *Stock Coordinator*  
Lindsey Eifert, *Shopper*  
Eliza Ryus, *Production Assistant*  
Nikki Anderson-Joy, *Costume Assistant*  
Miriam Acosta, Julie Barner, Breanna Bayba,  
Adela Cantor, Alicia Castaneda, Danielle Deveaux,  
Hoa Lam Fong, Aries Limon, Xing-Fong Luo,  
Amanda Mitchell, Sonia Olivares, Lena Sage,  
*Costume Technician*

#### ELECTRICS

Leon Parsons, *Master Electrician*  
Michael Anderson, *Assistant Master Electrician*  
Russell E. Adamson III,  
*Lighting and Projection Systems Administrator*

#### FIGHT DIRECTION

Dave Maier, *Fight Director*

#### LIGHTING

Justin A. Partier, *Lighting Director\**  
Emily Clarkson, *Assistant Lighting Designer*  
Brian Elston, *Assistant Lighting Designer*  
Tony Stoeri, *Lighting Design Intern*

#### PROPERTIES

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

#### REHEARSAL

Marin Venturi, *Rehearsal Department Director\**  
Trey Costerisan, *Rehearsal & Facilities Manager*  
Melanie Alameda, *Rehearsal Administrator*  
Savannah Criswell, Alexander Granito,  
*Rehearsal Assistants*

#### SCENE SHOP

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

#### STAGING STAFF

Darin Burnett, *Production Stage Manager\**  
Lawrence Pech, *Dance Master*  
Darin Burnett, Jennifer Harber, Andrew G. Landis,  
Jayme O'Hara, Thea Railey, *Stage Managers*  
Jose Maria Condemni, E. Reed Fisher, Shawna Lucey,  
Roy Rallo, Morgan Robinson,  
*Assistant Stage Directors*  
Jessica Barker, E. Reed Fisher, Rachel Garoon,  
Jennifer Harber, Andrew G. Landis, Shawna Lucey,  
Jimmy Marcheso, Jayme O'Hara, Thea Railey,  
Anna Reetz,  
*Assistant Stage Managers*

#### TECHNICAL DIRECTION

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

#### WARDROBE

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

#### WIG AND MAKEUP

Jeanna Parham, *Head of Department*  
Ashley J. Landis,  
*Assistant Head of Department*  
Christina Martin,  
*Administrative Assistant & Wig Assistant*  
Maura Sela, Sophia Smith, *Wig Assistants*

Dr. Myron Marx, *Company Medical Adviser*

Seyfarth Shaw LLP, *Counsel*

Armano LLP, *Independent Public Accountants*

Asero Insurance Services, *Insurance Brokers*

Cory Weaver, *Official Photographer*

Yamaha is the Official Piano of San Francisco Opera

Pianos supplied by Piedmont Piano

# 2018-19 ARTISTS

## PRINCIPAL ARTISTS

Hadleigh Adams † ♪  
 Roberto Aronica  
 Seokjong Baek † ♪  
 Zhengyi Bai † ♪  
 Jamie Barton  
 Lilia Bernstein #  
 Marco Berti  
 Nicole Birkland #  
 J'Nai Bridges  
 William Burden ♪  
 Sarah Cambidge † ♪  
 Yolotzin Cervantes #  
 Arturo Chacón-Cruz ♪  
 Andriana Chuchman † ♪  
 Christopher Colmenero † ♪  
 Catherine Cook † ♪  
 Sasha Cooke  
 Ellie Dehn  
 Helena Dix #  
 Ashley Dixon † ♪  
 Plácido Domingo  
 Benjamin Drever \*  
 Richard Paul Fink ♪  
 Daryl Freedman #  
 Christina Gansch \*\*  
 Carmen Giannattasio \*  
 Rod Gilfry  
 Cadence Goblirsch \*  
 Pablo Gracia \*  
 Jill Grove ♪  
 Mary Evelyn Hangle † ♪  
 Lianna Haroutounian  
 Anita Hartig \*  
 Clay Hilley #  
 Scott Hendricks  
 Joshua Hopkins \*  
 Philip Horst ♪  
 Natalie Image † ♪  
 Brian Jagde † ♪  
 Keith Jameson \*  
 Daniel Johansson \*  
 Rhoslyn Jones # †  
 Brandon Jovanovich  
 Miles Kaludzinski \*  
 Kyle Ketelsen  
 Laura Krumm † ♪  
 Hye Jung Lee ♪  
 David Leigh  
 Andrew Manea † ♪  
 Megan Marino #  
 Michaela Martens  
 Ana María Martínez  
 Simone McIntosh † ♪  
 Brian Mulligan

Aryeh Nussbaum Cohen † ♪  
 Christopher Oglesby † ♪  
 Toni Marie Palmertree † ♪  
 Joshua Partlow \*  
 Violet Pasmooij \*  
 Amitai Pati † ♪  
 Pene Pati # † ♪  
 David Pershall ♪  
 Heather Phillips #  
 Kearstin Piper Brown \*  
 Dimitri Platanius \*\*  
 Matthew Polenzani  
 Christian Pursell † ♪  
 Scott Quinn ♪  
 Sondra Radvanovsky  
 Golda Schultz \*  
 Ekaterina Semenchuk  
 Kristinn Sigmundsson  
 Reginald Smith, Jr. #  
 Joel Sorensen  
 Heidi Stober  
 Stacey Tappan #  
 Russell Thomas  
 Dale Travis † ♪  
 Christian Van Horn  
 Kyle van Schoonhoven † ♪  
 Rachel Willis-Sorensen  
 Zachary Zele \*

## CONDUCTORS

Marc Albrecht \*\*  
 Jordi Bernàcer  
 Daniele Callegari \*  
 Christopher Franklin  
 Riccardo Frizza  
 James Gaffigan  
 Leo Hussain \*  
 Eun Sun Kim \*  
 Michelle Merrill \*  
 Christopher Moulds \*  
 Patrick Summers

## STAGE DIRECTORS

Tim Albery \*  
 Jose Maria Condemí † ♪  
 José Cura \*  
 Harry Fehr \*  
 Leonard Foglia  
 Leah Hausman  
 Stephen Lawless  
 Shawna Lucey  
 David McVicar  
 Francesca Zambello

## CHOREOGRAPHERS

Andrew George  
 Lawrence Pech  
 Denni Stayers  
 Keturah Stickann

## SET DESIGNERS

Robert Brill  
 José Cura \*  
 Benoît Dugardyn \*  
 Tobias Hoheisel  
 Robert Innes Hopkins  
 John MacFarlane  
 Tanya McCallin  
 Yannis Thavoris \*

## COSTUME DESIGNERS

Ingeborg Bernerth \*  
 Tobias Hoheisel  
 Robert Innes  
 Hopkins Moritz Junge  
 Tanya McCallin  
 Fernand Ruiz \*  
 Yannis Thavoris \*  
 David C. Woolard

## LIGHTING DESIGNERS

Christopher Akerlind  
 Michael Clark \*  
 Paule Constable  
 David Finn  
 Tim van 't Hoff \*  
 Brian Nason  
 Justin A. Partier \*  
 Anna Watson \*  
 Olivier Wéry \*

## PROJECTION DESIGNER

Andrzej Goulding \*  
 Elaine J. McCarthy

\* San Francisco Opera debut  
 \*\* U.S. debut  
 † = Former Adler Fellow  
 ‡ = Current Adler Fellow  
 ♪ = Merola Opera Program participant (past or present)  
 # = Cover Artist

# CHORUS

**Ian Robertson**, *Chorus Director*

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

**Mary Finch**, *Chorus and Dance Personnel Manager*

## REGULAR CHORUS

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

† Chorus member on Leave of Absence

## EXTRA CHORUS

Ben Brady  
 Christopher Filipowicz  
 Kevin Gino  
 Peter Girardôt  
 Harlan Hays  
 Michael Jankosky  
 Mitchell Jones  
 Bradley Kynard  
 Alexander Taite



# CORPS DANCERS

**Lawrence Pech**, *Dance Master*

Alysia Chang  
Brett Conway t \*  
Jamielyn Duggan  
Alexandra FitzGibbon\*  
Blanche Hampton t\*  
Bryan Ketron t  
Rachel Speidel Little t\*  
Beth Maslinoff\*  
Jackie McConnell  
Christopher Nachtrab\*  
Jekyins Pelaez t  
Chiharu Shibata t\*  
Maxwell Simoes  
Marcos Vedovetto

† Leave of Absence  
\* Solo Dancer  
‡ Tenured

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

American Federation of Musicians, Local 6

American Guild of Musical Artists, Inc.

International Alliance of Theatrical Stage Employees, Local 16

Theatrical Wardrobe Union, Local 784, I.a.t.s.e.

Make-Up Artists and Hair Stylists Union, Local 706, I.a.t.s.e.

The Art Directors Guild & Scenic, Title and Graphic Artists Local 800

United Scenic Artists Local Usa – 829, I.a.t.s.e.

Box Office and Front of House Employees Union, Local B-18



# ORCHESTRA

## FIRST VIOLIN

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

## SECOND VIOLIN

Jeremy Preston, *Principal*  
Martha Simonds, *Associate Principal*  
Beni Shinohara, *Assistant Principal*  
Eva Karasik  
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  
Caroline Lee\*\*

## CELLO

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

## BASS

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

## FLUTE

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

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald

## CLARINET

Jose Gonzalez Granero, *Principal*  
Joanne Burke Eister, *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

## LIBRARIAN

Carrie Weick  
Timothy Spears, *Assistant*

## ORCHESTRA MANAGER

Tracy Davis  
Timothy Spears, *Assistant*

\* Principal for one or more Fall season operas

† Leave of absence

\*\* Season substitute

# SAN FRANCISCO OPERA ORCHESTRA



**Kay Stern**  
Concertmaster



**Laura Albers**  
Associate  
Concertmaster



**Heidi Wilcox**  
Assistant  
Concertmaster



**Jennifer Cho**  
First Violin



**Dawn Harms**  
First Violin  
*Leave of Absence*



**Mariya Borozina**  
First Violin



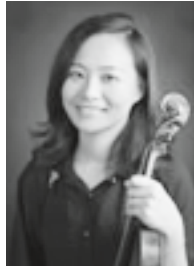
**Barbara Riccardi**  
First Violin



**Dian Zhang**  
First Violin



**Leonid Igudesman**  
First Violin



**Jennifer Hsieh**  
First Violin



**Asuka Annie Yano**  
First Violin



**Wenyi Shih**  
First Violin  
*Regular Substitute*



**Jeremy Preston**  
Principal  
Second Violin



**Martha Simonds**  
Associate Principal  
Second Violin



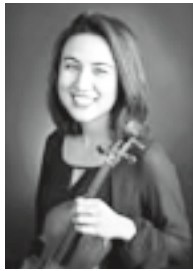
**Beni Shinohara**  
Assistant Principal  
Second Violin



**Eva Karasik**  
Second Violin



**Leslie Ludena**  
Second Violin



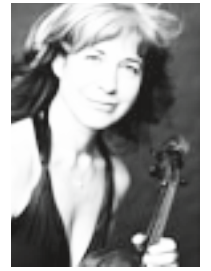
**Maya Cohon**  
Second Violin



**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  
*Leave of Absence*



**Patricia Heller**  
Viola



**Jonna Hervig**  
Viola



**Natalia Vershilova**  
Viola



**Joy Fellows**  
Viola



**Caroline Lee**  
Viola  
*Regular Substitute*



**David Kadarauich**  
Principal  
Cello



**Thalia Moore**  
Associate Principal  
Cello



**Peter Myers**  
Assistant Principal  
Cello



**Nora Pirquet**  
Cello



**Emil Miland**  
Cello



**Victoria Ehrlich**  
Cello



**Ruth Lane**  
Cello

**SAN FRANCISCO OPERA ORCHESTRA CONTINUED**



**Joseph Lescher**  
Principal  
Bass



**Jonathan Lancelle**  
Associate Principal  
Bass



**Steven D'Amico**  
Assistant Principal  
Bass



**Shinji Eshima**  
Bass



**Mark Drury**  
Bass



**Julie McKenzie**  
Principal  
Flute



**Patricia Farrell**  
Flute  
*Leave of Absence*



**Stephanie McNab**  
Flute & Piccolo



**Barbara Chaffe**  
Flute  
*Regular Substitute*



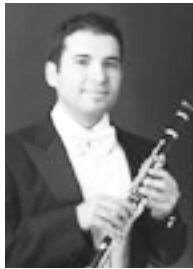
**Mingjia Liu**  
Principal  
Oboe



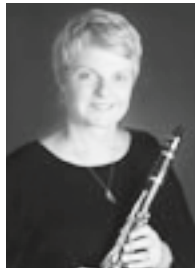
**Janet Popesco Archibald**  
Oboe & English Horn



**Deborah Shidler**  
Oboe  
*Regular Substitute*



**Jose Gonzalez Granero**  
Principal Clarinet



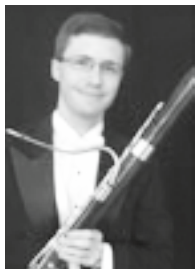
**Joanne Burke Eisler**  
Assistant Principal  
Clarinet



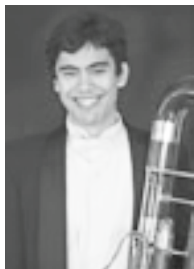
**Anthony Striplen**  
Clarinet &  
Bass Clarinet



**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  
*Leave of Absence*



**John Pearson**  
Trumpet



**Scott Macomber**  
Trumpet  
*Regular Substitute*



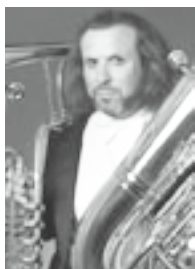
**Samuel Schlosser**  
Principal Trombone



**Donald Kennelly**  
Trombone



**David Ridge**  
Trombone &  
Bass Trombone



**Zachariah Spellman**  
Tuba/Cimbasso



**John Burgardt**  
Timpani



**Richard Kvistad**  
Principal Percussion &  
Associate Timpani



**Patricia Niemi**  
Percussion



**Olga Ortenberg Rakitchenkova**  
Harp



**Tracy Davis**  
Orchestra Manager



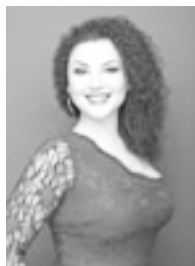
**Carrie Weick**  
Librarian



**Timothy Spears**  
Assistant Orchestra  
Manager & Librarian

*Most photos by John Martin. Not pictured: Lev Rankov, First Violin.*

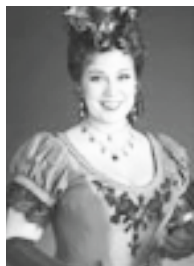
# SAN FRANCISCO OPERA REGULAR CHORUS



**Nadima Avakian**  
Soprano



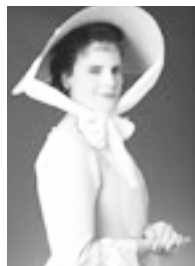
**Kathleen Bayler**  
Soprano



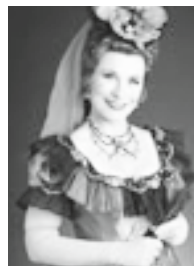
**Sara Colburn**  
Soprano



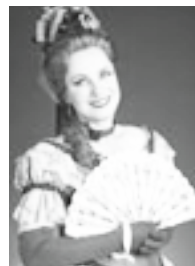
**Dvora Djoraev**  
Soprano



**Mary Finch**  
Soprano



**Claire Kelm**  
Soprano



**Elisabeth Rom Lucio**  
Soprano



**Angela Eden Moser**  
Soprano



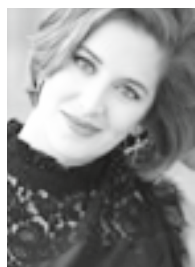
**Rachelle Perry**  
Soprano



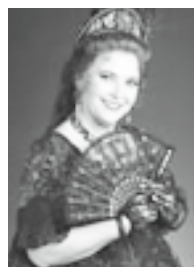
**Virginia Pluth**  
Soprano  
*Leave of Absence*



**Carole Schaffer**  
Soprano



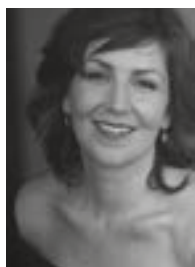
**Jesslyn Thomas**  
Soprano



**Mitzie Weiner**  
Soprano



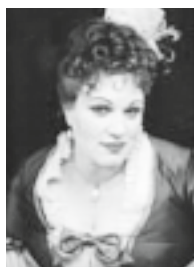
**Buffy Baggott**  
Mezzo-Soprano



**Elizabeth Baker**  
Mezzo-Soprano



**Janet Campbell**  
Mezzo-Soprano



**Claudia Haider**  
Mezzo-Soprano



**Sally Mouzon**  
Mezzo-Soprano



**Sally Porter Munro**  
Mezzo-Soprano



**Erin Neff**  
Mezzo-Soprano



**Laurel Cameron  
Porter**  
Mezzo-Soprano



**Laurel Rice**  
Mezzo-Soprano  
*Leave of Absence*



**Shelley Seitz**  
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



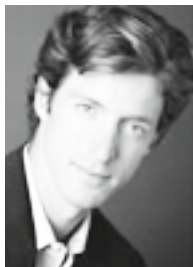
**Andrew Truett**  
Tenor



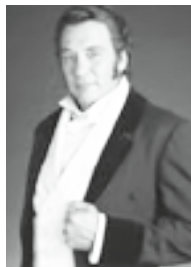
**Richard Walker**  
Tenor  
*Leave of Absence*



**William Bryan**  
Baritone



**Anders Fröhlich**  
Baritone



**Ken Johnson**  
Baritone



**David Kekuewa**  
Baritone



**Frederick Matthews**  
Baritone



**Jere Torkelsen**  
Baritone



**Bojan Knežević**  
Bass



**William O'Neill**  
Bass



**William Pickersgill**  
Bass



**Valery Portnov**  
Bass

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

## SAN FRANCISCO OPERA CORPS DANCERS



**Brett Conway**



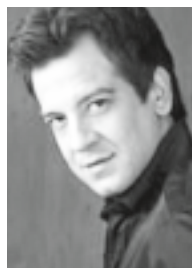
**Blanche Hampton**



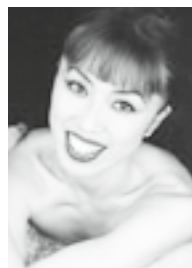
**Bryan Ketron**



**Rachel Speidel Little**



**Jekyns Pelaez**



**Chiharu Shibata**

# COMPANY

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

## **COSTUME SHOP**

Jai Alltizer,  
*Costume Shop Manager* (18)  
David Doré,  
*Senior Production Accountant* (20)  
Galen Till, *Production Supervisor* (14)  
Amy Ashton-Keller, *Master Draper* (25)  
Sally Thomas, *Master Tailor* (19)  
Irene Murray (34), *Senior Cutter*  
Santiago Suanes, *Cutter*  
Gillian Haratani, Emma Lehman,  
Kristen Tracy, Carol Wood,  
*Assistant Cutters*  
Manuel Gutierrez,  
*Production Coordinator* (19)  
Paula Wheeler, *Senior Milliner* (27)  
Amy Van Every, *Senior Dyer* (34)  
Jersey McDermott,  
*Senior Craft Artisan* (19)  
Eliza Ryus, *Production Assistant*  
Nicole Diascenti, *Stock Coordinator*  
Lindsey Eifert, *Shopper*  
Nikki Anderson-Joy,  
*Costume Assistant*

## **COSTUME TECHNICIANS**

Miriam Acosta (21), Breanna Bayba,  
Adela Cantor (35), Alicia Castaneda (23),  
Danielle Deveaux, Hoa Lam Fong (20),  
Aries Limon, Xing-Fong Luo (26),  
Amanda Mitchell, Sonia Olivares (29),  
Lena Sage

## **WARDROBE DEPARTMENT**

Tony Gorzycki,  
*Head of Wardrobe*  
Cynthia Fusco (30), Robert Horek (14),  
David McKain, Catherine Verdier (27)  
*Wardrobe Assistants*

## **DRESSERS**

Kathleen Blake, Tom Carter (30),  
Milt Commons, Louise Connors,  
Diane Cornelius, David Croker (13),  
Linda Edwards (20), Ed Fonseca,  
Thom Hoffman, Claudia Holaday (39),  
Carol Horaitis (21), Larry Jeane,  
Nicole Tatjana Jessee,  
Charlynn Knighton, Jeffery Larsen,  
John Lewis, Lorraine Lewis,  
Demetrius Martin, Barbara Nicholas (20),  
Rachell Nichols, Jennifer O'Niell,  
Nina Parker, Phil Perry (21),  
Patrick Sanchez, Todd Siewert (22),  
Donald M. Smith (22), Scott Stewart (18),  
Monica Tse, Kirsten Tucker (15),  
Dennis Vanta.

## **WIG AND MAKEUP DEPARTMENT**

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

## **FOREMEN**

Karalynne Fiebig  
Christina Martin  
Sophia Smith

## **PRINCIPAL MAKEUP ARTISTS**

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

## **JOURNEYMEN**

Richard Battle, Melanie Birch, Tim Bohle,  
Rick Burns, Sarah Coy, Gretchen Davis,  
Karalynne Fiebig, Denise Gutierrez,  
Christina Martin, Toby Mayer,  
Lisa Patnoe, Betty Poindexter,  
Tim Santry, Sophia Smith, Connie Strayer

## **ASSOCIATES**

Tara Escobedo  
Tatyana Fateyeva  
Chri Holmgren Greene  
Sharon Peng  
Maurisa Rondeau

## **SAN FRANCISCO OPERA SCENE SHOP**

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Dennis Forry, Victor Sanchez,  
Christian Martinez, Hilary Engelman,  
Cyrus Sindich

## **SCENIC ART DEPARTMENT**

Lauren Abrams, Robert Burg (19),  
David Dunn (19), Carrie Nardello,  
Wayne Olds

## **STAGE CREW CARPENTRY DEPARTMENT**

Michael A. Accurso,  
*Night Crew Foreman* (26)  
Neil Biagio, *Key Man*  
Michael Cartwright, *Assistant Key Man*  
Dominic Casazza,  
*Assistant Key Flyman* (13)  
Gabriel Castellani, *Automation Key Man*  
Mike Chapman  
Christopher Davis, *House Head* (28)  
Paul Delatorre, *Key Man* (17)  
Tony Garcia

Jeff Hansen  
Greg Harsha, *Key Man* (17)  
David Heron, *Automation Layout*  
Geoff R. Heron  
Geoffrey W. Heron, *Key Man* (22)  
Philip Heron,  
*Automation and Rigging Foreman* (14)  
Ed Joe, *Warehouse Foreman*  
Nicholas Kukielka  
Angelo Montague (20)  
Harry Niedzwetzki (22)  
John O'Donnell, *Key Flyman* (28)  
Enrique Pronio  
Mike Ramirez  
Matthew Ramos  
Bart Ryan  
Ken Ryan (34)  
Gregory W. Shaff, *Key Man* (28)  
Cyrus Sindich  
Sean Walden  
Randy Walsh, *Assistant Key Man* (14)

## **PROPERTY DEPARTMENT**

Scott J. Barringer, *Assistant Key* (19)  
Christy Carter  
Charles R. Del Valle, *Key* (31)  
Jim Eldredge, *Shop Mechanic*  
Hilary Engelman  
Andrea Falkner  
Oris Fry  
Burke Gardner  
Patricia Hewett,  
*Assistant Out of House Key* (12)  
Jim Holden (29)  
Myron Seth Isaacs (18)  
David Kinney, *Key* (29)  
Mark Kotschnig, *Key* (17)  
Harri Olavi Kouvonen (32)  
Beth Ozarow, *Out of House Key* (23)  
Sarah Shores, *Shop Mechanic* (12)  
Turk Vasilieff, *Assistant Key* (19)  
Cian Quattrin  
John Matlock

## **ELECTRIC DEPARTMENT**

Andrew Sproule, *Key Stage Left* (19)  
Bernie Honigman,  
*Key Light Board Operator* (19)  
David Hartenstein,  
*Key Data Administrator* (15)  
Will Grunig, *Key Stage Right* (16)  
Rick Tayerle,  
*Assistant Key Stage Right* (15)  
Roger Lambert,  
*Assistant Key Stage Left* (16)  
Tim Wilson,  
*Asst. Key Light Board Operator* (12)  
Paul Puppo, *Electric Shop Foreman*  
Brendan Kierans, *Electric Shop Mechanic*

Norris Fong (29)  
Marie Farestveit, *Gel Room* (24)  
Peter Dahl (19)  
Jim Eldredge, *Effects* (15)  
Juan Aldana (14)  
Jewel Aquarian  
Eugene Ahn  
Sophie Landau  
Victor Scocca  
Glenn Quilici  
Ariel Bott  
Jamie Beard  
Stephen Echerd  
John Boatwright,  
*House Head Electrician* (31)  
Maria Mendoza,  
*Projection Coordinator* (30)  
Erik Docktor, *Projection Programmer*  
Geoff Heron, *Pyro Technician*

## **AUDIO DEPARTMENT**

Tod Nixon, *Key* (20)  
Alva Thompson, *Key* (25)  
Kim Griess

## **MEDIA DEPARTMENT**

Josh Lubensky  
Uwe Willenbacher

## **STUDIO TEACHERS**

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

## **WRANGLERS**

Sadie Black,  
Katie Carlson Cartwright,  
Alexander Granito,  
Sergey Khalikulov, Liz Pasha

## **LIGHTWALKERS**

Tatiana Bookbinder, Jim Bowes,  
Kay Cheatham, James Crow, Darcy Fink,  
Joe Friedman, Jonathan Garzoli,  
Bob Hemstock, Sherman Lee,  
Helen Lew, Evelyn Martinez,  
Lynn Meinhardt, Andrew Melomet,  
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*Employees who have served the Company for more than ten years are listed with their years of service.*

# BARBARA FRACCHIA

Fine Art Paintings of Opera and Ballet



*Waiting for Don José, 24 × 24, oil on canvas*

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San Francisco Opera extends its deepest appreciation to the many individuals whose generous support keeps the powerfully thrilling and transformative experience of great opera alive in the Bay Area. Each year, support from individuals—including Company Sponsors, Producers Circle, Leadership Circle, Medallion Society and Members—accounts for 80% of the contributed revenue that sustains the Company’s activities.

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Robert Peck AM &  
Yvonne von Hartel AM  
Mauree Jane & Mark W. Perry  
Marianne H. Peterson<sup>^</sup>

Maria Pitcairn<sup>^</sup>  
Bill & Mary Poland  
Mrs. George A. Pope<sup>^</sup>  
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Patric & Mary Powell  
Peggy & Peter Preuss  
Mr. Gordon Radley  
Linda J. Reiff

Angèle & Michael Rice  
Barbara Roach  
Deborah Romer &  
William Tucker

Barbara J. Ross  
Mr. Paul L. Rowe &  
Mr. R. Michael Sereno  
Mrs. Afie Royo<sup>^</sup>

James Sabry & Elizabeth Peace  
Deborah & Paul Sagues  
Michael & Gini Savage  
Vandana & Arvind Sharma

Dr. Stephen Sherwin &  
Merrill Randol Sherwin  
Ms. Ruth A. Short

\* deceased    ^ indicates Series A Box Holder

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 Mr. & Mrs. Eugene Stark  
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 Duty & Devotion  
 Memorial Fund  
 Patricia Stich  
 Isobel & Roger Sturgeon  
 Amy Tan & Louis De Mattei  
 TL Trust  
 Lucy S. Tompkins MD PhD  
 Ms. Lisa Tough  
 Barbara L. Traisman  
 Lida Urbanek  
 William & Mikiko Walker  
 Hon. James L. Warren (Ret.)  
 Arlene Wasserman  
 Lucie & Jerry Weissman  
 Daniel & Marie Welch  
 Linda A. Whittaker  
 The Brayton Wilbur Foundation  
 Mr. & Mrs. Y. Wood Wong  
 Mrs. Edna Yanofsky,  
 in memory of  
 Dr. Charles Yanofsky  
 Tatyana & Lev Yurovsky  
 Kenneth & Anna Zankel,  
 The Grove  
 Mr. & Mrs. Stephen Zilles  
 Zuni Café  
 Anonymous (7)

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 Joel & Eileen Birnbaum  
 Susan S. Blake & Joel Kaufmann  
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 Bill & Alison Boeckmann  
 Dix Boring &  
 Marilyn Moore Boring  
 Chris & Jennifer Brahm  
 Mr. & Mrs. Robert Brock  
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 Andrea Jacoby  
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 Ms. Sue Bennett  
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 Mr. Robert D. Cooter  
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 Robert C. Goodman &  
 John Bankston  
 Dr. & Mrs. Marvin L. Gordon  
 Dr. Kathleen Grant & Dr.  
 Thomas Jackson  
 Mary & Nicholas Graves  
 Mr. John Gray  
 Miranda Heller & Mark Salkind  
 Ralph Hexter &  
 Manfred Kollmeier  
 Peggy Hill  
 Judith & Patrick Hobin  
 Terrance Hodel  
 Joanne Howard  
 Mr. Joel Howell  
 Charles & Brandi Hudson  
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 Melissa & Laurence Lasky  
 Kurt Latta  
 Catherine Lehmann  
 Cynthia & Richard Livermore  
 Dr. Britt-Marie Ljung  
 James & Deborah Lyerla  
 Dr. & Mrs. Laurence R. Lyons  
 Marco Magarelli &  
 Geraldine Martinez-Magarelli  
 Deborah Marion, Tax CPA &  
 Joe Losch  
 Mrs. Constance Marvin  
 Mr. Robert E. McCleskey  
 Ernie Mieger  
 Mr. David Moreton  
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 Jim Newman & Jane Ivory  
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 Mr. Karl Nygren  
 Julian T.\* & Robin M.W. Parer  
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 Dr. Gwendolyn Rothman  
 Dorothy R. Saxe  
 Mr. & Mrs. Michael Schroeder  
 Joan & Lynn Seppala  
 Gary & Dana Shapiro  
 Stephen Smoliar &  
 Linda Dembo  
 Dr. & Mrs. Marvin Smoller  
 Mr. Donald Sobelman &  
 Ms. Leishia Woolwine  
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 Ms. Gloria Valair  
 Dr. Catharine van Ingen &  
 Dr. W. J. Wisniewski

Drs. Oldrich & Silva Vasicek  
 Bruce & Fran Walker  
 Mr. & Mrs. William J. Watt  
 Carol A. Weitz  
 Daphne & Stuart Wells  
 Mr. Richard P. West  
 Ms. Jane A. Wetzel  
 Mr. Michael S. Wise  
 Mr. E. William &  
 Mrs. Mary Alice Yund  
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 Elizabeth Bowman  
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 Drew W. Browning  
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 Mr. Raymond Ryan  
 Joseph & Linda Bronson  
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 Mr. George Roth  
 Dr. Heidi H. Cary  
 Melvin & Hella Cheitlin  
 Josephine Chen  
 Thomas & Virginia Chen  
 Rudy Ciuca & Joseph Lawrence  
 Hilary & Richard Clark  
 Rev. David L. Clarke  
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 Jennifer Mitchell  
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 Jacques Fortier  
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 Elise & Tully Friedman  
 John & Paula Gams  
 Mr. Sameer K. Gandhi &  
 Ms. Monica Lopez  
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 Mr. Rich Gerhardt  
 Dorothy Gietzen  
 Mr. Stephen P. Gill &  
 Mrs. Margaret Gill  
 Mr. & Mrs. Dane Gillette  
 Patricia C. Gumbel  
 Simone Haas & Scott Zumsteg  
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 Hadley Dale Hall &  
 L. Warde Laidman  
 Mr. & Mrs. Peter Hanauer  
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 Kathleen A. Hart  
 Mr. & Mrs. Wolfgang H. Hausen  
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 Al Hoffman & David Shepherd  
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 Carol L. & David G. Hough  
 Mr. David S. Hugle &  
 Mr. Haggai Niv  
 Victor & Kathy Hymes  
 Henry Ilg,  
 in memory of Lottie Ilg  
 Mrs. Andrew Imbrie  
 Donald &  
 Jacqueline Jacobberger  
 Mr. Joseph Jacobs  
 Mrs. Jo Jagoda  
 Mr. Keith Jantzen &  
 Mr. Scott Beth  
 Alfred & Sally Jones  
 Barbara E. Jones,  
 in memory of  
 William E. Jones  
 Thomas & Elisabeth Jones  
 Mr. David A. Kadish

Gary D. Kelb  
 Ms. Kathryn Kersey  
 Victoria Kirby  
 Mehrzad Khajenoori  
 Mr. Sven E. Kjaersgaard  
 Mr. Thomas Koch  
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 Tomas van der Haase  
 John & A.M. Larue  
 The Honorable &  
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 Ms. Patricia Lee-Hoffmann  
 Dr. & Mrs. John Lenahan  
 Anthony Leuin & Jean Bertrand  
 Cathy Lindahl  
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 Elkhannah Pulitzer  
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 Harold & Penny Ray  
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 Patricia Rees-Miller  
 Randall E. Reynoso &  
 Martin Camsey  
 David Richardson & Eliza Linley

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Anne Scantlan-Rohrer  
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Ms. Therissa McKelvey  
Mr. Arthur S. Roosa &  
Ms. Keiko Kiyuna  
Mr. George E. Rossmann  
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Richard E. Rowland  
Mr. M. Duane Rutledge  
Barbara Sahm & Steven Winkel  
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Rev. Gerard K. Moran  
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James Stricker  
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William Laney Thornton &  
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Dr. Linda K. Riebel  
Bob & Gail Walker  
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Helena Troy Wasp  
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)

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Alisa S. Burgess  
Mr. & Mrs. Frank Bliss  
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Jan Willem Prak  
Dr. Robert Paul Cabaj  
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Dr. James M. Campbell  
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Jim Chanin & Rachel Richman  
Martin Checov &  
Timothy J. Bause  
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Emmy & Donald\* Clausing  
Arthur D. Colman, M.D. &  
Pilar Montero, Ph.D  
Dr. Michael Craig Cox  
Dr. Linda Crabbe  
Guy Cross & Erika Nelson  
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Dina & Carl P. Engineer  
Ms. Nancy J. English  
Janice & Jack Eskridge  
Phyllis M. Faber  
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Dr. Harvey Fishman &  
Mrs. Deborah Fishman  
Mr. Richard J. Galbraith  
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Diane Green  
Ms. Violet Grgich &  
Mr. Colin Shipman  
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William Wisniewski &  
Catharine van Ingen  
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Dr. Sherry Wren  
Ms. Colleen Yeates Marsh  
Frank Zepeda  
George Zimmerman  
Anonymous (3)

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Viny & Shalini Bhutani  
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Mr. Jeff Boland  
Jeanne Rae Bonar MD  
Bruce Bowen & Junona Jonas  
Malcolm H. Bowles  
Barbara & Robert Brandriff  
Agnes Chen Brown,  
in memory of  
Robert Elliott Brown  
Eleanor & Theodore Brown  
Timothy & Margaret Brown  
Don Buhman &  
Wray Humphrey  
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Mr. Alexander L. Brainerd  
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Wallace W. Conroe &  
Helen E. Conroe  
Carmen Côté-De Vaughn\*  
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USCGR (Ret.)  
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Dr. & Mrs. Herbert H. Dedo  
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Mag Dimond  
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Justin M. Faggioli  
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Gregory Kelly  
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Pauline Eveillard & Doug Gould  
Patricia & Richard Farnsworth  
Drs. Bette & James Felton  
Jan & Bob Fenwick  
Ms. Karin Fetherston

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Dandelion, in honor of	Rosemary Joyce & Russell Sheptak	Ronald & Judith McWilliams	Robert Ripps & Steven Spector	Ms. Susan Sweet
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Mr. & Mrs. Thomas L. Frankel	Robert S. Keagy	Dr. Beryl & Mrs. Renee Mell	Rick & Stephanie Rogers	Martin & Elizabeth Terplan
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Joyce Bleadon Friedman	Mr. Christopher Kelly	Mr. & Mrs. Donald Michener	Yvette & Philip Rosedale	Ms. Holly Thauwald
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Marlena & Julia Gee	Mrs. Beverly Kivel	Mr. & Mrs. Joseph Mocker	Dr. & Mrs. Roberto P. Rosenkranz	Mrs. F. J. Thomas Tilton
Ms. Sandra M. Gilbert	Mr. Edson Kong	Mrs. Carol Montgomery	Dr. & Mrs. Roberto P. Rosenkranz	Dean & Jeanice Tipps
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Ms. Jane Grimm	Renate M. Nadler, M.D.	Renate M. Nadler, M.D.	Nancy J. Russell	Mr. Richard Votava
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Ms. Dorothea Hamilton	Matthew & Nancy Noel	Matthew & Nancy Noel	Mr. David Sawle	Cmdr. & Mrs. Homer Wallin
Sandra Handler	Mr. Barton O'Brien	Mr. Barton O'Brien	Peter Sayre	Alice & C.C.* Wang
Mr. Dave Handley & Ms. Xiaowen Qiu	David O'Grady	David O'Grady	Ms. Janine Scancarelli & Mr. Christopher McMahon	Mr. Rom Watson
Charles F. Hanes	George* & Karen Offen	George* & Karen Offen	George Scangos & Leslie Wilson	Ms. Belle Wei
Mr. & Mrs. Eric Hanson	Marilyn Oronzi	Marilyn Oronzi	Ms. Beth Scanlan	Ms. Tania L. Weiss
Betty-Lou Harmon	Lise Deschamps Ostwald	Lise Deschamps Ostwald	Sande Schlumberger	Ron & Anne White
Diana Harris	Coralie & John Otoshi	Coralie & John Otoshi	Mr. & Mrs. John Schram	Ms. Erika Williams
Mr. James E. Haynes	Ms. Catherine A. Owen	Ms. Catherine A. Owen	Betty J. Schreiner, M.D.	Ms. Faye C. Wilson
Peggy Heineman	Ms. Sju M. Owyung	Ms. Sju M. Owyung	Ms. Barbara J. Schrock	Peter & Georgia Windhorst
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Mr. & Mrs. David Hodges	Poyee & Patrick Pau	Poyee & Patrick Pau	Merrill Shields	Margaret VB Wurtele
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Mr. & Mrs. Charles Holden	Dr. Lawrence & Elizabeth Petz	Dr. Lawrence & Elizabeth Petz	Mr. Daniel Shiplacoff & Prof. Roger Bourland	Dennis & Lena Yang
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	Dr. Jewell Parker Rhodes	Dr. Jewell Parker Rhodes	Mr. Mark Stoermer	
			Blossom F. Strong	
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 Andrea G. Julian  
 Andrew Junius  
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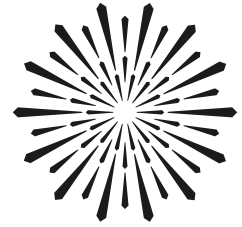
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**MEROLA  
OPERA PROGRAM**

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

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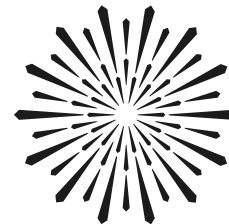
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**Management reserves the right to remove any patron creating a disturbance.**

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

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**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, Prelude at the Opera House in the lower lounge 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.

Audiences may enjoy purchased beverages inside the auditorium in the appropriate containers. Outside food and drink are prohibited.

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** A coat check for your convenience is located at the North and South ends of the main lobby. For the safety and comfort of our audience, large bags are strongly discouraged and are subject to search.

**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 SYNOPSES** 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).

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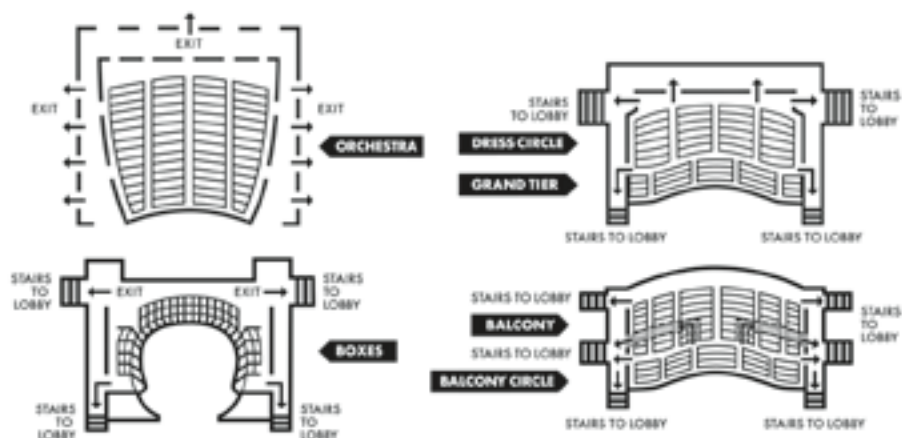
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# TRUSTING IN THE FUTURE OF OPERA

BY GENERAL DIRECTOR MATTHEW SHILVOCK

**O**pera companies should exist in a symbiotic relationship with the communities they serve: they have over time been the beating heart of cities, the gathering place for peoples, and an expression of the zeitgeist of a community. However, such a relationship between opera and community is not a given. It only happens when the community trusts that the company is producing work of meaning and value.



SIMON PAULY

As we approach our centennial in 2022–23, it is imperative that we build trust between opera and community. To that end, the board and staff, headed by the board’s Vice President, Lisa Erdberg, have been working on the creation of a new mission and vision for San Francisco Opera—a clear expression of why we exist and what we value. I’m so excited by what has transpired—a strategic framework to guide us into our next century.

Our new mission statement is a credo, a heartfelt expression of our essential purpose:

*We believe opera is a uniquely compelling, entertaining and emotionally thrilling art form. Our mission is to bring together growing audiences to experience opera’s transformative power.*

It’s a celebration of the power of opera to move people to deep emotions, to thrill with spectacle, and to connect audiences, existing and new, in singular moments of soaring art. This is the fundamental promise of our art form.

Then comes our new vision statement. This is an aspirational expression of where we’re heading in the coming decade. It is bold and succinct:

*To crack the code on producing big art in the 21st century.*

It expresses a fundamental need: how do we ensure that the “big art” uniqueness of what we do is sustained and furthered in this new century? We tell big stories on a big stage with big emotions and a big impact. We are privileged to produce opera on one of the largest canvasses

in the world and we need to find the replicable way to do that in the 21st century.

Being successful in this vision will require both respect for the legacy of excellence that has so defined our first hundred years, and a vision and courage for what we can become in a new century.

The mission and the vision are the key elements of our strategic framework. But we also articulated six values that will guide our priorities in the course of the next decade:

- **Pioneering new approaches to producing large-scale opera**
- **Striving for the highest standards of artistic integrity and excellence**
- **Fostering a positive, collaborative, diverse, inclusive organization**
- **Developing new audiences and creating dynamic audience relationships**
- **Creating impactful reciprocal connections with the community through education and engagement**
- **Upholding fiscal rigor and sound management as prerequisites for creativity**

Finally, and something I’m particularly excited about, is an expression of our personality: what we stand for, what defines our identity as an organization, and what guides every interaction we have:

## **Creative, Bold, Inspiring, Welcoming, Excellent**

These are the personality traits that you should expect from us at all times and I urge you to let us know if we’re falling short in any area, or if you experience something that you feel particularly exemplifies these traits.

This is just the beginning of our journey. There is much exciting art and work ahead as we look to ensure that we are the beating heart of our community. This new strategic framework is a wonderful encapsulation of our commitment to forge a bold new path ahead and I look forward to being on this thrilling journey with you. 🌟

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