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# Roberto Devereux

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**On the cover:**

Isaac Oliver (c. 1565–1617)  
Queen Elizabeth I, “The Rainbow Portrait” (c. 1600)  
Oil on panel  
Hatfield House, Hertfordshire, UK / Bridgeman Images  
Queen Elizabeth I (1533–1603) holds a rainbow with the Latin inscription “Non sine sole iris” (“No rainbow without the sun”).

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## A MESSAGE FROM

### THE BOARD OF SAN FRANCISCO OPERA

Welcome to San Francisco Opera's 96th season! After an extraordinarily successful run of Wagner's *Ring* cycle this summer, we are delighted that you have joined us at the War Memorial Opera House for another unforgettable year of opera.

This fall, San Francisco Opera presents five emotionally thrilling productions, all of which are new to our stage. They include the perennial favorite double bill of *Cavalleria Rusticana* and *Pagliacci*,



DREW AUTIZER

Keith B. Geeslin and John A. Gunn

the beautiful and rarely performed *Roberto Devereux* starring Sondra Radvanovsky and Russell Thomas, a sumptuously romantic *Arabella*, and a magnificent new production of *Tosca*, an opera closely identified with San Francisco Opera since our founding in 1923, with Carmen Giannattasio making her Company debut in the title role. We are also thrilled to be presenting the West Coast premiere of *It's a Wonderful Life* by beloved Bay Area composer Jake Heggie.

As always, we partner with the San Francisco Opera Guild in celebrating the excitement of a new season with Opera Ball. This elegant celebration and its companion BRAVO! Club gala are just one part of a busy opening weekend of opera, which includes our annual free Opera in the Park concert in Golden Gate Park's Robin Williams Meadow, presented with the *San Francisco Chronicle*. Special thanks go to Diane B. Wilsey for her sponsorship of opening weekend, to Opera Ball Co-chairs Shannon Cronan and Kathy Huber, and San Francisco Opera Guild President Jane Mudge for all their hard work and dedication.

This season is made possible by our talented guest artists, orchestra, chorus, dance corps, staff, and crew who create the uniquely compelling art form that is opera. It is also made possible by you, our community 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. They include the Dolby family, Bertie Bialek Elliott, Ann and Gordon Getty, Burgess and Elizabeth Jamieson, Franklin and Catherine Johnson, the Edmund W. and Jeannik Méquet Littlefield Fund, Steven M. Menzies, Bernard and Barbro Osher, Jan Shrem and Maria Manetti Shrem, Dianne and Tad Taube, Phyllis C. Wattis Endowment Funds, Diane B. Wilsey, and Barbara A. Wolfe. We also wish to recognize our generous Season Sponsor, Wells Fargo, and our Corporate Partners, Chevron and United Airlines.

Thank you for joining us, and for helping us make it possible to share opera's transformative power with tens of thousands of music lovers this season!

Handwritten signature of John A. Gunn in black ink.

John A. Gunn  
Chairman of the Board

Handwritten signature of Keith B. Geeslin in black ink.

Keith B. Geeslin  
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## Did You Know?

For the Company's current production of *Cavalleria Rusticana / Pagliacci*, incorporating the sights and sounds of the Italian quarter of Buenos Aires, Argentina, the song "Caminito" by Carlos Gardel (1890–1935) sets the scene. The French-born tango singer, actor, and songwriter died tragically in an airplane crash in Medellín, Colombia at the height of his career.

*Cavalleria Rusticana* composer Pietro Mascagni and *Pagliacci* composer Ruggero Leoncavallo were warmly received in San Francisco during their separate U.S. tours in the early 20th century. In appreciation of the city, Mascagni wrote a piece for piano in February 1903 entitled *Un pensiero a San Francisco* (*A Thought for San Francisco*), which was published in the *San Francisco Chronicle*.

"Vesti la giubba" from *Pagliacci* might be one of the most borrowed operatic arias in American popular culture. Prominently used in the 1987 film *The Untouchables*, an episode of *The Simpsons*, and in the 1984 Queen song "It's a Hard Life," it was also popularized in a '60s-era Rice Krispies advertisement, named one of the top 10 TV commercials of all time by *Entertainment Weekly*.

Queen Elizabeth I, who is the subject of the Company's current production of *Roberto Devereux*, was both an avid arts patron and lover of languages. She was known to be fluent in French, Italian, and Latin, and is also believed to have spoken Spanish, Irish, Welsh, Greek, Flemish—and the now nearly obsolete tongue of Cornish.

Although she was the only English queen who never married, Elizabeth I (1533–1603) received wedding proposals from King Philip II of Spain, King Eric XIV of Sweden, Archduke Charles of Austria, and French brothers Henry III and Francis, Dukes of Anjou. She died at age 69, the last of the five kings and queens to rule under the Tudor dynasty.

## New Dining Options at the War Memorial Opera House



Global Gourmet Catering has been selected as the new exclusive in-house food and beverage services provider for the San Francisco War Memorial & Performing Arts Center and Opera House, effective August 1. Based in the Bay Area, Global Gourmet Catering is known for specializing in highly customized, large-scale catering, high-end weddings and receptions, intimate fine dining experiences, and for providing the highest caliber concession food and beverage services.

"We have tremendous respect for San Francisco Opera, and we are excited to be able to celebrate and emulate this fine institution with our service, food, and beverage offerings. We believe that every patron who visits the War Memorial Opera House should have a holistic experience from start to finish," says Global Gourmet Catering Chief Executive Officer Laura Lyons.

Global Gourmet will operate pre-show and intermission food and beverage concession services in lobby areas. **The Café at the Opera**, located in the lower lounge of the Opera House, will offer a changing seasonal buffet and elevated *à la carte* dishes for pre-performance dining and intermission. **The North Box Restaurant** on the North Mezzanine (Box) level will feature locally sourced California cuisine with global influences.

Opera patrons will be able to enjoy snacks, sandwiches, and drinks in the newly renovated **Dress Circle Lounge** and enjoy small bites and a variety of premium wines and spirits at **Café Express**.

Call (415) 861-8150 or visit [opentable.com](http://opentable.com) for dining reservations or to pre-order. Patrons dining in the Opera House may enter through the north carriage entrance (adjacent to the War Memorial courtyard) up to two hours prior to curtain.



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## New Company Staff Appointments

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Over the summer, San Francisco Opera General Director Matthew Shillock announced two new appointments to the Company's senior staff.

Director of Human Resources **Sarah DeCuir** joins the Opera after serving as the senior vice president of human capital for a real estate development startup in San Francisco. While there, she created its human resources department, spearheaded all recruiting efforts, and helped create an innovative, collaborative, and energized organizational culture. Her professional credits include serving as the director of human resources for Paramedics Plus, Alameda County's 911 provider, where she oversaw the recruitment and selection process, employee compensation plans, employee benefits, health and wellness, organizational development and training, payroll, labor relations, and affirmative action. An opera newbie with an abiding interest in alternative rock music, Sarah studied at the Academy of Art and resides in the East Bay with her family.

CORY WEAVER



San Francisco Opera is also pleased to announce the appointment of Director of Development **Andrew Morgan**. Andrew joined the Company's development department in 2008, holding key leadership roles over the past ten years and, today, overseeing a team of 24 professionals in leadership and individual gifts, corporate and institutional giving, donor stewardship, and special events. His distinguished and recent accomplishments have included managing the Company's Wilsey Center capital campaign, the David Gockley Gala and 2018 *Ring* fundraising efforts, as well as serving on the Opera's Medallion Committee. Andrew holds a Master of Music degree in vocal performance from the University of Illinois at Urbana-Champaign and has both performed and directed in the Bay Area with Chanticleer, Philharmonia Baroque, American Bach Soloists, San Francisco Symphony Chorus, Berkeley Opera, and Pocket Opera. Andrew resides in San Francisco with his family.

## Chorus Concert in November

The San Francisco Opera Chorus will offer a public concert of sacred, secular, and operatic music on **Friday, November 30 at 7:30 p.m.**, in the intimate Taube Atrium Theater of the Wilsey Center for Opera. Under the baton of Chorus Director Ian Robertson, with assistance from Associate Chorus Master and pianist Fabrizio Corona, the 47-member chorus will take center stage in an eclectic blend of musical selections.

The Opera Chorus was established in 1927 by General Director Gaetano Merola who also served as the ensemble's director through 1943. As part of General Director Kurt Herbert Adler's development of the Company, the Chorus became full-time in 1981, working a minimum of 31 weeks, typically from March through early December. The Opera Chorus was the subject of the 1992 Academy Award-winning feature-length documentary *In the Shadow of the Stars* and has been featured in numerous video presentations.

Tickets for the choral concert are \$35 and available now at the San Francisco Opera Box Office or by visiting [sfopera.com/chorusconcert](http://sfopera.com/chorusconcert).

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# SAN FRANCISCO OPERA *Profile*

## Darin Burnett

### *Production Stage Manager*

Since 2009, Darin Burnett has “called shows” for San Francisco Opera from the stage manager’s console backstage. To perform this crucial service, he wears a headset, operates innumerable knobs, switches, and levers, and manages every performance detail, ensuring that the show does, in fact, go on. With one eye on the conductor, Burnett follows along in his own heavily annotated score while quietly giving cues to everyone involved in the artistic and technical aspects of presenting the opera. Stage managers are, by necessity, the ultimate multitaskers; Burnett’s unflappable calm while synthesizing music, drama, visual elements, technology, stage craft, and an army of personnel into a smooth-running performance is no mean task.

“In a sense, my job is to tell everyone what to do and when,” Burnett says. “You’re sort of like an air traffic controller: isolated in one place, seeing the big picture and making sure everything is happening safely and on time.” In addition to the ability to read music and follow the conductor, the job requires an intangible “it” factor. “You have to be a leader and be able to galvanize people to do what needs to happen,” he says.

To observe Burnett calling a show at the console is akin to witnessing a master class on grace and precision under pressure. Every few seconds he gives instructions while simultaneously receiving updates on every detail of how the performance is going. “At San Francisco Opera, we have many different communication channels on our headsets, one each for the lighting design team, spotlight operators, backstage electricians, the carpenters who move the stage elements, sound technicians, stage management, and so on. Everybody is separated by department which is good because I can talk to everybody at once or each group individually.” Adding even greater complexity, Burnett constantly listens to all the



CORY WEAVER

groups at once. “Each channel is its own party line and I’m listening to all of them at the same time. Sometimes it’s no big deal, but there are times when you want to rip the headset off your head because your ear just can’t take it anymore.”

“I am generally not someone who gets riled, even when there is chaos around me,” he says. “That comes partly from experience, but I think the key is to focus, clear your head, and always be thinking ahead so that you can not only be in the moment, but also be ready for what is coming next. If you can do that, then you won’t be stressed when it’s busy or when things go wrong.”

A stage manager’s opera score typically has dozens of tabs and multicolored sticky notes on each page. To the uninitiated, this visual cacophony can look daunting, but to Burnett and his team of stage managers each colored note represents a specific instruction and precisely when it must be delivered. These moments also have warning cues that are issued in advance, a handy system that alerts Burnett if a possible problem is brewing backstage—a broken piece of scenery, a faulty pyrotechnic effect, a singer battling stage fright—so he can troubleshoot promptly and safely before the performance underway is affected. “In opera, the stage manager is giving warnings for everything before it happens. Even before singers make their entrances on stage, we page them over the backstage PA system: ‘Ms. so-and-so to the stage, please.’”

“The ultimate goal of a good stage manager is to support everyone involved throughout the entire production process and to deliver smooth performances in which all the elements come together seamlessly. Although there are many of us backstage out of sight, we all feel a real sense of pride in hearing the audience react to the performance.”

— JEFFERY McMILLAN





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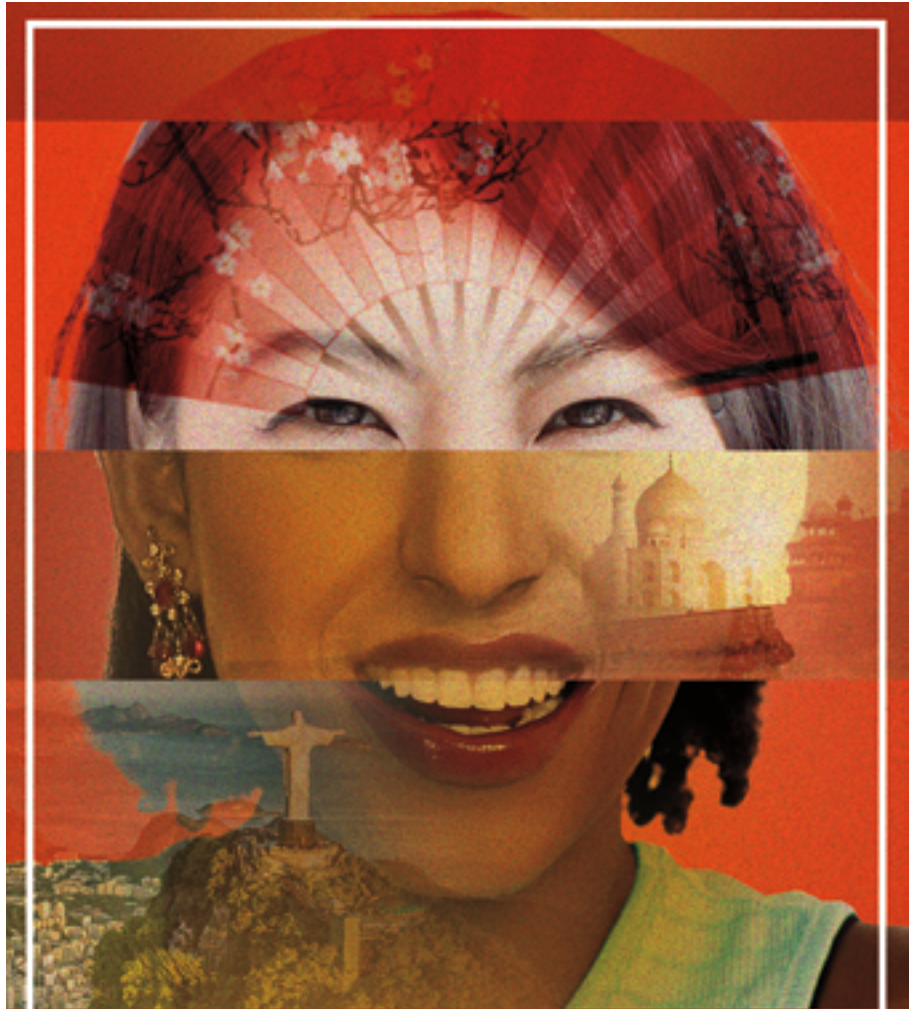
San Francisco Opera Guild presents *An Evening on the Stage* honoring longtime San Francisco Opera and Opera Guild supporters John A. and Cynthia Fry Gunn. Co-chaired by Kim Dempster and Linle J. Froeb, this celebratory black-tie gala helps support San Francisco Opera Guild's education and outreach programs that reach more than 50,000 students in nearly 200 schools throughout Northern California.

On **Wednesday, November 28, 2018**, the evening starts at 6 p.m. with cocktails in the lobby of the War Memorial Opera House. A lavish onstage dinner, prepared by McCalls Catering with décor by designer J. Riccardo Benavides, is followed by dancing to the music of the local band Notorious.

The Gunns have been generous supporters of the Company since John joined the Opera Board in 2002. In addition to their support of San Francisco Opera, John is the chair of the advisory board for the Stanford Institute for Economic Policy Research (SIEPR), serves as a trustee of Stanford University, and is vice chairman of the board of Stanford Hospital Care. Cynthia is an overseer of Stanford's Hoover Institution, a member of the advisory board of Family and Children Services, and serves on the boards of the Lucile Packard Foundation for Children's Health and the San Francisco Fine Arts Museum.

Individual tickets for *An Evening on the Stage* are priced at \$1,250, \$2,500, \$5,000, and \$7,500; seating is limited. For tickets and more information, contact San Francisco Opera Guild at (415) 565-3204.

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BY KIP CRANNA

# ALL HAIL PLÁCIDO!

KAORI SUZUKI



# The indefatigable “King of Opera” returns to San Francisco Opera on October 21 for a special sold-out concert

As San Francisco Opera prepares to welcome the world-renowned opera superstar—and local favorite—Plácido Domingo back to the War Memorial Opera House for a program with the Opera Orchestra, his admirers will surely reflect on the tenor’s long and remarkable history with the Company. And why not start our recollections with the most remarkable event of all? For many longtime Opera patrons, it’s hard to believe that this year marks the 35th anniversary of Plácido’s most celebrated appearance here (among many memorable performances): his legendary “saving” of the 1983 season opener by flying cross-country from New York in a private plane as a last-minute replacement in the title role of *Otello*. As Mr. Domingo himself has remarked, “It was one of those performances: you know, there are 3,000 seats in the War Memorial Opera House, but today there are probably 20,000 people who say they were there that evening.”

And those of us who *were* among the lucky 3,000 will certainly never forget it. The gala Opera Ball scheduled to take place after the show was instead held before it, to give Domingo’s plane enough time to arrive. A well-lubricated crowd finally sat down to a performance that began at 10:30 p.m., and they remained—loyal and enthralled—until it ended (after four acts and three intermissions) at 2 a.m. (The stage manager’s report for that performance is a masterpiece of understatement: “The role of *Otello* was sung by Plácido Domingo. The performance was delayed because of Mr. Domingo’s late arrival.”)

What the evening demonstrated above all wasn’t only the famous tenor’s unsurpassed sense of adventure, but also his admirable professionalism, stamina, and dedication to his fans—all this, of course, combined with the matchless vocal talents, viscerally thrilling sound, astounding musical acumen, and vivid onstage charisma that have made his name a household word. In fact, in today’s digital age characterized by myriad options for getting one’s information, he is arguably the only living classical singer whose stardom extends beyond operatic circles to the “man on the street.”

The 1983 *Otello* was not Mr. Domingo’s first rescue for San

Francisco Opera. His Company debut in 1969 at age 28, as Rodolfo in *La Bohème*, was also an eleventh-hour substitution. (Devotees of the wildly popular “Three Tenors” concerts of the 1990s and early 2000s might be interested in a noteworthy coincidence: each of the three made his San Francisco Opera debut as Rodolfo: Luciano Pavarotti two years before Domingo, in 1967, and José Carreras just a few years later in 1973.) Domingo saved the day for San Francisco Opera yet again in 1971, substituting as Manrico in *Il Trovatore*, opposite the Leonora of Leontyne Price.

Domingo’s versatility and can-do spirit were also on display in 1980, this time at an Opera in the Park concert at the bandshell in San Francisco’s Golden Gate Park, where a rare September downpour had forced the orchestra to go home. The dauntless tenor gamely agreed to brave the damp, robustly singing with piano accompaniment alongside his *Samson et Dalila* co-stars mezzo-soprano Shirley Verrett and baritone Wolfgang Brendel. Domingo even took to the piano at one point to accompany Brendel! (He had supplemented his early career as a singer in Mexico City by working as a ballet pianist.)

Born in Spain and raised in Mexico, Domingo began as a youngster singing with a company founded by his parents that presented *zarzuelas* (Spanish-style light operas)—an art form that has remained one of his persistent loves throughout his career. He performed a program of *zarzuela* highlights at the War Memorial in 1984, joined by Spanish soprano Pilar Lorengar, and included several *zarzuela* selections in his 1990 concert here with soprano Ann Panagulias. His October concert in San Francisco can be expected to feature *zarzuela* hits as well.

A mere glance over Plácido’s professional history makes it impossible to imagine a singer with more impressive career statistics. He has racked up more than 3,900 performances of an astounding 150 operatic roles, challenging the notion that the human brain has a finite capacity to memorize. The list now includes baritone parts (to be represented in his upcoming concert), which he began adding in 2009 with Verdi’s Simon Boccanegra, as well as newly created roles in the challenging contemporary operas he has championed. His more than a hun-



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*“Plácido is the greatest talent the opera world has produced in the last half century and probably over a much longer period of time. The sheer beauty of his instrument, the sensitivity of his musicianship, the keen intelligence with which he approaches every assignment... I cherish the good fortune that has allowed me to live during the ‘Era of Domingo!’”*

— David Gockley,  
San Francisco Opera General Director Emeritus



ALTIZER

*Domingo and Gockley at a 2010 champagne reception in the Veterans Building’s Green Room.*

dred recordings—including “crossover” albums with artists like John Denver, Josh Groban, Susan Boyle, and Harry Connick, Jr.—have earned him 12 Grammy Awards, and his more than 50 music videos have garnered two Emmys. Three commercially available San Francisco Opera recordings feature him, all in French repertoire: videos of Saint-Saëns’ *Samson et Dalila* and Meyerbeer’s *L’Africaine* as well as an audio CD of Massenet’s *Hérodiade*.

As if life as a globe-trotting operatic megastar were not enough to keep him busy, Domingo has made conducting a mainstay of his career as well, beginning with his podium debut for a New York City Opera *Traviata* in 1973. To date, he has conducted over 500 performances, including a run of Wagner’s *Die Walküre* this past summer at the famed Bayreuth Festival dedicated to the composer’s works.

Putting his creative skills to work behind the scenes, he has had a prodigiously productive life as an opera administrator, acting as artistic director at Washington National Opera at the Kennedy Center from 1996 through 2011, and taking on a similar role at Los Angeles Opera in 2000, where he continues in the post of general director.

Now at age 77, this operatic Renaissance Man shows no sign of slowing down, famously protesting, “If I rest, I rust.” This September, he sings a concert marking the reopening of Houston Grand Opera’s Wortham Theater Center after a year of flood-damage repairs, then performs a Los Angeles run of Verdi’s *Don Carlo* (in the baritone role of Rodrigo). After his San Francisco concert in October, it’s on to New York’s Metropolitan Opera for the title role in Puccini’s comic *Gianni Schicchi*. A long list of Verdi baritone roles fills out the rest of his season ahead, including the elder Germont in *La Traviata* at the Met, La Scala, Covent Garden, and Munich, Simon Boccanegra in Vienna, Macbeth in Berlin, and Nabucco in Dresden, plus Juanillo in Manuel Penella’s *El Gato Montés* back in Los Angeles.

It’s natural to wonder how he manages to find time for it all—





From left to right:

On September 9, 1983 at 9:55 p.m., Domingo arrived at the War Memorial Opera House to sing the title role of Otello.

Domingo performed Vasco da Gama in Meyerbeer's L'Africaine opposite the Sélika of Shirley Verrett, both in 1972 and 1988 (pictured).

In 1976, Domingo sang Canio in Pagliacci, opposite Noelle Rogers as Nedda.

(Top) Domingo serving as grand marshal of the 1979 Opera Fair; (bottom) performing a duet with John Denver for the Company's 1981 Fol de Rol.

let alone the energy. He is famous for arriving very late in the rehearsal process for his roles, but rarely seems unprepared thanks to his renowned gift for being a “quick study.” As late stage director and former San Francisco Opera General Director Lotfi Mansouri once remarked, “I would personally rather have one day with Plácido than a month with many other singers. He is an artist who makes a stage director look good.”

For his most recent production in San Francisco, in the title role of Alfano's *Cyrano de Bergerac* in 2010, Plácido made the unusual advance request to have a TV-style teleprompter available in case he forgot his words, not having sung the opera in recent years. But any need for that memory aid quickly evaporated as his famous powers of score recall sprang into action.

Industry insiders sometimes hear complaints that he can be stretched too thin, and difficult to reach to make management decisions. Yet under his leadership, the companies he has helmed in Washington and Los Angeles have made great strides artistically, for which he can justly claim credit. It helps that he is indefatigable, often getting on a plane after a rehearsal or performance in one city to attend a board meeting, opening night, or donor event in another.

He has also been unflagging in promoting young signers, principally with his international opera competition Operalia, founded in 1993, which has fostered a host of talented artists, including his two co-stars for October's “Plácido Domingo in Concert”: soprano Ana María Martínez and tenor Arturo Chacón-Cruz. Other Operalia winners include (to name just a few) Nina Stemme, José Cura, Eric Owens, Joyce DiDonato, Rolando Villazón, Brian Jagde, the late Brian Asawa, and Carmen Giannattasio who will perform next month the title role of *Tosca* in the Company's new production. “I'm proud to say that with Plácido's help early on in my career, next year I will celebrate 20 years of professional singing,” says the Italian soprano.

Domingo's unstinting dedication to the opera public continues

to be a model for performing artists everywhere. A former colleague recalls his 2002 tour to Japan in *Otello*—in his final performances of what had become his signature role. Unphased by the taxing demands of the part, he heartily faced an endless line of well-wishers after each performance, spending hours signing photos and programs for each eager fan who had waited for him. This degree of generosity, patience, and respect for the paying public has helped make him a beloved figure world-wide.

Anyone who has been in the rehearsal room with Plácido can attest to his intense commitment to his art. He arrives in the hall on time, greets everyone (with an uncanny ability to remember names in theaters across the globe), and is frequently the last to leave the rehearsal, offering an admirable example of discipline, politeness, and consideration for all. Amusing and endearing anecdotes about the famous tenor abound, but temper tantrums and ego trips do not feature prominently among them.

A gracious social presence adds to the esteem Domingo has earned among his professional associates. Whether taking care that the guest list for a post-performance dinner doesn't exclude a deserving colleague, or offering a fellow staffer a lift, he can be relied upon for a tireless sense of duty that is a rarity in superstars. Nobody is a better candidate for disproving the adage that nice guys finish last.

During his nearly 50-year association with San Francisco Opera, Plácido Domingo has earned a permanent place in the pantheon of the city's beloved performers. He once remarked that “San Francisco is a place where I have been able to do a lot of my main repertoire but also to satisfy my curiosity about new roles.” And he, in turn, has helped San Francisco audiences satisfy their craving for inspirational singing coupled with captivating artistry. It will be nice to welcome him back. 🌟

Clifford (“Kip”) Cranna is dramaturg at San Francisco Opera and is beginning his 40th year with the Company.

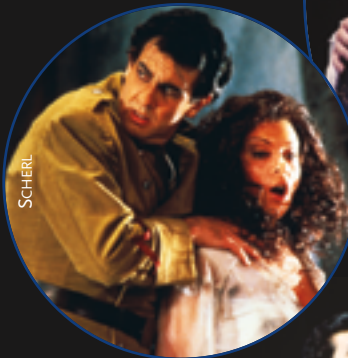
# SAN FRANCISCO OPERA AND PLÁCIDO DOMINGO

- 1969 *La Bohème* (Rodolfo)
- 1970 *Carmen* (Don José)  
*Tosca* (Cavaradossi)
- 1971 *Il Trovatore* (Manrico)
- 1972 *Tosca* (Cavaradossi)  
*L'Africaine* (Vasco da Gama\*)
- 1975 *Andrea Chénier* (title role)
- 1976 *Cavalleria Rusticana* (Turiddu)  
*Pagliacci* (Canio)  
*Il Barbiere di Siviglia* (conductor of student matinee)
- 1978 *Otello* (title role)
- 1979 *La Fanciulla del West* (Dick Johnson)
- 1980 *Samson et Dalila* (Samson)
- 1981 *Carmen* (Don José)
- 1983 *Otello* (title role, Opening Night only)
- 1987 *Les Contes d'Hoffmann* (title role)
- 1988 *L'Africaine* (Vasco da Gama)
- 1994 *Hérodiade* (John the Baptist\*)
- 2010 *Cyrano de Bergerac* (title role)

\* Role debut



Above: Domingo made his role debut as John the Baptist in 1994's *Hérodiade*, opposite Renée Fleming as Salomé.



Above left: Domingo was San Francisco Opera's Don José in 1970 and 1981 (pictured, opposite the *Carmen* of Hanna Schwarz).



Left: Domingo was *Andrea Chénier* in the Company's 1975 eponymous production.



Above: In 1976, Domingo performed as Turiddu in *Cavalleria Rusticana*, opposite Tatiana Troyanos as Santuzza.

Far left: Singing the title role of 1987's *Les Contes d'Hoffmann*.

Middle left: Domingo performing the title role of *Samson et Dalila* in 1980.

Left: Domingo's previous appearance at San Francisco Opera was in 2010 as *Cyrano de Bergerac*.



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Photo: Tosca Act 1 set model by Production Designer Robert Innes Hopkins.

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

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

### OPERA PREVIEW LECTURES

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

### CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

### OPERA HOUSE TOURS

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

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

*Cavalleria Rusticana / Pagliacci*: Robert Hartwell

*Roberto Devereux*: Marcia Green

*Tosca*: Alexandra Amati

*Arabella*: Corey Jamason (October 16 and 24),  
TBD (October 19 and November 3),  
and Heidi Waleson (October 28)

*It’s a Wonderful Life*: Clifford Cranna interviewing  
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# John A. & Cynthia Fry Gunn



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

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

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

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

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



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## **Diane B. Wilsey (Opening Weekend Grand Sponsor, *Cavalleria Rusticana/Pagliacci*)**

Dede Wilsey, a longtime San Francisco Opera board member, patron, and Opera Ball supporter, believes deeply in the transformative power of the arts, particularly the multi-faceted world of opera. Says Dede, “It’s a marvelous spectacle. From the voices and pageantry to the scenery, costumes and acting, opera fills the senses and takes you to another place.” She also believes fervently that such experiences should be available to all. “We work hard to make events open to the public at no cost,” she explains. “And because a love of any art form starts at a young age, we take opera into the schoolroom.” Thanks to Dede’s generosity, opera enthusiasts of all ages have much to celebrate. As Opening Weekend Grand Sponsor for the thirteenth consecutive year, she is supporting the opening production of the 2018–19 Season, *Cavalleria Rusticana/Pagliacci*, the celebratory

floral arrangements that grace the War Memorial Opera House on September 7, and the free, annual Opera in the Park concert at Robin Williams Meadow on Sunday, September 9. Dede’s leadership support was critical in the creation of the Wilsey Center for Opera, a dynamic, intimate space at the Veterans Building, which opened in spring, 2016. The Center consolidates the Company’s activities onto the War Memorial campus, enabling San Francisco Opera to engage in exciting new programming and immersive education work. Dede’s philanthropic commitment to the community extends to many organizations. She is president of the Fine Arts Museums and serves on the boards of the San Francisco Ballet and War Memorial, and is a lifetime trustee of UCSF.

## **Edmund W. and Jeannik Méquet Littlefield Fund (Production Sponsor, *Cavalleria Rusticana/Pagliacci*)**

*Cavalleria Rusticana/Pagliacci* is the 23rd production supported by the Littlefield Family, a Company Sponsor since 2002. This gripping “verismo” double-bill has not been seen on the War Memorial stage in over 15 years and is sure to provide a powerfully dramatic opening to the 2018–19 Season. The Littlefield name became especially familiar to opera fans in 2006, when Jeannik Littlefield made her historic \$35 million commitment to San Francisco Opera. She held a subscription to seats in Box K for over 40 years, until her passing in 2013. Jeannik’s daughter, Denise, underwrote the LED lighting effects for the recent production of the *Ring*. The Edmund W. and Jeannik Méquet Littlefield Endowment Fund provides a permanent and unrestricted source of income for the company, and a legacy of support for generations to come.



## **Jan Shrem and Maria Manetti Shrem/Conductors Fund and Great Interpreters of Italian Music Fund (Production Sponsor, *Cavalleria Rusticana/Pagliacci*; Sponsor, Daniele Callegari in *Cavalleria Rusticana/Pagliacci* and Riccardo Frizza in *Roberto Devereux*)**

After a career devoted to his publishing businesses in Japan and Europe, the creation of Clos Pegase Winery in California’s Napa Valley, and his art collection, Jan Shrem, in joyous partnership with his wife Maria Manetti Shrem, is bringing his focus and affection to philanthropic causes that advance education and the performing and visual arts. Though they grew up half-a-world apart, Jan and Maria both developed a love of opera at a young age. While their lives led them each around the globe, their individual passions eventually led them to San Francisco Opera, and to each other. With a substantial, multi-year commitment, Company Sponsors Jan and Maria have expanded their support with the establishment of

three different funds. The *Conductors Fund* helps ensure the continued appearances of 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, and the *Emerging Stars Fund* supports the Company in showcasing exciting rising young stars on our stage throughout the season.

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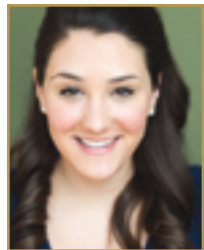
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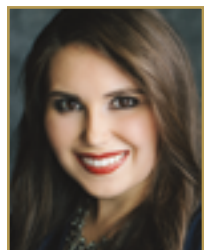
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**Gaetano Donizetti**

# ROBERTO DEVEREUX

**SAN FRANCISCO  
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## ROBERTO DEVEREUX

*Queen Elizabeth I has sent her beloved Robert Devereux, the Earl of Essex, to lead a military expedition to Ireland. Against the Queen's orders, Robert has signed a peace treaty with the Irish rebels. Jealous of his favorable position with the Queen, her advisors seize the opportunity to push through a charge of treason against him.*

## ACT I

Parliament prepares to discuss charges against Robert Devereux. Sarah, the Duchess of Nottingham and close friend of Queen Elizabeth, is plagued with guilt for being romantically involved with Robert prior to her marriage. Elizabeth arrives and expresses her love for Robert, and confides to Sarah that she suspects Robert of being unfaithful. The Queen is interrupted by a visit from Lord Cecil and Sir Walter Raleigh who convey Parliament's frustration over her leniency towards Robert. To stall Parliament, she demands more proof of guilt before making a decision. When a page arrives with a request from Robert to meet with the Queen, her heart is stirred with a hope that their affection will be rekindled and she agrees to the visit.

Elizabeth meets Robert in private and tenderly reminds him of the ring she gave him, a special token that will guarantee his safety if he sends it back to her. Robert accidentally reveals that he is in love with another woman. Seeing Elizabeth's initial anger escalate to fury, he tries to deny everything but the damage has been done: Elizabeth is set on vengeance against Robert and the unknown woman who has won his affection. With Elizabeth infuriated, Robert's only remaining ally is the Duke of Nottingham (Sarah's husband). Nottingham discloses to Robert that he observed his wife sobbing while embroidering a blue scarf and expresses his concern over his wife's secret suffering. Their exchange is interrupted by Lord Cecil who summons Nottingham on behalf of the Queen to a meeting of Parliament to decide Robert's sentence. Nottingham vows to save his friend.

Robert cannot resist seeing Sarah while Nottingham is out. He berates her for getting married while he was at battle. She explains that, after her father's death, the union was ordered by the Queen to ensure her financial stability. Sarah also reminds him of his previous royal affection by pointing to his ring. They acknowledge their mutual love but realize that they can never be together. As a parting gift, Sarah gives her blue embroidered scarf. Robert accidentally leaves Elizabeth's ring.

## ACT II

In the Great Hall at Westminster, Parliament reaches a decision and Lord Cecil informs the Queen of the verdict: the death penalty. Only Elizabeth's signature is needed for the execution. She dismisses the court for a private meeting with Sir Walter Raleigh, one

of her trusted spies. Walter informs the Queen that Robert was arrested with a blue scarf hidden under his shirt. Upon careful examination, Elizabeth notices love knots embroidered into the scarf, which confirm her suspicions, and fuels her agreement to sign Robert's death warrant. Nottingham begs the Queen to have mercy on Robert. His pleas are silenced when Robert is brought in and Elizabeth reveals the blue scarf demanding to know its owner. Recognizing the scarf as belonging to his wife, Nottingham is horrified at Robert's betrayal. In a fiery jealous rage, the Queen signs the death warrant.

## ACT III

Sarah receives a letter from Robert asking for Elizabeth's ring as a means of preventing his execution. Nottingham returns and accuses Sarah of infidelity, ordering all doors locked to prevent Sarah from returning the ring.

Alone in the Tower of London, Robert reflects with regret upon his life of lies and indiscretions. He remains hopeful that Elizabeth will receive the ring and pardon him. The guards arrive and Robert allows himself to be led to his execution without protest. Elizabeth is deeply conflicted about having signed Robert's death warrant. She desperately hopes Robert will return her ring to spare his life. To her horror, Cecil enters and informs her that Robert is being led to his execution. At that exact moment, Sarah bursts in and unable to speak, hands the ring to Elizabeth, confirming herself as the Queen's rival. It is too late: a cannon shot is heard signifying the fatal blow has been delivered and Elizabeth lashes out at Nottingham and Sarah for their part in Robert's death. Haunted by visions of Robert's severed head, Elizabeth longs for death. She declares James VI of Scotland the new King of England.

**First performance:** Naples, Teatro San Carlo; October 28, 1837.

**First performance in the U.S.:** New York City, Astor Place Opera House; January 15, 1849.

**First San Francisco Opera performance:** October 26, 1979.

*Roberto Devereux* has been performed in one previous season at San Francisco Opera. For complete casting and other information, visit [archive.sfopera.com](http://archive.sfopera.com).

**Personnel:** 8 principals, 48 choristers, 13 supernumeraries, 4 dancers; **73 total.**

**Orchestra:** 2 flutes, 1 piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 timpani, 2 percussion, 36 strings (12 first violins, 9 second violins, 6 violas, 6 cellos, 3 basses); **57 total.**

**Backstage:** 1 snare drum.



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Opera in three acts by **Gaetano Donizetti**

Libretto by **Salvadore Cammarano**

Based on **François Ancelot's** tragedy *Elisabeth d'Angleterre*

# ROBERTO DEVEREUX

(Sung in Italian with English supertitles)

## CAST

(in order of appearance)

<i>Elisabetta, Queen of England</i>	<b>Sondra Radvanovsky</b>
<i>Roberto Devereux, Earl of Essex</i>	<b>Russell Thomas</b>
<i>Lord Cecil</i>	<b>Amitai Pati</b> <sup>†</sup>
<i>Sir Walter Raleigh</i>	<b>Christian Pursell</b> * <sup>†</sup>
<i>Sara, Duchess of Nottingham</i>	<b>Jamie Barton</b>
<i>A page</i>	<b>Ben Brady</b> *
<i>Duke of Nottingham</i>	<b>Andrew Manea</b> <sup>†</sup>
<i>Nottingham's servant</i>	<b>Igor Vieira</b>

*Nobles, court retinue, sailors, and soldiers*

\* San Francisco Opera debut    † Current Adler Fellow

PLACE AND TIME: London, 1601

### ACT I

**Scene 1:** A hall in Westminster Palace

**Scene 2:** Sara's apartments, Nottingham House

—INTERMISSION—

### ACT II

A hall in Westminster Palace

### ACT III

**Scene 1:** Sara's apartments

**Scene 2:** A cell for the condemned in the Tower of London

**Scene 3:** A hall in Westminster Palace

*The performance will last approximately two hours and forty-five minutes.*

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

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

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

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



BY PAUL THOMASON

# Royal Fireworks

Donizetti's bel canto masterpiece *Roberto Devereux* offers one of opera's most compelling portraits of Queen Elizabeth I



CR/MICHAEL COOPER/CANADIAN OPERA COMPANY/DT



Three days after the premiere of *Roberto Devereux* on October 28, 1837, Gaetano Donizetti wrote to the publisher Tito Ricordi, “It is not up to me to tell you how it went, for I am more modest than a whore, and therefore I would blush. But it went very, very well indeed.” In fact, the audience at Naples’ Teatro San Carlo had been extremely enthusiastic, and for more than 40 years the opera was given in a number of theaters, even reaching New York in 1849.

Donizetti must have been gratified by the acclaim for his new work since it had been written during some of the darkest days of his life. Four months earlier, on June 17, 1837, his wife, Virginia, gave birth to a son who died an hour later. Six weeks after that, Virginia herself died at age 28. Donizetti was so overwhelmed with grief that his friends were afraid of what he might do to himself and moved him to the home of a friend where he remained in bed for several days, unable to get up. For the rest of his life, he never again spoke or wrote Virginia’s name. The cause of her death is something of a mystery. Cholera was rampant in Naples at the time. Donizetti himself blamed measles, but that is unlikely. Far more probable is that she died of syphilis contracted from her husband who had, himself, become infected before their marriage. (Donizetti would die of the disease in 1848.) Somehow, he eventually found the inner strength to begin work on his new opera that was scheduled to begin rehearsals within a few weeks.

The libretto was by Salvatore Cammarano who had first worked with the composer two years earlier on *Lucia di Lammermoor*. In all, he would provide eight libretti for Donizetti before working with Verdi on four operas, including *Luisa Miller* and *Il Trovatore*. For *Roberto Devereux*, Cammarano had the advantage of having not only François Ancelot’s 1832 Parisian play *Elisabeth d’Angleterre* but also Felice Romani’s libretto for *Il Conte d’Essex*, Saverio Mercadante’s opera that had been unsuccessful at its 1833 premiere in Milan. If the drama is not exactly historically accurate (see accompanying article), the characters are sharply defined, especially the multifaceted portrait of Elisabetta who towers above everyone else, and the situations in which they find themselves create riveting drama. Cammarano gave Donizetti plenty of opportunities throughout to write gripping music conveying the shifting emotions the characters are experiencing—opportunities Donizetti exploited fully.

*Roberto Devereux* was not the first time Teatro San Carlo experienced the premiere of an opera about England’s Queen Elizabeth I, nor was it the first time Donizetti had composed an opera with her as a major character. Twenty-two years before *Roberto Devereux*, Gioachino Rossini had written *Elisabetta, Regina d’Inghilterra*. It was the first of a remarkable string of operas Rossini would write for the San Carlo, and the first to star Isabella Colbran who would later become his wife. Unlike *Devereux*, *Elisabetta* ends happily when the Queen forgives the man she loves, the Earl of Leicester, for marrying another woman and publicly blesses their union.

Donizetti wrote three operas in which Queen Elizabeth I is a character—all, oddly enough, for the Teatro San Carlo. The first was *Il Castello di Kenilworth (Kenilworth Castle)* in 1829. The plot revolves around the Earl of Leicester’s attempts to keep his marriage a secret from Elizabeth or Elisabetta who, though she loves him, gives her blessing to the marriage at the end. (Joan Sutherland recorded an aria from the opera on her 1985 *Bel Canto Arias* album.)

Better known today is *Maria Stuarda*, written for Teatro San Carlo in 1834 but banned after the dress rehearsal by the King of Naples himself. Perhaps it was because the Queen, Maria Cristina, was a direct descendant of Mary Stuart who is beheaded at the end of the opera. Perhaps it was also the notoriety that had been attached to the opera after the first orchestra rehearsal.

In the second act, the two queens confront each other. Eventually things turn ugly and Mary—sung by Giuseppina Ronzi-de Begnis—denounces Elisabetta—Anna del Sere—in scathing terms, ending with calling her a *vil bastarda* (vile bastard). Del Sere apparently felt that Ronzi had delivered the caustic phrases a little too personally and lunged at her rival soprano, pulling her hair and pummeling her with her fists. There were even reports of biting. Ronzi fell to the floor, then got up and charged del Sere to repay her in kind. Del Sere fainted and had to be carried home. Ronzi thought Donizetti was out of earshot and complained, “Donizetti protects that whore of a del Sere.” To which Donizetti promptly replied, “I do not protect any of you, but those two queens were whores, and you two are whores.” The censors demanded some



BRIDGEMAN IMAGES



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Top: Donizetti’s wife, Virginia, died just four months before *Roberto Devereux*’s premiere on October 28, 1837.

Bottom: Prolific Neapolitan librettist Salvatore Cammarano (1801–1852) also collaborated with Donizetti for *Lucia di Lammermoor* and six other operas.

Opposite: Sondra Radvanovsky as *Elisabetta* in Canadian Opera Company’s production of *Roberto Devereux*, staged by Stephen Lawless.

changes, Donizetti complied, and eventually the dress rehearsal was given before a delighted audience. But then the King banned the opera. The music was fitted to a new text that had nothing to do with English history and was presented as *Buondelmonte*. The original *Maria Stuarda* was finally given at Milan's La Scala in 1835. (The American stage premiere of *Maria Stuarda* was given by San Francisco Opera on November 12, 1971 with Joan Sutherland as Mary Stuart and Richard Bonyngne conducting.)

Ostensibly, Donizetti did not hold Ronzi's behavior—or her cutting remarks—against her because she created the role of Elisabetta in *Roberto Devereux* three years later. It was the last of the five operas he wrote specifically for her in which she performed. (He later wrote the part of Paolina in *Poliuto* for her, but she was unable to appear in it.) Since Ronzi did sing Anna Bolena (originally written for Giuditta Pasta), she was the first soprano to sing all three operas known today as Donizetti's Tudor trilogy, although she sang Elisabetta rather than the title role of *Maria Stuarda*. The idea of a soprano singing Anna Bolena, Maria Stuarda, and Elisabetta in *Devereux* as a cycle seems to be a 20th-century invention with Beverly Sills (in the U.S.) and Leyla Gencer and Montserrat Caballé (in Europe) doing so. In 1964, Gencer sang the first performance of *Roberto Devereux* given since 1882 and did so at the theater that saw its world premiere.

**R**oberto Devereux is a bel canto opera, firmly in the tradition of arias and duets that are structured in a certain way: recitative, then a slow, lyrical number followed by a cabaletta, a faster showpiece. But Donizetti brings a new dramatic urgency to this blueprint. Vocal embellishments are not used just to show off the singer's voice but are employed throughout to add emphasis to the drama. For instance, in the sec-

ond act, Elisabetta confronts Roberto after being given the scarf that was taken from him when he was arrested, a scarf that proved to Elisabetta he loves another woman (even though he has denied it). Rather quietly, she reminds him of his denials. "No," you answered. "No, no." There is a long silent pause, and then she explodes, "You're faithless, a villain, a liar." Each accusation is embellished with a descending octave sixteenth-note run, each note like an angry slash of a knife. The coloratura amplifies Elisabetta's fury far more than if she just sang the two notes of the descending octave.

Another characteristic of bel canto opera is the emphasis on conveying the drama through the voice itself, rather than the orchestra. Time and again, Donizetti asks the singers to sing a cappella at key moments, allowing the singer the freedom to shape the drama. A few minutes after Elisabetta confronts Roberto, she tells him his life is in peril, but she will spare him if he names her rival. There is a long pause, then she sings the word "Parla" ("Speak"). There is another pause and she repeats "Parla," drawing out the word this second time. Both times she is singing a cappella. It is a brilliant stroke on Donizetti's part to silence the orchestra, leaving Elisabetta totally exposed, the voice mirroring her emotional state at that moment. It also allows the soprano great leeway in how she sings those words. Does she beg? Demand? Is she a wounded woman pleading with the man she loves? Is she utterly furious with him? When Roberto does not respond to her first "Parla," does she change the way she sings the word a second time? By making those two words a cappella, Donizetti opens a world of nuance for the soprano to plunder.

"The second act of *Roberto Devereux* achieves, in its very own Italian way, the Wagnerian ideal of music drama," writes William Ashbrook in *Donizetti and His Operas*. It consists of only three numbers, but the drama moves like a whirlwind, culminating in a rousing ensemble only moments after Elisabetta's "Parla." As the





orchestra quietly plays rather ominous music, Elisabetta intones on the same note, “The Council of Peers has handed me this man’s death sentence. I am”—and then she and the orchestra move up one half step—“signing it.”

It is a chilling moment that continues as she says that the sun has already started rising in the sky and when it reaches its peak, the ax will fall. Very gradually as she pronounces this death sentence, her vocal line and the orchestra creep up, as if mirroring the rise of the sun. Then she looks at Roberto and sings “Và” (“Go”). That “Và” is another a cappella moment, allowing the soprano to put her own stamp on the drama. Is she enraged? Filled with regret? Sorrowful? Does she speak the word rather than sing it? There is another moment of silence, and then she completely deto- nates: “Go! Death hangs over your head! Dishonor descends over your name!” Her jagged vocal line starts low, lunging its way up to a high A above the staff which is approached as a leap from the C-sharp below, giving that climactic A the impression of a lightning flash. Eventually, Roberto and Nottingham join in, followed by the chorus, creating a sensational ending to the act.

**D**onizetti gives new importance to the orchestra in *Roberto Devereux*, without ever forsaking bel canto tradition. For instance, in the middle of the Act III duet between Sara and her husband, Nottingham, the orchestra begins to play a rather sinister march, letting us know the soldiers are even then going to the Tower of London to retrieve Roberto for his execution. The next scene takes place in Roberto’s cell in the Tower, and the orchestra sets the stage with a lengthy introduction, reminiscent of the opening of Florestan’s aria in Beethoven’s *Fidelio* and looking forward to the way Verdi would introduce Ulrica in *Un Ballo in Maschera*.

It all culminates in Elisabetta’s great final scene, one of the crown jewels in all of bel canto opera. She desperately hopes Roberto will send her the ring so she can spare his life. But when Sara finally rushes in with the ring, it is too late. Donizetti brilliantly captures the shifting emotions rushing through Elisabetta at that moment. “Elisabetta was full of shrill sound and unbridled fury,” Beverly Sills once explained. “She’d lost the only man she’d ever loved, and she knew it all too well. The Queen of England had suddenly become a bitter, heartbroken old lady. She’d continue to be the most powerful woman in the world, but the rest of her days would be filled with frustrated, relentless rage.”

It is a long journey from the Elisabetta at the beginning of the opera who is filled with love for Roberto and eagerly looks forward to seeing him. “The role of Elisabetta, I think, is the most taxing in the entire soprano bel canto repertoire,” said Beverly Sills. William Ashbrook summed it up quite accurately when he wrote, “In Elisabetta, [Donizetti] created a complex tragic portrait that can, without any embarrassment, be placed beside Bellini’s *Norma*.”

Writer, lecturer, and teacher Paul Thomason is currently writing a book on the music of Richard Strauss.



RON SCHERL

Above: San Francisco’s only previous performance of *Roberto Devereux* in 1979 starred Montserrat Caballé and Carlo Bini.

Left and right: Beverly Sills as Elisabetta in *Wolf Trap National Park for the Performing Arts’* 1975 production of *Roberto Devereux*.



PHOTO BY ROBERT RATHE / BRIDGEMAN IMAGES



# Director's Note

We have in the 21st century become acclimatized to a specific view of Queen Elizabeth I through film and television, not to mention countless biographies. The consensus is of a remarkable woman who advocated religious tolerance yet was able to guarantee the success of her Protestant faith as the official church in England. She was a woman who bravely survived the vagaries and dangers of her early life to become a major player on the world stage. Her career saw the arts in England blossom as never before. She was renowned and loved for putting her country before her personal happiness and died having presided over a Golden Age.

This Anglocentric view would have been utterly incomprehensible to an Italian of Gaetano Donizetti's time and background: Elizabeth would have been perceived, at best, as an equivocal character. She had kicked Catholicism out of England and was, therefore, a heretic. In the eyes of Catholics, she was illegitimate, as her father Henry VIII had never obtained an annulment from the Pope to end his first marriage to marry his second wife (Elizabeth's mother), Anne Boleyn. Even in her own day, Elizabeth was much mocked in England and across Europe for her virgin status. Sixteenth-century attitudes saw a woman who would not be guided by her husband as unnatural and highly suspect. In fact, there was something positively ungodly about a woman exercising power without a husband's restraint, and the same could be said of early 19th-century attitudes towards women.

Elizabeth's flirtations with Robert Dudley, Earl of Leicester, and his stepson Robert Devereux, Earl of Essex (among others) opened her to the charge of wantonness. She became the almost comic stereotype of the aging woman: rouged, powdered, and bewigged to hold back the ravages of time; a figure of ridicule, as well as of tragedy. Her death was a cause for rejoicing throughout Catholic Europe.

When I was asked to direct Donizetti's Tudor trilogy of *Anna Bolena*, *Maria Stuarda*, and *Roberto Devereux*, I was attracted by the possibility of creating a chronicle of the life of Elizabeth along the lines of Shakespeare's history cycles. Collectively, they paint a much more complete—if historically inaccurate—portrait. Donizetti's skill in creating a consistent character over the course of the second and third operas is considerable. The composer creates a character that is, by turns, witty and willful, commanding and vulnerable, politically

astute and personally unsure, a woman in charge of the destiny of her country but incapable of ruling her own heart.

Intriguingly, by presenting her loves in both *Maria Stuarda* and *Roberto Devereux* as the two Roberts (Dudley, Earl of Leicester and his stepson Devereux, Earl of Essex), Donizetti creates the idea of a woman trying to recapture the earlier magic of her love for the first Robert with the much less worthy second. By depicting the collapse of the marriage of Elizabeth's parents in *Anna Bolena* to such devastating effect, he also provides a possible motive for Elizabeth's decision never to consent to marriage.

We (myself and Belgian set designer Benoît Dugardyn who sadly died earlier this year) have set these operas in one performing space, namely the Globe Theatre, as a metaphor for Elizabeth's life and court. The operas mirror the Shakespearean idea of the monarch being like an actor on a stage, each having to perform before an audience and each having both public and private personas with the chorus acting as spectators to history. By the end of the Elizabethan era, theater was performed indoors as well as outdoors, with the masque and its spectacular effects beginning to supersede purely textual theater. We have tried to create a narrative between the factual and the fictional, between the 16th and 19th centuries. 🌸

*Below: Queen Elizabeth I Being Carried in Procession (Elizabeth Triumphans), c. 1601, oil on canvas by Robert Peake (fl. 1580–1626).*

*Background: A view from the stage of the reconstructed Globe Theatre.*





# QUEEN on the Silver Screen



Bette Davis and Errol Flynn from the 1939 film *The Private Lives of Elizabeth and Essex*.

In 1967 when the American soprano Beverly Sills read through the libretto of *Roberto Devereux* for the first time, she was stopped by Queen Elizabeth I's line: "It would have been better for you to incite the wrath of the gods than to incite the wrath of the descendant of the terrible Henry VIII." She turned to her husband and said, "This is really a Bette Davis role with high notes."

Making the connection between a crucial moment for Elizabeth I in the opera and Bette Davis's famous portrayal on film was a logical one. Michael Curtiz's 1939 *The Private Lives of Elizabeth and Essex* starred Bette Davis, Errol Flynn, and Olivia de Havilland and was an enormous hit, receiving five Academy Award nominations. Davis went on to play Queen Elizabeth I in a second film, *The Virgin Queen* in 1955.

Elizabeth I has been portrayed in film and on television more often than any other British monarch, going back to 1912 with Sarah Bernhardt's *Les Amours de la Reine Élisabeth* (*The Loves of Queen Elizabeth*), which had its own connection to the world of opera. Playing Essex to Bernhardt's Elizabeth was Lou Tellegen whose second marriage was to the American operatic diva Geraldine Farrar.

Some other notable examples of Elizabeth I in American and British film and television include:

- ✧ Florence Eldridge played Elizabeth I to Katharine Hepburn's Mary, Queen of Scots in *Mary of Scotland* (1936).
- ✧ Flora Robson played Elizabeth in two films: *Fire Over England* with Laurence Olivier and Vivien Leigh (1937) and *The Sea Hawk* with Errol Flynn and Claude Rains (1940).
- ✧ In 1953, Jean Simmons starred as Elizabeth I in *Young Bess* opposite Stewart Granger and Deborah Kerr.
- ✧ Irene Worth was Queen Elizabeth I in the 1962 film *Seven Seas to Calais*.
- ✧ Cate Blanchett has been Elizabeth in two films: portraying the younger Elizabeth in 1998's *Elizabeth* and the older queen in 2007's *Elizabeth: The Golden Age*.
- ✧ In 1998, a second film involving Elizabeth, *Shakespeare in Love*, won seven Academy Awards, including one for Judi Dench as Elizabeth I.
- ✧ In 1971 Glenda Jackson was Elizabeth in the film *Mary, Queen of Scots*, playing opposite Vanessa Redgrave as Mary. That same year Jackson starred in the BBC's six-part series *Elizabeth R*. The acclaimed series traced the queen's life from the reign of her brother Edward VI to her death, and Jackson's performance won her two Emmy Awards. Redgrave went on to play the older version of Elizabeth in the 2011 film *Anonymous* with her daughter Joely Richardson playing the younger Elizabeth.
- ✧ When *Elizabeth R* hit American television in 1972 on *Masterpiece Theatre*, it was not the first TV series about Elizabeth I to appear in the U.S. In 1968, Judith Anderson starred in the American television series *Elizabeth the Queen* with Charlton Heston as the Earl of Essex.
- ✧ In 2005, there were two mini-series about Queen Elizabeth. Helen Mirren played her in *Elizabeth I*; Anne-Marie Duff did so in *The Virgin Queen*.
- ✧ The TV series *The Tudors* (2007–2010) cast three different actresses to play Elizabeth: Kate Duggan (Season 2), Claire Macaulay (Season 3), and Laoise Murray (Season 4).
- ✧ In the 1980s, the British comedy series *Black Adder* included Richardson as Elizabeth I.
- ✧ A rather unusual version of Queen Elizabeth I occurred in the 1992 film *Orlando* (based on Virginia Woolf's novel) when she was portrayed by male actor Quentin Crisp. 🌟



The Real People in

# Roberto Devereux

**T**hough all the characters in Donizetti's *Roberto Devereux* really lived, many of the relationships in the opera, as well as key plot points, are fiction.

Robert Devereux, the Earl of Essex, was quite a different man from the one in the opera. Donizetti's Roberto is an admirable man who goes to his death rather than reveal the name of the woman he loves, thereby compromising her. Historically, the man was an often charming and lovable, but ultimately self-serving rogue who never understood he could not tame the Queen. "This last of the Tudor's over-mighty subjects" is S.T. Bindoff's description in *Tudor England*. "There was that unique complex of charms—the beautiful face and body, the brilliant personality and style—which first captured royal favor and then time and again recovered it after follies which would have doomed a less ornamental offender. ... Essex died as he had lived, a man of one idea, the idea of his own aggrandizement."

There is absolutely no doubt of Elizabeth's affection for him, despite the fact she was a generation older, or that she repeatedly forgave him for his misdeeds. "I know but one friend and one enemy my Lord [Essex] hath; and that one friend is the Queen and that one enemy is himself" was the way one courtier of the time put it. She was dazzled by his looks, his quick wit, his often-brilliant mind, his daring and prowess on the battlefield, and by the way he seemed to know exactly how to charm and flatter her. In the opera, Essex's greatest mistake was against Elizabeth the woman, which is the opposite of history. The real Queen Elizabeth signed his death warrant because of his treason against the Crown, though Elizabeth the woman never got over it. In *All the Queen's Men*, Neville Williams writes, "As a result of his own crass self-destruction Elizabeth had lost the only man she had really cared for since [Sir Christopher] Hatton's death. At court the most troublesome faction of the whole reign had been annihilated and Robert Cecil remained at last in undisputed command."

Cecil is a minor character in the opera but, true to life, one that is implacably opposed to Robert Devereux. Sir Walter Raleigh is also a minor character but one who gives Elizabeth the blue scarf taken from Devereux, a scarf that proves to Elizabeth that her Robert does indeed love another woman. Historically, there was no blue scarf and while Raleigh often quarreled with Dev-



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ereux, he does not seem to have been the lifelong bitter enemy Robert Cecil was.

Factually speaking, there was no relationship, certainly no love affair, between the wife of the Earl of Nottingham and Robert Devereux. In the opera, her name is Sarah; in real life, it was Catherine. She was a generation older than he was, and one of Elizabeth's closest confidants. The two women were cousins, and when Catherine died, just weeks before the Queen, Elizabeth sank into a deep depression.

Historically, the Earl of Nottingham (he becomes a duke in the opera) was not the close friend to Essex that he is in the opera, but neither was he an enemy. That changed when Essex led an armed rebellion and tried to force a change in the government. It was Nottingham who led the force that quashed the uprising and he was one of the commissioners at Essex's trial. He was present at Elizabeth's deathbed in 1603, and according to some accounts pressed her on the matter of succession, to which Elizabeth indicated James should succeed her. Certainly Elizabeth did not name James as her successor when Essex was beheaded as happens in the final scene of the opera.

The timing of the historic events is different in the opera than they actually occurred. In the opera, Devereux returns from Ireland and is beheaded 24 hours later. In fact, when he returned to London in 1599 (against the Queen's orders), there were several months of inquiries, various versions of house arrest, and it was clear Elizabeth was angry with him. But it was only when he attempted to seize power through an armed revolt that he was arrested for treason and beheaded in 1601. He was 34 years old.

And then there is the matter of "the Essex Ring" as it has come to be known. On July 31, 1927, the *New York Times* carried the headline "Elizabeth's Ring Comes Back." The article said: "Queen Elizabeth's ring, which she vainly awaited as a sign that the Earl of Essex implored her mercy, is coming back to her at last where she lies in Westminster Abbey. ... The golden circlet that was to protect the impetuous noble if he was ever in trouble arrived lately in Christie's auction rooms in London. The successful bidder, moved by the romance of the love and quarrels of the aged Queen and young Robert Devereux, has obtained authority to place it, in a casket, upon the tomb of the Virgin Queen."

Most historians consider the story of the ring to be fiction, primarily because there is no reference to it in any of the contemporary accounts of the trial and beheading of Essex. In fact, the first reference to it in print seems to occur almost a century after the events, in 1695, in a novel entitled *The Secret History of the most renowned Queen Elizabeth and the Earl of Essex, by a Person of Quality*. It might not have been historically accurate, but the ring—and the relationship it represented—makes one hell of an operatic plot. 🌸

*Left, top: A portrait of Robert Devereux (1566–1601), Earl of Essex, from London's National Portrait Gallery.*

*Left, bottom: A Portrait of a Young Man and Woman, recorded on the frame as Queen Elizabeth I (1533–1603) and Robert Cecil, First Earl of Salisbury (c. 1563–1612), Secretary of State.*

*Top: Queen Elizabeth I's 1599 rebuking of the Earl of Essex by artist Paul Rainer.*



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## Major Events During the Life of Elizabeth I

- 1533** Elizabeth is born at Greenwich Palace.
- 1536** Elizabeth's mother, Queen Anne Boleyn, is executed at the Tower of London.
- 1558** Queen Mary I dies and Elizabeth becomes Queen Elizabeth I.
- 1564** William Shakespeare and Christopher Marlowe are born.
- 1585** Virginia colony of Roanoke established by Sir Walter Raleigh. Elizabeth takes the Netherlands under her protection, beginning the war with Spain.
- 1588** Defeat of the Spanish Armada.
- 1597** Elizabeth makes Robert Devereux Second Earl of Essex.
- 1599** Opening of the Globe Theatre.
- 1600** Elizabeth grants charter to East India Company.
- 1601** Execution of Robert Devereux (1566–1601).
- 1603** Queen Elizabeth I dies from blood poisoning; James I ascends the throne.



# ARTIST PROFILES



**RICCARDO FRIZZA**  
(Brescia, Italy)

**Conductor**

Italian conductor Riccardo Frizza made his San Francisco Opera debut with 2011's *Lucrezia Borgia* and returned in

2012 for *I Capuleti e i Montecchi* and in 2014 for *Tosca*. His recent appearances include *Semiramide* at the Bavarian State Opera, *Norma* and *L'Elisir d'Amore* at Venice's La Fenice, *Luisa Miller* at the Zurich Opera House, and *Il Pirata* at Milan's Teatro alla Scala. Frizza is the first musical director of the Donizetti Festival, whose inaugural season takes place in November 2018. Other credits include *Don Giovanni* at Theater an der Wien, *I Capuleti e i Montecchi* in Bilbao, *La Fille du Régiment* at Houston Grand Opera, *La Cenerentola* at the Bavarian State Opera, *Luisa Miller* in Leipzig, and *Aida* at Tokyo's New National Theatre and Seattle Opera. Frizza has led many orchestras in Europe and Asia, such as Florence's Maggio Musicale Orchestra, Rome's Accademia di Santa Cecilia, London's Philharmonia Orchestra, Staatskapelle Dresden, and Tokyo Symphony Orchestra, among others. His recordings include Bohuslav Martinů's *Mirandolina* (Supraphon), *La Fille du Régiment* (Decca), *Nabucco* (TDK, also on DVD), and *Tancredi* (TDK). Later this season, he leads *Falstaff* at the Dallas Opera.



**SONDRA RADVANOVSKY**  
(Berwyn, Illinois)

**Elisabetta**

Soprano Sondra Radvanovsky made her San Francisco Opera debut in 2009 as Leonora in *Il*

*Trovatore*, a role she has also performed at Lyric Opera of Chicago, Paris Opéra, Deutsche Oper Berlin, the Metropolitan Opera, Los Angeles Opera, and Houston Grand Opera. In 2014, she returned to the Company in her role debut as Norma, which she has also sung at the Metropolitan Opera, Canadian Opera Company, Bavarian State Opera, and Lyric Opera of Chicago. She has been hailed as one of the great Verdi singers of her generation and received acclaim for her

performances as Leonora, Elvira (*Ernani*), Hélène (*Les Vêpres Siciliennes*), Amelia (*Un Ballo in Maschera*), and Elisabetta (*Don Carlos*). Radvanovsky's other career highlights include Donizetti's Tudor trilogy of *Anna Bolena*, *Maria Stuarda*, and *Roberto Devereux* at the Metropolitan Opera; the title role of *Suor Angelica* at Los Angeles Opera; the title role of *Lucrezia Borgia* with Washington National Opera; her La Scala debut as Roxanne (*Cyrano de Bergerac*) opposite Plácido Domingo, which she also performed in New York and London; the title role of *Susannah* with Lyric Opera of Chicago; the title role of *Manon Lescaut* at Royal Opera, Covent Garden; and the title role of *Tosca* with Los Angeles Opera, Deutsche Oper, and the Metropolitan Opera. Upcoming engagements include *Tosca* at Deutsche Oper Berlin, Vienna State Opera, and the Metropolitan Opera and the title role of *Aida* at the Metropolitan Opera.



**JAMIE BARTON**  
(Rome, Georgia)

**Sara**

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

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



**RUSSELL THOMAS**  
(Miami, Florida)

**Roberto Devereux**

In 2014, tenor Russell Thomas made his San Francisco Opera and role debuts as Pollione in *Norma*, a role he has since sung at the

Lyric Opera of Chicago, Canadian Opera Company, Los Angeles Opera, and Palau de les Arts Reina Sofia in Valencia, Spain. Thomas has recently performed the title role of *La Clemenza di Tito* at the Salzburg Festival and Dutch National Opera, the title role of *Don Carlo* at Washington National Opera, Rodolfo in *La Bohème* at the Metropolitan Opera, Cavaradossi in *Tosca* with Los Angeles Opera, Ismaele in *Nabucco* at the Metropolitan Opera, and Mao Tse-Tung in John Adams' *Nixon in China* with the Los Angeles Philharmonic. Other career highlights include the title role of *Don Carlo* with Deutsche Oper Berlin; Andres (*Wozzeck*), Tamino (*Die Zauberflöte*), Foresto and Uldino (*Attila*), the Steersman (*Der Fliegende Holländer*), and the title role of *La Clemenza di Tito* with the Metropolitan Opera; and Gabriele Adorno (*Simon Boccanegra*) with the Royal Opera, Covent Garden. He holds prizes from the Liederkrantz Competition, the George London Foundation Competition, the Licia Albanese Puccini Foundation Competition, and Barcelona's Francisco Viñas International Competition. Future engagements include Manrico in *Il Trovatore* at the Bavarian State Opera and Lyric Opera of Chicago, the title role of *La Clemenza di Tito* with Los Angeles Opera, and Otello with the Canadian Opera Company and Deutsche Oper Berlin.



**ANDREW MANEA**  
(Troy, Michigan)

**Duke of Nottingham**

Romanian-American baritone and second-year Adler Fellow Andrew Manea made his Company debut as Marullo in

*Rigoletto* in 2017 and performed Marquis d'Obigny in *La Traviata* last season. He was a participant of the 2016 Merola Opera Program, appearing as Iron Hans/Wolf in their production of Conrad Susa's *Transformations*. He has performed Escamillo (*Carmen*) in Wuhan, China, as

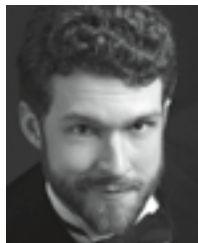


well as the Forester (*The Cunning Little Vixen*), the title role of *Don Giovanni*, and he competed in competitions including the Metropolitan Opera National Council Auditions (semifinalist), Jensen Foundation Vocal Competition (finalist), Opera Columbus Cooper-Bing International Voice Competition, Francisco Viñas International Singing Competition and Giulio Gari Foundation (a career grant recipient). Later this season, he appears as Sciarrone in the Company's *Tosca*.



**AMITAI PATI**  
(Auckland, New Zealand)  
**Lord Cecil**  
Second-year San Francisco Opera Adler Fellow Amitai Pati made his Company debut as Matteo

Borsa in 2017's *Rigoletto* and appeared last season as Gastone in *La Traviata*. As a participant in the 2016 Merola Opera Program, he performed his first principal role as Ferrando in *Così fan tutte*. Pati won the Lexus SongQuest in 2012 and the Waiariki Institute of Technology NZ Aria in 2015. Pati, along with his brother Pene Pati and their cousin Moses Mackay, comprise the highly successful New Zealand vocal trio SOL3 MIO, which mixes both classical and contemporary music. He can also be heard this season as Beppe in *Pagliacci* and as part of the Angel Quartet in Jake Heggie's *It's a Wonderful Life*.



**CHRISTIAN PURSELL**  
(Santa Cruz, California)  
**Sir Walter Raleigh**  
A national semifinalist at the 2016 Metropolitan Opera National Council Auditions, bass-

baritone Christian Pursell earned acclaim for his performances in the world premiere of Gregory Spears' *Fellow Travelers* at Cincinnati Opera. His 2017 season saw debuts at both Houston Grand Opera (Tom in Laura Kaminsky's *Some Light Emerges*) and the Vienna State Opera (Second Englishman in Prokofiev's *The Gambler*). As a participant in the 2017 Merola Opera Program he received critical acclaim for his portrayal of Dandini in *La Cenerentola*. Recent engagements include Pandolfe in



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*Cendrillon*, Harašta in *The Cunning Little Vixen*, Marcello in *La Bohème*, Belcore in *L'Elisir d'Amore*, and Pilate in a staged production of Bach's *St. Matthew Passion*. Purcell is a 2017 recipient of the Sara Tucker Study Grant and Second Award winner of the 2017 Jensen Foundation Competition. A first-year San Francisco Opera Adler Fellow, he appears later this season as the Jailer in *Tosca*, Count Lamoral in *Arabella*, and as part of the Angel Quartet in Jake Heggie's *It's a Wonderful Life*.



**BEN BRADY**  
(Denver, Colorado)

**A page**

Bass-baritone Ben Brady is a Bay Area performer and member of the San Francisco Opera Chorus. Roles in

his repertoire include Méphistophélès (*Faust*), Zuniga (*Carmen*), Hunding (*Die Walküre*), the Pirate King (*Pirates of Penzance*), and the King of Egypt (*Aida*).



**IGOR VIEIRA**  
(Rio de Janeiro, Brazil)

**Nottingham's servant**  
Baritone Igor Vieira is a Bay Area performer and member of the San Francisco Opera Chorus. He made his San

Francisco Opera debut in 2010 in the role of Happy in *La Fanciulla del West*. The following year, he returned to the Company as Gubetta in *Lucrezia Borgia*.



**STEPHEN LAWLESS**  
(London, England)  
**Director**

Stephen Lawless was director of production for the Glyndebourne Touring Opera from 1986 to 1991, where his work culminated in an immensely successful production of *Death in Venice*, which was subsequently recorded by the BBC for television and video release. The production was revived at the 1992 Glyndebourne Festival. He made his debut with the Kirov Opera in Leningrad producing *Boris Godunov* which was broadcast live on British television, the first-ever live telecast of an opera

from the Soviet Union to the U.K. His productions include *Capriccio* (1993) and *Boris Godunov* (1992) for San Francisco Opera; *Boris Godunov* for the Vienna State Opera; *Der Fliegende Holländer*, *Daphne*, *Capriccio*, *Semele*, and *Cavalleria Rusticana / Pagliacci* for the New York City Opera; *Il Trovatore*, *Vanessa*, and *L'Elisir d'Amore* for Washington National and Philadelphia Opera; *Un Ballo in Maschera*, *Il Trovatore*, *L'Elisir d'Amore*, *Don Pasquale*, and *Falstaff* for Los Angeles Opera; *Le Nozze di Figaro* and *La Bohème* for Lyric Opera of Chicago; *Le Nozze di Figaro*, *Cavalleria Rusticana / Pagliacci*, *La Clemenza di Tito*, *Maria Stuarda*, *Anna Bolena*, and *Boris Godunov* for the Dallas Opera; Scarlatti's *Griselda* for the Deutsche Staatsoper, Berlin; *Boris Godunov* and *Un Ballo in Maschera* for La Fenice in Venice; *Orfeo*, *Tancredi*, and a double bill of *Iolanta* and *Francesca da Rimini* for the Theater an der Wien. He received critical acclaim for his directing of *Don Giovanni* at the Metropolitan Opera. Future engagements include *Le Nozze di Figaro* for San Diego Opera, *Káťa Kabanová* for Scottish Opera, and *Così fan tutte* for Essen's Aalto-Musiktheater.



**BENOÎT DUGARDYN**  
(Bruges, Belgium)

**Set Designer**

The late set designer Benoît Dugardyn was deputy technical director at Brussels' La Monnaie and technical director at

the Vlaamse Oper. Operatic credits include *Die Fledermaus* at the Glyndebourne Festival; *The Bartered Bride*, *The Tsar's Bride*, and *L'Isola Disabitata* at Oper Frankfurt; *Die Zauberflöte* at Opera Zuid; the *Ring* cycle and *Salome* in Nuremberg; *La Clemenza di Tito* at the Dallas Opera, Minnesota Opera, and the Royal Opera House, Covent Garden; *Il Trovatore* with Los Angeles Opera, Washington National Opera, and the Canadian Opera Company; *Le Nozze di Figaro* at the Glimmerglass Festival; and *Orfeo ed Euridice* at Theater an der Wien. A frequent collaborator with director Stephen Lawless, he was set designer for productions of *Maria Stuarda* and *Anna Bolena* at Canadian Opera Company, *Faust* at Santa Fe Opera, and *Francesca da Rimini* at Theater an der Wien.





**INGEBORG BERNERTH**  
 (Hamburg, Germany)  
**Costume Designer**  
 Costume designer Ingeborg Bernerth has been working for theaters and opera houses in Europe

and North America since 1981. Recent engagements include the *Ring* cycle and *The Tsar's Bride* at Oper Frankfurt and *Don Carlo* at Korean National Opera in Seoul. A frequent collaborator with director Stephen Lawless, she was costume designer for *Die Fledermaus* at the Glyndebourne Festival, Grand Théâtre de Genève, Graz Opera, and Beijing's National Centre for the Performing Arts; *Guillaume Tell* at Graz Opera; and *Maria Stuarda*, *Roberto Devereux*, and *Anna Bolena* at the Dallas Opera. Among her future projects are *Fidelio* in Chemnitz and *Lohengrin* in Bonn.



**CHRISTOPHER AKERLIND**  
 (Hartford, Connecticut)  
**Lighting Designer**  
 Christopher Akerlind returns to San Francisco Opera where he designed

the lighting for Philip Glass' *Appomattox*, *Die Entführung aus dem Serail*, and Tobias Picker's *Dolores Claiborne*. Recent work includes the world premiere of Ricky Ian Gordon's *The House Without a Christmas Tree* at Houston Grand Opera, *Alcina* at Washington National Opera, *Lucia di Lammermoor* at the Santa Fe Opera, and the world premiere of Huang Ruo's *An American Soldier* for Opera Theatre of Saint Louis. His work has been seen at opera houses throughout the U.S. and abroad, including the Opéra National de Bordeaux, Boston Lyric Opera, Chicago Lyric Opera, the Dallas Opera, Staatsoper Hamburg, Teatro alla Scala, Los Angeles Opera, the Metropolitan Opera, and Seattle Opera. He is the recipient of two Tony Awards for *Indecent* and *The Light in the Piazza*, as well as the Chicago area's Merritt Award for Design and Collaboration.

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**IAN ROBERTSON**  
(Dundee, Scotland)  
**Chorus Director**  
Recipient of the San Francisco Opera Medal in 2012, Ian Robertson has been chorus director and conductor with

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



**DAVE MAIER**  
(Great Neck, New York)  
**Fight Director**  
Resident fight director for San Francisco Opera, Dave Maier made his Company debut in 2013 with

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

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**LAWRENCE PECH**  
(San Francisco, California)  
**Choreographer**  
Lawrence Pech is in his 23rd season as dance master and resident choreographer for San

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

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\* San Francisco Opera debut

\*\* U.S. debut

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† Chorus member on Leave of Absence

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Bryan Ketront  
Michael Levine†‡  
Jekyns Pelaezt\*  
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Dawn Harms  
Mariya Borozina  
Lev Rankov  
Barbara Riccardi  
Dian Zhang  
Leonid Igudesman  
Jennifer Hsieh  
Asuka Annie Yano

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Eva Karasik  
Maya Cohon  
Leslie Ludena  
Craig Reiss  
Heeguen Song\*\*

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

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Nora Pirquet  
Emil Miland  
Victoria Ehrlich  
Ruth Lane

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

## FLUTE

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Patricia Farrell†  
Barbara Chaffe\*\*  
Stephanie McNab

## PICCOLO

Stephanie McNab

## OBOE

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Deborah Shidler\*\*  
Janet Popesco Archibald

## ENGLISH HORN

Janet Popesco Archibald

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Joanne Burke Eisler, *Assistant Principal*  
Anthony Striplen

## BASS CLARINET

Anthony Striplen

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Daniel MacNeill  
Michael Severance

## CONTRABASSOON

Michael Severance

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Mark Almond, *Co-Principal*  
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Timothy Spears, *Assistant*

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† Leave of absence

\*\* Season substitute



Kay Stern  
Concertmaster



Laura Albers  
Associate Concertmaster



Heidi Wilcox  
Assistant Concertmaster



Jennifer Cho  
First Violin



Dawn Harms  
First Violin



Mariya Borozina  
First Violin



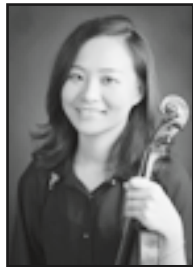
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First Violin



Jeremy Preston  
Principal  
Second Violin



Martha Simonds  
Associate Principal  
Second Violin



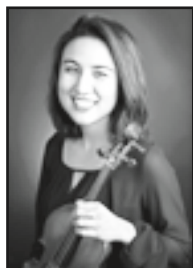
Beni Shinohara  
Assistant Principal  
Second Violin



Eva Karasik  
Second Violin



Leslie Ludena  
Second Violin



Maya Cohon  
Second Violin



Craig Reiss  
Second Violin



Heeguen Song  
Second Violin  
Regular Substitute



Carla Maria Rodrigues  
Principal  
Viola



Sergey Rakitchenkov  
Associate Principal  
Viola



Paul Nahhas  
Assistant Principal  
Viola



Patricia Heller  
Viola



Jonna Hervig  
Viola



Natalia Vershilova  
Viola



Joy Fellows  
Viola



Elizabeth Prior  
Viola  
Regular Substitute



David Kadarau  
Principal  
Cello



Thalia Moore  
Associate Principal  
Cello



Peter Myers  
Assistant Principal  
Cello



Nora Pirquet  
Cello



Emil Miland  
Cello



Victoria Ehrlich  
Cello



Ruth Lane  
Cello



Joseph Lescher  
Principal  
Bass



# SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Jonathan Lancelle  
Associate Principal  
Bass



Steven D'Amico  
Assistant Principal  
Bass



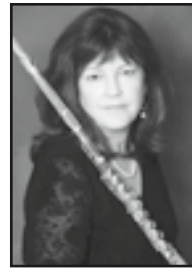
Shinji Eshima  
Bass



Mark Drury  
Bass



Julie McKenzie  
Principal  
Flute



Patricia Farrell  
Flute



Stephanie McNab  
Flute & Piccolo



Barbara Chaffe  
Flute  
Regular Substitute



Mingjia Liu  
Principal  
Oboe



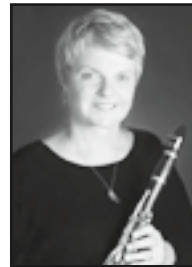
Janet Popesco  
Archibald  
Oboe & English Horn



Deborah Shidler  
Oboe  
Regular Substitute



Jose Gonzalez  
Granero  
Principal Clarinet



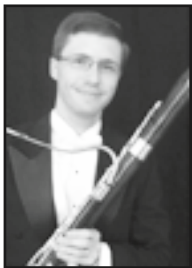
Joanne Burke Eisler  
Assistant Principal  
Clarinet



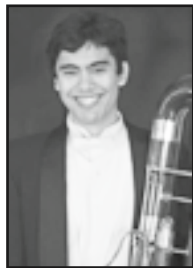
Anthony Striplen  
Clarinet &  
Bass Clarinet



Rufus Olivier  
Principal  
Bassoon



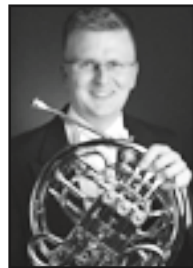
Daniel MacNeill  
Bassoon



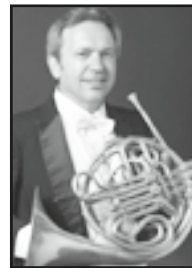
Michael Severance  
Bassoon &  
Contrabassoon



Kevin Rivard  
Co-Principal  
Horn



Mark Almond  
Co-Principal  
Horn



Keith Green  
Horn



Brian McCarty  
Horn



Lawrence Ragent  
Horn



Adam Luftman  
Principal  
Trumpet



William Holmes  
Trumpet



John Pearson  
Trumpet



Scott Macomber  
Trumpet  
Regular Substitute



Samuel Schlosser  
Principal  
Trombone



Donald Kennelly  
Trombone



David Ridge  
Trombone &  
Bass Trombone



Zachariah Spellman  
Tuba/Cimbasso



John Burgardt  
Timpani



Richard Kvistad  
Principal Percussion &  
Associate Timpani



Patricia Niemi  
Percussion



Olga Ortenberg  
Rakitchenkov  
Harp



Tracy Davis  
Orchestra Manager

# SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Carrie Weick  
Librarian



Timothy Spears  
Assistant Orchestra  
Manager & Librarian

*Most photos by John Martin.*

**Not pictured:** Lev Rankov, First Violin

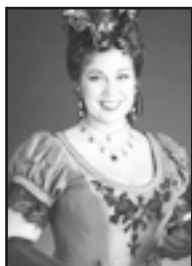
## REGULAR CHORUS



Nadima Avakian  
Soprano



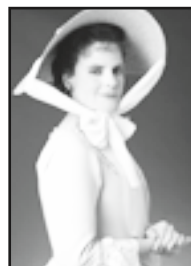
Kathleen Bayler  
Soprano



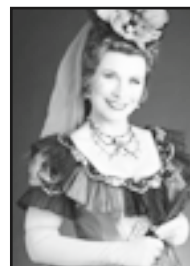
Sara Colburn  
Soprano



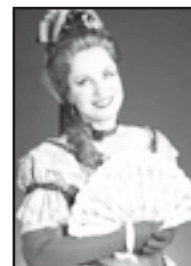
Dvora Djoraev  
Soprano



Mary Finch  
Soprano



Claire Kelm  
Soprano



Elisabeth Rom Lucio  
Soprano



Angela Eden Moser  
Soprano



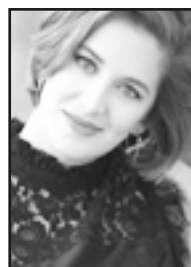
Rachelle Perry  
Soprano



Virginia Pluth  
Soprano  
*Leave of Absence*



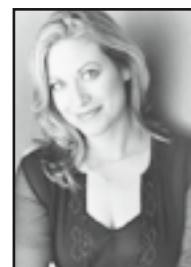
Carole Schaffer  
Soprano



Jesslyn Thomas  
Soprano



Mitzie Kay Weiner  
Soprano



Buffy Baggott  
Mezzo-Soprano



Roberta Bowman  
Mezzo-Soprano



Janet Campbell  
Mezzo-Soprano



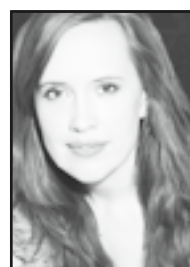
Sally Mouzon  
Mezzo-Soprano



Sally Munro  
Mezzo-Soprano



Erin Neff  
Mezzo-Soprano



Laurel Porter  
Mezzo-Soprano



Laurel Rice  
Mezzo-Soprano



Shelley Seitz  
Mezzo-Soprano



Claudia Siefer  
Mezzo-Soprano



Donna Turchi  
Mezzo-Soprano



C. Michael Belle  
Tenor



Alan Cochran  
Tenor



Chris Corley  
Tenor



Daniel Harper  
Tenor



## SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



Christopher Jackson  
*Tenor*



Phillip Pickens  
*Tenor*



Chester Pidduck  
*Tenor*



Colby Roberts  
*Tenor*



Sigmund Seigel  
*Tenor*



Dan Stanley  
*Tenor*



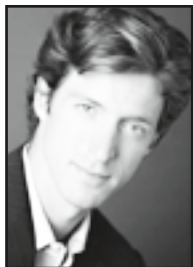
Andrew Truett  
*Tenor*



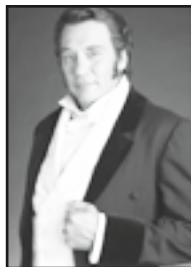
Richard Walker  
*Tenor*



Torlef Borsting  
*Baritone*  
*Leave of Absence*



Anders Fröhlich  
*Baritone*



Ken Johnson  
*Baritone*



David Kekuewa  
*Baritone*



Frederick Matthews  
*Baritone*



Jere Torkelsen  
*Baritone*



Christopher Filipowicz  
*Bass*



Bojan Knežević  
*Bass*



William O'Neill  
*Bass*



William Pickersgill  
*Bass*

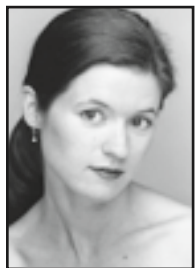


Valery Portnov  
*Bass*

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

## SAN FRANCISCO OPERA

# CORPS DANCERS



Brook Broughton  
*Leave of Absence*



Blanche Hampton



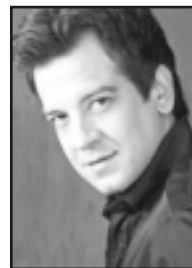
Bryan Ketron



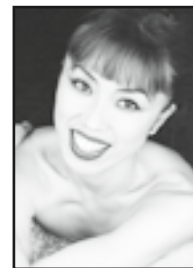
Michael Levine  
*Leave of Absence*



Rachel Speidel Little



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Robert Munday &  
Evamarie Doering  
Mr. Manfred Mundelius  
Dr. Lois Levine Mundie  
Heidi Munzinger &  
John Shott  
Janet Napolitano  
David & Marilyn Nasatir  
Karen S. Nemetz  
John O. Nigh  
Peggy & Boyce Nute  
Mr. David Oldroyd  
Judy O'Young, M.D. &  
Gregg Hauser  
Ms. Deepa Pakianathan &  
Mr. Phillip Pemberton<sup>A</sup>  
Maxwell G. Paley &  
Gregory J. Corrales  
Robert Peck AM &  
Yvonne von Hartel AM  
Maureen Jane & Mark W. Perry  
Marianne H. Peterson<sup>A</sup>  
Maria Pitcairn<sup>A</sup>  
Mrs. George A. Pope<sup>A</sup>  
David & Joy Powell  
Patric & Mary Powell  
Peggy & Peter Preuss  
Mr. Gordon Radley  
Ms. Linda Reiff  
James & Sheryl Reuben<sup>A</sup>  
Angèle & Michael Rice  
Barbara Roach  
Deborah Romer &  
William Tucker  
Barbara J. Ross<sup>A</sup>  
Mr. James Ross\*  
Mr. Paul L. Rowe &  
Mr. R. Michael Sereno  
Mrs. Afie Royo<sup>A</sup>  
James Sabry &  
Elizabeth Peace  
Michael Sack  
Deborah & Paul Sagues  
Michael & Gini Savage  
Vandana & Arvind Sharma  
Dr. Stephen Sherwin &  
Merrill Randol Sherwin  
Ms. Ruth A. Short

\* deceased <sup>A</sup> indicates Series A Box Holder

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Duty and Devotion  
Memorial Fund  
Patricia Stich  
Isobel & Roger Sturgeon  
Amy Tan & Louis De Mattei  
TL Trust  
Dr. Lucy Tompkins &  
Dr. Stanley Falkow\*  
Barbara L. Traisman  
Lida Urbanek  
Ms. Arlene Wasserman  
Lucie & Jerry Weissman  
Daniel & Marie Welch  
Ms. Linda A. Whittaker  
The Brayton Wilbur  
Foundation<sup>A</sup>  
Mr. & Mrs. Y. Wood Wong  
Lev & Tatyana Yurovsky  
Kenneth & Anna Zankel,  
The Grove  
Mr. & Mrs. Stephen Zilles  
Zuni Cafe  
Anonymous (6)

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Mrs. Margot Shinnamon Bach  
The James R. Bancroft Family  
Mr. & Mrs. Edwin Berkowitz  
Mr. Turney Berry  
Dr. Barbara Lynn Bessey  
Ms. Marcia Bieber  
Joel & Eileen Birnbaum  
Susan S. Blake &  
Joel Kaufmann  
Linda Blondis  
Bill & Alison Boeckmann  
Dix Boring &  
Marilyn Moore Boring  
Chris & Jennifer Brahm  
Mr. & Mrs. Robert Brock  
Robert V. Brody &  
Andrea Jacoby  
Mrs. Karen Broido  
Charles R. Bush & Calvin Lau  
Mr. George Carter\* &  
Mr. Chan-Hong Lim  
Solomon Cera  
Mr. Robert D. Cooter  
Michael & Jean Couch  
Copley E. Crosby &  
Marianne A. Welmers  
Dr.\* & Mrs. Alexander Cross  
Dr. James Cuthbertson  
Paula Dieli &  
Michael Schubert  
Mr. & Mrs. Jerome Duluk  
Robert & Carol Dutton  
Mr. & Mrs. Vladimir Ermakoff

Donald E. &  
Patricia D. Frischmann<sup>A</sup>  
Karen L. Gabrielson<sup>A</sup>  
Robert C. Goodman &  
John Bankston  
Dr. & Mrs. Marvin L. Gordon  
Dr. Kathleen Grant  
Mary & Nicholas Graves<sup>A</sup>  
Bro Halff  
Miranda Heller &  
Mark Salkind  
Ralph Hexter &  
Manfred Kollmeier  
Joanne Howard  
Mr. Joel Howell  
Charles & Brandi Hudson  
Riki & Robert Intner  
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Melissa & Laurence Lasky  
Kurt Latta  
Catherine Lehmann  
Dr. Britt-Marie Ljung  
Patricia & George Locke  
James & Deborah Lyerla  
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Deborah Marion, Tax CPA &  
Joe Losch<sup>A</sup>  
Mrs. Constance Marvin  
Mr. Robert E. McCleskey  
Ernie Mieger  
Mr. David Moreton  
Janet Morris &  
Frederick Martin  
Kate Murashige &  
Chris Zones  
Ms. Jeanne E. Newman  
Jim Newman & Jane Ivory  
Mary L. Nilan  
Mr. Karl Nygren  
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Dr. Richard & Jean Park  
Frances S. Petrocelli  
Bill & Mary Poland  
Mr. & Mrs. Joseph E. Ratner  
Dr. Gwendolyn Rothman  
Dorothy R. Saxe  
Mr. & Mrs. Michael Schroeder  
Joan & Lynn Seppala  
Gary & Dana Shapiro<sup>A</sup>  
Drs. Edward & Dale Sickles<sup>A</sup>  
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Ms. Nadine M. Tang  
Stephen Smoliar &  
Linda Embo  
Dr. & Mrs. Marvin Smoller  
Mr. Donald Sobelman &  
Ms. Leishia Woolwine  
Mr. & Mrs. Eugene Stark  
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Ms. Gloria Valair  
Drs. Oldrich & Silva Vasicek  
Bruce & Fran Walker<sup>A</sup>  
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Daphne & Stuart Wells  
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Ms. Jane A. Wetzel  
Mr. Michael S. Wise  
Mr. E. William &  
Mrs. Mary Alice Yund  
  
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**\$5,000 TO \$7,499**  
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Mehdi Ghadiani  
Mrs. Lloyd Ackerman  
Dorrit Ahbel, M.D.  
Mr. & Mrs. Steven Anderson  
Ms. Anna Antonucci  
Dr. Christopher Bandy  
Mrs. Linda Barrett  
Mr. Michael Barrientos  
Mr. Stephen Beitzel &  
Ms. Lise Quintana  
Roy C. Bergstrom  
Anna & Robert P. Berryman, Jr.  
Scott J. Bever  
J. Dennis Bonney  
Gary Bottone  
Michelle Bourland  
Judy Brady &  
Drew W. Browning  
Ms. Jennifer Braun &  
Mr. Raymond Ryan  
Mr.\* & Mrs. John P. Breyer  
Joseph & Linda Bronson  
Lynda L. Brothers  
Mr. Brad Buckman  
Jeanne & William Cahill  
Mr. & Mrs. John E. Cahill, Jr.<sup>A</sup>  
Clark & Elizabeth Callander  
Mr. Donald D. Campbell &  
Ms. Sue Bennett  
Ms. Elizabeth Ann Campbell  
& Mr. George Roth  
Dr. Heidi H. Cary  
Josephine Chen  
Thomas & Virginia Chen  
Mr. Rudy Ciuca  
Hilary & Richard Clark<sup>A</sup>  
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Vicki L. Coe M.D. &  
Jennifer Mitchell  
Mrs. Marion Moore Cope<sup>A</sup>  
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Ms. Nancy Stoltz  
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Mr. Wesley Cox  
James Cross &  
Charles Antonen  
Mary A. Culp  
Ms. Lisa Danzig<sup>A</sup>  
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Thomas E. Dienstbier<sup>A</sup>

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Jeff & Medina Earl<sup>A</sup>  
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Dr. Greg Gartrell  
Mr. & Mrs. Staffan Encrantz  
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Alexander Fetter &  
Lynn Bunim  
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Mr. & Mrs. Thomas Frame  
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Elise & Tully Friedman  
John & Paula Gambs  
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Mr. Rich Gerhardt  
Henry\* & Dorothy Gietzen  
Mr. & Mrs. Dane Gillette  
Mr. John Gray  
Patricia C. Gumbel  
Mrs. Simone G. Haas &  
Mr. Scott A. Zumsteg  
Ms. Bronwyn H. Hall<sup>A</sup>  
Hadley Dale Hall &  
L. Warde Laidman  
Mr. & Mrs. Peter Hanauer  
Mr. Kevin Harrington  
Mr. & Mrs.  
Wolfgang H. Hausen  
Mollie Hedges &  
Laurel Lembo  
Fred & Peggy Heiman  
Alfred & Ruth Heller  
Zheyla Henriksen  
Peggy Hill  
Patrick Hobin  
Terrance Hodel  
Ms. Linda Joyce Hodge  
Al Hoffman &  
David Shepherd  
Susan Meadows Hone  
Mr. & Ms. Gerald Hoshijo  
Carol L. & David G. Hough  
Vincent & Christina Hu  
Mr. David S. Huggle &  
Mr. Haggai Niv  
Dr. H. Nona Hungate  
Victor & Kathy Hymes  
Henry Ilg,  
in memory of Lottie Ilg  
Mrs. Andrew Imbrie  
Donald &  
Jacqueline Jacobberger<sup>A</sup>  
Mr. Joseph Jacobs  
Mrs. Jo Jagoda  
Mr. Keith Jantzen &  
Mr. Scott Beth  
Mr. Guyton N. Jinkerson

Alfred & Sally Jones  
Thomas & Elisabeth Jones  
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Dr. Amelia Kaymen M.D.  
Gary D. Kelb  
Ms. Kathryn Kersey  
Victoria Kirby  
Mr. Sven E. Kjaersgaard  
Mr. Thomas Koch  
Mr. & Mrs. Jeff Kodosky  
Richard A. La Cava, Esq. &  
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  
Barry & Marie Lipman  
Cynthia & Richard Livermore  
George & Kristen Lund  
Mr. & Mrs. Laurence R. Lyons  
Charles & Nancy Mack  
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Paula Markovitz  
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Ms. Linda M. McKay  
A. Kirk McKenzie  
Tom McQuaid &  
Muriel Van Housen  
Robert Meister  
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Maya D. Meux, MD<sup>A</sup>  
Carleton E. Meyer &  
Joan Tom  
Mr. & Mrs. John Meyer<sup>A</sup>  
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Mr. D. G. Mitchell  
Mr. James C. Moora  
Thomas & Lydia Moran  
Howard & Cathy Moreland  
Andrew Morgan &  
Danny Richard  
Michael Moritz &  
Harriet Heyman  
Margaret & Frank Morrow  
James & Katherine Moule  
Mr. Peter Johnson Musto  
Mark H. Nishiki, M.D.  
Mr. & Mrs. Lynn Odland  
Helen W. O'Hanlon  
Dennis Otto &  
Robert Meadows  
Dean & Kim Pananides  
Berniece & Pat Patterson  
Skip Paul  
Mr. & Mrs. Dale L. Petterson  
Bernadino J. Pistillo, Jr.

\* deceased    <sup>A</sup> indicates Series A Box Holder



## INDIVIDUAL GIVING *continued*

- Mr. Scott Plakun &  
Dr. Milton P. Schafer  
Ian Pollard  
Elkhanah Pulitzer  
Charles & Vicki Raeburn  
Harold & Penny Ray  
Dr. & Mrs. John B. Reed  
Patricia Rees-Miller  
Randall E. Reynoso &  
Martin Camsey<sup>A</sup>  
David Richardson &  
Eliza Linley  
Mr. Jim Riggs  
Orli & Zack Rinat  
Kay & Ray Roberts  
Mr. Paul Rogers  
Scot Rohrer &  
Anne Scanlan-Rohrer  
Ms. Heli Roiha &  
Ms. Therissa McKelvey<sup>A</sup>  
Mr. Arthur S. Roosa &  
Ms. Keiko Kiyuna  
Mr. George E. Rossmann  
Mr. Charles W. Roth  
Barbara Sahm &  
Steven Winkel  
Mr. Heinrich Schelbert  
Rev. Paul J. Schmidt &  
Rev. Gerard K. Moran  
Dr. Stephen Schoen &  
Ms. Margot Fraser\*  
Steve & Sally Schroeder  
John R. Schwabacher Family  
Mr. & Mrs. John Sebastian  
Dr. & Mrs. Jerry Shapiro  
Mr. & Mrs. Gerald V. Sharp  
Harvey & Deborah Shein  
Mr.\* & Mrs. Timothy Sherwood  
William & Judith Shilstone  
Steven E. Shladover  
Ms. Marjorie Simon  
Evangelos &  
Kathleen Simoudis  
Mr. Kirby Slate &  
Mrs. Frances Slate<sup>A</sup>  
Mr. & Mrs. Dennis &  
Kagari Smith  
Libby Smith  
Pamela D. Smith<sup>A</sup>  
Kenneth & Joanne Snow  
Mrs. Linda Snyder  
Dr. Richard Sogg  
Dr. Steven Sorenson  
Mr. Steven Soult  
Robert L. Speer & John Wong<sup>A</sup>  
Mr. Robert St. John &  
Ms. Melanie Searle  
John & Linda Stedman  
Mr. & Mrs. Reginald D. Steer<sup>A</sup>  
Michael & Susanna Steinberg  
Mary Jean Stempien &  
James Stricker  
Lisa & Jim Taylor
- William Laney Thornton &  
Pasha Dritt Thornton  
Dr. Naomi R. Thorpe  
Ms. Carol J. Tomlinson<sup>A</sup>  
Ms. Takeko Toyama  
Mr. Robert Trankle  
Leslie & Judy Vadasz  
Mr. Mark Valentine  
Dr. Catharine van Ingen &  
Dr. W. J. Wisniewski  
Ms. Elizabeth Vobach  
Mary & Terry Vogt  
Dr. Bradford W. Wade &  
Dr. Linda K. Riebel  
Bob & Gail Walker  
Ms. Nancy Walker  
William & Mikiko Walker  
Hon. James L. Warren (Ret.)<sup>A</sup>  
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 (15)
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Robert C. Anderson  
Mr. & Mrs. Bruce Atwater  
Ms. Virginia Bamford<sup>A</sup>  
Barbara Bishop, M.D. &  
Mr. Michael Saroyan  
Paul & Kathy Bissinger  
Harold Blajwas &  
Alisa S. Burgess  
Mr. Bruce Braden  
Karen Burtness Prak &  
Jan Willem Prak  
Dr. Robert Paul Cabaj  
Mr. & Mrs. Charles Cameron<sup>A</sup>  
Dr. James M. Campbell  
Dr. Richard L. Caplin  
Jim Chanin &  
Rachel Richman  
Martin Checov &  
Timothy J. Bause<sup>A</sup>  
Dr. Melvin & Hella Cheitlin  
Dr. Carol Christ  
Emmy & Donald Clousing  
Arthur D. Colman, M.D. &  
Pilar Montero, Ph.D  
Dr. Michael Craig Cox  
Dr. Linda Crabbe<sup>A</sup>
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Laura Dillaway  
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Dina & Carl P. Engineer  
Ms. Nancy J. English  
Janice & Jack Eskridge  
Phyllis M. Faber  
Dr. Harvey Fishman &  
Mrs. Deborah Fishman  
Ms. Ching-Ching Ganley  
Diane Green  
Ms. Violet Grgich &  
Mr. Colin Shipman  
Drs. Bill & Nancy Grove  
Ms. Natalie Gummer  
Helen & Dr. Glenn Hakanson  
Mr. Richard L. Hay  
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James Earl Jewell  
Ms. Marcia Lazer  
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Claire & Herbert Lindenberger  
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Mr. Steven Majourau  
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Marcia & Bill\* McConnell  
Dr. Mary McNabb &  
Daniel McNabb  
Mr. David Mellor  
Edith P. Mendez  
Donna Hall Neff  
Dr. Judith Pickersgill  
Varda Rabin  
Mr. Thomas H. Reynolds  
Mr. John N. Rooney  
Richard E. Rowland  
Mr. Eugene L. Saenger Jr.  
Dorothy Schimke &  
Cliff Jarrard  
Mr. Warren Schneider  
Mr. & Mrs. Paul Setziol  
Ms. Carolyn Shaw  
Mr. Leslie M. Shinozawa  
Prof. & Mrs. Alan Jay Smith  
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Frederic H. Smith<sup>A</sup>  
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Dr. & Mrs. Robert L. Stamper  
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- Ms. Heidi Ulrich  
Mary Van Voorhees  
Mrs. Louis M. Vuksinick  
Ronald B. Wilkerson  
Ms. Eileen C. Wong<sup>A</sup>  
Ms. Shirley Woo  
Dr. Sherry Wren  
Ms. Colleen Yeates Marsh  
Frank Zepeda<sup>A</sup>  
George Zimmerman  
Anonymous (4)
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Francesca Alfajora  
Mr. & Mrs. Jose R. Alonso  
Ms. Ann Alpers &  
Mr. Shawn Hanson  
Mr. Benjamin C. Anderson  
Ph.D.  
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Ms. Maloos S. Anvarian &  
Mr. Franklin R. Jackson  
Drue G. Ashford  
Tracy Atherton  
Matthew Austern &  
Janet Lafler  
Mr. Richard Axelrod  
Zachary Baker  
Eugene & Kathleen Bales  
Mr. Frank &  
Mrs. Maxine Balistreri  
Claudette Barrera  
Kimiko & Ivan Barta  
Mr. & Mrs. Fedele Bauccio  
Mrs. Mary Baxter  
Mr. Scott Bays  
Robert H. Beadle  
Dr. Daniel Benson  
Brad & Susie Berenson<sup>A</sup>  
Paul & Mildred Berg  
Mr. Josef Betz<sup>A</sup>  
Mr. Eesha Bhattacharyya  
Viny & Shalini Bhutani  
Ms. Linda Billings  
William Blank  
Mr. & Mrs. Frank Bliss  
Mrs. Robert N. Bloch<sup>A</sup>  
Mr. Noel T. Blos  
Dr. Jennifer Bock Hughes &  
Mr. Harold O. Hughes<sup>A</sup>  
Mr. Jeff Boland  
Dr. Maurizio Bonacini  
Jeanne Rae Bonar MD  
Bruce R. Bowen &  
Junona A. Jonas  
Malcolm H. Bowles<sup>A</sup>
- Mr. Jim Bowsher  
Agnes Chen Brown,  
in memory of  
Robert Elliott Brown<sup>A</sup>  
Timothy & Margaret Brown  
Don Buhman &  
Wray Humphrey  
Drs. Earl & Sandra Burgess  
William & Nancy Burnett  
Ms. Katherine Calkins  
Cathleen Cameron  
Dr. Betty J. Carmack  
Vance Carney  
Janet Carpenter  
Peter & Jane Carpenter  
Mr. & Mrs. Dennis L. Carter  
Oscar Celli & Roger Busse  
Ben Chai & Bob Nelson  
Mr. Mark R. Chaitkin &  
Ms. P. C. Storr  
Ms. Jean B Chan  
Dr. J. Samuel Chase  
Mr. Richard Christie  
Mr. & Mrs. A. B. Ciabattoni  
Jerry & Linda\* Cimmet  
Ms. Carlyn Clause &  
Mr. Alexander L. Brainerd  
George & Laura Cline  
Patricia T. Coffin  
Katie Colendich  
Charles Connor, M.D.  
Wallace W. Conroe &  
Helen E. Conroe  
Carmen Côté-De Vaughn  
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Ms. Erika Nelson  
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USCGR (Ret.)  
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Mrs. Arthur Dauer  
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Jan & Jeannie de Vries  
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Dr. Lee R. DeBow<sup>A</sup>  
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Mr. & Mrs. Eugene DeJuan  
Mr. Jan den Besten  
Mr. J. P. Richards Dillingham  
Mag Dimond  
Marion Dodd  
Mr. Keith E. Doerge  
Dr. Gary Dolan  
Ms. Victoria Donald  
Sandra D. Donnell &  
Justin M. Faggioli<sup>A</sup>  
Gary & Helen Dosik  
Ms. Joyce Dostale  
Kathy Down, M.D. &  
Gregory Kelly  
Mr. John D. Drago  
Mr. Paul S. Duffey

\* deceased    <sup>A</sup> indicates Series A Box Holder

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Susan & Bruce Dzieza  
Ms. Margaret Hart Edwards  
Joseph Ehrman III  
Ms. Dianne Ellsworth  
Ed & Barbara Eschbach  
Mrs. Caroline Eshleman  
Patricia & Richard Farnsworth<sup>A</sup>  
Drs. Bette & James Felton<sup>A</sup>  
Jan & Bob Fenwick  
Ms. Karin Fetherston  
Ms. Jessena Finn  
First Street Leather of  
Solvang, California and  
Mammoth Lakes  
Daniel & Carla Flamm  
Mr. & Mrs. J. Murray Fox  
Mr. & Mrs.\* Thomas L. Frankel  
Barbara B. & Joseph P. Fredrick  
Ms. Ellen A. Friedman  
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Mr. & Mrs. William Froming  
Mr. Richard J. Galbraith  
Lisa Zuckerman Gamshad  
Mr. Sameer K. Gandhi &  
Ms. Monica Lopez  
Marlena & Julia Gee  
Ms. Sandra M. Gilbert  
Mr. & Mrs. Richard M. Gleason  
Dr. Paul Goldsmith  
Mr. & Mrs. Ronald Goodman  
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Ms. Roxanne Araim-Sullivan  
Mr. Frederick Grauer  
Ms. Deborah Greer  
Mr. Benjamin Gregorski  
Ms. Jane Grimm  
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Mr. & Mrs. Sean Hafeez  
Ms. Maud Hallin  
Ms. Dorothea Hamilton  
Mr. Dave Handley &  
Ms. Xiaowen Qiu  
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Diana Harris  
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Mr. Michael Taylor<sup>A</sup>  
Mr. & Mrs. Charles Holden<sup>A</sup>  
Michael Horan  
Dr. Michael Horn  
Wilma S. Horwitz  
Ms. Antonia Patricia Hotung<sup>A</sup>  
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Dr. & Mrs. David Huchital  
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Nancy A. Hutcheon  
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Katherine E. Akos  
Dr. & Mrs. Norman Jacobson  
Ms. Lily Jan  
William & Leticia Jarvis  
Mr. Carlos Jimenez &  
Dr. Victoria Smith  
Dr. Jane L. Johnson  
Barbara E. Jones,  
in memory of  
William E. Jones  
Rosemary Joyce &  
Russell Sheptak  
Anne Kaiser & Robert Taylor  
Suzan Kaufmann  
Robert S. Keagy  
Mr. Thomas R. Kearney  
Daniel Kelley  
Mr. Christopher Kelly<sup>A</sup>  
Mr. Donald Kieselhorst  
Dick & Marianne Kipper  
Mrs. Claudia Bray Kitka  
Mrs. Beverly Kivel  
Mr. Edson Kong  
Dr. Bob & Christine Kradjian  
Maj. Floyd R. Krey  
Bettine Kuh  
James\* & Elinor Lacy  
Dr. Bunny Laden  
William R. Lambert  
Mr. Michael Lamm  
Mr. Ronald Larson  
Peter Lee  
Richard & Patricia Taylor Lee<sup>A</sup>  
Jeffrey Lefstin  
Mr. Julius Leiman-Carbia  
Mr. Brahm Levin  
Mr. Wen-Pen Liu  
Mr. Brendon Lo  
Linda Lonay &  
Mohammad Hooshmand  
Kate Lord<sup>A</sup>  
Thomas & Kathryn\* Loughran<sup>A</sup>  
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Mr. Stephen Kealhofer  
Ophelia A. Lum You  
Karen & David MacQueen  
Mr. & Mrs. William H. Madison  
Marco Magarelli &  
Geraldine Martinez-Magarelli  
Brian Mangan  
Gus Manning &  
Rena Kirkpatrick  
Richard A. Marciano &  
Teresa Middleton  
Richard & Patricia Marcogliese  
Treva Jo Marcus

Jason Marks  
Dr. Pamela Marron  
Henry Massey & Amie Chang  
Dr. & Mrs. Avi Katz  
Mr. Frank T. Maynard  
Ellen McCooy  
Drs. Jack M. McElroy &  
Mary Ann Skidmore  
Dr. Patricia McEnevey  
Ms. Kathryn McGovern  
Susan McGreevy  
Caryl McIvor  
Dr. & Mrs. Thomas O.  
McLaughlin<sup>A</sup>  
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Ms. Mary McNulty  
Ronald & Judith McWilliams  
Mr. & Mrs. Alexander R. Mehran  
Mr. Peter C. Meier  
Dr. Beryl & Mrs. Renee Mell  
Dr. Linda A. Membreño  
Dr. Thomas Merigan  
Mr. & Mrs. Donald Michener  
Judith & Irwin Miller  
Beverly Mitchell &  
John Pringle  
Mr. & Mrs. Joseph Mocker  
Wayne & Carol Montgomery  
Thomas & Cassandra Moore  
Lawrence J. Morgan  
Ms. Camille Morishige  
Mr. Paul Morris  
Thomas\* & Anne Morton  
John & Melinda Moynier  
Berit & Robert Muh  
Ruth & James Murad  
Renate M. Nadler, M.D.  
Joseph C. Najpaver &  
Deana Logan  
Ms. Mariam Nayiny &  
Mr. Nader Radjy  
Ms. Mary D. Niemiller  
Gerald & Ortrun Niesar  
Matthew & Nancy Noel  
Mr. Barton O'Brien  
George\* & Karen Offen  
David O'Grady  
Marilyn Oronzi  
Lise Deschamps Ostwald  
Coralie & John Otoshi  
Ms. Catherine A. Owen  
Mr. & Mrs. F. Ward Paine  
Mrs. Jeraldine M. Palazzi  
Mr. & Mrs.  
Steven Papagiannopoulos  
Gerlie Papillion, M.D. &  
Nathan Anderson-Papillion  
Poyee & Patrick Pau  
Peter & Patricia Peterson  
Dr. Lawrence &  
Elizabeth Petz  
Ms. Nancy Pfund &  
Phil Polakoff, M.D.

Dominique Phillipine  
Ralph & Jane Pica  
Ms. Shauna Pickett-Gordon  
Mr. Terry Pitts  
Ritchie & Melissa Post  
Susan K. Prather  
Jeanette M. Prato  
Margaret & Vic Quattrin  
Mr. & Mrs. Martin Quinn  
Mr. Les Quock  
Ms. Danielle Rebuschung  
Ms. Amy Rennert &  
Ms. Louise Kollenbaum  
Guenther Rheinisch  
Kathryn E. Ringgold  
Rick & Stephanie Rogers  
R. M. Rogness  
Fran Rominger  
Yvette & Philip Rosedale  
Dr. Steven &  
Mrs. Miranda Rosenau  
Ms. Susan Rosenblatt  
Dr. & Mrs.  
Roberto P. Rosenkranz  
Messrs. Richard R. Rossi &  
Kimberly Mark Webb  
Mrs. Joan Rost  
Mr. & Mrs. Peter E. Roxborough  
Stephen & Marcia Ruben  
Mr. John E. Ruden  
William & Leslie Rupley  
Francis & Andrea Rush  
Nancy J. Russell  
Mr. M. Duane Rutledge  
Louise Adler Sampson<sup>A</sup>  
Mr. Pavi Sandhu  
Marlys & Joseph Saveri  
Mr. David Sawle  
Peter Sayre  
Ms. Beth Scanlan  
Sande Schlumberger  
Mr. & Mrs. John Schram  
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Mrs. Ronald Schroeder  
Pamela Sevilla  
Ms. Margaret V. Sheehan  
Merrill Shields  
Kate & Matthew Shilvock  
Mr. Daniel Shiplacoff &  
Prof. Roger Bourland  
Neal H. Shorstein, MD  
Barbara Silverberg  
Dr. & Mrs. Gerald Silverberg  
Judith & Walter Sleeth  
David & Barbara Sloss  
Mr. Mark Small  
James K. Sokol  
Gideon\* & Cheryl Sorokin  
Mr. & Mrs. Robert Specker  
Mr. Tom Standing  
Anita Stapen &  
Richard Granberg

Mrs. Ann Marie Steig  
Mr. & Mrs. Isaac Stein  
Mr. Mark Stoermer  
Blossom F. Strong  
Nobuyuki & Megumi Sugiura  
Mrs. Holly Suich  
Deborah Suppes  
Ms. Susan Sweet<sup>A</sup>  
Dr. & Mrs. W. C. Sweeting, Jr.  
Valerie E. G. Talmage  
Sharon & John Tastor  
Martin & Elizabeth Terplan<sup>A</sup>  
Ms. Genell Teixeira-De Robertis  
Ms. Holly Thauwald  
Ms. Joan Thoma  
Judy & Harold Ticktin  
Mrs. F. J. Thomas Tilton  
Dean & Jeanice Tipps  
Patricia Totten  
Enrique Trachta  
Norman & Carol Traeger  
Justin Trapp  
Gisela & Peter Turner  
Mr. Anthony Vickers  
Mr. Richard Votava<sup>A</sup>  
Tamisie Honey Vrolyk  
Arthur & Susan Walenta  
Ms. Adrian Walker  
Ms. Ann Y. Walker &  
Mr. David M. Jones  
Cmdr. & Mrs. Homer Wallin  
Mr. Rom Watson  
Ms. Belle Wei  
Ms. Tania L. Weiss  
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Peter & Georgia Windhorst  
Dr. Dale & Toni Wise  
William Wisniewski &  
Catharine van Ingen  
Susan & Jonathan Wittwer  
Josiah & Michelle Wolcott  
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Margaret & Angus\* Wurtele  
Russell & Marilyn Wylie  
Dennis & Lena Yang  
Dr. Myles Yanta  
Lowell S. Young &  
Celeste Young  
Mr. & Mrs.  
Christopher Zaccalini  
Mr. & Mrs.  
Pierluigi Zappacosta  
Mary & Harold Zlot  
Family Foundation  
Anne Zucchi  
Anonymous (19)

\* deceased    <sup>A</sup> indicates Series A Box Holder



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Stuart & Helen Bessler  
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Phyllis Cannom  
Mrs. Ronald E. Cape  
Christine Cariati & Cliff Gerrish  
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Holly Christman, M.D.  
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Ms. Georgina Clark  
Mr. Robert Clark  
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Ian Cooper  
Carol Gray Costigan  
Mr. John Cove & Ms. Natalie Balfour  
Mr. Bradford Crowell  
Sue & Ken Currier  
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Mrs. Patricia Daniels  
Dr. Nancy Davidson & Mr. Steen Pedersen  
Mr. David Davis  
Ms. Dianna Deeley  
Ronald Denchfield & Patricia Molvar  
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Ms. Anne Dickerson Lind

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Eugene Fluder  
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Ms. Irma Honda  
Molly & Jock Hooper  
Dr. Ronald Hopkins  
Raymond & Karen Houck  
Ms. May Houghton  
Ms. Vija Hovgard  
Mr. & Mrs. Timothy Howard  
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Ms. Marian Huntoon  
Ms. Karen Ivy

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Rosalalind Kandler  
Dr. Arjun Kapur  
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Bennett R. & Suzy Katz  
Kyle Kerr  
Mehrzaad Khajenoori  
Dukju Kim  
Mr. David Kimport  
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David Kneupper  
Ms. Theresa Kobel  
Richard Koch  
Jane Koegel  
Gernot & Anita Koehler  
Victor & Joan Korenman<sup>A</sup>  
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Peter Langner  
Mr. Roger Lauer  
Spencer Layton  
Dr. & Mrs. Stephen C. Lazarus  
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Dr. Richard Lynch  
Mr. Timothy Lynch  
Hon Mai & Joseph Goodman  
Ms. & Mr. Naomi C. Mann  
Mr. Peter Mansfield  
Joan Mansour  
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Mrs. Mary McKeel  
Mr. David McNally  
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Dr. Douglas & Dr. Penelope Meakin  
Mr. & Mrs. David Meckler  
Ms. Ada Mei  
Ms. Suzanne R. Mellen  
Mr. Kurt M. Menning  
Mr. David Messick  
Ms. Marla J. Miller  
Sean Minnig & Matt Evans  
Ms. Patricia Mitchell<sup>A</sup>  
Jorge Monico  
Mr. Carlos Montano  
Mr. Chris Moore  
Denis Moore & Paul Garza  
Mr. Douglas G. Moore  
Mr. Jack Morris  
Ms. Victoria Mortensen  
Ms. Kathleen E. Mulaney<sup>A</sup>  
Mr. Michael Mullany  
Mr. Michael Mullen

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Dr. & Mrs. Ernest Newbrun  
Mr. & Mrs. George A. Newhall<sup>A</sup>  
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Niblock Charitable Trust  
Jim & Brenda Nirenstein  
Wendy & Craig Nishizaki  
Ms. Rita A. Norton  
Mrs. Helen Nutter  
Mr. Garrick Ohlsson  
Harold Parks  
Thomas & Sheryl Paukert  
Mr. Raul Pavon  
Ms. Matilda Perkins & Mr. Michael Freeburger  
Miss Donna Petersen<sup>A</sup>  
Andrew & Myrto Petreas  
Mr. Jose Rubens Pirani  
Genevieve Plusa  
Mr. & Mrs. Wolfgang Pohl<sup>A</sup>  
Justice Stuart & Mrs. Lee Pollak  
Joseph Powe  
Felice S. Price  
Gregory Price  
Peter Prichard  
Ann Ratcliffe  
Charles & Patricia Raven<sup>A</sup>  
Alan M. & Nancy Raznick  
Allan Reiter  
Mr. William Rense  
Jewell Rhodes  
Audrey & Paul L. Richards  
Ms. Martha Richards & Ms. Marguerite Lee  
Mr. Robert Ripps & Mr. Steven Spector  
Mr. David Roberts  
Wayne & Murphy Robins<sup>A</sup>  
Ms. Lorraine Robinson  
Mr. Sean Rositano  
Richard W. Ross  
Sally Ross<sup>A</sup>  
Mary Ellen Rossi  
Mr. David Rothman  
Jennifer Rozum  
Jeffrey Ruda & Leonard Whitney<sup>A</sup>  
Mr. Mike Rudolph  
Ms. Marsha Ryle  
Jordan Sachs & Jeannie Sack  
Mr. Federico Sandino  
Mr. Stephen Sasse  
Lecia Scaglione  
Ms. Janine Scancarelli & Mr. Christopher McMahon  
Mrs. Nora SchAAF  
Mr. Yuval Scharf  
Ms. Mary Schelling  
Mr. Frank Schirmeister  
Mr. Charles Schweger  
Mr. James Scillian  
Dr. & Mrs. Richard Shoop  
Michael Seaton  
Mr. Saibal Sen  
Judy & Wylie Sheldon  
Ms. Mary Shelford  
Mr. Michael Silpa  
Ms. Christine W. Silver  
Mr. John Simpson  
Mr. Thomas Sinclair  
Mr. George Slavin  
David Smalley  
Mr. Donald Smart  
Mr. William Smith  
Mary Ann Somerville  
Mr. & Mrs. Yoram Sorokin  
Ms. Lucie Spieler  
Ms. Kim Spitzer  
Mr. Storm Staley  
Ms. Kathleen Stamm

Mr. Russell Statman  
Ms. Barbara Stewart  
Ms. Nell L. Stinson & Mr. Melchior T. Thompson  
Ms. Blanche G. Streeter  
Mrs. Catherine Stroup  
Ms. Terri Stuart  
John Sulan  
Ms. Noriko Tabata  
Daniel Tanita  
Barbara Tennant  
Peter & Nancy Thompson  
Gunnel Tottie  
Ms. Brigitta Troy  
Danielle & Robert Troy  
Dr. Daniel J. Ulyot, M.D.  
Paul van der Staay  
Mr. Peter Van Etten  
Mr. Frank VanCourt  
Ms. Nora E. Wagner  
Rosemarie Wagner  
Brian & Stephanie Walsh  
Mr. Victor Walters  
Ms. Jenny Wang  
Mrs. Mary-Margaret Ward  
David & Kathryn Welch  
Mr. David Wheeler  
Ron & Anne White  
Ms. Michelle Wilcox & Mr. Rob Kuhlning  
Mr. Frederick T. Williams  
Ann L. Williamson  
Mr. Mason Willrich  
Dr. & Mrs. Russell D. Woo M.D.  
Ethel S. Worn<sup>2\*</sup>  
Mr. Gregory Wright  
Mr. Matthew Yang  
Mr. & Mrs. Carl Zachrisson  
Mr. Robert Zeiss  
Anonymous (4)

### SUSTAINING PATRON \$1,000 to \$1,999

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Richard & Marcia Abrams  
Marc F. Abramson, M.D.  
Jane & Christopher Adams<sup>A</sup>  
Ms. Muriel W. Adcock  
Amir V. Adibi & Shannon R. Clawson  
Mr. Ignacio M. Aliagas  
Mrs. Dolores M. Allen  
Lexis & David Allen  
Mr. Robert Alter & Ms. Carol Cosman  
Ms. Myrna Alvarez  
Ms. Susan Amaturo  
Irene Poon Andersen  
Mrs. Susan Andersen  
Mrs. Linda Anderson  
Paul W. Anderson  
Dr. & Mrs. Brad Anderson  
Dr.<sup>2\*</sup> & Mrs. Theodore W. Anderson  
Mr. Donald Andreini  
Dr. Bettina Apthekar  
Dr. Allen I. Arieff  
David Armstrong  
Ms. Julie Armstrong  
Mr. & Mrs. John S. Arnold  
Mr. Jonathan Arnowitz<sup>A</sup>  
Dr. Andrew J. Aronson  
Robert Atkins  
Mr. Jay Atkinson  
Mr. Arthur Atlas  
Mr. Bruce Auld  
Robert Aulgur, in memory of Corrine Shelly Aulgur  
Ms. Elizabeth Avakian

Mr. Roger Bagley  
Ms. Mary Baiamonte  
Mr. Thomas Lee Baker  
Ms. Virginia Bale  
Dr. Flora Banuett  
Victoria Barkan  
David N. Barnard  
Hans Barnard & Willemina Wendrich  
Ms. Margaret M. Barratt  
John Barrer  
Mrs. Dottie Barrett  
Ira & Carol Barrows  
Albert Bartridge  
Mr. Douglas C. Bassler  
Mrs. Lieselotte Bauer  
Mrs. Nancy Baxter  
Claudia Belcher  
Ms. Natalia Belova  
John & Diane Benson  
Mrs. Dawn Berger  
Ms. Anna Bergman  
Richard & Maureen Bergson  
Mr. Simon C. Berry<sup>A</sup>  
Mr. Stephen Bertram  
Mr. & Mrs. D. & S. Best  
Mr. Jayaram Bhat  
Adam Arthur Bier & Rachel Lem  
Sym Blanchard  
Mr. Jonathan Blee  
Mr. Timothy Blevins  
Mr. Nicholas Bloisa  
Janet Nye Blomquist  
Judy Bogart & Richard Hyde  
Neil Bogue  
Ms. Barbara Boies  
Morris Bol & Lewis Crickard  
Dr. Jean S. Bolen  
Mr. Brad Bollinger  
Mr. Leon W. Bonner Jr.  
Ms. Patricia Jones Boone  
Ms. Debbie Booth  
Ms. Moura Borisova  
Mr. & Mrs. Layne Bourque  
Mr. Barry Box  
Ms. Joan K. Boyd<sup>A</sup>  
Mr. Roy Boyd  
Mr. Walter Boyd  
Dr. & Mrs. Boone Brackett  
Stevan D. Bradley  
Mr. Peter M. Brady, Jr.  
Helen Brake  
Mr. David R. Braker  
Mr. Roland E. Brandel  
Mr. James Brandman  
Lawrence Brandt  
Mr. Robert C. Brandt  
Reid Branson  
Ms. Hillary Braun  
Matthias Braun & Ursula Vitt  
Ms. Kathleen Braunstein  
Marion F. Bray  
Mr. Jason Breaker  
Mr. & Mrs. Stephen Breitbart  
Mr. Joseph Brennan  
Mr. Andrew Brenneman  
Marilyn & Marvin Brenner  
Mr. Michael J. Bresler  
Dr. & Mrs. Melvin Britton  
Mr. Michael Broach  
Michael Brocroom  
Mr. Scott Brookie  
Gabe & Trish Brovedani  
David Brown  
Ms. Judith D. Brown  
Sam & Ginger Brown  
Ms. Sandra Brown  
Mr. Steven R. Brown  
Mr. Donald Browne

\* deceased <sup>A</sup> indicates Series A Box Holder

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Ms. Carolyn Bryant	Mrs. Angeliqe	Mr. Chad Ferguson	Mr. Donald F. Grether	Mr. Alberto Ilano	Ms. Elizabeth Kuehner
Andrzej & Nancy Brzeski	Cucaro-Renault	Mrs. Kristin Ferguson	Patricia L. Griffin	Mr. & Mrs. Ken Imatani	Ms. Gillian Kuehner
Wendy Buchen	Ms. Christina Curry	Niall Ferguson	Ms. Janet C. Griffiths	Alex Ingersoll &	Kenneth & Monica Kulander
Mr. Audrius Budrys	Mr. Christian Dahlen	Ellen Finch	Ann C. Grove &	Martin Tannenbaum	Mr. Charles Kunz
Lisa Bullard	Mrs. Janet Dahlsten	Mr. Jeffrey Fine	Richard Green	Mr. Edward C. Ingraham	Mr. David Kutz
Barbra & Eric Burman <sup>A</sup>	Mr. & Mrs. James Daley	Leah Fine	Ms. Isebill Gruhn	Mr. Charles Isola	Ms. Silvia Kuzmicz
Mr. Bruce Burns	Mr. A. S. Damji	Hartmut Fischer &	Miss Ursula Grunfeld	Alan Jacobs	Ms. Amy Kyle
Edward Burns &	Ms. Caroline Daniels	Anne T. Harvey	Mr. Andrey Gubichev	Ms. Laura Jacobson &	Ms. Kathe Lake
Kunhsien Hsieh	Robert Daoust	Ms. & Mr. Ellen Fisher	Mrs. Mary Gundelach	Mr. John Denton	Steve Lalliss
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Mr. Gerald Cahill &	Mr. Craig Davis	Mr. Adam Flatt	Mr. Roger Guy-Bray <sup>A</sup>	Sally James	Mr. Gary Lang
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Mr. Michael Colbruno	Ms. Edith Drcar	Mr. Jordan Gardner &	Lynn & Robert Hetland <sup>A</sup>	Mr. & Mrs. Douglas C. Kent	Mr. Ivan R. Linscott
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Prof. George &	Edma Dumanian	Mr. Paul Gardner	Hilda Ruggeri-Hill	Sheila Doyle Kiernan	John Livingston &
Mrs. Jane Collier	Mr. Jeffrey Dunn	Margaret E. Garms	Mr. Rockne Hill	Mr. Hyunchul Kim	Frances Etow
Mr. Stephen L. Collier &	Mr. Bruce Dutton	Ms. Marie-Louise Garrett	Mr. & Mrs.	Mr. Michael Kim	Mr. & Mrs. Ronald J. Loar
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**DINING & REFRESHMENTS** Global Gourmet operates pre-show and intermission food and beverage concession services in lobby areas. Beginning two hours prior to all performances,

San Francisco Opera, San Francisco Ballet, and the San Francisco Symphony are experimenting with allowing audiences to enjoy beverages in the auditorium.

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

## Performance Etiquette

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

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

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

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

The **SAN FRANCISCO OPERA SHOP**, located in the South Mezzanine lobby, front lobby, and North Dress Circle of the Opera House, sells opera CDs, DVDs, SF Opera merchandise, and

gift items. The Shop is open 90 minutes before performances, at intermissions, and afterward. All proceeds benefit San Francisco Opera.

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

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

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

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

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

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

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

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

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

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco

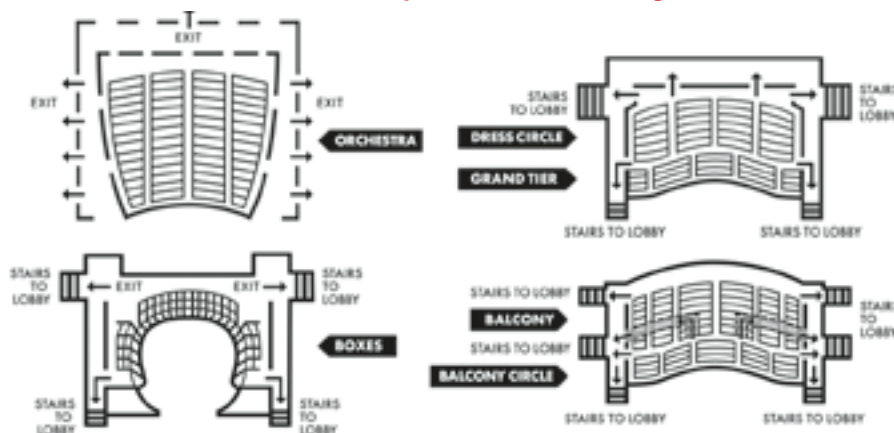
The Honorable London N. Breed, Mayor

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



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



SIMON PAULY

**A JIGSAW PUZZLE OF INFINITE POSSIBILITIES**

When we announced the 2018–19 Season last January, I experienced something akin to what I imagine a singer feels when they pick up a review. It was a raw, personal, apprehensive moment. Here were artistic choices suddenly under the microscope, being scrutinized by a wonderfully passionate and knowledgeable audience. How would the critics and the public react?

This season is the first programming of the new administration. Only *It’s a Wonderful Life* was in existence prior to my announcement as general director in 2015. Otherwise, we had a blank canvas, and you are about to experience the choices that we made!

Programming a season at San Francisco Opera means carrying forth the mantle of a stage that has quite literally shaped operatic history. What lies ahead must honor and further the exceptional legacy of what has gone before. We have been a company of life-changing experiences, of breathtaking excellence, of bold risk taking. We must continue to be that company. We must celebrate the absolute best in our art form, and we must do so across a fantastic swathe of repertoire, styles, and aesthetics.

That is the enormously exciting (and daunting) opportunity that a blank season presents. How do we go about filling it?

*Season planning takes the convictions of artistic aspirations,  
passes them through lenses of feasibility,  
and determines whether the elements you need are available.*

First, season planning is not a solo endeavor. It touches every single aspect of the Company, and I am so proud that our planning is undertaken by a group of people who understand the art and craft of this art form with such nuance, and who come together with openness and collegiality, examining artistic possibilities from every angle.

Those angles include such facets as: What balance of titles will be most compelling for our audience? How do we utilize our extraordinary resources to the greatest impact? How do we create a variety of visual and aural worlds that will engage audiences in powerfully different ways? What are the stories that will resonate with our community? How will different productions fit together backstage? Are we creating a season that we can afford financially?


Those are some of the filters we apply, but what titles make it into the cauldron to begin with? There are a number of places from which inspiration can come. There are the titles that are burning needs and wants for the Company—titles that we’ve not done in many years and that allow our talents to shine (e.g., *Arabella*). There are the titles that can be strong investments for our future (*Tosca*). There are opportunities to partner with other companies (*It’s a Wonderful Life*). There are intriguing curiosities that offer new perspectives to audiences (*Orlando*). Where can we take risk? Where can we be the most creative expressions of ourselves? Where do we lead? Where do we join others?


These are all facets in play as we plan for future seasons, as we think about what projects are right for which artists, as we talk with fellow companies and develop partnerships. Then there is the reality check of who and what is available. Is the right cast available for the roles? Is there a production that will work aesthetically and logistically with the other productions of the season? Will the flow of repertoire fit into our calendar?

Season planning takes the convictions of artistic aspirations, passes them through lenses of feasibility, and determines whether the elements you need are available. There is a magical moment when everything locks in. Our brochure goes to print, we announce the season, and then bring everything to life on the stage. The hope is that what results are moments of transformative impact for you, the audience. It’s really very simple!

I can’t wait to hear what you think! 🌟

Connect with Matthew via  
Twitter, Instagram, and email.

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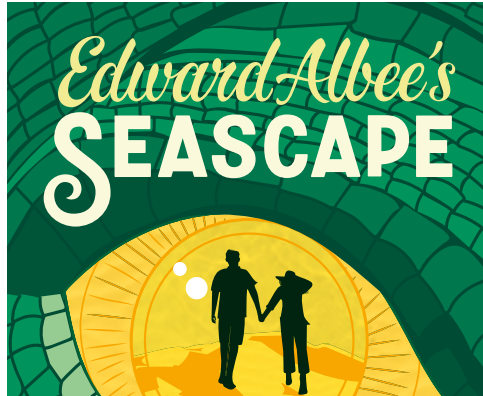
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