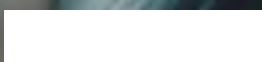


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## A MESSAGE FROM THE BOARD OF SAN FRANCISCO OPERA

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

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

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

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

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

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

Sincerely,



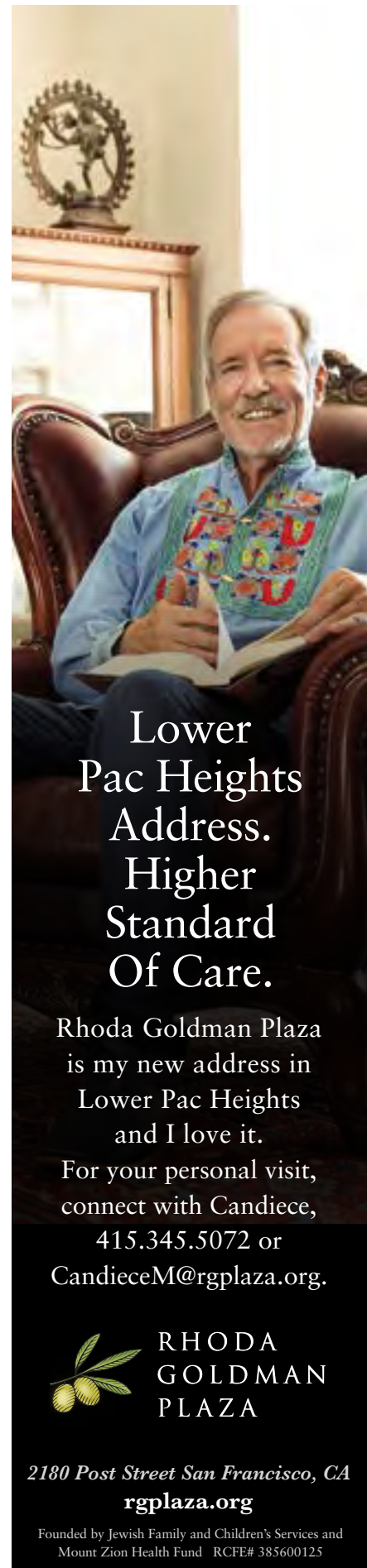
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# SAN FRANCISCO OPERA NEWS



PEDRO WALTER

## PLÁCIDO DOMINGO RETURNS OCTOBER 6

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

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



DREW ALTIZER

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

## OPERA GUILD SCOUTS & MADRIGALS

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

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

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



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# ARYEH NUSSBAUM COHEN

ADLER FELLOW COUNTERTENOR

BY JEFFERY MCMILLAN

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

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

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



DARIO ACOSTA

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

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

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

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

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

# GET “IN THE KNOW”

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

## OPERA TALKS

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

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## CHECK OUT SAN FRANCISCO OPERA’S BLOG

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

## OPERA HOUSE TOURS

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

## FAMILY PROGRAMS

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

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

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BY LISA HOUSTON



## MARK MORASH

SAN FRANCISCO OPERA CENTER'S DIRECTOR OF MUSICAL STUDIES

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

Enter Mark Morash, Director of Musical Studies.

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

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

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

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

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

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

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

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

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

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

In auditions, Greenawald listens mainly for what she



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

ALICE CUNNINGHAM



*Mark Morash coaching Adler Fellow Ashley Dixon*

MATTHEW WASHBURN

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

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

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

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

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

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

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

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

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



Mark Morash with Opera Center Director, Sheri Greenawald

MATTHEW WASHBURN

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

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

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

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

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

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

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



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

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

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

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



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



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

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



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## RUSALKA

Antonin Dvořák

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## ROMEO AND JULIET

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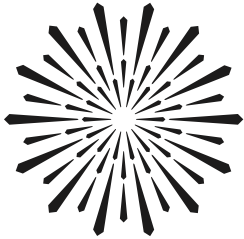
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**ANTONÍN DVOŘÁK**

# RUSALKA



**SAN FRANCISCO  
OPERA**

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and Chandra and Michael Rudd.

# RUSALKA

## ACT I

Wood nymphs are playing in a forest on a moonlit night. They call the water goblin, Vodník, who is the father of Rusalka. He emerges and tries to pull the wood nymphs to the bottom of the lake. They escape and tease him before running off. Rusalka, a water nymph, rises from the water and tells her father of her deep unhappiness. She is drawn to the Prince who swims in the lake. She longs to be human, to possess a soul and to experience love. Vodník is horrified, but reluctantly advises her to seek the help of Ježibaba, the forest witch.

Rusalka appeals to the moon, begging to know where her beloved may be. Gathering her courage, Rusalka calls to Ježibaba and begs her help. The witch presents two conditions before agreeing to the deal. Rusalka must give up her power of speech, and if she fails to gain love, she may never return to the water. Rusalka agrees, and Ježibaba brews her a potion.

Dawn breaks and the Prince appears pursuing a white doe. He is drawn to the lake and Rusalka, now human, instantly captivates him. He woos her, but she cannot reply. Hearing her sisters lamenting her absence, she is frightened and throws herself into the arms of the Prince. He leads her out of the forest.

## ACT II

At the castle the Gamekeeper and Kitchen Boy gossip about the upcoming marriage of the Prince to a strange, speechless maiden. They suspect witchcraft and are glad to hear that the Prince's interest in the girl is waning. A Foreign Princess, who is a guest at the castle, is winning his attention.

Rusalka and the Prince enter. He wonders why his passion frightens her, and he finds her embrace cold. The Foreign Princess observes them imperiously and then speaks seductively to the Prince. Rusalka cannot compete with this worldly woman.

Outside the palace, Vodník laments Rusalka's unhappiness. When Rusalka sees Vodník, she tells him of her despair. At the end of the evening, the Prince rejects Rusalka. Vodník appears and curses the Prince, and as the Prince begs the Princess for help, she cruelly laughs and advises him to follow his bride into hell.

## ACT III

Alone and condemned, Rusalka returns to the lake. Ježibaba arrives and suggests she can be saved by killing the Prince. Rusalka refuses and so must wander the forest, a will-o'-the-wisp, luring men to their deaths with her kiss.

The Gamekeeper and Kitchen Boy come to ask Ježibaba for advice about the Prince. He has fallen ill under a strange spell. They suspect Rusalka. Vodník emerges, swearing revenge for his daughter. He catches the Kitchen Boy, the Gamekeeper runs away in fear, and Ježibaba laughs at the stupidity of humankind. The Prince frantically searches the forest for Rusalka. When she appears to him, she asks why he betrayed her, but his only desire is for her kiss. She finally gives him what he desires, and as the Prince dies, Rusalka asks God to have mercy on his soul. She vanishes.

**First performance:** Prague, National Theatre;  
March 31, 1901

**First performance in the United States:**

Chicago, Sokol Hall, concert version; March 17, 1935  
San Diego Opera, first professional staging; December 3, 1975

**First San Francisco Opera performance:**

November 26, 1995; for complete information, visit  
[archive.sfopera.com](http://archive.sfopera.com)

**Orchestra:** 2 flutes and 1 piccolo, 2 oboes and 1 English horn, 2 clarinets and 1 bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 2 trombones and 1 bass trombone, 1 tuba, 1 timpani, 3 percussion, 1 harp, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **66 total**

**Backstage:** 1 horn

**Personnel:** 11 principals, 43 chorus, 8 dancers,  
6 supernumeraries; **68 total**

Conductor  
**Eun Sun Kim**\*

Production  
**David McVicar**

Revival Stage Director  
**Leah Hausman**

Choreographer  
**Andrew George**

Set Designer  
**John Macfarlane**

Costume Designer  
**Moritz Junge**

Lighting Designer  
**David Finn**

Chorus Director  
**Ian Robertson**

Assistant Conductor  
**Robert Mollicone**

Musical Preparation  
**Bryndon Hassman**  
**Tamara Sanikidze**  
**Sahar Nouri**\*

**John Churchwell**  
**Fabrizio Corona**

Diction  
**Radoslava Biancalana**

Supertitles  
**Christopher Bergen**

Assistant Director  
**Morgan Robinson**

Stage Manager  
**Darin Burnett**

Assistant Stage Managers  
**Jessica Barker**  
**Andrew Landis**  
**Anna Reetz**  
**Jennifer Harber**

Dance Master  
**Lawrence Pech**

Fight Director  
**Dave Maier**

Costume Supervisor  
**Galen Till**

Wig and Makeup  
**Jeanna Parham**

Lyric Opera of Chicago production

SUNDAY, JUNE 16, 2019 • 2 PM  
 WEDNESDAY, JUNE 19 • 7:30 PM  
 SATURDAY, JUNE 22 • 7:30 PM  
 TUESDAY, JUNE 25 • 7:30 PM  
 FRIDAY, JUNE 28 • 7:30 PM

Opera in three acts by **Antonín Dvořák**

Libretto by **Jaroslav Kvapil**

Based on the fairy tales of **Karel Jaromír Erben** and **Božena Němcová**

Presented by arrangement with Boosey & Hawkes, Inc.,  
 agent for DILIA—Theatrical, Literary and Audiovisual Agency, Association of Authors

# RUSALKA

(Sung in Czech with English supertitles)

## CAST

(in order of appearance)

<i>First Wood Nymph</i>	<b>Natalie Image</b> <sup>†</sup>
<i>Second Wood Nymph</i>	<b>Simone McIntosh</b> <sup>*†</sup>
<i>Third Wood Nymph</i>	<b>Ashley Dixon</b> <sup>†</sup>
<i>Vodník (Water Goblin)</i>	<b>Kristinn Sigmundsson</b>
<i>Rusalka</i>	<b>Rachel Willis-Sørensen</b>
<i>Ježibaba</i>	<b>Jamie Barton</b>
<i>Hunter</i>	<b>Andrew Manea</b>
<i>Prince</i>	<b>Brandon Jovanovich</b>
<i>Gamekeeper</i>	<b>Philip Horst</b>
<i>Kitchen Boy</i>	<b>Laura Krumm</b>
<i>Foreign Princess</i>	<b>Sarah Cambidge</b>
<i>Solo Dancers</i>	<b>Rachel Speidel Little</b> <b>Christopher Nachtrab</b> *

*Water nymphs, the Prince's entourage, wedding guests; Corps Dancers*

\* San Francisco Opera debut    † Current Adler Fellow

TIME AND PLACE: Once upon a time

**ACT I:** A meadow by the edge of a lake

—INTERMISSION—

**ACT II:** A garden near the castle

—INTERMISSION—

**ACT III:** The meadow

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

# FINDING THE WAY TO RUSALKA

BY LARRY ROTHE



Undine by Friederich de la Motte Fouqué, illustrated by Arthur Rackham (1867–1939)

LEBRECHT AUTHORS/BRIDGEMAN IMAGES

**H**aving reached his late fifties, Antonín Dvořák refused to be the kind of aging man that William Butler Yeats would lament as “a paltry thing, a tattered coat upon a stick.” Like Yeats, Dvořák knew time could condemn anyone to irrelevance. And, like Yeats, he understood that the spirit calcifies “unless soul clap its hands and sing, and louder sing for every tatter in its mortal dress.” So now, with a 30-year career behind him and having won a following that spanned the Atlantic, Dvořák determined to embrace an even broader audience, shifting his creative focus from symphonies and chamber music to opera. That new focus would be his way of clapping his hands, singing, and doing what he did best.

In that late-19th-century world of European music,

composers fell into two camps—traditionalists (like Brahms) who wrote so-called “absolute” music in conventional genres, and radicals (like Liszt and Richard Strauss) who saw themselves as musical storytellers, and who produced tone poems that illustrated underlying programs. Dvořák had always been a reliable member of the first camp. In fact it had been Brahms, impressed years before by the impoverished young Czech’s sober approach to composition, who championed him and helped him gain traction. But in 1896, the 55-year-old Dvořák had recently returned from a sojourn in America, where homesickness intensified his already consuming love for his native country. In the literary ballads of the folklorist Karel Jaromír Erben, Dvořák found his affection for the Bohemian countryside echoed and the Czech essence dis-



titled. Four Erben ballads inspired him to compose the first tone poems he had ever written. Those works—*The Water Goblin*, *The Noon Witch*, *The Golden Spinning Wheel*, and *The Wild Dove*—are Czech folklore in music. The flesh-and-blood titles seemed to belong to another composer, not one whose catalog was filled with entries as abstract as *Symphony in D Major* or *String Quartet in F Major*. Something had changed.

No one but Dvořák could have produced those tone poems. What changed was his attitude. He came to accept the value of musical storytelling—a new way to extend his audience and fulfill what he believed was his mission. Dvořák treated his genius as an endowment from heaven. (Reading the phrase “Thanks be to God!” at the end of his manuscripts, you practically hear him sigh: one more work he’d been granted time and capacity to complete.) Although he never would have described his relationship with his maker as a partnership, he understood he possessed the power to embellish God’s world, and that, with his talent, he could unlock a listener’s sense of inner grandeur, offer a nudge toward the vistas that music is uniquely equipped to reveal. Perhaps Dvořák experienced a late-life revelation as did Tolstoy, whose taste for increasingly simple art led him to condemn Beethoven’s Ninth Symphony and renounce his own earlier writing, including *War and Peace* and *Anna Karenina*. While Dvořák never went that far, never turned his back on music he had already composed, he shared the Russian’s eagerness to broaden his appeal.

But Tolstoy was a grouch. Dvořák was a mensch. His disposition seemed to improve with the years. “Dvořák emanated some kind of rare affability,” said another Czech composer, Bohuslav Martinů, “a sense of humanity and well-being. If anyone expressed a healthy and joyful attitude to life, it was him.”

Hungry for work and a steward of his gifts, Dvořák now engaged with one more genre. As he told a reporter for a Vienna newspaper in 1904: “I wanted to devote all my powers, for as long as the dear Lord gives me health, to the creation of opera. This is not, however, because of a yearning for glory as far as the stage is concerned, but simply for the reason that I consider opera to be the most suitable form for the people. The broad masses listen to this music, and very frequently....” A symphony, he said, could take forever to reach them. Writing symphonies interested him no longer.

Dvořák knew what made opera work. Early on, as violist in the orchestra at Prague’s National Theatre, he learned about the stage. By 1901, when *Rusalka* was premiered, he had already written eight operas, although

none had attracted much interest outside Bohemia. *Rusalka* changed that. It brought him his biggest theatrical triumph, at home and abroad. In *Rusalka*, Dvořák’s opera ambition coincided with his love of legend.

He found his libretto by accident. Jaroslav Kvapil was a Czech dramatist almost 30 years Dvořák’s junior. In 1900, he completed a libretto commissioned by Josef Jiránek, a composer about whom virtually nothing is known today. Nothing much was known of him then, either, and that was Kvapil’s problem. He believed his *Rusalka* was too good a piece for Jiránek. So he began shopping his libretto around. (We can assume he accepted no payment from Jiránek since no legal issues appear to have arisen.) But while he wanted to pair his work with a better composer, he now failed to aim high enough. Never imagining someone of Dvořák’s stature would be interested, he offered the libretto to Oskar Nedbal, Josef Bohuslav Foerster, Karel Kovarovic, and Josef Suk. Busy with other projects, they each turned him down. Then he spotted an ad placed by the National Theatre. The great Dvořák was looking for a libretto. Kvapil took a chance. When Dvořák saw what the young man had written, he was sold.

Kvapil created *Rusalka* from several sources—mainly Hans Christian Anderson’s *The Little Mermaid*, but also *Undine* by the German writer Friedrich de la Motte Fouqué. With their aquatic settings and fantastic characters, these stories provided material that Kvapil framed as a folk tale, meshing with Dvořák’s current passion. Kvapil claimed he had emulated the spirit of Karel Jaromír Erben’s ballads and guessed that his Erbenesque tone may have “captured Dvořák’s imagination more than the libretto itself.” The libretto indeed reveals few particularly Slavic elements beyond the names in the *dramatis personae* (although the witch Ježibaba will reappear in operas by another Czech composer, morphing into one of Janáček’s mean-spirited village crones). Dvořák’s music is what makes this opera Czech.

Whether it was the story Kvapil told or the tone he adopted, his libretto touched Dvořák. Awful librettos have derailed many operas. Too often, mediocre literary talents imagine music will complete what their imaginations could not. Dvořák had seen his earlier operas doomed by weak librettos. In *Rusalka* he found a captivating story—a human story, presented as a fairy tale.

*Rusalka*’s humanness resides in its complexities. The water sprite Rusalka faces one of those dilemmas that can trigger madness. She must become human if she has any hope of approaching the man she loves. But the witchcraft that can transform her will cost her the power of speech,

ensuring she will never be able to communicate her love. No one here lives happily ever after.

For all its folkloric appeal, Kvapil's libretto is distinctively *fin de siècle*, though Dvořák's straightforward style, developed in the very different world of earlier times, never feels at odds with the action. The composer seems unbothered by a sometimes blurry plot with the potential to encourage considerable interpretive leeway. While Debussy would have relished the mystery and symbolism—*Pelléas* premiered exactly a year later—Dvořák folded these into the musical context of Slavic legend. We hear the bardic harp as Rusalka is introduced, and again as the Prince meets her. We hear melodies inspired by Czech folk tunes and dances. Kvapil dwells on images of the moon, whose mysterious light radiates throughout a world fraught with the dangers of wished-for enchantment. Early on, Dvořák offers his most beguiling music as Rusalka implores the moon to enrapture the Prince, binding him to her with its glow. This gorgeous aria is kin to Rusalka's motif, the first identifiable theme we hear, moments into the prelude. That motif returns again and again, but no less important is Rusalka's moon aria, to which Dvořák also harkens back at crucial moments. As Act I concludes, the Prince, ravished at the sight of the water nymph-turned-woman, addresses her—"a golden star"—in music whose contours, serenity, and ecstatic har-



BRIDGEMAN IMAGES

monies resonate with traces of her song to the moon—spanning the act in that single stroke, uniting the earlier moment with this moment, just as the lovers' passion unites them. And at the opera's end, the final decrescendo is followed by a brief postlude, closing the work with a reference to the lunar aria.

*Rusalka*, a late entry in the annals of 19th-century musical nationalism, displays Dvořák's trademark melodic abundance and rhythmic energy, fusing in what seems unforced spontaneity. His speed in completing *Rusalka*—late April through late

November, 1900—suggests that the stories about his working style are true: that he simply notated the music surging from some bottomless inner well. But what we hear, as his biographer John Clapham tells us, resulted from methodical effort. "A line will take us hours maybe"—Yeats again, describing how good poets work—"yet if it does not seem a moment's thought, our stitching and unstitching has been naught." Dvořák knew how much labor genius demands, a fact learned over the long haul of his professional life. After *Rusalka*, only three years remained to him. For now, he showed no signs of stopping. ❁

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Larry Rothe is author of *Music for a City*, *Music for the World* and co-author of *For the Love of Music*. He has previously contributed articles to *San Francisco Opera Magazine* on *Leoš Janáček* and *Richard Strauss*.



BRIDGEMAN IMAGES

# RUSALKA IN THE NEW WORLD

BY JEFFERY S. MCMILLAN



Růžena Maturová, the original Rusalka, 1901.

COURTESY OF PRAGUE NATIONAL THEATRE ARCHIVES

**T**hroughout his American sojourn (1892–1895) as director of the National Conservatory of Music in New York City, Czech composer Antonín Dvořák longed for his native Bohemia and channeled his homesickness into some of his most poignant and emotionally stirring music, including Symphony No. 9 in E minor (*From the New World*) and “American” string quartet. Among his musical jottings from the period was a melancholic, four-measure idea intended for a cello sonata. The unused melody found expression nearly a decade later as the central motive for his new opera, *Rusalka*, which had its premiere on March 31, 1901 at Prague’s National Theatre.

Dvořák’s fairy tale work about a lovelorn water spirit and her unattainable prince was an immediate hit in Bohemia, but slow to catch on elsewhere. Like many turn-of-the-century Czech operas, *Rusalka*’s foreign exposure was circumscribed by language barriers, nationalism, and the turbulent history of Dvořák’s homeland during the twentieth century. It would take generations of artist-evangelists to secure the opera’s future abroad.

The successful export of *Rusalka* seemed, at first, assured. Shortly after its premiere Gustav Mahler, director of the Vienna Court Opera (1897–1907) and staunch advocate of fellow Bohemian composers, agreed to present *Rusalka* in German translation. The premiere was delayed several times and, when Dvořák died in 1904, the opportunity passed; Vienna would not present the opera until 1987.

Though he failed *Rusalka*, Mahler’s promotion of Bedřich Smetana’s *The Bartered Bride*—the prototypical Czech national opera—was enormously successful. He conducted the opera in Hamburg, Vienna, and, in 1909, brought it to the Metropolitan Opera in New York. Mahler’s rearranged, German-language version of the work also became the first Czech opera to be presented by San Francisco Opera in 1934.

Music from *Rusalka* was first heard in America thanks to the creator of the title role, soprano Růžena Maturová. In 1903, representatives of the Czech community in Chicago invited this reigning diva of Prague’s National Theatre to headline a Chicago benefit. Maturová made the long journey and sang Czech folk songs and “Song to the

Moon” from *Rusalka*. Before returning to her homeland, she repeated her program for another Czech community, this time in Omaha, Nebraska.

The opera received an additional boost from another Czech soprano, Emmy Destinn, who, unlike Matur-ová, left Bohemia to establish an international career. One of the Met’s leading pre-WWI artists, Destinn sang “Song to the Moon” at a New York concert in 1912 and recorded the aria, in German, for the Victor record company in 1915.

*Rusalka* received its American premiere on March 17, 1935, in a concert presentation at Chicago’s Sokol Hall. Presented to honor the 85th birthday of Tomáš Masaryk, Czechoslovakia’s first president, the performance featured 63-year-old tenor Otakar Mařák—nicknamed “the Czech Caruso” in his heyday—as the Prince.

Ten years later, a Detroit opera troupe mounted a fully staged *Rusalka* in English with sets and costumes by innovative designer Richard Rychtarik and members of the Detroit Symphony in the pit, but the cast was unremarkable. In 1950, New York’s Sokol Hall staged a performance of *Rusalka* in Czech with piano accompaniment featuring soprano Lidia Bodenova in the title role and her husband, Boris, directing. These intrepid, amateur efforts were followed in 1955 by a Town Hall concert presentation conducted by Peter Herman Adler (no relation to longtime SF Opera General Director Kurt Herbert Adler) about which the *New York Times* commented, “We heard a delightful score, done with much sincerity and understanding that were contagious.”

Though *Rusalka*’s premiere at San Francisco Opera was still decades off, the 1960s saw significant engagement with Czech opera by the Company. In 1966, Leoš Janáček’s *Věc Makropulos* was given for the first time in the United States at the War Memorial Opera House. *Jenůfa* and *Kát’a Kabanová* followed, also in English translations, in 1969 and 1977 respectively, with *The Cunning Little Vixen* making its overdue premiere in 2004.

The Company’s 1980 revival of *Jenůfa* in Czech starring Sena Jurinac and Elisabeth Söderström established a new norm of performing these works in their original language. With Cold War tensions beginning to thaw in Eastern



Renée Fleming as San Francisco Opera’s 1995 *Rusalka*

MARTY SOHL

Europe, the late Sir Charles Mackerras became a driving force for Czech opera in San Francisco during the 1980s and 1990s. Along with reintroducing Janáček operas in corrected editions and with excellent casts, he conducted the Company’s first *Rusalka* in 1995. Years later, the Company’s lofty standards in the Czech repertory were reconfirmed in revivals of *Věc Makropulos* in 2010 and *Jenůfa* in 2016, both starring Finnish soprano Karita Mattila and conducted by the late Czech maestro Jiří Belohlávek.

As operas by the big three Czech composers—Smetana, Dvořák, and Janáček—won new audiences in America, *Rusalka*’s success began to

outpace the others; 1975 was the tipping point. A student production was mounted at The Juilliard School with African-American mezzo-soprano Florence Quivar as both Ježibaba and the Foreign Princess. On the West Coast, the University of Southern California staged the opera on campus and San Diego Opera, with Argentine director Tito Capobianco, unveiled arguably the first professional staging of Dvořák’s work in America.

Yet more than any artist before her, it was Renée Fleming who popularized *Rusalka* in America. After performing “Song to the Moon” in 1988 at the Met’s National Council Winners Concert, the American soprano portrayed the role at Seattle Opera (1990), Houston Grand Opera (1991), San Francisco Opera (1995), and in four Met revivals (1997, 2004, 2009, 2014). Her recordings and concert performances of the aria helped make it one of opera’s greatest hits.

Unlike the water nymph who tragically longs for an impossible human love in the opera, *Rusalka* has at last won a place in the hearts of humankind and that affection extends well beyond the borders of the modern-day Czech Republic. Despite nearly 100 years of geo-political strife in his homeland, including Austrian rule, a Nazi takeover, Russian occupation, and decades of isolation behind the Iron Curtain, Dvořák’s touching masterpiece has been embraced here in the land that, long ago, provided him with its spark. *Rusalka* has come home. 🌸

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



Opera librarian Michael Bragg and  
Czech language coach Radoslava Biancalana

MATTHEW WASHBURN

# CZECH, *please!*

AN INTERVIEW WITH  
RADOSLAVA BIANCALANA

BY MARINA ROMANI

**I**n Prague today, one may stumble upon streets so quiet that you can hear your own voice at a whisper.

Despite the tourist traps, there are countless places where the city retains its intimate atmosphere. Locals are constantly on the move, and yet they make time to sit in cafés and hang out for hours. Romanesque monuments stand aside Art Nouveau buildings, such as the Municipal House, and Cubist icons such as Café Orient. Music is imprinted on the face of the city thanks to its no fewer than three opera houses, along with the many theaters and music halls, all of which attest to the city's lively soundscape.

I've never been to Prague, but San Francisco Opera Czech language coach Radoslava Biancalana painted the above picture for me while sitting and conversing for hours—many miles from a Prague café, but instead at the War Memorial Opera House on a sunny, windy afternoon.

For many of us living far away from our country of origin, remaining connected to our native culture can be a daunting task. How does she keep memories of her favorite places fresh? She has found one practical and joyful way to keep her culture alive at the San Francisco Opera: "I love language coaching because I think I can really be of use to a lot of singers, introducing them to the beauty of Czech and its rhythm, and simplify it dramatically."

Many speakers of English believe that singing in Czech will be difficult. Why? "For several reasons. The first one is because there are few operatic references in terms of sounds, especially considering that until the 1950s, the majority of Czech operas in the U.S. were performed in English." I wonder if the tense political climate during the Cold War played a role and made Western countries more hesitant to perform operas in Czech. Biancalana main-

tains that the issue was rather about a lack of resources: "Czech speakers are few in comparison to speakers of other major operatic languages; and, among those, even fewer are able to coach singers."

But there was a crucial factor that eventually made operas in Czech more popular—the advent of supertitles: "The moment supertitles became available [mid-1980s], they represented a revolution because the need to perform these operas in an English translation vanished. As a result, the nuances and complexities of the entire work were lifted off the page. I think that Czech operas suffered in translation because they didn't have the same dramatic vigor and rhythm." Once opera houses and audiences started to embrace operas in Czech, Biancalana explains, there was no going back: "Singers and audiences became comfortable with the language, and opera houses wanted to produce these operas in their original versions to achieve a high-quality product.

Biancalana points at yet another reason behind the myth of Czech as an extremely difficult language in opera: "It does have some peculiar sounds such as *Ď* and *Ř*, but many tend to group Czech together with other Slavic languages without acknowledging crucial differences." For example, Biancalana notes, while in Russian sounds are darker and sit at the back of the throat, in Czech they sit forward in the mask—the front of our face where the voice resonates the most. For this reason, vowels are up front and open.

"Let's go over to the blackboard and try to sing," she suggests. With her guidance, I could quickly pick up the correct pronunciation and sing the words she chose. To my surprise, it seemed like many sounds—vowels in particular—were similar to my native language, Italian. "Yes!" she exclaims,

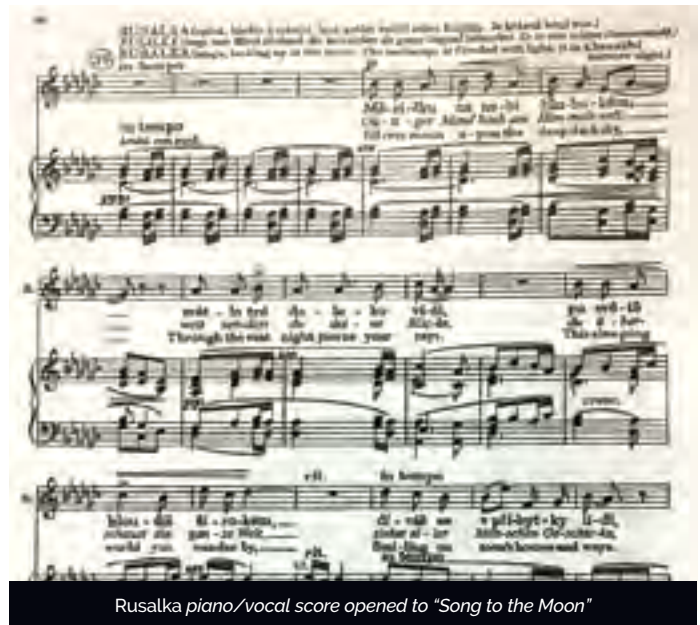
“Czech sits in the same place as Italian does, so Italian speakers have an even easier time than other Romance language speakers. And singers are used to producing sounds in Italian, so they know what to do with their palate and tongue.”

I’m curious to know what her pedagogic strategy is when working with a singer who has never performed in Czech. “We start with some basic pronunciation rules—the usual suspects! The young artists from the Opera Center’s Adler Fellows get a crash course that has been designed to teach them to read any text that’s put in front of them. Czech is easy to pronounce so long as the air supply is constantly in motion because it’s a percussive language. I’ve heard many singers telling me that once they start singing, it’s like being on a treadmill.”

During our conversation, Biancalana shows me her handwritten materials and electronic copies of her coaching notes, allowing me to follow the linguistic journey a singer might take. I am in awe at the level of detail: “I collect each singer’s linguistic patterns during the first read-through music rehearsal. Once we have time for one-on-one coaching, we first work on just *speaking* the role. Only after that, we work with an accompanist and practice *singing* the role so that we can establish the architecture as to where the singer is going with each particular phrase.”

When staging rehearsals for *Rusalka* begin, she relies on written notes only. Each singer will get them electronically, following each rehearsal: “By having all the notes organized by rehearsals,” she explains, “they have a history of their own learning process and are able to study on their own. This is a very careful process, and some artists are not accustomed to working with a language coach up to opening night. But that’s the level of detail we’re looking for.”

Biancalana’s profound expertise on how to produce specific sounds in her native language comes from her background as a musician. She came to the U.S. from the Czech Republic to pursue her flute studies at Notre Dame de Namur University in Belmont, California, and found herself



more and more involved in the musical life of the Bay Area: “When I started coaching the Adler Fellows, it helped tremendously to be a singer and a flutist because I was already familiar with the importance of all the elements—such as the tongue, the mask, how the sound moves through your vocal cords.”

Music has been an integral part of Biancalana’s life since her early days: “I was born in Hodonín, near the Austrian border, where the play of *Jenůfa* was written.” At 14, she moved to Prague—a city whose history intrigues her: “One of the first universities in Europe was founded in Prague. And the city became a very popular cultural center at the time of Mozart, when a lot of theaters were already public so they were not under the patronage of specific families that would dictate what they wanted to have composed.”

It is this intellectual depth and fascination that drives Biancalana’s singing and language coaching. And she loves her work. “Yes, I do love it. Not only because I get immersed in my own culture, but because I can support the *Rusalka* artists identifying with it and using this cultural knowledge to catapult their roles and truly inhabit them.” With this type of language training, she hopes these singers, when asked in the future if they want to perform works by Dvořák, Smetana or Janáček, they will say, yes, *Czech, please!* 🌸

Rusalka’s celebrated soprano aria is referred to as “Song to the Moon,” but in Czech, the title is “Měsíčku na nebi hlubokém” [Moon up in the deep sky (or heavens): nebe=sky, or the heavens, hlubokém=deep].

**Phrases that may come in handy on your next trip to Prague:**

- Check, please. *Zaplatím, prosím.*
- Which way to the National Theatre? *Kudy k Národnímu Divadlu?*
- I’ll have a coffee, please. *Dám si kávu, prosím.*
- Where is the bar? *Kde je bar?*

**For further assistance with Czech pronunciation and phrases visit, <http://www.locallingo.com/czech/phrases/meeting.html>**

*Marina Romani (PhD, Italian Studies) is a film and music researcher. She holds academic and advising positions at UC Berkeley and is a performer of Western classical and Afro-Caribbean music. She has previously written for San Francisco Opera Magazine on Aida, La Bohème and Attila.*

# ARTIST PROFILES



**EUN SUN KIM**  
(Seoul, South Korea)  
**Conductor**  
Eun Sun Kim makes her San Francisco Opera debut conducting *Rusalka*. Her American debut occurred in 2017 leading *La*

*Traviata* with Houston Grand Opera and was subsequently named the company's principal guest conductor. Her North American breakthrough continued in 2018 with an acclaimed performance of Verdi's *Requiem* at the Cincinnati May Festival. A regular guest conductor at major European opera houses, Kim maintains a particularly close connection with the Berlin State Opera. Other recent highlights include *Il Trovatore* at Royal Danish Opera; *Hänsel und Gretel* at Munich's Bavarian State Opera; *Madama Butterfly* at Stuttgart Opera; *Carmen* at Zurich Opera; *Rigoletto* at Dresden's Semperoper; *La Sonnambula* at Frankfurt Opera, where she has also led *Der Graf von Luxembourg*, *Der Fliegende Holländer*, and *La Bohème*; and engagements with Cologne Opera, the Royal Swedish Opera, and Norwegian National Opera. Her international discovery came in 2012 with *La Bohème* at Frankfurt Opera, followed by a new production of *Die Fledermaus* with English National Opera, and concerts in Nancy, Palermo, Turin, and Bonn. Future plans include *Salome* with Houston Grand Opera and her Washington National Opera debut leading *Die Zauberflöte*.



**RACHEL WILLIS-SØRENSEN**  
(Richland, Washington)  
**Rusalka**

American soprano Rachel Willis-Sørensen has won acclaim internationally in a vast repertoire spanning from Donna Anna in

*Don Giovanni* to Leonora in *Il Trovatore*, and Elsa in *Lohengrin* to the Marschallin in *Der Rosenkavalier*. She made her San Francisco Opera debut as Eva in *Die Meistersinger von Nürnberg* in 2015 and returns to the Company in her role debut as Rusalka. Willis-Sørensen began the current season with her role and Italian stage debut as Leonora at the Teatro Regio di Torino. Her season continued in Germany, returning to the Bavarian State Opera as Hélène in *Les Vêpres Siciliennes* and Semperoper Dresden as Rosalinde in concert performances of *Die Fledermaus*. She also made her stage debut in the same role at the Deutsche Oper Berlin. She returned to the United States for the second half of her season, appearing as Donna Anna at the Metropolitan Opera.

In upcoming seasons, she will take on many new roles, including the title role of Handel's *Alcina*, Violetta Valéry in *La Traviata*, Valentine in *Les Huguenots*, Elisabetta di Valois in *Don Carlos*, and Marguerite in *Faust*.



**BRANDON JOVANOVIČ**  
(Billings, Montana)  
**Prince**

Tenor Brandon Jovanovich is sought after by the world's finest opera companies for his passionate stage portrayals of

leading roles in French, Italian, German, and Slavic operas. He made his San Francisco Opera debut in 2007 as Lt. B.F. Pinkerton in *Madama Butterfly* and has returned to the Company as Luigi in *Il Tabarro*, Siegmund and Froh in the 2011 and 2018 *Ring* cycles, the title role of *Lohengrin*, Sam Polk in Carlisle Floyd's *Susannah*, and Walther von Stolzing in *Die Meistersinger von Nürnberg*. In the 2018–19 season, Jovanovich sang the roles of Enée in David McVicar's production of *Les Troyens*, Florestan in *Fidelio*, and the Prince in *Rusalka* at the Vienna State Opera. He also sang Dick Johnson in Andreas Dresen's new production of *La Fanciulla del West* at Bavarian State Opera and made his title role debut in *Parsifal* at Deutsche Oper Berlin. Highlights of his recent seasons include *Lohengrin* at Deutsche Oper Berlin; Siegmund in *Die Walküre* at Lyric Opera of Chicago; Sergei in *Lady Macbeth of Mtsensk* for his Covent Garden debut; and Hermann in *Pique Dame* and Andreas Kriegenburg's new production of *Lady Macbeth of Mtsensk* at the Salzburg Festival.



**KRISTINN SIGMUNDSSON**  
(Reykjavík, Iceland)  
**Vodnik (Water Goblin)**  
Bass Kristinn Sigmundsson made his San Francisco Opera debut during the 2003 summer season as Méphistophélès in

*La Damnation de Faust* and has returned on several occasions, including as Baron Ochs in *Der Rosenkavalier* and King Marke in *Tristan und Isolde*. As one of the world's most sought-after basses, Sigmundsson has appeared regularly with Opéra National de Paris, the Metropolitan Opera, Vienna State Opera, Munich's Bavarian State Opera, and Dresden's Semperoper. His 2018–19 season included performances as Dansker in *Billy Budd* with the Norwegian National Opera, and the Commendatore in *Don Giovanni* and Daland in *Der Fliegende Holländer* with Houston Grand Opera. Highlights of recent seasons include the Commendatore



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# ARTIST PROFILES

with the Edinburgh International Festival, La Roche in *Capriccio* for Théâtre Royal de la Monnaie, the Grand Inquisiteur in *Don Carlos* and Melchthal in *Guillaume Tell* at Hamburg State Opera, Sarastro in *Die Zauberflöte* at Turin's Teatro Regio, and with the London Philharmonic Orchestra as Rocco in *Fidelio*. He also recently joined LA Opera for its trilogy of operas based on Beaumarchais as Don Basilio in *Il Barbiere di Siviglia*, and Louis XVI in Corigliano's *The Ghosts of Versailles* which was captured in the 2017 GRAMMY®-winning recording, and Doctor Bartolo in *Le Nozze di Figaro*.



## JAMIE BARTON

(Rome, Georgia)

### Ježibaba

American mezzo-soprano Jamie Barton returns to San Francisco Opera this season as Ježibaba in *Rusalka*. She made her Company debut in

2014 as Adalgisa in *Norma* and recently took on Fricka, Waltraute, and Second Norn in the *Ring* cycle, as well as her role debut as Sara in *Roberto Devereux*. Recently, she brought her Fricka to the Metropolitan Opera's *Ring* cycle. Barton is the winner of the Beverly Sills Artist Award and Richard Tucker Award, both Main and Song Prizes at the BBC Cardiff Singer of the World Competition, and the Metropolitan Opera National Council Auditions. Her debut solo album, *All Who Wander*, featuring songs by Mahler, Dvorak, and Sibelius, was recently named winner of the 2018 BBC Music Magazine Vocal Award. Barton's appearances in the current season included Sister Helen Prejean in *Dead Man Walking* for Atlanta Opera, Azucena in *Il Trovatore* at Lyric Opera of Chicago and the Bavarian State Opera, a Renée Fleming Voices recital at the Kennedy Center, and the Verdi Requiem at Royal Opera, Covent Garden. Barton is proud to serve as a mentor with Turn The Spotlight, a foundation working to illuminate the path to a more equitable future in the arts.



## SARAH CAMBIDGE

(Vancouver, Canada)

### Foreign Princess

Sarah Cambidge returns to San Francisco Opera for her role debut as the Foreign Princess in *Rusalka*. The former Adler Fellow's

recent appearances with the Company have included Ortlinde and Third Norn in *Der Ring des Nibelungen* and as an Angel First Class in Jake Heggie and Gene Scheer's *It's a Wonderful Life*. The Canadian soprano recently made role debuts as

Chrysothemis in *Elektra* at the Badisches Staatstheater in Karlsruhe, Amelia in Livermore Valley Opera's production of *Un Ballo in Maschera*, and her first Sieglinde in *Die Walküre* at Opéra National de Bordeaux. Her repertoire includes Elsa in *Lohengrin*, Donna Anna in *Don Giovanni*, Mimi in *La Bohème*, the title role of Floyd's *Susannah*, the Countess in *Le Nozze di Figaro*, Marguerite in *Faust*, Micaëla in *Carmen*, and the title role of *Suor Angelica*. Cambidge was a National Semifinalist at the 2015 Metropolitan Opera National Council Auditions and winner of the 2016 Denver Lyric Opera Guild competition.



## PHILIP HORST

(New York, New York)

### Gamekeeper

Bass-baritone Philip Horst returns to San Francisco Opera this summer as Gamekeeper in *Rusalka* and makes his role debut as Mr.

Redburn in *Billy Budd* this September. A graduate of the Merola Opera Program and a former San Francisco Opera Adler Fellow, Horst made his Company debut in 2000 as Leporello in *Don Giovanni* and returned in productions of *Parsifal*, *The Rake's Progress*, *Dead Man Walking*, *The Ballad of Baby Doe*, *Carmen*, *Jenůfa*, *Rigoletto*, and *Kát'a Kabanová*. Most recently, he appeared as Pantheus in *Les Troyens* and Fritz Kothner in *Die Meistersinger von Nürnberg*. Recent and upcoming roles include returns to Lyric Opera of Chicago for Pantheus, Capulet in *Roméo et Juliette*, and the Tutor in *Elektra*; Capulet at the Metropolitan Opera; and Dulcamara in *L'Elisir d'Amore* with the Orlando Philharmonic. Other engagements have included creating the roles of Tortsheiner in Ben Moore's *Enemies*, *A Love Story* with Palm Beach Opera and Apollo in Karman Ince's *The Judgment of Midas* with American Opera Projects.



## LAURA KRUMM

(San Francisco, California)

### Kitchen Boy

Mezzo-soprano Laura Krumm is an alumna of the San Francisco Opera Adler Fellowship Program. During

her time as an Adler Fellow, Krumm was heard in several roles with the Company including Rosina in *The Barber of Seville for Families*, a Maid in the world premiere of Tobias Picker's *Dolores Claiborne*, and Martha in the world premiere of Nolan Gasser's *The Secret Garden*. She also sang Laura in Jack Perla's *Love/Hate* at the ODC

Theater. In the 2017–18 season, Krumm returned to San Francisco Opera for Javotte in *Manon* and Siegrune in *Die Walküre*, and in the current season she was also Lola in *Cavalleria Rusticana*. Recent roles include Zerlina in *Don Giovanni* for Nashville Opera, Meg in Mark Adamo's *Little Women* at Michigan Opera Theatre, Sister Helen Prejean in *Dead Man Walking* and Mrs. Webb in *Our Town* with Fresno Grand Opera, and Rosina in *Il Barbiere di Siviglia* at Opera Idaho. On the concert stage, she joined the Alexander String Quartet for performances of Jake Heggie's *Camille Claudel: Into the Fire* as part of the Chamber Music at Kohl Mansion Concert series and debuted with the Berkeley Symphony in Kaija Saariaho's *Adriana Songs*.



## ANDREW MANEA

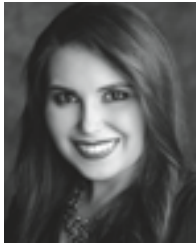
(Troy, Michigan)

### Hunter

Romanian-American baritone Andrew Manea made his role debut as the Duke of Nottingham in *Roberto Devereux* with San Francisco Opera

while an Adler Fellow. His appearances with the Company have also included Sciarone in *Tosca*, Marullo in *Rigoletto*, and Marquis d'Obigny in *La Traviata*. On the concert stage, he was featured in the Schwabacher Recital Series with pianist Warren Jones. Recent performances include Marcello in *La Bohème* with Shreveport Opera, #7 in Conrad Susa's *Transformations* with Merola Opera Program, and Escamillo in *Carmen* in Wuhan, China. With the College-Conservatory of Music at Cincinnati University he performed Danilo in *The Merry Widow*, the Father in *Hansel and Gretel*, and the Forester in *The Cunning Little Vixen*. He has competed in the Mary Jacobs Smith Singer of the Year Competition with Shreveport Opera (first place; audience favorite), the Metropolitan Opera National Council Auditions (semifinalist), Opera Columbus Cooper-Bing International Vocal Competition (second place; audience favorite), Jensen Foundation Vocal Competition (finalist), and the Giulio Gari Foundation Competition (career grant).





**NATALIE IMAGE**  
(Tsawwassen, Canada)  
**First Wood Nymph**  
A second-year San Francisco Opera Adler Fellow, soprano Natalie Image makes her San Francisco Opera and role debuts as Frasquita in *Carmen*.

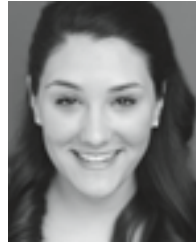
With the Company this summer, she will also bow as First Wood Nymph in *Rusalka* for the first time. She was praised by the *New York Times* for her "pristine high notes" and by Operawire for her "crystalline tone [which] swirled through the house" when she appeared as a Metropolitan Opera National Council Grand Finalist. She recently was seen at the annual *The Future Is Now: Adler Fellows Concert* and with San Francisco Chamber Orchestra as Galatea in Handel's *Acis and Galatea*. Other highlights include the title role of Alma Deutscher's *Cinderella* with Opera San José as part of its North American premiere, Clorinda in Rossini's *La Cenerentola* with the Merola Opera Program, Barber's *Knoxville: Summer of 1915* with the San Francisco Conservatory of Music (SFCM) Orchestra, Aurore in Massenet's *Le Portrait de Manon* (SFCM), Handel's *Messiah* with the Okanagan Symphony Orchestra as the soprano soloist, Johanna in *Sweeney Todd* (Opera on the Avalon), and Mrs. De Rocher in *Dead Man Walking* (Opera NUOVA).



**SIMONE MCINTOSH**  
(Vancouver, Canada)  
**Second Wood Nymph**  
Mezzo-soprano Simone McIntosh, a first-year San Francisco Opera Adler Fellow makes her San Francisco Opera and role debuts as Second Wood

Nymph in *Rusalka*. She has won numerous competitions and was dubbed one of the Canadian Broadcasting Corporation's "30 Hottest Classical Musicians Under 30" in 2017. Her credits include Tamiri in *Il Re Pastore* (Merola Opera Program); the Page in *Rigoletto* (Canadian Opera Company); Ruggiero in *Alcina*, Prince Orlofsky in *Die Fledermaus*, Judith in *Bluebeard's Castle*, Meg in *Little Women* and Waitress in *Speed Dating Tonight!* (Opera McGill); Donna in *Crush* (world premiere at The Banff Centre); Béatrice in *Béatrice et Bénédicte* (MYopera); the Fox in *The Cunning Little Vixen* and Giulietta in *The Tales of Hoffmann* (University of British Columbia Opera); Cherubino in *The Marriage of Figaro* (Burnaby Lyric Opera); and Cis in *Albert Herring* (Vancouver Opera). This season, as an Ensemble Studio member at the Canadian Opera Company, she appeared as the Confidante in *Elektra* and Tisbe in *WOW*

*Factor: A Cinderella Story* (Opera for Young Audiences). Most recently she sang the title role of *La Cenerentola* at Vancouver Opera.



**ASHLEY DIXON**  
(Peachtree City, Georgia)  
**Third Wood Nymph**  
A 2018 Grand Finals winner of the Metropolitan Opera National Council Auditions, mezzo-soprano and second-

year San Francisco Opera Fellow Ashley Dixon made her San Francisco Opera mainstage debut this past fall in Jake Heggie and Gene Scheer's *It's a Wonderful Life* as an Angel First Class. This summer, she returns to the Company as Mercédès in *Carmen* and Third Wood Nymph in *Rusalka*. As a participant of the 2017 Merola Opera Program, she sang the role of Popova in William Walton's *The Bear*. Her first summer at the Merola Opera Program had her singing La Ciesca in Puccini's *Gianni Schicchi* and Mrs. Nolan in Menotti's *The Medium*. Dixon's 2016-17 season included her debut with Michigan Opera Theatre in Copland's *The Tender Land* as Mrs. Splinters. In concert, she has appeared on the Hill Auditorium stage as mezzo-soprano soloist in Mozart's Requiem and with the University of Michigan Men's Glee Club in Schubert's *Ständchen*, and the title role in a concert performance of Purcell's *Dido and Aeneas*.



**RACHEL SPEIDEL LITTLE**  
(Sandusky, Michigan)  
**Solo Dancer**  
Rachel Speidel Little made her solo debut with San Francisco Opera in 2015 as Polyxene in *Les Troyens*. She also has

been featured as the Ballerina in *Manon*, a Kurogo in *Madama Butterfly*, and as the Solo Dancer in *Aida*. Speidel Little has appeared with numerous dance companies throughout her career, including the Oakland Ballet, Menlowe Ballet, Sacramento Ballet, Les Grands Ballets Canadiens de Montréal, Amy Seiwert's Imagery, Ballet de Teatres de la Generalitat Valenciana, and the Milwaukee Ballet. Additionally, she is a collaborator with the Milissa Payne Project and enjoys being a frequent guest artist with the San Francisco Symphony. She received her dance training from the Flint School of Performing Arts and the Joffrey Ballet School, with supplemental study at the Rock School of the Pennsylvania Ballet.

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# ARTIST PROFILES



**CHRISTOPHER NACHTRAB**  
(Long Island, New York)  
**Solo Dancer**

Christopher Nachtrab started his training under the tutelage of his mother, Susan Nachtrab, and continued his

dance studies at Indiana University's Jacobs School of Music with Violette

Verdy, graduating magna cum laude with a degree in Ballet and Comparative Literature. His career began at The Richmond Ballet before joining The Sacramento Ballet, where he celebrated a ten-year tenure as a principal artist. He been a featured dancer in ballets by George Balanchine, Ron Cunningham, Trey McIntyre, and Ma Cong; and most notably performed the role of Albrecht in *Giselle* and as the title role of Stephen Mills' *Hamlet*. He is a co-founder of

the artistic collaborative Capital Dance Project and is a leader of community-based outreach programming.



**DAVID MCVICAR**  
(Glasgow, Scotland)

**Production**  
David McVicar made his San Francisco Opera debut directing *Don Giovanni* in 2007, followed by *Il Trovatore* in 2009, *Les Troyens* and

*Die Meistersinger von Nürnberg* in 2015, and *Andrea Chénier* in 2016. McVicar was trained as an actor at the Royal Scottish Academy of Music and Drama. His opera credits include *Andrea Chénier*, *Les Troyens*, *Adriana Lecouvreur*, *Aida*, *Salome*, *Le Nozze di Figaro*, *Faust*, *Die Zauberflöte*, and *Rigoletto* (Royal Opera, Covent Garden); *Die Entführung aus dem Serail*, *Die Meistersinger von Nürnberg*, and *Giulio Cesare* (Glyndebourne); *Adriana Lecouvreur*, *Tosca*, *Norma*, *Cavalleria Rusticana* / *Pagliacci*, *Giulio Cesare*, *Maria Stuarda*, *Anna Bolena*, and *Il Trovatore* (Metropolitan Opera); *Wozzeck*, *Rusalka*, *Elektra*, *Giulio Cesare*, and *Manon* (Lyric Opera of Chicago); *Gloriana* (Madrid's Teatro Real); *Manon* and *La Traviata* (Barcelona's Gran Liceu); *Così fan tutte*, *Le Nozze di Figaro*, and *Don Giovanni* (Opera Australia); *Les Troyens* (Milan's Teatro alla Scala), and *La Clemenza di Tito* (Aix-en-Provence Festival). He was knighted in the 2012 Diamond Jubilee Birthday Honours List for Services to Opera and made Chevalier de l'Ordre des Arts et des Lettres by the French Government.



**LEAH HAUSMAN**  
(Columbus, Ohio)  
**Revival Stage Director**

Leah Hausman made her San Francisco Opera debut in 2007 as director and choreographer in *Don Giovanni*. She returned for

*Il Trovatore* (2009) and *Lohengrin* (2012) as movement director and *Les Troyens* as revival director (2015). She trained in dance and drama in New York City and at the École Jacques Lecoq in Paris. Hausman has worked extensively with Terry Gilliam, Sir David McVicar, Simon McBurney, Moshe Leiser, and Patrice Caurier as choreographer, movement director, co-director, and associate. Recent opera productions include *Les Troyens* for the Vienna State Opera and Milan's Teatro alla Scala; *Benvenuto Cellini* for Opera Nationale de Paris, English National Opera, Dutch National Opera, Barcelona's Gran Teatre del Liceu, and Rome Opera;

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<b>Burkhard Fritz</b>	<b>Samuel Youn</b>	<b>Brandon Jovanovich</b>	<b>Stephen Milling</b>

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# RING

*The Rake's Progress* for Aix-en-Provence Festival and Dutch National Opera; and *The Damnation of Faust* for English National Opera, De Vlaamse Opera, Teatro Massimo, Palermo, and Staatsoper Berlin. Her upcoming engagements include *The Rake's Progress* for Moscow Stanislavsky Music Theatre, *Death in Venice* for the Royal Opera, Covent Garden, and *Roberto Devereux* at Théâtre des Champs-Élysées.



**ANDREW GEORGE**  
(Tonyrefail, Wales)

**Choreographer**

Andrew George made his San Francisco Opera debut in 2015 with *Die Meistersinger von Nürnberg* and returned in 2016 for *Andrea Chénier*. His

British opera credits include *Andrea Chénier*, *Les Troyens*, *Adriana Lecouvreur*, and *Salome* for Royal Opera, Covent Garden; *Turn of the Screw*, *Agrippina*, *The Handmaid's Tale*, and *Die Walküre* for English National Opera; *Die Entführung aus dem Serail*, *Die Meistersinger von Nürnberg*, *Giulio Cesare*, and *Carmen* for Glyndebourne Festival Opera; and *Der Rosenkavalier*, *The Rake's Progress*, and *La Traviata* for Scottish Opera. His work has also been featured in Metropolitan Opera productions of *Die Entführung aus dem Serail*, *Giulio Cesare*, *Cavalleria Rusticana*, *Pagliacci*, *Anna Bolena*, and *Don Giovanni*. Other notable opera credits include: *Don Giovanni* for Opera Australia; *Tristan und Isolde* in Tokyo and Vienna; *Wozzeck* and *Rusalka* in Chicago; *Tannhäuser* at Milan's Teatro alla Scala; and *Der Ring des Nibelungen* for Opéra National du Rhin. George's original choreography has been recently revived for *Carmen* at Dallas Opera, *Adriana Lecouvreur* at the Metropolitan Opera, *Giulio Cesare* at Glyndebourne, *Andrea Chénier* for Barcelona, and *Salome* at Covent Garden. His upcoming projects include reviving *Rusalka* for Canadian Opera Company and *Don Carlos* for Teatro Real in Madrid.



**JOHN MACFARLANE**  
(Glasgow, Scotland)

**Set Designer**

John Macfarlane made his San Francisco Opera debut as set designer of *Hänsel und Gretel* in 2002 and returned for *The Queen of*

*Spades* and *Don Giovanni*. Macfarlane's opera designs include *Peter Grimes*, *Die Zauberflöte*, *Lady Macbeth of Mtsensk*, *Bluebeard's Castle/Erwartung* and *L'Heure Espagnole/Gianni Schicchi* (Royal Opera, Covent Garden); *Hansel and Gretel* (Welsh

National Opera, Metropolitan Opera); *The Queen of Spades* (Welsh National Opera); *War and Peace* (Paris Opéra); *La Clemenza di Tito* (Paris Opéra); *Agrippina* (Brussels' La Monnaie); *The Trojans* (English National Opera); *Don Giovanni* (La Monnaie); *Idomeneo* (Vienna); *Elektra* and *Rusalka* (Chicago); *The Rake's Progress* (Scottish Opera); and *Maria Stuarda* (Metropolitan Opera). His most recent opera designs were for *Tosca* and *Agrippina*, both for the Metropolitan Opera. Dance designs

include Tetley's *La Ronde* and Scarlett's *Frankenstein*, *Asphodel Meadows*, *Sweet Violets*, and *The Age of Anxiety* (Royal Ballet); *Hummingbird* (San Francisco Ballet); and *The Nutcracker*, *Le Baiser de la fée*, and *Cinderella* (Birmingham Royal Ballet). His most recent ballet designs were the sets and costumes for *Swan Lake* (Royal Ballet, Covent Garden).

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# ARTIST PROFILES



**MORITZ JUNGE**

(Sulz am Neckar, Germany)

**Costume Designer**

Costume designer Moritz Junge made his San Francisco Opera debut in 2015 with *Les Troyens* and he returns this season for

*Rusalka*. His other work for opera includes sets and costumes for *Così fan tutte* (Opera

Australia) and *Powder Her Face* (Theater Aachen), and costumes for *Norma*, *Roberto Devereux*, and *Cavalleria Rusticana/Pagliacci* (Metropolitan Opera). His recent costume credits include: *Pure Dance* (Sadler's Wells), *Songs of Bukovina* (American Ballet Theatre), *Sunyata* (Munich Staatsballet), *L'Anatomie de la Sensation* (Paris Opera Ballet), *Outlier* (NYCB), and *Dyad 1929* (Australian Ballet). For the Royal Ballet, Covent Garden, his costume work includes *Multiverse*, *Live Fire Exercise*, *Limen*, *Infra*, and *Chroma*.

Designs for theater include *Dance Nation* and *Judgment Day* (Almeida); *Aristocrats* (Donmar); and *Macbeth*, *The Kitchen*, *Dido*, and *Queen of Carthage* (National Theatre).



**DAVID FINN**

(St. Paul, Minnesota)

**Lighting Designer**

David Finn made his San Francisco Opera debut in 2002 with *Alcina*, and he returned the following season for productions of *Doktor Faust* and

*Lady Macbeth of Mtsensk*. Other opera work includes projects for the Metropolitan Opera; Royal Opera, Covent Garden; Paris Opéra, Milan's Teatro alla Scala; Salzburg Festival; Lyric Opera of Chicago; Berlin Staatsoper; Brussels' La Monnaie; Dutch National Opera; Stuttgart Opera; Opera Australia; and Canadian Opera Company. He began his career as a lighting designer for the puppeteer Burr Tillstrom and *Kukla, Fran and Ollie*. His ballet credits include National Ballet of Canada, Paris Opéra Ballet, Birmingham Royal Ballet, and White Oak Dance Project. Recent and upcoming work encompasses *Tosca* at the Metropolitan Opera, *Pique Dame* at Royal Danish Ballet, *Swan Lake* at Royal Ballet, and *The Crucible* at Scottish Ballet.



**IAN ROBERTSON**

(Dundee, Scotland)

**Chorus Director**

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

since 1987, having prepared more than 350 productions for the Company. Robertson made his San Francisco Opera conducting debut with *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot*, *Il Trovatore*, *The Abduction from the Seraglio*, and *La Bohème*. Before joining San Francisco Opera, Robertson was head of music and chorus director with Scottish Opera. Since 1996 Robertson has also served as Artistic Director and Concert Chorus Director of the GRAMMY® Award-winning San Francisco Boys Chorus.

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*Managing Director: Artistic*

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*Managing Director: Philanthropy and Audiences*

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**Fabrizio Corona,** *Associate Chorus Master*  
**Mary Finch,** *Chorus and Dance Personnel Manager*  
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Jennifer Harber, Andrew G. Landis, Shawna Lucey,  
Jimmy Marcheso, Jayme O'Hara, Thea Railey,  
Anna Reetz,  
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Roberto Aronica  
Seokjong Baek † ♫  
Zhengyi Bai † ♫  
Jamie Barton  
Lilia Bernstein #  
Marco Berti  
Nicole Birkland #  
J'Nai Bridges  
William Burden ♫  
Sarah Cambidge † ♫  
Yolotzin Cervantes #  
Arturo Chacón-Cruz ♫  
Andriana Chuchman † ♫  
Christopher Colmenero † ♫  
Catherine Cook † ♫  
Sasha Cooke  
Ellie Dehn  
Helena Dix #  
Ashley Dixon † ♫  
Plácido Domingo  
Benjamin Drever \*  
Richard Paul Fink ♫  
Daryl Freedman #  
Christina Gansch \*\*  
Carmen Giannattasio \*  
Rod Gilfry  
Cadence Goblirsch \*  
Pablo Gracia \*  
Jill Grove ♫  
Mary Evelyn Hangle † ♫  
Lianna Haroutounian  
Anita Hartig \*  
Clay Hilley #  
Scott Hendricks  
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Natalie Image † ♫  
Brian Jagde † ♫  
Keith Jameson \*  
Daniel Johansson \*  
Rhoslyn Jones # †  
Brandon Jovanovich  
Miles Kaludzinski \*  
Kyle Ketelsen  
Laura Krumm † ♫  
Hye Jung Lee ♫  
David Leigh  
Andrew Manea † ♫  
Megan Marino #  
Michaela Martens  
Ana María Martínez  
Simone McIntosh † ♫  
Brian Mulligan

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Toni Marie Palmertree † ♫  
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Violet Pasmooij \*  
Amitai Pati † ♫  
Pene Pati # † ♫  
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Dimitri Platanius \*\*  
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Elaine J. McCarthy

\* San Francisco Opera debut

\*\* U.S. debut

† = Former Adler Fellow

‡ = Current Adler Fellow

♫ = Merola Opera Program participant (past or present)

# = Cover Artist

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Ian Robertson, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*

Mary Finch, *Chorus and Dance Personnel Manager*

## REGULAR CHORUS

Nadima Avakian  
Buffy Baggott  
Elizabeth Baker  
Kathleen Bayler  
Janet Campbell  
Sara Colburn  
Dvora Djoraev  
Mary Finch  
Claudia Haider  
Claire Kelm  
Elisabeth Rom Lucio  
Angela Eden Moser  
Sally Mouzon  
Sally Porter Munro  
Erin Neff \*  
Rachelle Perry  
Virginia Pluth †  
Laurel Cameron Porter  
Laurel Rice †  
Carole Schaffer  
Shelley Seitz  
Jesslyn Thomas  
Donna Turchi  
Mitzie Weiner

C. Michael Belle  
William Bryan  
Alan Cochran  
Chris Corley  
Anders Fröhlich  
Daniel Harper  
Christopher Jackson  
Ken Johnson  
David Kekuewa  
Bojan Knežević  
Frederick Matthews  
William O'Neill  
Phillip Pickens  
William Pickersgill  
Chester Pidduck  
Valery Portnov  
Colby Roberts  
Sigmund Seigel  
Dan Stanley  
Jere Torkelsen  
Andrew Truett  
Richard Walker †

† Chorus member on Leave of Absence

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



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**Lawrence Pech**, *Dance Master*

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

† Leave of Absence  
\* Solo Dancer  
‡ Tenured

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

## SECOND VIOLIN

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

## VIOLA

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

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

## BASS

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

## FLUTE

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

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald

## CLARINET

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Joanne Burke Eister, *Assistant Principal*  
Anthony Striplen

## BASS CLARINET

Anthony Striplen

## BASSOON

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Daniel MacNeill  
Michael Severance

## CONTRABASSOON

Michael Severance

## HORN

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Mark Almond, *Co-Principal*  
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Brian McCarty  
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Scott Macomber\*\*  
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Tracy Davis  
Timothy Spears, *Assistant*

\* Principal for one or more Fall season operas

† Leave of absence

\*\* Season substitute

# SAN FRANCISCO OPERA ORCHESTRA



**Kay Stern**  
Concertmaster



**Laura Albers**  
Associate  
Concertmaster



**Heidi Wilcox**  
Assistant  
Concertmaster



**Jennifer Cho**  
First Violin



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



**Mariya Borozina**  
First Violin



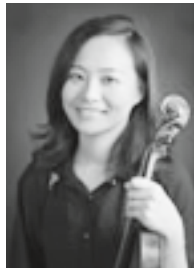
**Barbara Riccardi**  
First Violin



**Dian Zhang**  
First Violin



**Leonid Igudesman**  
First Violin



**Jennifer Hsieh**  
First Violin



**Asuka Annie Yano**  
First Violin



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



**Jeremy Preston**  
Principal  
Second Violin



**Martha Simonds**  
Associate Principal  
Second Violin



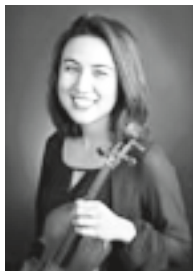
**Beni Shinohara**  
Assistant Principal  
Second Violin



**Eva Karasik**  
Second Violin



**Leslie Ludena**  
Second Violin



**Maya Cohon**  
Second Violin



**Craig Reiss**  
Second Violin



**Heeguen Song**  
Second Violin  
*Regular Substitute*



**Carla Maria Rodrigues**  
Principal  
Viola



**Sergey Rakitchenkov**  
Associate Principal  
Viola



**Paul Nahhas**  
Assistant Principal Viola  
*Leave of Absence*



**Patricia Heller**  
Viola



**Jonna Hervig**  
Viola



**Natalia Vershilova**  
Viola



**Joy Fellows**  
Viola



**Caroline Lee**  
Viola  
*Regular Substitute*



**David Kadarauich**  
Principal  
Cello



**Thalia Moore**  
Associate Principal  
Cello



**Peter Myers**  
Assistant Principal  
Cello



**Nora Pirquet**  
Cello



**Emil Miland**  
Cello



**Victoria Ehrlich**  
Cello



**Ruth Lane**  
Cello

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**Joseph Lescher**  
Principal  
Bass



**Jonathan Lancelle**  
Associate Principal  
Bass



**Steven D'Amico**  
Assistant Principal  
Bass



**Shinji Eshima**  
Bass



**Mark Drury**  
Bass



**Julie McKenzie**  
Principal  
Flute



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



**Stephanie McNab**  
Flute & Piccolo



**Barbara Chaffe**  
Flute  
*Regular Substitute*



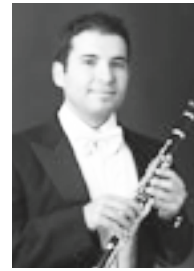
**Mingjia Liu**  
Principal  
Oboe



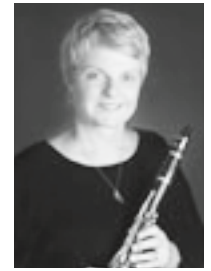
**Janet Popesco  
Archibald**  
Oboe & English Horn



**Deborah Shidler**  
Oboe  
*Regular Substitute*



**Jose Gonzalez  
Granero**  
Principal Clarinet



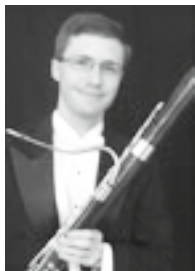
**Joanne Burke Eisler**  
Assistant Principal  
Clarinet



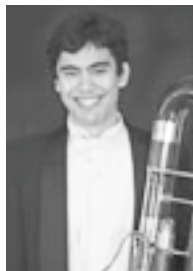
**Anthony Striplen**  
Clarinet &  
Bass Clarinet



**Rufus Olivier**  
Principal  
Bassoon



**Daniel MacNeill**  
Bassoon



**Michael Severance**  
Bassoon &  
Contrabassoon



**Kevin Rivard**  
Co-Principal  
Horn



**Mark Almond**  
Co-Principal  
Horn



**Keith Green**  
Horn



**Brian McCarty**  
Horn



**Lawrence Ragent**  
Horn



**Adam Luftman**  
Principal  
Trumpet



**William Holmes**  
Trumpet  
*Leave of Absence*



**John Pearson**  
Trumpet



**Scott Macomber**  
Trumpet  
*Regular Substitute*



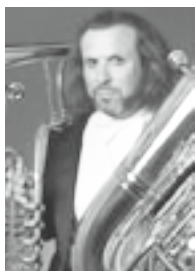
**Samuel Schlosser**  
Principal Trombone



**Donald Kennelly**  
Trombone



**David Ridge**  
Trombone &  
Bass Trombone



**Zachariah Spellman**  
Tuba/Cimbasso



**John Burgardt**  
Timpani



**Richard Kvistad**  
Principal Percussion &  
Associate Timpani



**Patricia Niemi**  
Percussion



**Olga Ortenberg  
Rakitchenkova**  
Harp



**Tracy Davis**  
Orchestra Manager



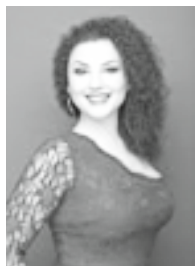
**Carrie Weick**  
Librarian



**Timothy Spears**  
Assistant Orchestra  
Manager & Librarian

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

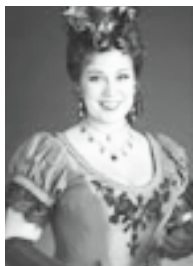
# SAN FRANCISCO OPERA REGULAR CHORUS



**Nadima Avakian**  
Soprano



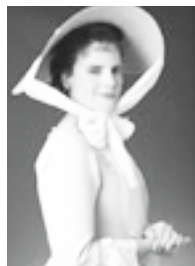
**Kathleen Bayler**  
Soprano



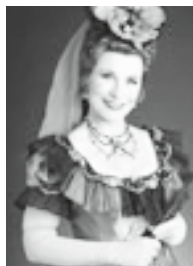
**Sara Colburn**  
Soprano



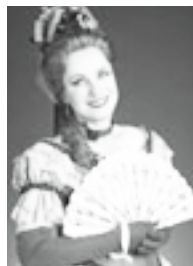
**Dvora Djoraev**  
Soprano



**Mary Finch**  
Soprano



**Claire Kelm**  
Soprano



**Elisabeth Rom Lucio**  
Soprano



**Angela Eden Moser**  
Soprano



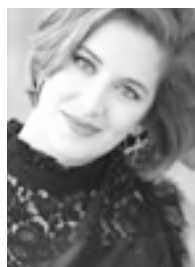
**Rachelle Perry**  
Soprano



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



**Carole Schaffer**  
Soprano



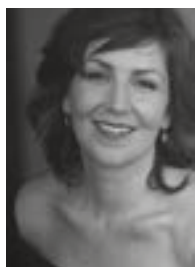
**Jesslyn Thomas**  
Soprano



**Mitzie Weiner**  
Soprano



**Buffy Baggott**  
Mezzo-Soprano



**Elizabeth Baker**  
Mezzo-Soprano



**Janet Campbell**  
Mezzo-Soprano



**Claudia Haider**  
Mezzo-Soprano



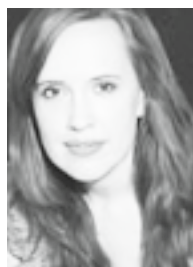
**Sally Mouzon**  
Mezzo-Soprano



**Sally Porter Munro**  
Mezzo-Soprano



**Erin Neff**  
Mezzo-Soprano



**Laurel Cameron  
Porter**  
Mezzo-Soprano



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



**Shelley Seitz**  
Mezzo-Soprano



**Donna Turchi**  
Mezzo-Soprano



**C. Michael Belle**  
Tenor



**Alan Cochran**  
Tenor



**Chris Corley**  
Tenor



**Daniel Harper**  
Tenor

**SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED**



**Christopher Jackson**  
Tenor



**Phillip Pickens**  
Tenor



**Chester Pidduck**  
Tenor



**Colby Roberts**  
Tenor



**Sigmund Seigel**  
Tenor



**Dan Stanley**  
Tenor



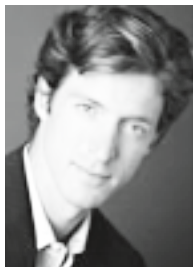
**Andrew Truett**  
Tenor



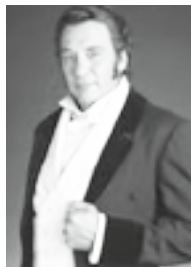
**Richard Walker**  
Tenor  
*Leave of Absence*



**William Bryan**  
Baritone



**Anders Fröhlich**  
Baritone



**Ken Johnson**  
Baritone



**David Kekuewa**  
Baritone



**Frederick Matthews**  
Baritone



**Jere Torkelsen**  
Baritone



**Bojan Knežević**  
Bass



**William O'Neill**  
Bass



**William Pickersgill**  
Bass



**Valery Portnov**  
Bass

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

**SAN FRANCISCO OPERA CORPS DANCERS**



**Brett Conway**



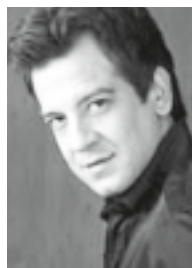
**Blanche Hampton**



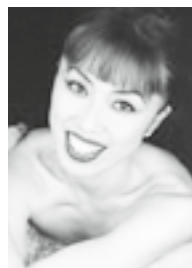
**Bryan Ketron**



**Rachel Speidel Little**



**Jekyns Pelaez**



**Chiharu Shibata**

# COMPANY

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

## **COSTUME SHOP**

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

## **COSTUME TECHNICIANS**

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

## **WARDROBE DEPARTMENT**

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

## **DRESSERS**

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

## **WIG AND MAKEUP DEPARTMENT**

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

## **FOREMEN**

Karalynne Fiebig  
Christina Martin  
Sophia Smith

## **PRINCIPAL MAKEUP ARTISTS**

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

## **JOURNEYMEN**

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

## **ASSOCIATES**

Tara Escobedo  
Tatyana Fateyeva  
Chri Holmgren Greene  
Sharon Peng  
Maurisa Rondeau

## **SAN FRANCISCO OPERA SCENE SHOP**

Dylan Maxson, Fred Wielandt,  
Dennis Forry, Victor Sanchez,  
Christian Martinez, Hilary Engelman,  
Cyrus Sindich

## **SCENIC ART DEPARTMENT**

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

## **STAGE CREW CARPENTRY DEPARTMENT**

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

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

## **PROPERTY DEPARTMENT**

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

## **ELECTRIC DEPARTMENT**

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

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

## **AUDIO DEPARTMENT**

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

## **MEDIA DEPARTMENT**

Josh Lubensky  
Uwe Willenbacher

## **STUDIO TEACHERS**

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

## **WRANGLERS**

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

## **LIGHTWALKERS**

Tatiana Bookbinder, Jim Bowes,  
Kay Cheatham, James Crow, Darcy Fink,  
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Liza Reavis, Patricia Rodriguez,  
John Stark, Kimberly Thompson,  
Bethel Watt, Laurel Winzler, Frank Zepeda

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

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Fine Art Paintings of Opera and Ballet



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

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

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Anonymous

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Denise Littlefield Sobel  
Barbara Moller Ward  
Anonymous (2)

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Dr. & Mrs. Richard Rigg<sup>A</sup>  
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Ms. Suzanne Vaucher  
Roselyne Chroman Swig<sup>A</sup>  
Sharon & Clark Winslow  
James & Beth Wintersteen  
Anonymous (3)

## GOLD CIRCLE \$25,000–\$49,999

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in memory of Edward Aslanian  
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Ms. Lynne H. Edminster  
Dr. & Mrs. Robert Baer  
Marcia Barinaga & Corey Goodman  
Brigid S. Barton  
Darla & Richard Bastoni<sup>A</sup>  
David Bertoni  
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Anne Gray  
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Michael A. Harrison &  
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Jane & David Hartley  
James A. Heagy,  
in memory of Jayne Heagy  
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Ms. Noelle M. Leca &  
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Bernice Lindstrom,  
in memory of John W. Lindstrom

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Patrick McCabe  
Nion McEvoy & Leslie Berriman<sup>A</sup>  
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Ward & Diane Zumsteg  
Anonymous (4)

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



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### MEDALLION SOCIETY PRESIDENTS

J. Boyce Nute,  
2018–Present

Kristina Flanagan,  
2013–2018

Cathy MacNaughton,  
2008–2013

Mrs. Harry Wetzel\*,  
1995–2003

Diane B. Wilsey,  
1988–1994

Harriet Meyer Quarre\*,  
*Founding President*,  
1983–1987

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Rike & Klaus Burmeister  
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Lorna Meyer Calas &  
Dennis Calas

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Timothy D. Dattels &  
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Katherine Herrick Drake  
Mr. Paul S. Duffey  
Jeffrey Dunn &  
Carolyn Bruguera  
Claudette Duran  
Susan & Bruce Dzieza  
Ms. Margaret Hart Edwards  
Joseph Ehrman III  
Ms. Barbara J. Eisenhauer  
Ms. Dianne J. Ellsworth  
Ed & Barbara Eschbach  
Mrs. Caroline Eshleman  
Gregory & Anne M. Evans  
Pauline Eveillard & Doug Gould  
Patricia & Richard Farnsworth  
Drs. Bette & James Felton  
Jan & Bob Fenwick  
Ms. Karin Fetherston

\* deceased    ^ indicates Series A Box Holder

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Dandelion, in honor of	Rosemary Joyce & Russell Sheptak	Ronald & Judith McWilliams	Robert Ripps & Steven Spector	Ms. Susan Sweet
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Mr. & Mrs. J. Murray Fox	Dr. Avi Katz & Dr. Raluca Dinu	Mr. Peter C. Meier	Martin & Edis Robinson	Sharon & John Tastor
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Ms. Sandra M. Gilbert	Mr. Edson Kong	Mrs. Carol Montgomery	Dr. & Mrs. Roberto P. Rosenkranz	Dean & Jeanice Tipps
Mr. & Mrs. Richard M. Gleason	Dr. Dr. Cassandra & Thomas Moore	Dr. & Dr. Cassandra & Thomas Moore	Messrs. Richard R. Rossi & Kimberly Mark Webb	Patricia Totten
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Mr. & Mrs. Ronald Goodman	Camille Morishige	Camille Morishige	Mr. & Mrs. Peter E. Roxborough	Norman & Carol Traeger
Ms. Grace & Ms. Roxanne Araim-Sullivan	Mr. Paul Morris	Mr. Paul Morris	Stephen & Marcia Ruben	Justin Trapp
Mr. Frederick Grauer	Thomas* & Anne Morton	Thomas* & Anne Morton	Mr. John E. Ruden	Sharon Tsao
Ms. Deborah Greer	John & Melinda Moynier	John & Melinda Moynier	William & Leslie Rupley	Gisela & Peter Turner
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Ms. Dorothea Hamilton	Matthew & Nancy Noel	Matthew & Nancy Noel	Mr. David Sawle	Cmdr. & Mrs. Homer Wallin
Sandra Handler	Mr. Barton O'Brien	Mr. Barton O'Brien	Peter Sayre	Alice & C.C.* Wang
Mr. Dave Handley & Ms. Xiaowen Qiu	David O'Grady	David O'Grady	Ms. Janine Scancarelli & Mr. Christopher McMahon	Mr. Rom Watson
Charles F. Hanes	George* & Karen Offen	George* & Karen Offen	George Scangos & Leslie Wilson	Ms. Belle Wei
Mr. & Mrs. Eric Hanson	Marilyn Oronzi	Marilyn Oronzi	Ms. Beth Scanlan	Ms. Tania L. Weiss
Betty-Lou Harmon	Lise Deschamps Ostwald	Lise Deschamps Ostwald	Sande Schlumberger	Ron & Anne White
Diana Harris	Coralie & John Otoshi	Coralie & John Otoshi	Mr. & Mrs. John Schram	Ms. Erika Williams
Mr. James E. Haynes	Ms. Catherine A. Owen	Ms. Catherine A. Owen	Betty J. Schreiner, M.D.	Ms. Faye C. Wilson
Peggy Heineman	Ms. Sju M. Owyung	Ms. Sju M. Owyung	Ms. Barbara J. Schrock	Peter & Georgia Windhorst
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Dr. & Mrs. David Huchital	Susan K. Prather	Susan K. Prather	Sonia Soo & Alan Seem	
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Ms. Lily Jan	Ms. Amy Rennert & Ms. Louise Kollenbaum	Ms. Amy Rennert & Ms. Louise Kollenbaum	Mr. & Mrs. Isaac Stein	
William & Leticia Jarvis	Guenther Rheinisch	Guenther Rheinisch	Ms. Barbara Stewart	
	Dr. Jewell Parker Rhodes	Dr. Jewell Parker Rhodes	Mr. Mark Stoermer	
			Blossom F. Strong	
			Nobuyuki & Megumi Sugiura	

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Don Hoffman  
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Ms. Irma Honda  
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Raymond & Karen Houck  
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Ms. Sharon Hunter  
Ms. Marian Huntoon  
Ms. Karen Ivy  
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Ms. June Kori Kody  
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Glen Jarvis  
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Tracy & Frank Jonelis  
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Dr. Arjun Kapur  
Mr. Thomas L. Kardos  
Bennett R. & Suzy Katz  
Ms. Claudia Kennedy  
Kyle Kerr  
Dukju Kim  
Mr. David Kimport  
Mark Kjeldgaard  
Eileen & Arthur Klatsky  
Ms. Anna-Lisa Klettenberg  
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Richard Koch  
Jane Koegel  
Gernot & Anita Koehler  
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Meghan Krogh  
Mr. Ching-Lung Lai  
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Peter Langner  
Mr. Roger Lauer  
Spencer Layton  
Dr. & Mrs. Stephen C. Lazarus  
Ms. Carol Lazier  
Mr. & Mrs. G. B. Lebedeff  
Mr. & Mrs. Emory M. Lee  
Mr. & Mrs. David Lehman  
Mr. Kenneth Leitch  
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Mr. Mark Lewis  
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Mr. Kurt M. Menning  
Mr. David Messick  
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Sean Minnig & Matt Evans  
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Mr. Carlos Montano  
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Denis Moore & Paul Garza  
Mr. Douglas G. Moore  
Mr. Jack Morris  
Ms. Victoria Mortensen  
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David Newton  
V. Newton  
Niblock Charitable Trust  
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Harold Parks  
Mrs. Barbara Paschke  
Mr. Raul Pavon  
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Mr. Michael Freeburger  
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Andrew & Myrto Petreas  
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Mr. & Mrs. Wolfgang Pohl  
Justice Stuart & Mrs. Lee Pollak  
Clifford Popejoy  
Joseph Powe  
Felice S. Price  
Mr. Gregory Price  
Peter Prichard  
Ms. Norma Quan  
Ann Ratcliffe  
Alan M. & Nancy Raznick  
Allan Reiter  
Mr. William Rense  
Ms. Martha Richards &  
Ms. Marguerite Lee  
Mr. David Roberts  
Mr. David Roberts  
Ms. Lorraine Robinson  
Mr. David Roe  
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Sally Ross  
Mary Ellen Rossi  
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Jeffrey Ruda & Leonard Whitney  
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Jordan Sachs & Jeannie Sack  
Mr. Federico Sandino  
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Nell Lee Stinson-Thompson  
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Ms. Sophie Neubert  
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Amir V. Adibi &  
Shannon R. Clawson  
Sophie & Ted Aldrich  
Ms. Lois Aldwin  
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Lexis & David Allen  
Dr. Maria D. Allo  
Mr. Robert Alter & Ms. Carol Cosman  
Ms. Myrna Alvarez  
Ms. Susan Amaturro  
Irene Poon Andersen  
Mrs. Susan Andersen  
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Paul W. Anderson  
Dr. & Mrs. Brad Anderson  
Dr. & Mrs. Theodore W. Anderson  
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Dr. Andrew J. Aronson  
Robert Atkins  
Mr. Jay Atkinson  
Mr. Arthur Atlas  
Mr. Bruce Auld  
Robert Aulgur,  
in memory of Corrine Shelly Aulgur  
Mr. Roger Bagley  
Ms. Mary Baiamonte  
Mr. Thomas Lee Baker  
Ms. Virginia Bale  
Dr. Flora Banuett  
David N. Barnard  
Hans Barnard & Willemina Wendrich

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 Mrs. Dottie Barrett  
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 Albert Bartridge  
 Mr. Douglas C. Bassler  
 Mrs. Lieselotte Bauer  
 Paul & Linda Baumann  
 Ms. Nancy Baxter  
 Claudia Belcher  
 Ms. Natalia Belova  
 Keith Bentley  
 Mrs. Dawn Berger  
 Ms. Anna Bergman  
 Richard & Maureen Bergson  
 Mr. Simon C. Bery  
 Mr. Stephen Bertram  
 Mr. & Mrs. D. & S. Best  
 Mr. Jayaram Bhat  
 Adam Arthur Bier & Rachel Lem  
 Sym Blanchard  
 Mr. Jonathan Bleses  
 Mr. Timothy Blevins  
 Mr. Nicholas Bloisa  
 Janet Nye Blomquist  
 Mr. Wolfgang Bluhm  
 Ms. Linda S. Blum  
 Judy Bogart & Richard Hyde  
 Neil Bogue  
 Ms. Barbara Boies  
 Dr. Morris Bol & Mr. Lewis A. Crickard  
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 Mr. Brad Bollinger  
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 Mr. Roy Boyd  
 Mr. Walter Boyd  
 Dr. & Mrs. Boone Brackett  
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 Mr. Peter M. Brady, Jr.  
 Helen Brake  
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 John Cramer  
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 Clive Criper  
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To learn more about Legacy Giving at San Francisco Opera, contact Kyle Polite at (415) 551-6226 or [kpolute@sfopera.com](mailto:kpolute@sfopera.com)

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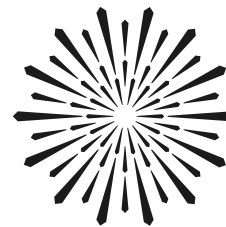
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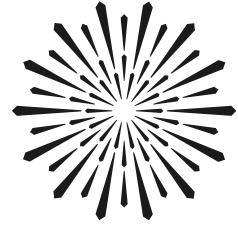
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- Children of any age attending a performance must have a ticket; no babes in arms.

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

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

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

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

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

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

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

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

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

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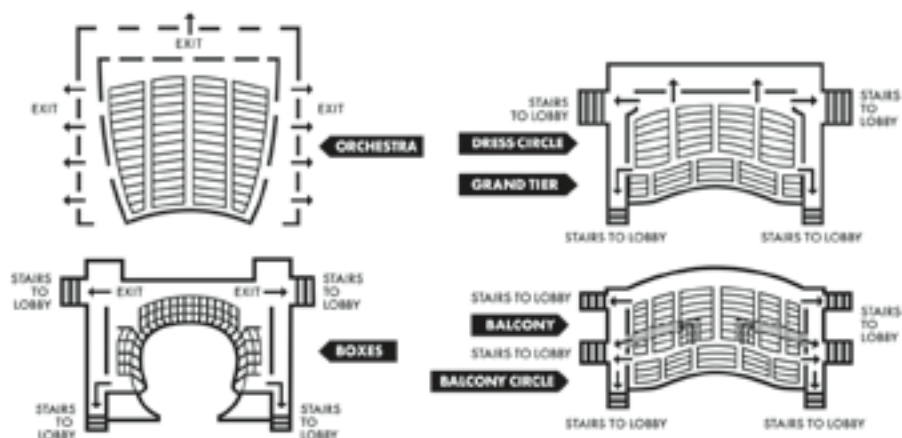
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## SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE EXIT DIAGRAM



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# TRUSTING IN THE FUTURE OF OPERA

BY GENERAL DIRECTOR MATTHEW SHILVOCK

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



SIMON PAULY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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