

SEPTEMBER 7-22, 2019



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BILLY BUDD



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Vol. 97, No. 1 • 2019–20 Season • September 2019

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Adam Snellings, *Art Direction*

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September 2019 | Volume 97, No. 1

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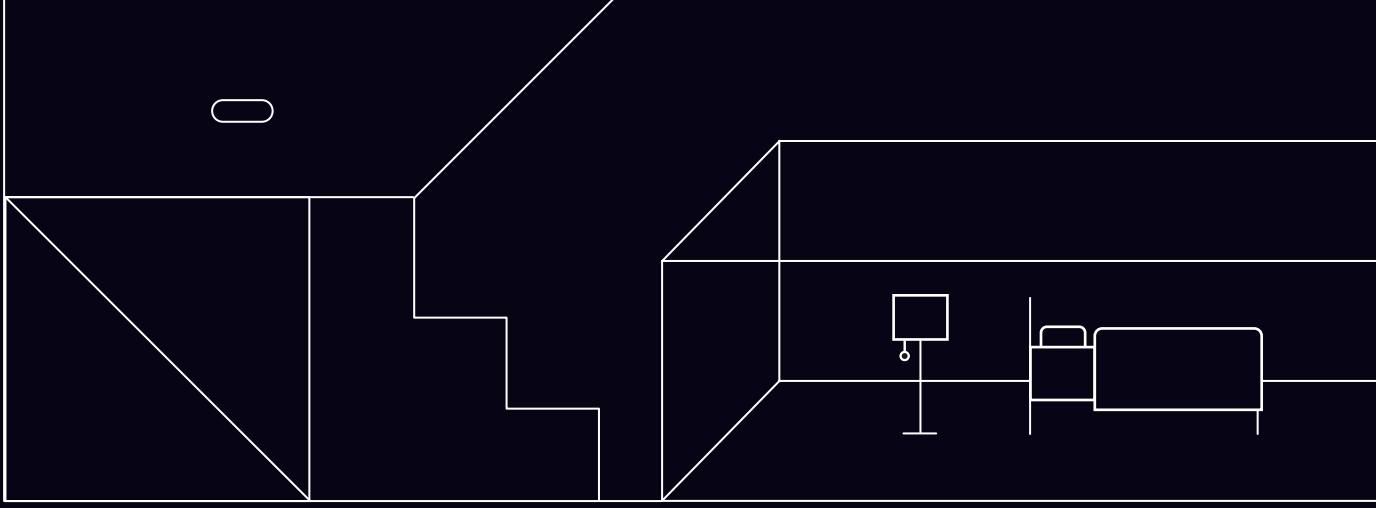
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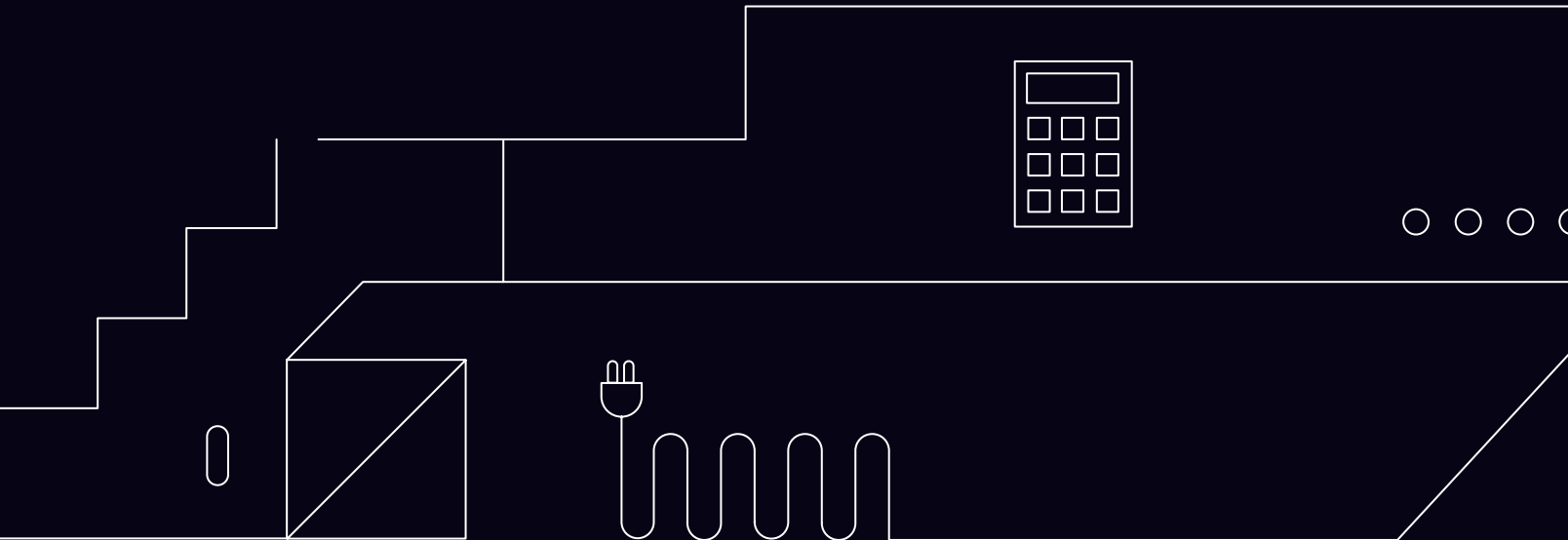
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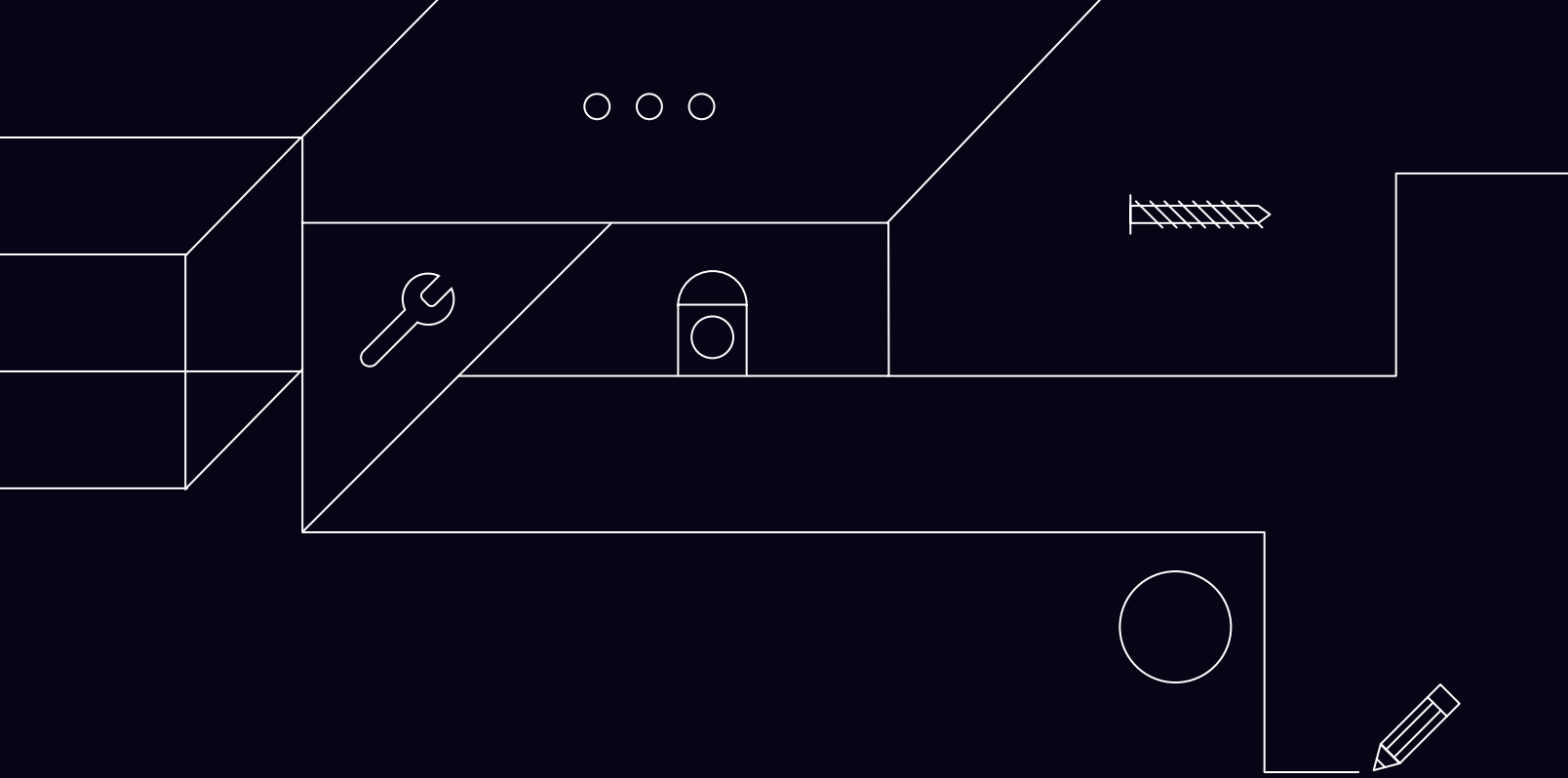


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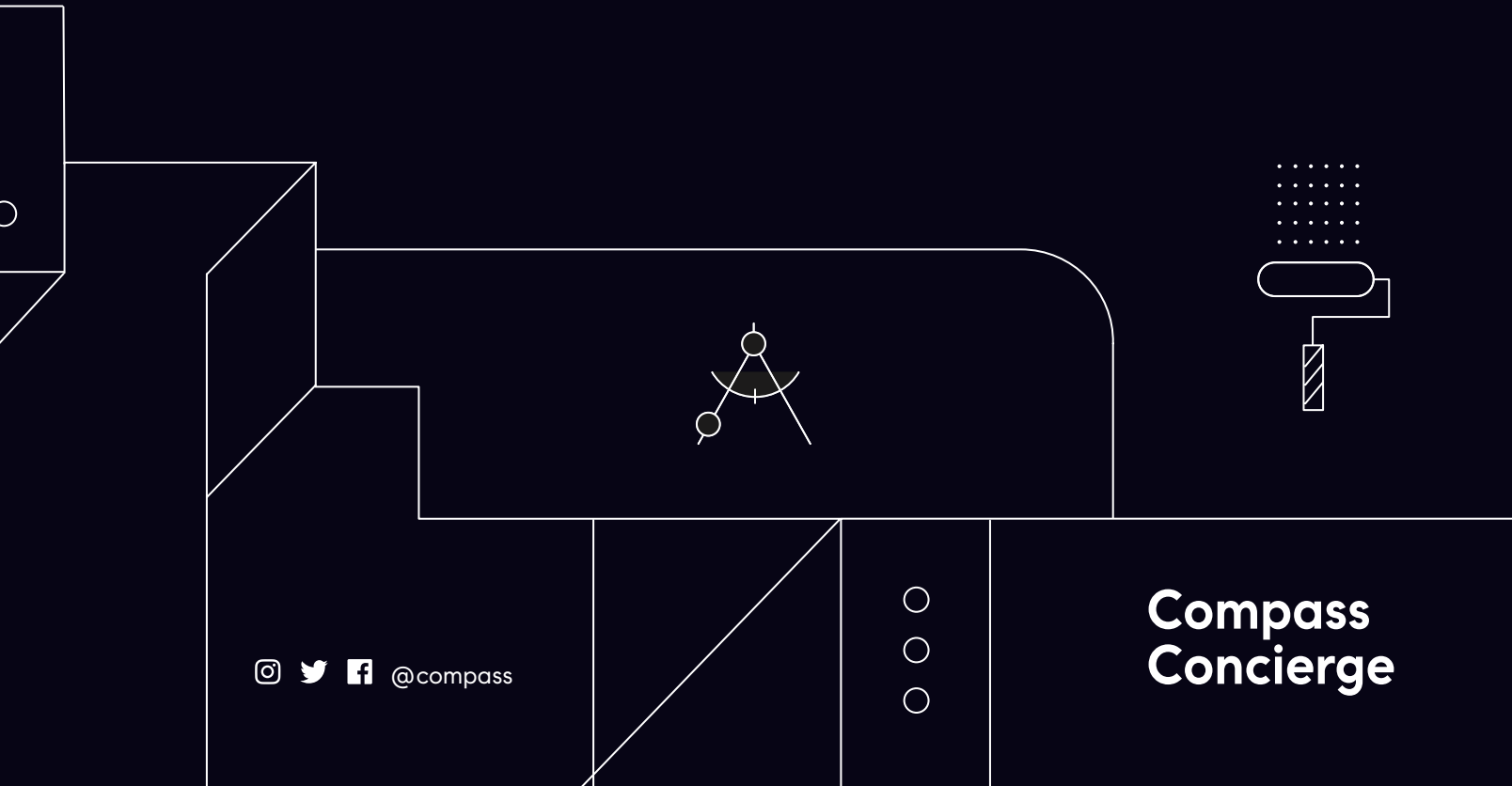
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Welcome to San Francisco Opera's 97th season! Whether you've been a subscriber for decades or are joining us for the first time, you are an important member of our family. This is *your* company, and our mission is to share the transformative power of opera with you.

September is all about community at San Francisco Opera, as you will read in the pages to come, and we're celebrating the new season by giving back to the city all month long. We open the season with *Opera Ball*, our annual gala that raises much needed funds to benefit San Francisco Opera and the San Francisco Opera Guild's acclaimed education and community programs. We follow with *Opera in the Park*, our beloved annual free concert in Golden Gate Park, on September 8, and *Opera at the Ballpark*, our free live simulcast at Oracle Park, on September 21.

We're proud to serve tens of thousands of music lovers of all ages and walks of life each year through these programs. They are central to our long-term institutional commitment to develop new audiences and build impactful, reciprocal relationships in the community. San Francisco Opera has always been a welcoming, inclusive place to make and experience Opera, and we are thrilled to offer so many ways for community members to join us.

This season is made possible by our talented guest artists, orchestra, chorus, dance corps, staff, box office, house staff, company members and crew who collaborate to create the uniquely compelling art form that is opera. It is also made possible by you, our patrons and donors, whose support keeps San Francisco Opera at the forefront of opera companies worldwide. We extend special thanks to our Company Sponsors, whose names are listed on page 60, for their extraordinary annual support.

Thank you for joining us and enjoy the season!

Sincerely,

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SAN FRANCISCO OPERA NEWS



STEFAN COHEN

OPERA AT THE BALLPARK RETURNS

On Saturday, September 21 at 7:30 pm, *Romeo and Juliet* will be transmitted live to Oracle Park, the home of the San Francisco Giants, marking the return of *Opera at the Ballpark* for the first time since 2017.

Presented in partnership with the San Francisco Giants, the 2019 *Opera at the Ballpark* allows audiences from around the Bay Area to experience Gounod's romantic opera while seated on the baseball field or in the stands where they can pair live opera with hot dogs, peanuts, and garlic fries.

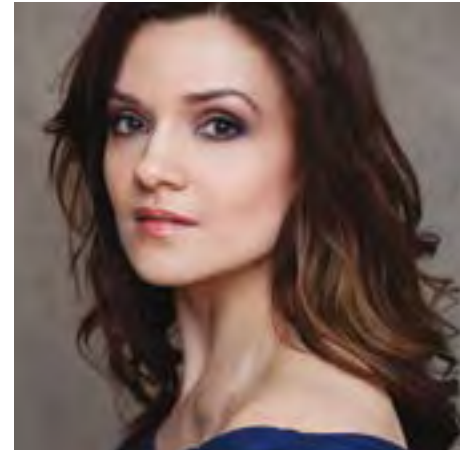
The performance will be transmitted in high definition live from the stage of the War Memorial Opera House to the 71' x 153' videoboard in Oracle Park. This newly installed screen—twice the resolution and 50' wider and 20' taller than the previous one—will make for a “supersized” operatic evening in one of San Francisco's most picturesque sports and entertainment venues.

This year's offering of *Romeo and Juliet*, the 16th in the series of live simulcasts that have drawn audiences of all ages in excess of 303,000 since 2006, features tenor Bryan Hymel and soprano Nadine Sierra in the title roles in Opéra de Monte-Carlo Director Jean-Louis Grinda's Italian Renaissance-inspired production.

Online registration, which ensures entrance into the ballpark, is available at sfopera.com/simulcast. The simulcast of *Romeo and Juliet* is sponsored, in part, by Taube Philanthropies and Charles Schwab & Co., Inc.

NEW COMPANY STAFF APPOINTMENT

Chief Information Officer Eric Rubio joins the Opera after serving as IT Development Manager for American AgCredit in Santa Rosa. During his tenure he managed numerous projects and was instrumental in migrating the workforce to a culture of “continuous improvement” resulting in significant positive change across the organization. Prior to his tenure with American AgCredit, Eric served in the United States Coast Guard for 22 years. His national service career culminated as the Director of IT of the Coast Guard's Pacific Area Command in Alameda. Away from the office, Eric enjoys spending time with his family, coaching youth sports, and walking his yellow Labrador Retriever.



CHIA MESSINA

EMERGING STARS COMPETITION WINNER ANNOUNCED

Last month, San Francisco Opera announced **Andriana Chuchman** as the 2019 winner of the **Jan Shrem and Maria Manetti Shrem Emerging Stars competition** and named her “**Emerging Star of the Year.**” In her Company debut last fall in Jake Heggie and Gene Scheer's *It's a Wonderful Life*, the Canadian soprano moved audiences with a portrayal that was filled with heart, beautiful singing, and some great dance moves (remember the “Mekee-Mekee”?).

Chuchman said, “Debuting at the San Francisco Opera this past season has been one of the highlights of my career so far. Receiving the Emerging Star Award is a huge honour, and a great way to cap off such a special moment. I want to give a huge thank you to my wonderful family, friends, and fans who voted for me! I'm feeling the love! And a special thank you to Maria Manetti Shrem and Jan Shrem for generously supporting this competition.”

Earning the most online votes in a field of eight nominated artists from the 2018–19 Season, Chuchman receives a \$10,000 cash prize. Past winners of the award, which was initiated in 2016, are baritone Lucas Meachem and tenors Atalla Ayan and Arturo Chacón-Cruz. To learn more about the 2019 nominees, visit sfopera.com/emergingstars.

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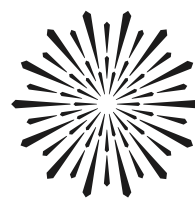
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Billy Budd: Corey Jamason

The Marriage of Figaro: Kip Cranna

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- As a courtesy to those who may have fragrance allergies, please avoid wearing perfume or cologne.
- Children of any age attending a performance must have a ticket; no babes in arms.

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

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

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

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

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

The **SAN FRANCISCO OPERA SHOP**, located in the South Mezzanine lobby, front lobby, and North Dress Circle of the Opera House, sells opera CDs, DVDs, SF Opera merchandise, and gift items. The Shop is open 90 minutes before performances, at intermissions, and afterward. All proceeds benefit San Francisco Opera.

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

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

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

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

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

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

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

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

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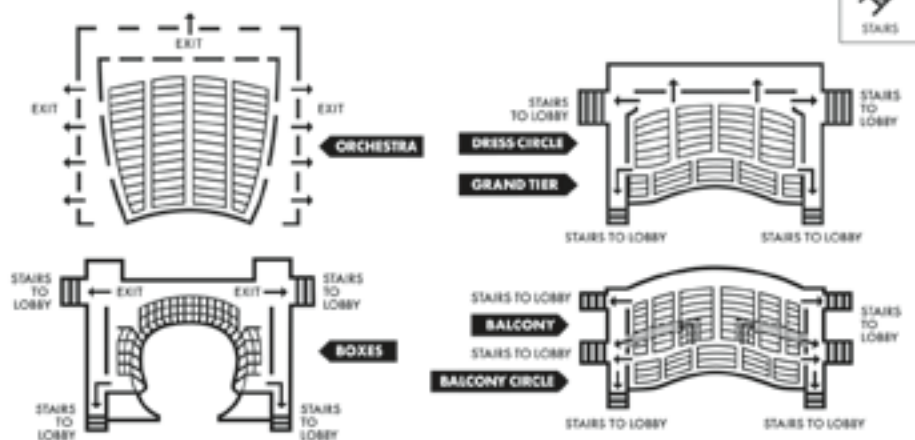
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CHARLES CHIP MC NEAL

DIRECTOR, DEPARTMENT OF DIVERSITY, EQUITY AND COMMUNITY

On August 1, San Francisco Opera established the Department of Diversity, Equity and Community, to broaden the Company's work in developing new audiences and engaging the public. At its helm is arts educator, researcher, and civic leader Charles Chip Mc Neal, formerly the senior curriculum and program manager of the opera's education department.

"By establishing a Department of Diversity, Equity and Community, San Francisco Opera is making a bold move in a time of critical change in our country's history, and certainly in the state of California," Mc Neal says.

Mc Neal, a Bay Area native credits early experiences at the War Memorial Opera House with putting him on the path to leading this department.

Growing up in Berkeley in the 1970s and '80s, Mc Neal was an artistically driven child, dabbling in school plays and folkloric dances. But a field trip he took as a teenager offered him his first glimpse at opera. He ended up in the audience of San Francisco Opera's 1981 *Aida*, starring legendary soprano Leontyne Price.

"I didn't know there was an African American opera singer until I heard Leontyne Price. I started researching her and realizing, oh my god, this is amazing, and this is a rarity," he says. "I don't know if I would be involved in the classical arts if it weren't for those early experiences."

After high school, Mc Neal moved to New York City, where he studied under renowned acting coaches like Lee Strasberg, Stella Adler, and Uta Hagen. Attending New York University made him the first in his family to go to college.

One of his first breakthroughs as a performer came in



SAN FRANCISCO OPERA

an off-Broadway production of *Kiss Me, Kate*. "I remember for weeks and months just pinching myself, thinking this is crazy: a little black child from Berkeley, California, doing a show in New York."

But his successes came at a cost. The criticisms he faced as an actor and dancer eroded his self-esteem. "I was told I was too tall, too dark, too unattractive," he says. "That insidiousness, that questioning, that diminutive and oppressive reflection back at you

about who you are can be devastating."

Eventually, after a knee injury, Mc Neal started to shift his focus from performance to education—partially in reaction to those negative experiences. "This business isn't fair. It isn't equitable. So knowing that, if I were going to be in it, how could I bring that dimension? How could I bring that dimension of equity? Of humanity? Of acceptance?"

In his new role as head of San Francisco Opera's Department of Diversity, Equity and Community, Mc Neal seeks to augment SF Opera's legacy of education programming and community engagement through critical dialogues, and inclusive civic practices that focus on policies and strategies that enhance our ability to collaboratively address issues of diversity, equity, and inclusion in the arts.

Ultimately, Mc Neal hopes to create spaces where everyone—regardless of identity—feels "honored and included." Opera, he says, has that power. It's his life's work to break barriers so others can feel that empowerment too.

"If I didn't work to make arts accessible, then I don't know if I would have a purpose," he says. "That is really the essence of what I'm doing." ❁

JOHN A. & CYNTHIA FRY GUNN



TERRENCE MCCARTHY

Once again, the unprecedented generosity of Cynthia and John Gunn has set the stage for a dazzling season at San Francisco Opera. Since 2002, when John joined the Opera Board, the couple has underwritten numerous productions and provided exceptional support for many of the company's innovative endeavors. In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of 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 five productions—*Romeo & Juliet*, *Billy Budd*, *Marriage of Figaro*, *Manon Lescaut*, and *(R)evolution of Steve Jobs*. The Gunns hope that their support inspires others to give. John comments, "Opera is a dynamic art form and all of us play a role in keeping it vital. We must expand our repertoire and our audiences and strive for financial flexibility. And we depend on donors to keep opera alive." John is the former chairman

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



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Diane B. Wilsey (Opening Weekend Grand Sponsor, *Romeo & Juliet*)

Dede Wilsey, a longtime San Francisco Opera board member, patron, and Opera Ball supporter, believes deeply in the transformative power of the arts, particularly the multi-faceted world of opera. Says Dede, “It’s a marvelous spectacle. From the voices and pageantry to the scenery, costumes and acting, opera fills the senses and takes you to another place.” Thanks to Dede’s generosity, opera enthusiasts of all ages have much to celebrate. As Opening Weekend Grand Sponsor for the fourteenth consecutive year, she is supporting the opening production of the 2019-20 Season, *Romeo and Juliet*, the celebratory floral arrangements that grace the War Memorial Opera House on September 6, and the free, annual Opera in the Park concert at Robin Williams Meadow on September 8. Dede’s leadership support was critical in the creation of the Wilsey Center for Opera, a dynamic, intimate space at the Veterans Building, which opened in spring 2016. Her philanthropic commitment to the community extends to many organizations. Dede serves on the boards of the San Francisco Opera, Ballet and War Memorial and is a lifetime trustee of UCSF.



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As San Francisco Opera’s corporate Season Sponsor for over a decade, Wells Fargo is a proud supporter of the arts in the Bay Area. Wells Fargo’s philosophy of investing in community institutions encourages a culture of artistic achievement and growth, which strengthens the communities in which we live and work. Founded in 1852, the company celebrated its 167th anniversary this year, and supporting arts and culture has been a part of its history since the days when Wells Fargo stagecoaches brought actors, musicians and other performing artists to the West. As the oldest and largest financial services company headquartered in California, Wells Fargo has top financial professionals providing business banking, investment, mortgage, consumer and commercial finance and much more. Wells Fargo has helped generations of families build, manage, preserve, and transfer wealth with personalized advice and services to satisfy all their customers’ financial needs and help them succeed financially.



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Chalk Hill Estate Vineyards and Winery, the iconic wine estate of Sonoma County, is honored to be the official wine sponsor of San Francisco Opera. Chalk Hill’s highly acclaimed wines, including the iconic Chardonnay, will be showcased at San Francisco Opera donor events, in the Jeannik Méquet Littlefield Intermezzo Lounge and the press room. Chalk Hill Estate Vineyards and Winery located in Sonoma County, California, is one of California’s premier producers of luxury wines. The unique topography, climatic and geological diversity of Chalk Hill creates an environment that allows for a wide range of varieties to be grown on the estate. The 1300+ acre estate includes about 350 acres of vineyards, a winery, a hospitality center, culinary gardens, residence, stables, equestrian center, sports fields, fishing and swimming ponds and a wilderness area. We hope you will visit us for a tasting, estate tour or culinary experience soon. www.chalkhill.com



Edmund W. and Jeannik Méquet Littlefield Fund (Production Sponsor, *Romeo & Juliet*)

Romeo and Juliet, the 24th production supported by the Littlefield Family, was one of Jeannik Littlefield’s favorite operas. Company Sponsors since 2002, the Littlefield name became especially familiar to opera fans in 2006 when Jeannik made her historic \$35 million commitment to San Francisco Opera. She held a subscription for over 40 years until her passing in 2013. Jeannik’s daughter, Denise, continues her family’s wonderful legacy of support, most recently as a generous benefactor of Opera Ball 2019 and by underwriting the LED lighting effects for SFO’s production of the Ring in 2018. The Edmund W. and Jeannik Méquet Littlefield Endowment Fund provides a permanent and unrestricted source of income for the Company.

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RAY "SCOTTY" MORRIS

Bernard and Barbro Osher (Production Sponsor, *Billy Budd*)

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.



DREW ALTIZER

Jan Shrem and Maria Manetti Shrem / Emerging Stars Fund and Conductors Fund (Sponsor, Yves Abel, Pene Pati, and Amina Edris in *Romeo & Juliet* and John Chest in *Billy Budd*)

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 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.



DREW ALTIZER

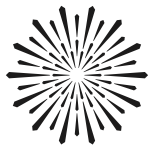
Joan and David Traitel/Great Singers Fund (Sponsor, Bryan Hymel, Lucas Meachem, and Nadine Sierra in *Romeo & Juliet* and William Burden in *Billy Budd*)

"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 Bryan Hymel, Lucas Meachem, Nadine

Sierra, and William Burden. I hope people see the relationship between the Great Singers Fund and this season's fantastic lineup. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy."

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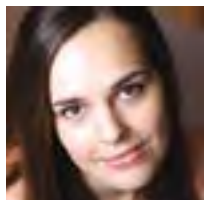
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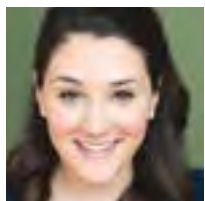
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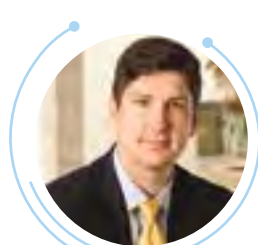
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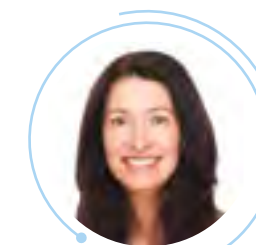
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 BY CHARLES GOUNOD



BILLY BUDD
 SEP 7, 12, 15, 17, 20, 22
 BY BENJAMIN BRITTEN



THE MARRIAGE OF FIGARO
 OCT 11, 13, 16, 19, 22, 25, 27; NOV 1
 BY WOLFGANG AMADEUS MOZART



MANON LESCAUT
 NOV 8, 13, 16, 20, 24, 26
 BY GIACOMO PUCCINI



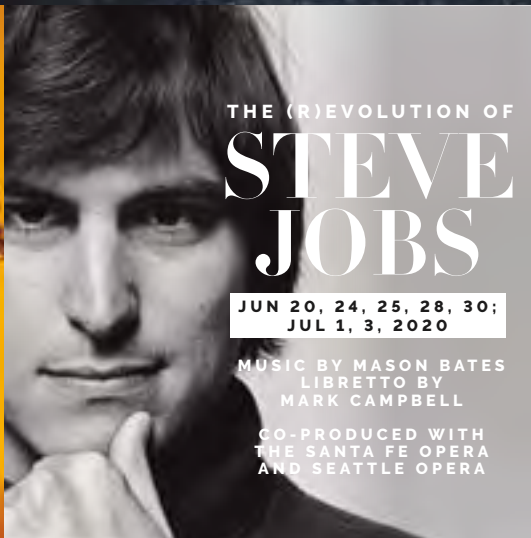
HANSEL & GRETEL
 NOV 15, 17, 21, 23, 30; DEC 1, 3, 7
 BY ENGELBERT HUMPERDINCK
 SUNG IN ENGLISH



ERNANI
 JUN 7, 13, 16, 19, 26; JUL 2, 2020
 BY GIUSEPPE VERDI



PARTENOPE
 JUN 12, 18, 21, 23, 27, 2020
 BY GEORGE FRIDERIC HANDEL



THE (R)EVOLUTION OF STEVE JOBS
 JUN 20, 24, 25, 28, 30; JUL 1, 3, 2020
 MUSIC BY MASON BATES
 LIBRETTO BY MARK CAMPBELL
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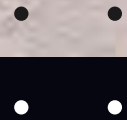
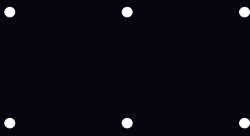
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BILLY
BUDD

OPERA IN TWO ACTS BY BENJAMIN BRITTEN
LIBRETTO BY E.M. FORSTER AND ERIC CROZIER
BASED ON THE NOVELLA BY HERMAN MELVILLE

This production is made possible, in part, by
John A. & Cynthia Fry Gunn and Bernard & Barbro Osher.

William Burden's appearance is made possible by
a gift to the Great Singers Fund by Joan & David Traitel.

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

Additional funding is provided by Lisa Erdberg & Dennis Gibbons.

SEPTEMBER 7, 12, 15, 17, 20, 22, 2019

The performance will last approximately three hours and five minutes including one intermission.

Glyndebourne production, originally performed in the Glyndebourne Festival 2010.



SAN FRANCISCO
OPERA

BILLY BUDD

PROLOGUE

Captain Vere, an old man, is haunted by a moment in his life when he was tested and found wanting.

ACT I

SCENE 1 Years earlier, on board the HMS *Indomitable*, a British man-of-war, during the French wars of 1797, sailors are at work. A boarding party returns from a passing merchant ship, the *Rights o' Man*, with three men impressed for naval service. John Claggart, master-at-arms, interviews them but only the last, Billy Budd, pleases the officers, despite his stammer. But his impassioned farewell to the *Rights o' Man* is misunderstood as a revolutionary declaration, and Claggart, responsible for discipline, is told to watch Billy. He sets his corporal, Squeak, to harass Billy. A Novice returns from a flogging, and Donald and Dansker caution the new recruits that no one escapes punishment. They warn against Claggart while declaring their devotion to Vere.

SCENE 2 A week later, Vere meets with two officers in his cabin and they discuss the recent naval mutinies at Spithead and the Nore. Vere discounts their fears about Billy's influence on the men. Another officer arrives to announce that they are in enemy waters.

SCENE 3 Below the decks, the same evening, Billy discovers Squeak meddling with his kit-bag and they fight. Claggart arrives and has Squeak arrested. Alone, Claggart voices his determination to destroy Billy. He forces the Novice to try to bribe Billy into leading a mutiny. Billy awakens to hear the Novice's proposal. Furious at the idea of mutiny, he can only stammer. Dansker tells Billy that Claggart is behind it all, but Billy refuses to believe him.

ACT II

SCENE 1 Some days later, Claggart is telling Vere that there is a dangerous sailor aboard, when a French ship is sighted. The crew is called to action stations and a shot is fired, but the wind fails, the mist returns and the chase is abandoned. Claggart returns to Vere and again accuses Billy of planning a mutiny. Vere orders both men to his cabin.

SCENE 2 Billy arrives in Vere's cabin to be confronted by Claggart's false accusation of inciting mutiny. Unable to speak to defend himself, Billy strikes Claggart, who

falls dead. Vere summons his officers to an immediate drumhead court martial, knowing that the penalty for striking a superior officer is death. Aware of the injustice of the death sentence in this instance, the officers appeal to Vere for guidance; he remains silent, the officers reluctantly resolve that Billy should be hanged at dawn.

SCENE 3 The next morning, shortly before dawn, Billy awaits his execution.

SCENE 4 On deck, at four o'clock the same morning, the crew assembles to witness the hanging. Billy's final words are "Starry Vere, God bless you!" After the hanging the crew turn on the officers in anger. When they are ordered below, their rebellion subsides into sullen obedience.

EPILOGUE

Vere, now an old man, knows he failed Billy and himself; he could have saved him. He receives Billy's last words as a kind of benediction, redeeming him at last.

First performance: London, Covent Garden, December 1, 1951; revised version London, Covent Garden, November 13, 1960

First performance in the United States: Indiana University Opera Workshop, December 7, 1952; first professional staging, Lyric Opera of Chicago, November 11, 1970

First San Francisco Opera performance: September 16, 1978. San Francisco Opera has performed *Billy Budd* in three previous seasons; for complete information, visit archive.sfopera.com

Orchestra: 4 flutes (3 doubling piccolo), 2 oboes, 1 English horn, 2 clarinets and 1 bass clarinet, 1 alto saxophone, 2 bassoons, 1 contrabassoon, 4 horns, 4 trumpets, 2 trombones and 1 bass trombone, 1 tuba, 2 timpani, 4 percussion, 1 harp, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); 4 onstage banda drummers; **77 total**

Personnel: 23 principals, 40 chorus, 4 offstage chorus, 8 children's chorus, 4 dancers, 2 supernumeraries; **81 total**

The children performing the Powder Monkeys in this production are members of the Ragazzi Boys Chorus, led by Joyce Keil, artistic director and co-founder.

BILLY BUDD

(Sung in English with English supertitles)

Conductor

Lawrence Renes

Production

Michael Grandage*

Revival Stage Director

Ian Rutherford

Production Designer

Christopher Oram*

Original Lighting Designer

Paule Constable

Revival Lighting Designer

David Manion*

Chorus Director

Ian Robertson

Assistant Conductor

Joseph Marcheso

Prompter

Matthew Piatt

Musical Preparation

Laura Poe

Robert Mollicone

Bryndon Hassman

John Churchwell

Fabrizio Corona

Diction

Lynne Soffer

Assistant Directors

Morgan Robinson

Shawna Lucey

Stage Manager

Darin Burnett

Assistant Stage Managers

Jayne O'Hara

Anna Reetz

E. Reed Fisher

Dance Master

Lawrence Pech

Fight Director

Dave Maier

Costume Supervisor

Jai Alltizer

Wig and Makeup

Jeanna Parham

CAST

(in order of vocal appearance)

Captain Vere

First Mate

Second Mate

Mr. Flint

Hurt Sailor

Bosun

Midshipmen

Donald

Maintop

A Novice

Squeak

A Voice

Mr. Redburn

Mr. Ratcliffe

John Claggart

Red Whiskers

Arthur Jones

Billy Budd

Novice's Friend

Dansker

Cabin Boy

First Sailor Solo

Second Sailor Solo

Sailor with Earring

Third Sailor Solo

Gunnar's Mate

Sailors & Officers

William Burden

Sidney Outlaw*

Kenneth Overton

Wayne Tigges

Mitchell Jones*

Edward Nelson

Talinn Hatti*, **Marvin Valdez***,

Curtis Resnick*, **Lucas B. Willcuts***

John Brancy*

Christopher Colmenero*†

Brenton Ryan

Matthew O'Neill

William Bryan*

Philip Horst

Christian Pursell†

Christian Van Horn

Robert Brubaker

Hadleigh Adams

John Chest*

Eugene Villanueva

Philip Skinner

Benjamin Drever

William Bryan

Jere Torkelsen

William Bryan

Chester Pidduck

Anders Fröhlich

* San Francisco Opera debut † Current Adler Fellow

PLACE AND TIME: Aboard the HMS *Indomitable*, a British man-of-war, during the French Wars of 1797. The prologue and epilogue take place some years later.

PROLOGUE

ACT I

—INTERMISSION—

ACT II

EPILOGUE

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

Patrons who leave during the performance may not be reseated 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.

BILLY BUDD



ALASTAIR MUIR/GLYNDEBOURNE PRODUCTIONS LTD.

I was brought up beside the sea, and Britten's music has always moved me; and I was particularly keen that the first opera that I directed should be in English. I've seen *Billy Budd* many times in the past and have always been struck by the extraordinary depth of character in the piece. That's what I enjoy most when excavating text in the theatre.

It was clear to me in starting the process with the designers and eventually with the singers that the sea is ever-present in the music of *Billy Budd*, as it also is in *Peter Grimes*. Britten has this brilliant capacity to conjure up the huge, surging sound of the sea through the orchestra. Therefore, I wanted to leave the sea to the orchestra and focus on creating the claustrophobic, violent, capricious shipboard world that these characters inhabit.

That's why we took a cross-section of a great ship and went right into the center of it, lower deck, mid-deck, top-deck, and focused on this world—this beehive, in a way—all the crew working away within the framework of a mighty sea. Our job was to help the audience understand the hideous circumstances in which all of these people lived.

In the critical literature on both Melville's novella and of Britten's opera, there's much dissecting of the subtext—everything ranging from Christian symbolism to homo-eroticism. Of course all of these things are key to a successful understanding of the piece, but I only want them to come out in a way that feels very organic, very much part of the overall piece. And I think that comes from a dialogue with the artists you are in the room with. ❁

Willy Decker's production of *Billy Budd* at the War Memorial Opera House in 2004, with Kim Begley as Vere and the San Francisco Opera Chorus.

LARRY MERKLE



SETTING SAIL WITH BILLY BUDD

A SELECTIVE OVERVIEW OF THE OPERA'S PRODUCTION HISTORY

BY THOMAS MAY

The late *New Yorker* critic Andrew Porter deemed *Billy Budd* “musically the richest and most arresting” of Benjamin Britten’s fifteen operas. It is also arguably his most provocative and challenging. While the novella *Billy Budd* became enshrined in the canon shortly after the belated publication of Melville’s unfinished text in 1924—boosted by a dramatic reappraisal of the author following a long period of neglect—the opera has taken more time to find a place in the repertory. A major reason for this slower pace of acceptance is the success with which the composer and his collaborators have transferred the multitiered, unresolvable ambiguities of Melville’s fiction to the medium of opera.

From the perspective of directors and designers, a merely realistic presentation of *Billy Budd*’s 1797 British

naval setting, however technically impressive, would reduce Britten’s unsettling masterwork to a superficial period piece—an Aubrey–Maturin tale set to music. Any honest attempt to grapple with the substance of this opera must balance the literal *mise-en-scène* with its multiple layers of significance—psychosexual, social, jurisprudential, metaphysical, even theological. These layers are interconnected but in some ways also contradictory, thereby reflecting the divergent outlooks of Britten and his librettists, E.M. Forster and Eric Crozier (and of Melville).

In the face of these challenges, it is all the more remarkable that *Billy Budd* has fared so well in its production history. The producer Basil Coleman and designer John Piper articulated their intention to bring out both realistic and allegorical-symbolical dimensions—what they termed the

opera's "dual planes"—in discussions before their staging of the world premiere at London's Royal Opera in 1951. They accomplished this by contrasting realistic shipboard details with a suggestive pitch-black background hinting at the mythic, open-ended aspects of the opera.

In response to some stern objections from eminent critics, Britten used the occasion of a BBC broadcast in 1960 to prepare a substantial revision, streamlining *Billy Budd* from its original four acts (with three intermissions) to the tighter two-act version most frequently encountered since. Again, Coleman and Piper were charged with preparing the revised *Billy Budd*'s stage premiere (at the Royal Opera in 1964). According to Porter, Britten wanted less "shipboard detail," so Piper's designs were "stripped and simplified." Still, with its balance between realism and abstraction, the overall approach of the original Royal Opera productions (for the four- and two-act versions alike) established a kind of template for stagings of *Billy Budd* that has had a long afterlife.

The gap between the 1951 and 1964 London *Billy Budds* is a characteristic of the opera's reception history. Landmark productions have typically been followed by periods of hiatus. In the United States, *Billy Budd* was initially seen in 1952 as a live NBC-TV transmission of excerpts from the score (limited to 90 minutes)—the first Britten opera to be televised and, in its own right, an important chapter in the history of the medium of television opera. A single performance took place later that year at Indiana University, but it was not until 1970 that the two-act version received its U.S. stage premiere at Lyric Opera of Chicago. (A concert performance of the revised opera was led by Georg Solti at Carnegie Hall in 1966.)

There was another gap before the next flurry of state-

side interest in *Billy Budd*, which was presented in company premieres almost simultaneously at San Francisco Opera and the Metropolitan Opera in September 1978—to some extent stimulated by landmark stagings of *Peter Grimes* in America (including SFO's company premiere of the opera, produced by Geraint Evans, in 1973).

The first *Billy Budd* at the War Memorial Opera House was directed by Ande Anderson, who had worked with Britten on the original London production (he also staged the Chicago premiere). It represented "more or less a reconstruction of the 1951 approach," according to the scholar Mervyn Cooke. In his joint review of the bicoastal *Billy Budds*, Porter wrote that the sets effectively rebuilt Piper's original designs "on a larger scale and provided [them] with projections of changing sea and skies."

Incidentally, a line Porter quoted from Melville's tale acquires a poignant dimension if we recall that just a few months before San Francisco's 1978 premiere, the rainbow flag had first been introduced at the Pride Parade: "Who in the rainbow can draw the line where the violet tint ends and the orange tint begins?" Despite recurrent critical hedging about the significance of gay subtexts in both the novella and the opera, Forster was especially outspoken about his interpretation in a letter in which he found fault with Britten's music for Claggart's monologue ("O beauty, o handsomeness"): "I want *passion*—love constricted, perverted, poisoned, but nevertheless *flowing* down its agonizing channel; a sexual discharge gone evil."

Meanwhile, the Met expanded on the production John Dexter had first tried out in 1972 at Hamburg Staatsoper, using William Dudley's striking visualization of the HMS *Indomitable*, against a black background, as a vast lateral cross-section. Hydraulic stage technology allowed the ship's levels to rise and fall, expand and contract, thus creating spaces in which Dexter could carefully delineate "the symbolic heights and depths of the opera in clear visual terms," as the Britten expert and protégé Donald Mitchell puts it. Dexter's production has been periodically revived by the Met (most recently in 2012). Porter extolled the Dexter staging as "scenically the more spectacular and emotionally the more romantic, while San Francisco's [conducted by David Atherton] was musically in sharper focus—the clearest and keenest account of the opera I have ever heard."

But New York offered a competing vision of the opera in 2014 when Michael Grandage's staging, introduced at the Glyndebourne Festival in 2010 (and his first foray into opera direction), made a stop at the Brooklyn Academy of Music. (With this presentation at San Francisco Opera, Grandage's



San Francisco Opera's 1978 production of *Billy Budd*.

RON SCHERL / SAN FRANCISCO OPERA ARCHIVES

critically acclaimed production receives its West Coast premiere.) The careful details of Christopher Oram's curved, wooden ribcage set (making reference to another Melville icon with its suggestion of a whale) have been praised for persuasively evoking a sense of the historical period as well as the claustrophobic spaces in which the story's psychodynamics play out—all of a piece with the director's stated aim to give voice to the ideas “that were clear to the creators” of the work. David Patrick Stearns hailed the BAM revival for “exploring the musical and dramatic layers of *Billy Budd* with a thoroughness and balance not often found anywhere.”

Like a theatrical version of punctuated equilibrium in evolution, anniversary years have prompted sudden fresh approaches to *Billy Budd* after periods of dormancy. To mark the opera's 50th anniversary in 2001—and, as it happened, in the wake of 9/11—new productions surfaced in Chicago, directed by David McVicar (with Nathan Gunn taking on what has become a signature role), and in Vienna, where Willy Decker brought back the original four-act version, relying on a radically simple, raked staging.

Following a revival of the 1978 production in 1985 (then directed by Basil Coleman), San Francisco Opera chose Decker's version for its most recent staging (in 2004—Donald Runnicles conducted the production both in Vienna and in San Francisco). The Decker production also had the honors of introducing *Billy Budd* to the Russian stage in 2013, the centennial of Britten's birth, when it was performed at the Mikhailovsky Theater in St. Petersburg.

Another milestone production is the one Francesca Zambello directed at the Royal Opera House in 1995, with Alison Chitty's vertical designs memorably delineating the ship's power structures. “In an isolated society, like ships or prisons, certain men become the females of that world,” Zambello observed. The critic Rodney Milnes remarked on the irony of an American—also notable as a woman directing Britten's all-male opera—being the first to offer a new take on *Billy Budd* at Covent Garden since the premiere of the original and revised versions there: “Perhaps it takes an outsider ...



Christopher Maltman as Billy Budd in Francesca Zambello's 2001 production with Seattle Opera

GARY SMITH / SEATTLE OPERA

to turn the screws on us.” Zambello's production has since been revived with widespread success at various American companies.


If the effort to find a balance between realism and abstraction is a basic constant in *Billy Budd* productions, the work has not remained immune to attempts to update the “realistic” side of the equation. David Alden's 2012 production of the work for English National Opera, wrote London critic Andrew Clements, reimagined the action as taking place “in a rusting, steel-hulled vessel somewhere in Europe during the first decades of the 20th century, perhaps an early Soviet ship fighting a local war in the Baltic or the Black Sea, on which jack-booted officers maintain a regime of brutal suppression.” In 2007, for Oper Frankfurt, Richard Jones set his production in

a naval academy in the mid-century period when the first *Billy Budd* was introduced. And already in 1987, Graham Vick's production for Scottish Opera included designs outlining “a more modernistic structure of steel ladders and catwalks, perhaps intended to suggest the interior of a Victorian prison as much as a ship,” notes Mervyn Cooke.

After an absence of the work for almost two decades from the house that gave it birth, *Billy Budd* returned to the Royal Opera last season in a much-discussed new production by Deborah Warner. Using Michael Levine's set design of floating deck platforms and rigging and Chloe Oblensky's costumes, Warner blended references to the Napoleonic era with suggestions of the 20th century, while also giving Claggart's role in the tragedy a provocatively fresh slant.

In this bicentennial year of Melville's birth, the desire to unravel the meanings of the “Handsome Sailor,” the Iago-like Claggart, the maritime Pontius Pilate, Captain Vere—and all those aboard the metaphoric *Indomitable*—remains as powerful as it is elusive. Britten has revealed that some of the most resonant answers lie beyond words. 🌸

Thomas May is a longtime regular contributor to San Francisco Opera's programs and the author of Decoding Wagner: An Invitation to His World of Music Dramas.



English writer E.M. Forster (1879–1970)
boating with composer Benjamin Britten (1913–1976),
just off the shore at Aldeburgh, Suffolk, in October 1949.
KURT HUTTON / GETTY IMAGES

UNFINISHED WORK

BILLY BUDD ASKS ITS AUDIENCE TO SOLVE THE OPERA'S PUZZLES

BY LARRY ROTHE

The greatest art, Herman Melville believed, remains unfinished, awaiting posterity to unearth its secrets. *Moby-Dick*—“the draught of a draught,” he called it—proved his point. Virtually ignored on publication in 1851, it followed most of his novels in dropping out of print, a collective failure that led him to abandon fiction for poetry. Then, in 1888, something compelled him to start a new short novel, *Billy Budd*. “God keep me from ever completing anything,” he had written in *Moby-Dick* about the paradox of big aspirations. Now the almighty took him at his word. Melville’s death in 1891 arrested *Billy Budd*’s gestation. The manuscript, a jumble of bad penmanship, strikeouts, additions, and interpolations, remained a mess that no one except his widow knew existed.

By 1919, with a Melville revival underway, the scholar Raymond Weaver planned the first biography of the novelist. In his research he combed through Melville’s papers. Among them he uncovered *Billy Budd*—for a literary specialist, a find analogous to stumbling upon Machu Picchu or excavating Tutankhamun’s tomb. He worked fast to share his discovery.

Unfortunately, he worked too fast. Errors large and small riddle his *Billy Budd* edition of 1924, and many of these were repeated in 1948 in what claimed to be the “first accurate transcription.” Not until 1962 did the now-standard version appear. Its editors prepared their text with the care of detectives, and their investigations revealed that, every time Melville believed he had finished the manuscript, he found more to revise. “What still fur-

ther changes he might have made had he lived,” they admitted, “are of course conjectural.”

Conjecture propelled the work of E.M. Forster when, in 1949, working with Eric Crozier (who contributed theatrical expertise), he began transforming *Billy Budd* into a libretto for Benjamin Britten. Forster, among the 20th century’s pre-eminent English novelists, knew music well, and we can thank him for making Benjamin Britten an opera composer. Britten in 1941 chanced upon a Forster article that sparked his interest in the Romantic poet George Crabbe. “In a flash I realized ... that I must write an opera,” Britten recalled of his encounter with Crabbe’s *The Borough*. That poem inspired *Peter Grimes*, which premiered in 1945 and changed the trajectory of Britten’s life. A friendship developed between composer and writer. Soon, to Britten’s delight, Forster suggested he might try his hand at a libretto.

Forster adhered to much of what he found in Melville. But while Melville’s editors rebuilt a novel from what they discovered, Forster used Melville as foundation for a new edifice. To criticize it for divergences from its source is to ignore that the opera, while true to Melville’s outline, is not Melville’s. Besides the Act 2 pursuit of the French frigate, an action sequence absent from the novel, Forster’s major inventions are a prologue and an epilogue that frame the action and enable him to tell the story from Captain Vere’s perspective, unlike Melville, who uses an omniscient narrator.

Forster also brought his sensibilities to Melville’s tale. He believed *Billy Budd* offered the opportunity to be candid about homosexuality. That subject inevitably surfaces in discussing the opera and the novel. You might agree it exists in Melville’s book, but only if you look, and look closely, and Britten’s reluctance to look closely disappointed Forster. Melville, a sailor in his young years, understood how long sea journeys and cramped quarters can ignite carnal instincts in men confined to each other’s company. He touched on this in his 1850 book, *White-Jacket*. There the narrator makes clear he doesn’t share this orientation, but even if we assume he speaks for the author, we should remember that Melville possessed human sympathies uncommon for his or any time. In *Moby-Dick*, Ishmael and Queequeg share a bed—a pairing of necessity, not sex—enabling Melville to emphasize that humans of every color and faith are “wedded,” as Ishmael says. Melville wrote openly and with no embarrassment about men’s affection for one another. Best not to mistake his artistic stratagems for a preoccupation with the intimacies of male bonding. While much is made of Billy’s physical beauty, that beauty is

emblematic—not of Eros, but of innocence. John Claggart intends to destroy Billy not because his advances have been rejected—he makes none—but because Billy’s goodness offends him. Descended from *Paradise Lost*’s Satan, Claggart is a psychopath, dispensing evil because he can. He likes Billy’s looks but despises what they signify. When he calls Billy “handsome,” Claggart is stating a fact, not proposing a hookup.

In dense prose, and as gingerly as a cardiologist threading a scope through an artery, Melville explores the minds and motivations of Captain Edward Fairfax Vere and Master-at-Arms John Claggart. He called this deliberate drama “An Inside Narrative.” Translating it to the stage demanded much from the librettists but more from the composer, and Britten reveled in the challenge (“I’ve never been so obsessed by a piece”). The music bears responsibility both for psychological penetration and dramatic movement. In Britten’s hands, everything springs to life from the first scene on deck, where he infuses mundane phrases with energy and ignores the bar lines’ limits, enlivening nautical references and commands and even conjuring the ocean’s mystery (as in the chorus “O heave! O heave away, heave,” kin to “Dawn,” first of *Grimes*’ Four Sea Interludes). Immediately Britten plunges us into the world of a British man-of-war, circa 1797. Using only male voices and weaving them into an orchestra lit with brass and high winds, Britten creates a continuously varied sound texture.

The score abounds in thematic correspondences across its span. The slow *pianissimo* string figure we hear at the outset, and which recurs in the epilogue, generates such variants as the forward-thrusting figure at the first men-

“Beauty,
handsomeness,
goodness ...
it is for me
to destroy you.”

—CAPTAIN VERE

tion of Claggart's name, the bass clarinet line that snakes beneath Claggart's accusation to Vere, the strings' nervous pulse as Billy defends himself to the drumhead court, even the fanfare that drives the sea chase.

Embracing Melville's pessimism, Forster and Britten portray the perils of innocence. A stammer plagues the apparently undefiled Billy and turns this angel into a murderer, striking him mute when challenged, able only to counter false witness with a primitive response, a killing blow of his fist. In the fallen world, the cards are stacked against innocence, and self-defense is its undoing. Claggart serves as the universe's instrument to annihilate Billy. At his death the burden passes to Vere, who accepts responsibility while tortured by the justice he feels forced to dispense. "Beauty, handsomeness, goodness," he laments, echoing Claggart, "it is for me to destroy you."

Among the puzzles and triumphs of Melville's novel is the scene in which, having agreed with his officers that Billy must die, the captain disappears into an anteroom where Billy waits. "Beyond the communication of the sentence," writes Melville, "what took place at this interview was never known." The tale's narrator goes so far as to imagine that Vere "may in the end have caught Billy to his heart." Who can say? "Holy oblivion providentially covers all at last." Vere's disclosure of the verdict and Billy's reaction remain private. Words failed Billy at his crucial moment. Words fail Melville now. Nor did Forster invent words for a scene that remains unseen. The music communicates a numinous solemnity. For three minutes that feel timeless, the orchestra takes over. Group by group, brass, strings, winds, and horns take turns playing a series of common triads—a radiant, chorale-like sequence spanning 34 bars. The writer Donald Mitchell believes that Britten envisioned a scenario, "each chord ... within the total arch [representing] a stage in the development of the encounter between Vere and Billy." Here, Mitchell concludes, "music speaks in a tongue for which words could never be found." These same chords return in Billy's last monologue, when, section by section, they accompany him as he sings, "I'm strong, and I know it, and that's enough." Once more the chords sound, now in the epilogue, as Vere adopts Billy's words: "I've sighted a sail in the storm, the far-shining sail, and I'm content."

A forced optimism, at extreme odds with Melville, seems to inhabit the epilogue. Yet the chords of the interview sequence rising through this scene suggest a recurrent Melville theme: salvation through human empathy,



Herman Melville, 1870. Painting by Joseph Oriol Eaton.

GL ARCHIVE / ALAMY STOCK PHOTO

the empathy those chords represent. At last, after a surge of affirmation, the orchestra falls silent, the captain's words end in a mutter, and the opera concludes, not quite sure of what has transpired in these final moments.

Critical response was mixed when *Billy Budd* premiered, on December 1, 1951, at the Royal Opera House, Covent Garden. Nine years later Britten compressed the original four acts into two, tightening the structure and quickening the pace. The art historian Kenneth Clarke may have gone too far in calling the opera "one of the great masterpieces that change human conduct," but *Billy Budd* lodges in the consciousness, where it keeps doing its work. Like Melville's story, the opera's enigmas invite continuing interpretation. In that sense it remains unfinished, as Melville might say, and as such it proves most true to him. ❁

Larry Rothe writes about music for San Francisco Opera and Cal Performances and has written for the Chicago Symphony Orchestra, New York Philharmonic, and San Francisco Symphony. His books include *For the Love of Music* and *Music for a City, Music for the World*.

ARTIST PROFILES

*San Francisco Opera Debut † Role Debut



LAWRENCE RENES
(Wassenaar, Netherlands)
Conductor
San Francisco Opera
Highlights: *Nixon in China*
Recent and Upcoming: *Salome* (Royal Swedish Opera);

Jenůfa (Royal Swedish Opera); George Benjamin's *Written on Skin* (Beijing Music Festival, Shanghai Symphony Orchestra); Concert of Strauss and Prokofiev (London Philharmonic); Concert of Sibelius, Brahms and Richard Mills (Sydney Symphony Orchestra); Orchestre National de Lyon; National Taiwan Symphony Orchestra; Mahler Chamber Orchestra (on tour in South America); Melbourne Symphony Orchestra; Residentie Orkest; Tampere Philharmonic; Malta Philharmonic; Tokyo Metropolitan Symphony Orchestra; NHK Symphony Orchestra



WILLIAM BURDEN
Tenor (Miami, Florida)
Captain Vere
San Francisco Opera
Highlights: George Bailey in Jake Heggie's *It's a Wonderful Life*; Count Lerma in *Don Carlo*; Laca in *Jenůfa*; Tom Rakewell in *The*

Rake's Progress; Dan Hill in Christopher Theofanidis' *Heart of a Soldier*; Peter in Mark Adamo's *The Gospel of Mary Magdalene*
Recent and Upcoming: Lensky in *Eugene Onegin* (Atlanta Opera); Voice faculty member (The Juilliard School, Mannes School of Music)
Merola Opera Program 1991



JOHN CHEST*
Baritone (Greenville, South Carolina)
Billy Budd
Recent and Upcoming: Title role of *Billy Budd* (Deutsche Oper Berlin); Valentin in *Faust* (Teatro Real Madrid); Count

Almaviva in *Le Nozze di Figaro* (Opera Philadelphia); Nick Carraway in *The Great Gatsby* (Staatsoper Dresden); Pelléas in *Pelléas et Mélisande* (Glyndebourne Festival Opera); Ensemble Pygmalion (European tour); Papageno in *The Magic Flute* (Teatro Municipal de Santiago); Deutsches Symphonie-Orchester Berlin; Concerts with Festival d'Aix-en-Provence, Paris Philharmonie, Wigmore Hall
Merola Opera Program 2009



CHRISTIAN VAN HORN†
Bass-Baritone (Long Island, New York)
John Claggart
San Francisco Opera
Highlights: Zoroastro in *Orlando*; The King in *Aida*; Four Villains in *Les Contes d'Hoffmann*;

Oroveso in *Norma*; Timur in *Turandot*; Colline in *La Bohème*; Count Horn in *Un Ballo in Maschera*; Narbal in *Les Troyens*; Fedor von Bock in *Two Women*

Recent and Upcoming: Don Ruy Gomez de Silva in *Ermani* (San Francisco Opera); title role of *Mefistofele* (Metropolitan Opera); Colline in *La Bohème* (Metropolitan Opera); Publio in *La Clemenza di Tito* (Metropolitan Opera); Narbal in *Les Troyens* (Paris Opera); Escamillo in *Carmen* (Bavarian State Opera); Haydn's *The Creation* (Cleveland Orchestra Carnegie Hall)

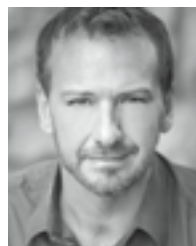
Van Horn is the winner of the 2018 Richard Tucker Award



PHILIP HORST†
Bass-Baritone (Astoria, New York)
Mr. Redburn
San Francisco Opera
Highlights: Gamekeeper in *Rusalka*; Fritz Kothner in *Die Meistersinger von Nürnberg*

Recent and Upcoming: *Die Walküre* (Lyric Opera of Chicago); Tutor in *Elektra* (Chicago); Capulet in *Roméo et Juliette* (Metropolitan Opera, Chicago); Panthée in *Les Troyens* (Chicago); *Das Rheingold* (Chicago); *Wozzeck* (New Israeli Opera); Simone in Zemlinsky's *Eine Florentinische Tragödie* (Greek National Opera); Pizarro in *Fidelio* (English National Opera); Gamekeeper in *Rusalka* (Chicago); Tomsky in *Pique Dame* (Komische Oper Berlin); Mandryka in *Arabella* (Theater St. Gallen, Oper Frankfurt); Scarpia in *Tosca* (Seattle Opera)

Merola Opera Program 1999; San Francisco Opera Adler Fellowship 2000, 2001



WAYNE TIGGES†
Bass-Baritone (Dubuque, Iowa)
Mr. Flint
San Francisco Opera
Highlights: Judge Turpin in *Sweeney Todd*; Zuniga in *Carmen*; Ariodates in *Xerxes*; Sam and

Wesley in Christopher Theofanidis' *Heart of a Soldier*; Joe St. George in Tobias Picker's *Dolores Claiborne*

Recent and Upcoming: Don Basilio in *Il Barbiere di Siviglia* (Michigan Opera Theatre);

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GENERAL DIRECTOR

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ARTIST PROFILES

title role of *Der Fliegende Holländer* (Atlanta Opera); Frank in *Die Fledermaus* (Palm Beach Opera); Barone Douphol in *La Traviata* (LA Opera); Owen Hart in Jake Heggie's *Dead Man Walking* (Lyric Opera of Chicago)



CHRISTIAN PURSELL

Bass-Baritone (Santa Cruz, California)

Mr. Ratcliffe

San Francisco Opera Highlights: Walter Raleigh in *Roberto Devereux*; Jailer in *Tosca*; Count Lamoral in *Arabella*; Angel First

Class in Jake Heggie's *It's a Wonderful Life*
Recent and Upcoming: Sergeant of Archers in *Manon Lescaut* (San Francisco Opera); Samuel in Handel's *Saul* (Philharmonia Baroque Orchestra); Handel's *Messiah* (Mormon Tabernacle Choir); Dandini in *La Cenerentola* (Merola Opera Program); Tom in Laura Kaminsky's *Some Light Emerges* (Houston Grand Opera); Second Englishman in Prokofiev's *The Gambler* (Vienna State Opera); Britten's *War Requiem*; Brahms' *Ein Deutsches Requiem*; Beethoven's Symphony No. 9
 Merola Opera Program 2017; San Francisco Opera Adler Fellowship 2018, 2019



ROBERT BRUBAKER

Tenor (Manheim, Pennsylvania)

Red Whiskers

San Francisco Opera Highlights: Aegisth in *Elektra*; Guillot de Morfontaine in *Manon*; Emperor

Altoun in *Turandot*
Recent and Upcoming: The Witch in *Hansel and Gretel* (Metropolitan Opera, San Francisco Opera); Loge in *Das Rheingold* (Lyric Opera of Chicago); Aegisth in *Elektra* (Chicago); Dr. Caius in *Falstaff* (Dallas Opera); Monostatos in *The Magic Flute* (Metropolitan Opera)



BRENTON RYAN

Tenor (Sedalia, Missouri)

A Novice

San Francisco Opera Highlights: Janek in *The Makropulos Case*
Recent and Upcoming: Don Curzio in *Le Nozze di*

Figaro (San Francisco Opera); Der Naar in *Wozzeck* (Metropolitan Opera); Monostatos in *Die Zauberflöte* (Houston Grand Opera, Metropolitan Opera); Don Basilio in *Le Nozze di Figaro* (LA Opera); Spoletta in

Tosca (Metropolitan Opera); Pedrillo in *Die Entführung aus dem Serail* (Opéra de Monte Carlo); Nero in *The Coronation of Poppea* (Opera Theatre of Saint Louis); Lysander in *A Midsummer Night's Dream* (Opera Philadelphia)



CHRISTOPHER COLMENERO

Tenor (Burlington, Vermont)

Maintop

Recent and Upcoming: Luigi in *Il Tabarro* (Schwabacher Summer Concert); title role of *Don Carlo*

(Merola Grand Finale); Judge Danforth in *The Crucible* (Purchase Opera); Benvolio in *Roméo et Juliette* (Minnesota Opera); Froh in *Das Rheingold* (Minnesota Opera)
 Merola Opera Program 2018; San Francisco Opera Adler Fellowship 2019



MATTHEW O'NEILL

Tenor (Evansville, Indiana)

Squeak

San Francisco Opera Highlights: Borsa in *Rigoletto*; Melot in *Tristan und Isolde*; Heinrich der Schreiber in *Tannhäuser*;

Monostatos in *The Magic Flute for Families*; Goro in *Madama Butterfly*; Count Hauk-Šendorf in *The Makropulos Case*; Flask in Jake Heggie's *Moby-Dick*
Recent and Upcoming: Tempter/Abbot in *The Prodigal Son* (Rome Opera); Jonah in Jack Perla's *Jonah and the Whale* (LA Opera)
 Merola Opera Program 2005; San Francisco Opera Adler Fellowship 2006, 2007



JOHN BRANCY

Baritone (Mullica Hill, New Jersey)

Donald

Recent and Upcoming: Neuwirth's *Lost Highway* (Oper Frankfurt); *Silent Night: A WWI Memorial in Song and Armistice*;

the Journey Home with pianist Peter Dugan (recital tour); Fauré's *Requiem* (Concertgebouw); Orff's *Carmina Burana* (Opéra National de Bordeaux); Meredith Monk's *Atlas* (Los Angeles Philharmonic); *Carmina Burana*, *Winterreise*, *Messiah*, *Roméo et Juliette* (Musica Sacra New York); Engagements at Wigmore Hall; Boston Symphony; Berliner Rundfunk; Pacific Opera Victoria; Napa Valley Festival; Gulbenkian Symphony; Berliner Rundfunkchor; Da Camera Houston; Edmonton Symphony



EDWARD NELSON
 Baritone (Santa Clarita, California)

Bosun

San Francisco Opera Highlights: John Buckley in *Two Women*; L'Ami in *La Chute de la Maison Usher*; Dr. Malatesta in *Don*

Pasquale; Moralès in *Carmen*

Recent and Upcoming Engagements:

Figaro in *Il Barbiere di Siviglia* (Vancouver Opera); Dr. Falke in *Die Fledermaus* (Opera Theatre of Saint Louis); Vaughn Williams' *Dona Nobis Pacem* (Saint Louis Symphony); Le Jeune Homme in *Ne Quittez Pas: A Reimagined La Voix Humaine* (Opera Philadelphia); Dandini in *La Cenerentola* (Norwegian National Opera); title role of *Don Giovanni* (Palm Beach Opera); Papageno in *Die Zauberflöte* (Boston Youth Symphony); Vaughan Williams' *Sea Symphony* and Weill's *Four Walt Whitman Songs* (American Symphony Orchestra Carnegie Hall); Pelléas in *Pelléas et Mélisande* (Norwegian National Opera, Ópera de Oviedo)
 Merola Opera Program 2014; San Francisco Opera Adler Fellowship 2015, 2016



SIDNEY OUTLAW

Baritone (Brevard, North Carolina)

First Mate

Recent and Upcoming: Dizzy Gillespie in Daniel Schnyder's *Charlie Parker's Yardbird* (Atlanta Opera, Arizona

Opera, New Orleans Opera); Handel's *Messiah* (Baltimore Symphony, National Symphony Orchestra); *The Fix* (Minnesota Opera); Guglielmo in *Così fan tutte* (Mill City Opera); Tommy McIntyre in *Fellow Travelers* (Madison Opera); Beethoven's *Missa Solemnis* (Colorado Symphony); Mahler's *Lieder eines Fahrenden Gesellen* (Toledo Symphony) Merola Opera Program 2010



KENNETH OVERTON

Baritone (Philadelphia, Pennsylvania)

Second Mate

San Francisco Opera Highlights: Frazier in *Porgy and Bess*; Sid in *La Fanciulla del West*
Recent and

Upcoming: Title role of Richard Danielpour's *The Passion of Yeshua* (Buffalo Philharmonic); Handel's *Messiah* (National Chorale at Lincoln Center); Vaughn Williams' *Dona Nobis Pacem* (New England Symphonic Ensemble Carnegie Hall); Mozart's *Requiem*

and C. P. E. Bach's Magnificat (The Oregon Bach Festival); Stephen Kumalo in Kurt Weill's *Lost in the Stars*



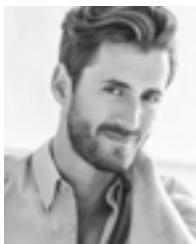
EUGENE VILLANUEVA
Baritone (Daly City, California)
Novice's Friend
San Francisco Opera
Highlights: Prince Yamadori in *Madama Butterfly*
Recent and

Upcoming: Escamillo in *Carmen* (Staatstheater Braunschweig); Leoncavallo Requiem (Festival Leoncavallo Switzerland); Recital with Peter Grünberg (Lieder Alive! San Francisco); New Year's Gala concerts (Argovia Philharmonic Switzerland); Schaubard in *La Bohème* (Seattle Opera) Merola Opera Program 2008



PHILIP SKINNER
Bass-Baritone (Jacksonville, Florida)
Dansker
San Francisco Opera
Highlights: Baron Douphol in *La Traviata*; King Priam in *Les Troyens*; Edgar Ray Killen in Philip Glass' *Appomattox*; The Speaker in *Die Zauberflöte*; Rambaldo Fernandez in *La Rondine*; The Water Spirit in *Rusalka*; Escamillo in *Carmen*; Ferrando in *Il Trovatore*; Colline in *La Bohème*; Lorenzo in *I Capuleti e i Montecchi*

Recent and Upcoming: Henry Wilcox in Allen Shearer's *Howards End, America* (San Francisco); Olin Blitch in Carlisle Floyd's *Susannah* (Festival Opera); Nikititsch in *Boris Godunov* (San Francisco Symphony); Scarpia in *Tosca* (Sacramento Opera, Festival Opera); Arkel in *Pelléas et Mélisande* (West Edge Opera); King Marke in *Tristan und Isolde* (Claude Heater Foundation concert Herbst Theatre); King in *The Little Prince* (Opera Parallèle) Merola Opera Program 1985; San Francisco Opera Adler Fellowship 1986, 1987



HADLEIGH ADAMS
Baritone (Palmerston North, New Zealand)
Arthur Jones
San Francisco Opera
Highlights: Count Paris in *Roméo et Juliette*; Schaubard in *La Bohème*; Angelotti in *Tosca*; Marquis

d'Obigny in *La Traviata*; Simon in Mark Adamo's *The Gospel of Mary Magdalene*; Luther and Schlemil in *Les Contes d'Hoffmann*; An officer in *Il Barbiere di Siviglia*;

Renée Fleming, soprano
Richard Bado, piano

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KAISER PERMANENTE

ARTIST PROFILES

Mr. Fox in *Dolores Claiborne*; The Imperial Commissioner in *Madama Butterfly*
Recent and Upcoming: Ormonte in *Partenope* (San Francisco Opera); Schanard in *La Bohème* (Lyric Opera of Kansas City); Mercutio in *Roméo et Juliette* (Cincinnati Opera); Hawkins Fuller in Gregory Spears' *Fellow Travelers*; Young Caesar Nicomedes in Lou Harrison's *Young Caesar*; Carl Mangus in *A Little Night Music* (Nederlandse Reisopera); Creon/Tiresias in *Oedipus Rex* (London's Philharmonia Orchestra); *Carmina Burana*

(San Francisco Symphony); Maximilian in *Candide* (San Francisco Symphony); Bernstein's *Mass* (Los Angeles Philharmonic, Ravinia Festival); Papageno in *Die Zauberflöte* (Pacific Symphony); Jesus in *Saint Matthew Passion* (Colorado Symphony); General Lansing in Annie Gosfield's *War of the Worlds* (Los Angeles Philharmonic); Judge/Duke in Thomas Adès' *Powder Her Face*; Dr. Falke in *Die Fledermaus*; Concerts with Houston Symphony Orchestra, Melbourne Symphony Orchestra, Colorado Symphony Orchestra,

American Bach Soloists, New Zealand Symphony Orchestra
 Merola Opera Program 2012; San Francisco Opera Adler Fellowship 2013, 2014



TALINN HATTI *
 Treble (Los Altos, California)
Midshipman
Recent and Upcoming: Concert Group with Ragazzi Boys Chorus (U.S., Canada, Mexico); plays piano and double

bass; Cub Scouts graduate with the Arrow of Light; dreams up sets, scripts, costumes and dramatic productions; loves to travel, sketch, write stories, and whiz around the house on his hover board



MARVIN B. VALDEZ *
 Treble (Union City, California)
Midshipman
Recent and Upcoming: Ragazzi Boys Chorus; International Choir Festival (Flagstaff); *Home*

(San Francisco Symphony); International Choral Kathaumixw (Powell River, B.C.); *Carmina Burana* (San Francisco Symphony); Mexico tour



CURTIS RESNICK *
 Treble (Lafayette, California)
Midshipman
Recent and Upcoming: Soprano (Pacific Boychoir since 2013, San Francisco Opera Guild Opera Scouts since 2018);

Dmitri's Ghost and Urchin Chorus in *Boris Godunov* (San Francisco Symphony); Boys Chorus in Stravinsky's *Perséphone* (San Francisco Symphony); Boys Chorus in Mahler's Symphony No. 3 (San Francisco Symphony); Ripieno Choir in *Saint Matthew Passion* (American Bach Soloists); Youth Chorus (Pocket Opera); finalist for Lamorinda Idol singing competition



LUCAS WILLCUTS *
 Treble (San Francisco, California)
Midshipman
Recent and Upcoming: Pacific Boychoir Academy; Stravinsky's *Perséphone* (San Francisco Symphony)

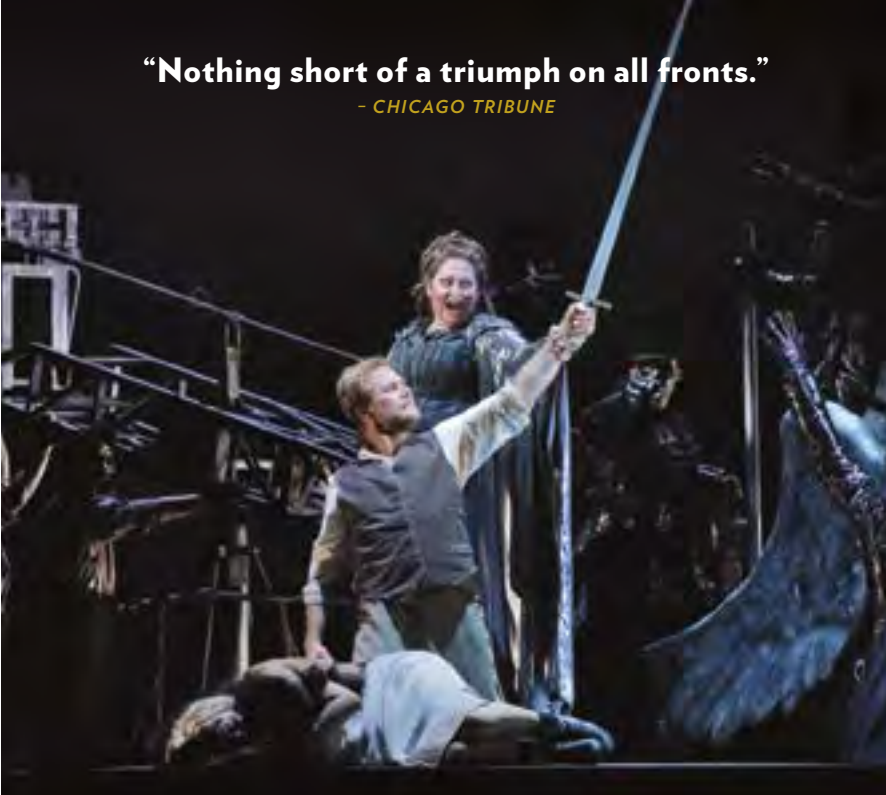
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and Ireland tour; bilingual in Spanish; plays piano; enjoys playing with family dogs



BENJAMIN DREVER *
(El Dorado, California)
Cabin Boy
San Francisco
Opera Highlights: Young George in Jake Heggie's *It's a Wonderful Life*
Recent and

Upcoming: Loves the theater and acting through his agency, Models Inc.; plays alto saxophone; swims competitively



MICHAEL GRANDAGE *
(Penzance, Cornwall, UK)
Production
Recent and
Upcoming: *Madama Butterfly* (Houston Grand Opera, Lyric Opera of Chicago); *Le Nozze*

di Figaro (Glyndebourne, Houston); *Don Giovanni* (Metropolitan Opera); *Billy Budd* (Glyndebourne, Brooklyn Academy of Music); Theater director of *The Lieutenant of Inishmore*, *Photograph 51*, *Henry V*, *The Cripple of Inishmaan*, *Peter and Alice*, *Othello*, *Frost/Nixon*, *King Lear*, *Red*, *Hamlet*, *Ivanov*, *Guys and Dolls*, *Merrily We Roll Along*, *Grand Hotel*; Film director of *Genius*



IAN RUTHERFORD
(Ringmer, East Sussex, UK)
Revival Stage Director
San Francisco Opera
Highlights: Revival Co-Director of *Die Meistersinger von Nürnberg*
Recent and

Upcoming: *Otello* (Washington National Opera); *Die Entführung aus dem Serail* (Glyndebourne); *Billy Budd* (Brooklyn Academy of Music); *Ariodante* (Houston Grand Opera, Vlaamse Opera, Ópera de Oviedo); *Lucia di Lammermoor* (Canadian Opera Company, Washington National Opera); *Peter Grimes* (Ópera de Oviedo, Deutsche Oper Berlin); *Otello* (Sweden, Teatro Real Madrid, Canadian Opera Company); *Rusalka* (Opera Slovenia); *Die Meistersinger von Nürnberg* (Lyric Opera of Chicago); *Die Zauberflöte* (Houston); *The Rape of Lucretia* (Deutsche Oper Berlin); English National Opera: *The Barber of Seville*; *Falstaff*; *Madam Butterfly*; *The Magic Flute*; *La Bohème*



CHRISTOPHER ORAM *
(Hampton, UK)
Production Designer
Recent and
Upcoming: *Billy Budd* (Glyndebourne, Brooklyn Academy of Music); *Le Nozze di Figaro* (Glyndebourne,

Houston Grand Opera); *Madama Butterfly* (Houston); *Don Giovanni* (Metropolitan Opera); *Red* (Donmar, New York); *Photograph 51*; *Henry V*; *A Midsummer Night's Dream*; *The Cripple of Inishmaan* (New York); *Peter and Alice*; *Privates on Parade* (West End); *Hughie* (New York); *Macbeth* (Manchester International Festival, Park Avenue Armory New York); *Cat on a Hot Tin Roof* (Richard Rogers New York); *Frozen* (St. James Theatre New York); *Company* (Sheffield Crucible); *The Lieutenant of Inishmore* (The Other Place, Noel Coward); *The 25th Annual Putnam County Spelling Bee*; *King Lear*; *Passion*; *Man and Superman*; *Danton's Death*; *Backbeat* (Glasgow Citizens); *Evita* (Adelphi, New York); *Wolf Hall/Bring Up the Bodies* (Royal Shakespeare Company, London, New York); *No's Knife* (Old Vic); *A Winter's Tale*; *Romeo and Juliet*; *The Entertainer* (Kenneth Branagh Theatre Company, Garrick); *Casanova* (Northern Ballet)



PAULE CONSTABLE
(Brighton and Hove, England)
Original Lighting Designer
San Francisco Opera
Highlights: *Carmen*; *Die Meistersinger von Nürnberg*
Recent and

Upcoming: *Benvenuto Cellini* (ENO); *Medea* (English National Opera); *Dr Dee* (ENO); *Billy Budd* (Glyndebourne); *Der Entführung aus dem Serail* (Glyndebourne); *Roberto Devereux* (Metropolitan Opera); *Cavalleria Rusticana/Pagliacci* (Metropolitan Opera); *Local Hero*; *Follies*; *Pericles*; *Nine-Night*; *Pinocchio*; *Mosquitos*; *Common*; *Angels in America*; *Romeo and Juliet*; *Swan Lake*; *The Red Shoes*; *Sleeping Beauty*; *Play Without Words*; *Dorian Gray*



DAVID MANION *
(Oxfordshire, England)
Revival Lighting Designer
Recent and
Upcoming: *The Turn of the Screw* (Tenerife Opera House, Glyndebourne On Tour, Dallas

Opera); *Falstaff* (Glyndebourne On Tour); *La Cenerentola* (Glyndebourne Festival Opera,

Glyndebourne On Tour); *Die Entführung aus dem Serail* (Glyndebourne On Tour); *Saul* (Glyndebourne On Tour, Adelaide Festival); *Hamlet* (Glyndebourne On Tour, Adelaide Festival); *Il Barbiere di Siviglia* (Glyndebourne On Tour); Vladimir Jurowski's farewell concert (Glyndebourne); *Macbeth* (Glyndebourne Opera); *Snow Q* (Brighton Art Project)



IAN ROBERTSON
(Dundee, Scotland)
Chorus Director
San Francisco
Opera Highlights: Mainstage: *Lohengrin*; *Lady Macbeth of Mtsensk*; *Il Trovatore*; *Rigoletto*; *La Traviata*; *Don*

Carlo; *Turandot*; *La Bohème*. Chorus Director for over 300 productions, including world premiere commissions. Concerts: Conductor of San Francisco Opera Orchestra and Chorus at Stern Grove Festival; Yerba Buena Gardens; Northern California tour. Merola Opera Program: Conductor of *La Perichole*; *Così fan tutte*; Grand Finale concerts. Awarded Olivier Messiaen Foundation Prize for *Saint*

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FAMILY LAW

ARTIST PROFILES

François d'Assise (2003); San Francisco Opera Medal (2012). Artistic Director Emeritus of the San Francisco Boys Chorus which he led as Artistic Director for 23 years



DAVE MAIER
(El Cerrito, California)
Fight Director
San Francisco Opera
Highlights: *Carmen*;
Tosca; the *Ring* cycle;
Pagliacci; *Rigoletto*
Recent and
Upcoming: *House*
of Joy (Cal Shakes);

Rhinoceros (American Conservatory Theatre);
Oedipus el Rey (Magic Theatre); *Wink* (Marin Theatre Co.); *West Side Story* (Berkeley Playhouse); *Kill Move Paradise* (Shotgun Players); *Communicating Doors* (Center Rep); *Cabaret* (Stanford University)

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Fabrizio Corona, *Associate Chorus Master*
Mary Finch, *Chorus and Dance Personnel Manager*
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 Edward Nelson ° ♪
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 Matthew O'Neill ° ♪
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 Sidney Outlaw* ♪

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** U.S. debut

° Former Adler Fellow

† Current Adler Fellow

♪ Former Merola Opera Program participant

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Ian Robertson, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*

Mary Finch, *Chorus and Dance Personnel Manager*

REGULAR CHORUS

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

* Solo Role

† Chorus member on Leave of Absence

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Angela Cadelago	Jess G. Perry
Cheryl Cain	Aimée Puentes
Katie Carlson Cartwright	Samuel Rabinowitz
Christopher Filipowicz	Pedro Rodelas
Kevin Gino	Clifton Romig
Peter Girardôt	Jason Sarten
Patrick Hagen	Jonathan Smucker
Phillip Harris	Whitney Steele
Harlan Hays	Alexander Taite
Glenn Healy	Nicole Takesono
Michael Jankosky	Michael Taylor
Silvie Jensen	Igor Vieira
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Jackie McConnell
Christopher Nachtrab*
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t Tenured

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FIRST VIOLIN

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

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
Elizabeth Prior**

CELLO

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

BASS

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

FLUTE

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

PICCOLO

Stephanie McNab

OBOE

Mingjia Liu, *Principal*
Gabriel Young*
Janet Popesco Archibald

ENGLISH HORN

Janet Popesco Archibald

CLARINET

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

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier, *Principal*
Daniel MacNeill*
Michael Severance

CONTRABASSOON

Michael Severance

HORN

Kevin Rivard, *Co-Principal*
Mark Almond, *Co-Principal*
Keith Green
Brian McCarty
William Klingelhofer**

TRUMPET

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

TROMBONE

Samuel Schlosser, *Principal*
Donald Kennelly
David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

John Burgardt

PERCUSSION

Richard Kvistad, *Principal/Associate Timpani*
Patricia Niemi

HARP

Olga Ortenberg-Rakitchenkov

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Timothy Spears, *Assistant*

ORCHESTRA MANAGER

Tracy Davis
Timothy Spears, *Assistant*

* Principal for one or more Fall season operas

† Leave of absence

** Season substitute

SAN FRANCISCO OPERA ORCHESTRA



Kay Stern
Concertmaster



Laura Albers
Associate
Concertmaster



Heidi Wilcox
Assistant
Concertmaster



Jennifer Cho
First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Barbara Riccardi
First Violin



Dian Zhang
First Violin



Leonid Igudesman
First Violin



Jennifer Hsieh
First Violin



Asuka Annie Yano
First Violin



Jeremy Preston
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



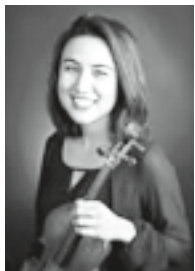
Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Maya Cohon
Second Violin



Craig Reiss
Second Violin



Heeguen Song
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Sergey Rakitchenkov
Associate Principal
Viola



Paul Nahhas
Assistant Principal Viola
Leave of Absence



Patricia Heller
Viola



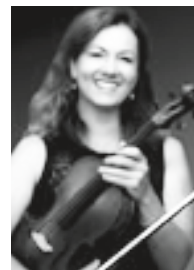
Jonna Hervig
Viola



Natalia Vershilova
Viola



Joy Fellows
Viola



Elizabeth Prior
Viola
Regular Substitute



David Kadarauich
Principal
Cello



Thalia Moore
Associate Principal
Cello



Peter Myers
Assistant Principal
Cello



Nora Pirquet
Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Joseph Lescher
Principal
Bass

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Jonathan Lancelle
Associate Principal
Bass



Steven D'Amico
Assistant Principal
Bass



Shinji Eshima
Bass



Mark Drury
Bass



Julie McKenzie
Principal
Flute



Patricia Farrell
Flute
Leave of Absence



Stephanie McNab
Flute & Piccolo



Barbara Chaffe
Flute
Regular Substitute



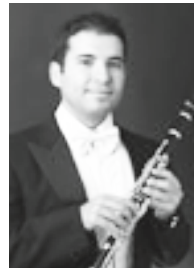
Mingjia Liu
Principal
Oboe



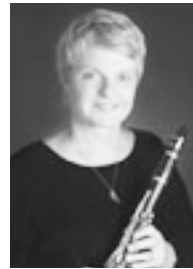
Gabriel Young
Oboe



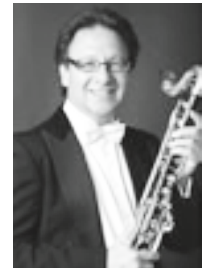
**Janet Popesco
Archibald**
Oboe & English Horn



**Jose Gonzalez
Granero**
Principal Clarinet



Joanne Burke Eisler
Assistant Principal
Clarinet



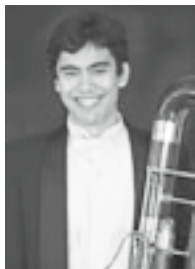
Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



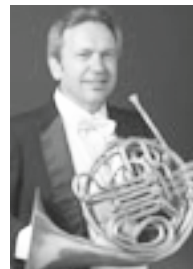
Michael Severance
Bassoon &
Contrabassoon



Kevin Rivard
Co-Principal
Horn



Mark Almond
Co-Principal
Horn



Keith Green
Horn



Brian McCarty
Horn



William Klingelhoffer
Horn
Regular Substitute



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



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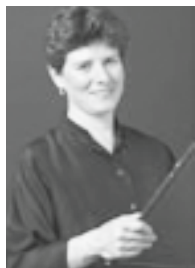
Patricia Niemi
Percussion



**Olga Ortenberg
Rakitchenkov**
Harp



Tracy Davis
Orchestra Manager



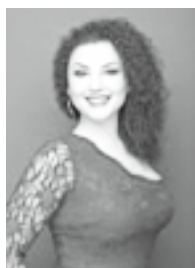
Carrie Weick
Librarian



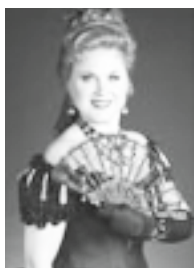
Timothy Spears
Assistant Orchestra
Manager & Librarian

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

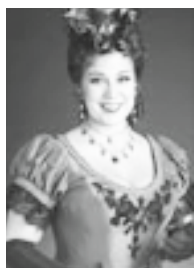
SAN FRANCISCO OPERA REGULAR CHORUS



Nadima Avakian
Soprano



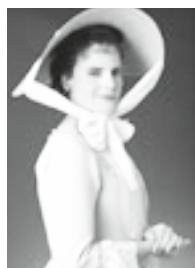
Kathleen Bayler
Soprano



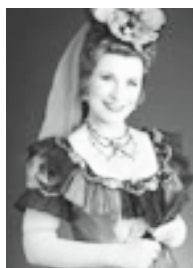
Sara Colburn
Soprano



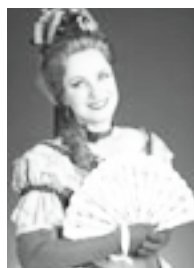
Dvora Djoraev
Soprano



Mary Finch
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



Angela Eden Moser
Soprano



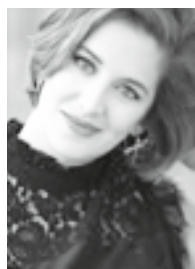
Rachelle Perry
Soprano



Virginia Pluth
Soprano
Leave of Absence



Carole Schaffer
Soprano



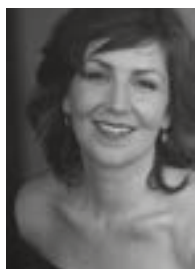
Jesslyn Thomas
Soprano



Mitzie Weiner
Soprano



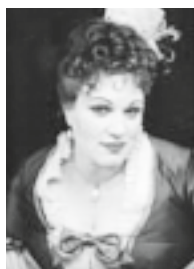
Buffy Baggott
Mezzo-Soprano



Elizabeth Baker
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Claudia Haider
Mezzo-Soprano



Sally Mouzon
Mezzo-Soprano



Sally Porter Munro
Mezzo-Soprano



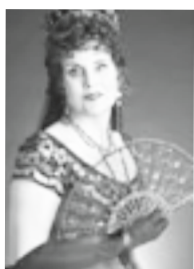
Erin Neff
Mezzo-Soprano



**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



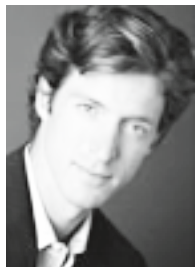
Andrew Truett
Tenor



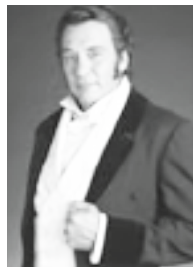
Richard Walker
Tenor
Leave of Absence



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.

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Brett Conway



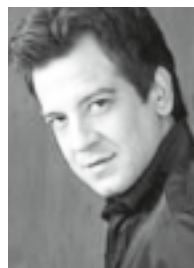
Blanche Hampton



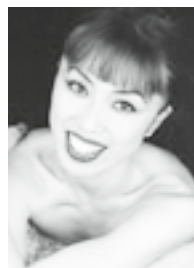
Bryan Ketron



Rachel Speidel Little



Jekyns Pelaez



Chiharu Shibata

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in memory of Jayne Heagy
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Dr. & Mrs. John Lavorgna
Ms. Noelle M. Leca &
Mr. Michael D. Moradzadeh
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in memory of John W. Lindstrom
George & Patricia Locke
Dr. & Mrs. H. H. Loomis, Jr.
Yasmin & Oren Lukatz
Jennifer Coslett MacCready
Susan & Philip Marineau
Nion McEvoy & Leslie Berriman
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in honor of Rose O'Shaughnessy
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Sakana Foundation
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Mr. & Mrs. James R. Swartz
Ann Classen Treadwell
Ronald & Emely Weissman
Sharon & Clark Winslow
Sheila Wishek
Judith B. Workman
S. Shariq Yosufzai & Brian James
Dr.* & Mrs. John A. Zderic
Anonymous (4)

* deceased

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2018–Present

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Mrs. Harry Wetzel*,
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1988–1994

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in memory of Ed Koester
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Dr. Nanette Gartrell &
Dr. Dee Mosbacher, Ph.D., M.D.
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Kurt Tristan Geselbracht & Francisco Guevara
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in memory of Rolf Gille
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David Gockley & Linda Kemper
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The Brayton Wilbur Foundation
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in memory of Dr. Charles Yanofsky
Tatyana & Lev Yurovsky
Kenneth & Anna Zankel, The Grove
Peter & Donna Zuber
Zuni Café
Anonymous (11)

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Brad & Susie Berenson
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Scott J. Bever
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Barbara Bishop, M.D. & Mr. Michael Saroyan
Dix Boring & Marilyn Moore Boring
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* deceased

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 Joseph & Linda Bronson
 Jeanne & William Cahill
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 Ms. Annette Campbell-White &
 Dr. Ruediger Naumann-Etienne
 Dr. James M. Campbell
 Dr. Heidi H. Cary
 Solomon Cera
 Melvin & Hella Cheitlin
 Frederick S. Chung & Kimberly Chun
 Rudy Ciuca & Joseph Lawrence
 Mrs. Hazel Clegg
 Vicki L. Coe M.D. & Jennifer Mitchell
 Mr. Robert D. Cooter
 Mr. Craig Corbitt & Ms. Nancy Stoltz
 Alice Corning
 Dr. Michael Craig Cox
 Dr. * & Mrs. Alexander Cross
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 Mrs. Michael D. Dooley
 Mr. & Mrs. William G. Doolittle
 Barbara J. Dwyer
 Mr. Michael H. Fahey
 Mr. Steve N. Fecher
 Ms. Susan Feichtmeir
 In memory of Rachael Balyeat
 Alexander L. Fetter & Lynn B. Bunim
 Cheryl Fippen & Mary True
 Dr. Harvey & Deborah Fishman
 Jacques Fortier
 Barbara B. Friede
 Elise & Tully Friedman
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 Sallie Griffith
 Simone Haas & Scott Zumsteg
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 Mollie Hedges & Laurel Lembo
 Miranda Heller & Mark Salkind
 Ralph Hexter & Manfred Kollmeier
 Susan K. Hoerger
 Al Hoffman & David Shepherd
 Mr. Larry Horton
 Charles & Brandi Hudson
 Kimberly M. Hughes
 Mr. David S. Hugle & Mr. Haggai Niv
 Mrs. Andrew Imbrie
 Donald & Jacqueline Jacobberger
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 Barbara E. Jones,
 in memory of William E. Jones
 Mr. David A. Kadish
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 Mehrzad Khajenoori
 Richard A. La Cava, Esq. &
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 Carleton E. Meyer & Joan Tom
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 Melchior Thompson &
 Nell Lee Stinson-Thompson
 Samuel Test
 William Laney Thornton & Pasha Dritt Thornton
 Dr. Naomi R. Thorpe
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 Bruce & Fran Walker
 Bob & Gail Walker
 Rosalie V. Weaver
 Daphne & Stuart Wells
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 Matthew Williams & Amanda Maystead
 Florette Yen
 Mr. E. William & Mrs. Mary Alice Yund
 Anonymous (5)

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 Linda Blondis
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 Karen Burtness Prak & Jan Willem Prak
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 Frank Zepeda
 Anonymous (4)

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 Mary A. Culp
 Dr. James Cuthbertson
 Mr. Fred J. Dal Broi
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 Ms. Lisa Danzig
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 Concepción S. & Irwin Federman
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 California and Mammoth Lakes
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 Robert C. Goodman & John Bankston
 Dr. Kathleen Grant & Dr. Thomas Jackson
 Mr. Frederick Grauer
 Mr. Benjamin Gregorski
 Andy* & Eva Grove

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 Sandra Handler
 Charles F. Hanes
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 Zheyila M. Henriksen
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 William & Leticia Jarvis
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 Anne Kaiser & Robert Taylor
 Dr. Avi Katz & Dr. Raluca Dinu
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 Daniel Kelley
 Sheila Doyle Kiernan
 Nelda Kilguss
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 Maj. Floyd R. Krey
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 Lane Fertility Institute
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 Virginia Anawalt Mardesich
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 Maureen Jane & Mark W. Perry
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 Ronald Rogness
 Scot Rohrer & Anne Scanlan-Rohrer
 Yvette & Philip Rosedale
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 Messrs. Richard R. Rossi &
 Kimberly Mark Webb
 Mrs. Joan Rost
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 Stephen & Marcia Ruben
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 Louise Adler Sampson
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 Marty & Joseph Saveri
 Mr. David Sawle
 Ms. Janine Scancarelli &
 Mr. Christopher McMahon
 George Scangos & Leslie Wilson
 Ms. Beth Scanlan
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 Mr. & Mrs. Michael Schroeder
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 Barbara Silverberg
 Dr. & Mrs. Gerald Silverberg
 Judith & Walter Sleeth
 David & Barbara Sloss
 Mr. Mark Small
 Prof. & Mrs. Alan Jay Smith

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 Mr. Jordan H. Smith
 Pamela D. Smith
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 Sonia Soo & Alan Seem
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Daniela Mack in the 2015 production of The Barber of Seville

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Bel Canto Legacy Society member Brian Olson is an exuberant opera fan, fencer and structural engineer who helped design the suspended catwalk at the Taube Atrium Theater in the Diane B. Wilsey Center for Opera. He became an opera fan in college after seeing *Salome* with a group of friends. “It was amazing! It was so easy to get caught up in the passion on stage, it felt *real*. I’ve never had that sort of connection to a performance before.” Brian joined the Bel Canto Legacy Society “because the world is a rapidly changing place, and SF Opera is adapting to show that Opera is still a vibrant, contemporary art form. I’m excited to see where this goes in my lifetime and want to help it continue on beyond that. Money is tight for almost everyone, which is where making a legacy gift can be a wonderful option. It’s a way to support the Opera now even if your current finances are stretched. It helps the Opera know that there are people who want to support it and to plan for long-term projects. Opera productions aren’t planned on a whim but are literally years in the making. Legacy gifts make the Opera part of your legacy and you part of the Opera’s future.”

To learn more about Legacy Giving at San Francisco Opera, please contact Kyle Polite, Deputy Director of Development, at (415) 551-6226 or kpolite@sfoera.com

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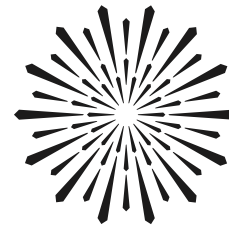
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REFLECTING COMMUNITY

BY GENERAL DIRECTOR MATTHEW SHILVOCK

When I am visiting opera houses around the world, I am struck by how often these buildings are intended to be gathering points for their communities. They are often situated at major nexus points in their cities, close to major transit thoroughfares, and set amidst thriving marketplaces and cultural districts. Opera houses can be the embodiment of the cultural life of the communities that surround them. In the best of cases, the art on stage inspires the community, and the community inspires the art.

The very way that people used to interact with the art form is indicative of the innate power of opera to bring people together. Until the late 19th century, auditoriums were fully lit, and opera performances were vibrant, energetic, boisterous events. The Italianate horseshoe design was intended to facilitate viewing—not of the stage, but of other people in the audience. Eating, drinking, talking, business deals, and amorous pursuits were the norm. Sitting as we do in almost reverential silence now, it's hard to imagine this communal experience. The closest example I've seen is in the beautiful 1988 film *Cinema Paradiso* in which there are wonderful scenes of a small Sicilian village gathering in the cinema and living life against the backdrop of art.

Opera can and should energize the community in which it exists. It should entertain, challenge, probe, and reflect. Even if the norms of opera-going are now more restrained, the dialogue around performances should still be as vibrant and dynamic. As we move towards our second century, we are focused on ensuring that the stories we tell through opera have meaning to this community, that we are telling those stories to as broad an audience as possible, and that we in the Company—the storytellers—are reflective of the rich diversity of this wonderful community. Reflecting our community in our story telling was a major impetus in establishing a department of diversity, equity and community.



SIMON PAULY

We want to be a place where the whole community can come and engage in deeply powerful storytelling.

As a part of this focus, we are committed to bringing stories to this stage that reflect the community's focus in the Bay Area, here and now. Whether through something pointedly local like *The (R)evolution of Steve Jobs* later this season or works that directly address contemporary themes, we have numerous exciting projects underway to

bring conversation-provoking and insightful works to our stage in upcoming seasons, and I can't wait to experience those with you.

Another wonderful example of community gathering together around opera is seen in our free-to-attend simulcasts at Oracle Park, home of the San Francisco Giants. I am so happy that we are returning on September 21st for a live relay of *Romeo and Juliet*. These simulcasts have become amazing shared moments for the community. We've seen audiences of up to 30,000 gather together to cheer the heroes, boo the villains, and enjoy the performance with an unabashed freedom that harkens back to the early centuries of opera. You can eat, drink, walk around, and talk to your neighbors. It's thrilling to see that kind of energized participation and engagement.

I'll often sneak up to a far-flung corner of the ballpark during the simulcast and take a moment to watch the audience experiencing the opera. Even with the very different environment at the ballpark, this audience of tens of thousands is completely riveted on the emotional world unfolding before them. As in the opera house, the simulcast audience shares in collective moments of emotional catharsis. The community comes together and participates in storytelling that speaks to the deep truths of who we are as humans. That's what opera can and should be! 🌟

To join us for Opera at the Ballpark go to sfopera.com/simulcast to pre-register for access.

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\$35,000,000



HANNASTON ESTATE

\$16,800,000



SONOMA MODERN

\$10,000,000



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it starts with a dream