

NOVEMBER 15 - DECEMBER 7, 2019



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HANSEL

&

GRETEL

BY ENGELBERT HUMPERDINCK



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Vol. 97, No. 3 • 2019–20 Season • November/December 2019

Adam Snellings, *Art Direction*  
Susan L. Wells, *Design Consultant*

Cover illustration: Bigstock

**FEATURES**

**37** **ENGELBERT HUMPERDINCK'S HANSEL & GRETEL**  
BY PAUL THOMASON  
Often considered a one-hit wonder, Humperdinck accomplished in *Hansel and Gretel* what few others in opera history could: a work that perfectly balances innocence and sophistication.

**40** **THE POLITICS OF CHILDHOOD** BY KIRSTEN PAIGE  
In *Hansel and Gretel*, Engelbert Humperdinck and Adelheid Wette offered a critique, in music and text, of 1890s social and political tensions surrounding childhood, labor, gender, and domesticity.

**42** **REWRITING THE TALE** BY MELISSA NGAN  
Just as *Hansel and Gretel* confronts themes of poverty and survival, Compass Family Services and Community Housing Partnership are working to confront homelessness in the Bay Area.

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# 2019–20 SEASON



**ROMEO & JULIET**  
 SEP 6, 13, 18, 21, 24, 29, OCT 1  
 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



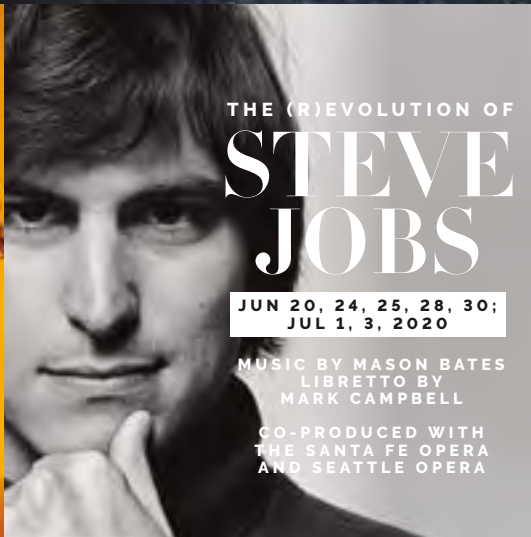
**HANSEL & GRETEL**  
 NOV 15, 17, 21, 23, 30; DEC 1, 3, 7  
 BY ENGELBERT HUMPERDINCK  
 SUNG IN ENGLISH



**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  
 CO-PRODUCED WITH THE SANTA FE OPERA AND SEATTLE OPERA



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All performances feature English supertitles. All dates, prices, programs, artists, and productions subject to change. Tickets subject to availability.  
 Photos: Romeo and Juliet, *Alain Hanel*; Billy Budd, *Alastair Muir/Glyndebourne Productions Ltd.*; Manon Lescaut, *Terrence McCarthy*;  
 Ernani, *Valerie Bromann/Lyric Opera of Chicago*; Partenope, *Cory Weaver*; The (R)evolution of Steve Jobs, *Norman Seeff*.

# SKIP THE LINE, SIP & ENJOY!

Before the performance, avoid lines during intermission by pre-ordering your favorite beverage and snack at any concession location with our approved in-theater cups.



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## ENHANCE YOUR EXPERIENCE

San Francisco Opera offers a wealth of resources to help you enhance your experience. From backstage insights to neighborhood tips, we are pleased to share these resources with you.

### MAKE A NIGHT OF IT

Visit [sfopera.com/plan](https://sfopera.com/plan) for top dining options in the area, directions, and insider tips.

### CHECK YOUR INBOX

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### READ MORE ONLINE

Check out our *Backstage at San Francisco Opera* blog for unique insights into the Company from General Director Matthew Shilcock and others. [sfopera.com/blog](https://sfopera.com/blog)

### PRE-OPERA TALKS

Join us for a 25-minute overview of the opera, composer, and historical background. Talks begin 55 minutes prior to curtain on the Orchestra level. [sfopera.com/operatalks](https://sfopera.com/operatalks)

*Manon Lescaut*: Marcia Green

*Hansel & Gretel*: Peter Susskind

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**A MESSAGE FROM THE BOARD OF SAN FRANCISCO OPERA**

Welcome to San Francisco Opera's 97th season! Whether you have been a subscriber for decades or are joining us for the very 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.

For the final performances of the fall season, we are proud to present *Manon Lescaut* by Giacomo Puccini and an exciting new production of Engelbert Humperdinck's *Hansel and Gretel*, both emotionally resonant works that speak to themes of love, attachment to home, and childhood experience. We believe that these themes act as powerful reminders during the holiday season, and we are excited to share them with you.

We also look forward to presenting our outstanding San Francisco Opera Chorus, led by Chorus Director Ian Robertson in a special concert on November 22. We follow this with our annual *The Future Is Now* program with the acclaimed San Francisco Opera Adler Fellows in their final concert of the year at the Herbst Theatre on December 6. We encourage you to join us and delight in the artistry, dedication, and talent of our resident artists.

Reflecting on the remarkable productions this fall, including the triumphs of *Billy Budd* and *Romeo and Juliet* and our beautiful new Legacy Production of *The Marriage of Figaro*, we are incredibly grateful to our patrons and donors. These achievements would not be possible without your partnership. Ticket sales only cover a quarter of our expenses, so we rely on the support of our community to ensure this uniquely compelling art form thrives at the highest levels of excellence in the Bay Area. As we embark upon the holiday season of giving, we hope you will consider supporting San Francisco Opera with a year-end gift.

Thank you for joining us for the fall season, and we look forward to seeing you in the summer for *Partenope*, *Ernani*, and *The (R)evolution of Steve Jobs*.

Sincerely,

**Keith B. Geeslin**  
President

San Francisco Opera Association

**John A. Gunn**  
Chairman of the Board

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Keith B. Geeslin and John A. Gunn  
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# SAN FRANCISCO OPERA NEWS



## OPEN YOUR HEART & EARN YOUR WINGS

This season, San Francisco Opera continues to build on the *Earn Your Wings* campaign begun last year. This initiative is an invitation to patrons to engage with and support the Company's community partners in meaningful and demonstrative ways. We are asking our audiences to consider what it means to be a "global citizen" who participates in and advocates to support the arts, even as we fight to address critical societal issues, like homelessness.

In Fall of 2018, San Francisco Opera partnered with Community Housing Partnership and Compass Family Services to instigate a new era of civic practice. Buoyed by a grant from OPERA America, San Francisco Opera engaged these flagship organizations in our community in a cross-sector partnership with the goal of redefining how an arts organization and a social service agency might collaborate. These efforts are about building community and working together in strategic ways to make the art of opera more accessible and the critical work of our community partners better known.

Community Housing Partnership's mission is to help people experiencing homelessness secure housing and become self-sufficient. To this end, they operate 17 facilities across the city of San Francisco, providing a wide array of supportive services. The staff of these facilities work tirelessly to interrupt the scourge of homelessness among both single adults and families. Founded in 1914, Compass Family Services is passionately engaged in helping homeless and at-risk families become stably housed, providing resources to support the emotional, physical, and economic health and well-being of families.

These agencies will have a distinct presence in the War Memorial Opera House during the presentation of San Francisco Opera's new production of Humperdinck's *Hansel and Gretel*. The opera is more than a children's fairy tale, it's an opportunity for community conversation and deliberation about how we might better address food insecurity and homelessness in our community. At the intersection of arts, culture, and community, there are new opportunities to learn from and support one another, no matter our context. The metaphoric wings referenced in the campaign can represent a growing consciousness around civic duty. What is civic duty, and how do we harness it? Or, perhaps a more pertinent question is, have you earned your wings yet?

**Charles Chip Mc Neal**

Director of Diversity, Equity, and Community



Jake Heggie, Sasha Cooke, and Gene Scheer  
RICK GYDESEN

## SASHA COOKE TO GIVE HOLOCAUST WORLD PREMIERE

Mezzo-soprano Sasha Cooke, currently in the title role (along with Heidi Stober) in San Francisco Opera's *Hansel and Gretel*, will have a strong Bay Area presence for the first six months in 2020. In addition to bringing her critically acclaimed interpretation of Laurene Powell Jobs in the Mason Bates opera *The (R)evolution of Steve Jobs* and as Artist in Residence with the San Francisco Symphony, the American artist will be at the center of a dramatic new work by Jake Heggie and librettist Gene Scheer drawn from the Holocaust.

Commissioned by Burlingame's Music at Kohl Mansion and director Patricia Kristof Moy, San Francisco Opera's French language coach for the past 40 years, Heggie's *Intonations: Songs from the Violins of Hope* will feature Cooke on January 18 and 19, along with award-winning South African violinist Daniel Hope, and a string quartet comprised of musicians from the San Francisco Opera Orchestra.

This new chamber work will be presented as part of an eight-week project featuring over 50 recovered and restored Holocaust-era string instruments, the *Violins of Hope*, in performance and exhibition. More than 41 Bay Area organizations are participating with eight weeks of concerts, exhibitions, film screenings, lectures, school programs, and community forums. Sasha Cooke's performances coincide with the 75th anniversary of the liberation of the Auschwitz concentration camp, one of the many camps where Jewish musicians were forced to play in orchestras or individually on their violins while bearing witness to unspeakable atrocities.

"This is a world premiere unlike others that I've performed given the historical context," offered Cooke. "While it is shameful how these instruments were used in the camps, it is my hope that I can give voice to the heroic stories of these musicians and that this new work will serve as a musical bridge of compassion and grace." Though we cannot change the past, we can, through works like these, change our relationship to these events. [Violinsofhopesfba.org](http://Violinsofhopesfba.org).

# YOUR OPERA EXPERIENCE

## PERFORMANCE GUIDELINES

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

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

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

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

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

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

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

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

**DINING & REFRESHMENTS** Global Gourmet operates pre-show and intermission food and beverage concession services in lobby areas. Beginning two hours prior to all performances, Prelude at the Opera House in the lower lounge offers a changing seasonal buffet, as well as elevated *à la carte* dishes for pre-performance dining and intermission. The North Box Restaurant on the North Mezzanine (Box) level features locally sourced California cuisine with global influences.

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

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

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

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

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

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

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

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

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

**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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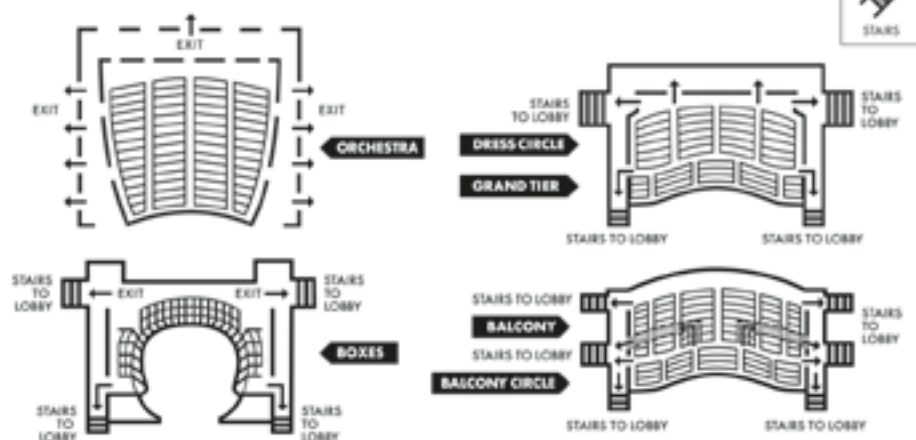
The Honorable London N. Breed, *Mayor*

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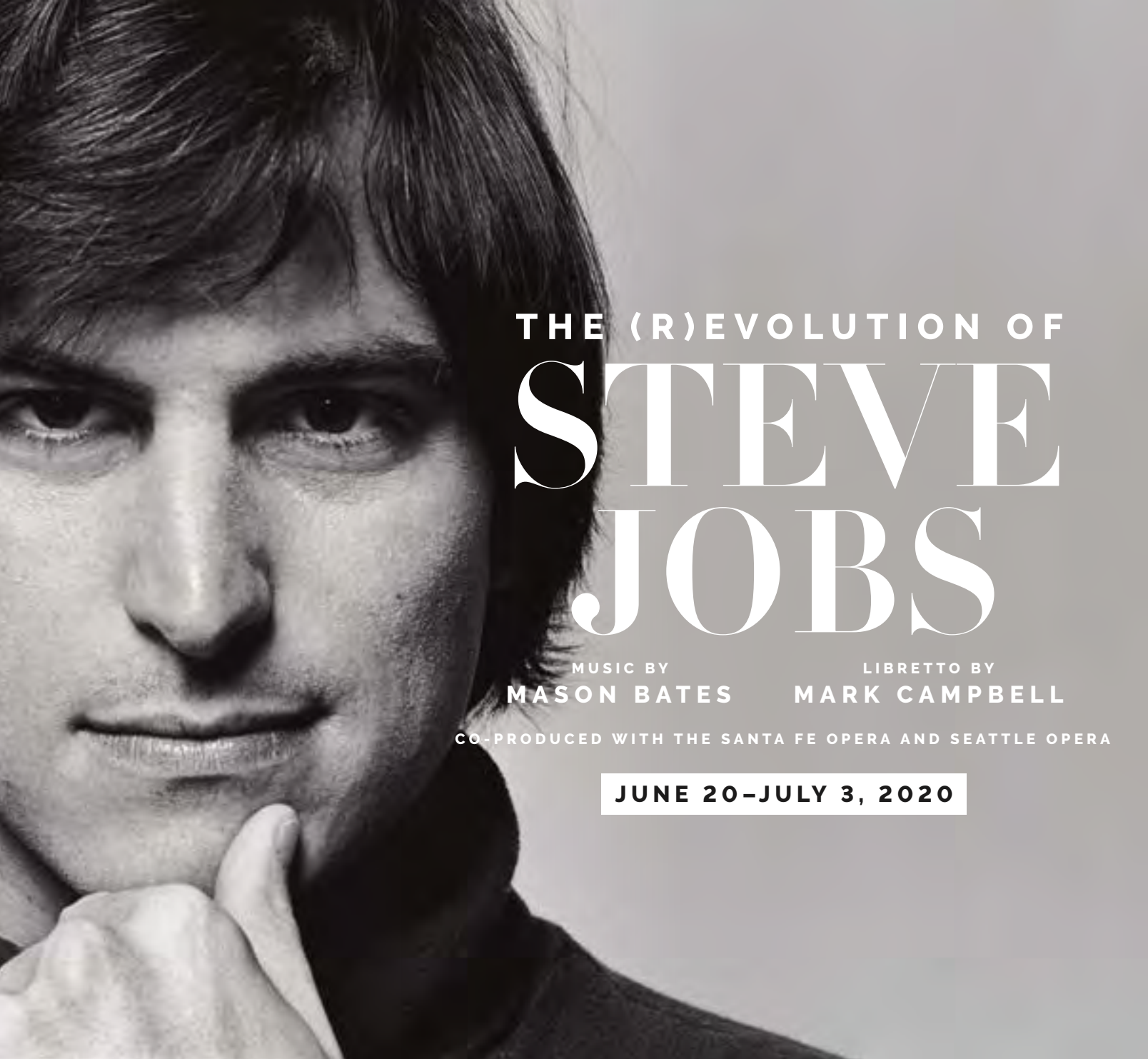
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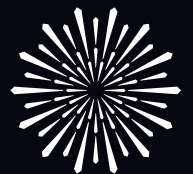
# THE (R)EVOLUTION OF STEVE JOBS

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MASON BATES

LIBRETTO BY  
MARK CAMPBELL

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Tickets subject to availability. Photos: (Top) Norman Seeff; (Bottom) Ken Howard, Santa Fe Opera.



# JOHN A. & CYNTHIA FRY GUNN



TERRENCE MCCARTHY

**O**nce 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 they 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*, *The Marriage of Figaro*, *Manon Lescaut*, and *The (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 Fine Arts Museums of San Francisco 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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## **Phyllis C. Wattis Fund for New Productions (Production Sponsor, *Hansel & Gretel*)**

San Francisco Opera will always owe a debt of gratitude to Phyllis C. Wattis for her many generous and visionary gifts to San Francisco Opera that include an endowment that established the Phyllis C. Wattis Fund for New Productions. This season's *Hansel & Gretel* is made possible by the sponsorship support of the Phyllis C. Wattis Fund for New Productions.

Phyllis C. Wattis passed away in June 2002 at the age of 97. During her life she generously supported many Bay Area nonprofit organizations engaged in health care (California Pacific Medical Center, Lucile Packard Children's Hospital), education (University of California, Stanford University), displays of scientific wonders (Academy of Sciences, Exploratorium), and production of music (Conservatory of Music, San Francisco Symphony). She was especially interested in the arts, contributing also her time, wisdom, and leadership to fine arts and performing arts. She served prominently on the boards of San Francisco Museum of Modern Art, Fine Arts Museums of San Francisco, San Francisco Opera, and San Francisco Symphony and was a committed financial and ideological supporter of each of these organizations as well. Her vision was instrumental in shaping the arts community in San Francisco.

Phyllis C. Wattis helped underwrite San Francisco Opera's world premiere productions, including *Dangerous Liaisons* (1994), *A Streetcar Named Desire* (1998), and the critically acclaimed *Dead Man Walking* (2000). She provided additional support to many other productions including a new production of *War and Peace* (1991), *Lulu* (1998), *Wozzeck* (1999), and *Kat'a Kabanova* (2002).

San Francisco Opera deeply appreciates the many generous gifts from Phyllis C. Wattis and takes this opportunity to recognize the Phyllis C. Wattis Fund for New Productions for its exclusive sponsorship support of *The Makropulos Case* (2010), *The Flying Dutchman* (2013), *Two Women* (2015), and sponsorship of this season's *The Marriage of Figaro*, *Hansel & Gretel*, and *The (R)evolution of Steve Jobs*.



## **San Francisco Opera Guild (Production Sponsor, *Hansel & Gretel*)**

Now celebrating its 80th Anniversary, San Francisco Opera Guild delivers a full menu of education programs for Bay Area TK-12 students, teachers, adults, and the extended community. Each year over 64,000 students participate in award-winning programs including Sing a Story, Opera à la Carte, Book to Bravo!, Voices for Social Justice, and Student Dress Rehearsals through their schools. Young artists seeking more in-depth involvement join the youth training programs Summer Conservatory, Madrigals, and Opera Scouts for ages 7-18, and the youngest audiences enjoy special family programming like *Lucinda y las Flores de la Nochebuena*, playing each holiday season. With a particular focus on social-emotional skill building, the Guild believes the life lessons drawn from creative expression are the foundation of confidence, integrity, and compassion. San Francisco Opera Guild's Education Fund ensures the continuation of these vital programs. San Francisco Opera Guild is a proud supporter of San Francisco Opera and a Production Sponsor of *Hansel and Gretel*. Giving Voice to Potential since 1939.



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# SPONSOR SPOTLIGHT



KRISTEN LOKEN

## **Burgess and Elizabeth Jamieson Fund (Production Sponsor, *Manon Lescaut*)**

Libby and Burgess Jamieson have made an extraordinary commitment to San Francisco Opera for over three decades by supporting traditional, classical productions. Their ongoing generosity has assured an enduring place on the War Memorial Opera House stage for such applauded and memorable works as: *Die Meistersinger*, *Il Trittico*, *La Bohème*, *Madama Butterfly*, *Turandot*, *Tosca*, and *La Traviata*. They consider their sustained support of the arts, especially of San Francisco Opera, as a means of preserving important cultural links for future generations. “Libby and I believe in the enduring love of great works appealing to seasoned and new audiences alike and to attract the next

generation of opera lovers,” Burgess says, and “we are so pleased to play a role in bringing *Manon Lescaut* to the stage. We have a special fondness for supporting Puccini operas and look forward to this grand production, especially as it features the return of former music director Nicola Luisotti to conduct such outstanding artists as Lianna Haroutounian and Brian Jagde.” With over 45 years of experience in private and public investment management, Burgess is active on the San Francisco Opera’s Board of Directors and its investment committee.



## **Gretchen Kimball (Production Sponsor, *Opera in the Park*)**

A native of Tulsa, Oklahoma, Gretchen Kimball grew up attending the symphony, but did not see her first opera until she saw *Aida* at the Baths of Caracalla in Rome, on a college tour. After moving to San Francisco, she started attending the opera with a friend, but it was experiencing ‘arias al fresco’ at Opera in the Park for the first time in 2004 that inspired her to become a sponsor of this free annual event in 2005, and every year since, through the William and Gretchen Kimball Fund.

Gretchen has been a dedicated San Francisco Opera subscriber and supporter for many years and loves hearing from people of all walks of life about how much they enjoy Opera in the Park, the culminating event of the Company’s annual opening weekend festivities. The concert attracts thousands of new and experienced operagoers alike to Golden Gate Park to experience the power of opera in a picnic setting. As Joshua Kosman of the *San Francisco Chronicle* described the 2019 Opera in the Park, “the art form could hardly have put a better face forward. As the sun beat down on thousands of attendees splayed across the meadow... the park filled with the kind of musical delights that don’t always arrive in such beguiling surroundings.”

A tireless volunteer and champion of the arts, Gretchen and her late husband William Kimball’s philanthropic commitment to education and public programs has been instrumental in growing audiences for our Bay Area arts and cultural institutions, including the Fine Arts Museums of San Francisco, California Academy of Sciences, San Francisco Symphony, and Young Audiences of Northern California. Her advocacy for San Francisco Opera also includes support from the Kimball Foundation of our award-winning ARIA programs in Bay Area public schools.



DREW ALTIZER

## **Edmund W. and Jeannik Méquet Littlefield Fund (Production Sponsor, *Manon Lescaut*)**

*Manon Lescaut* is the 25th production supported by the Littlefield Family. 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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# SPONSOR SPOTLIGHT



RAY "SCOTTY" MORRIS

## **Bernard and Barbro Osher (Production Sponsor, *Manon Lescaut*)**

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

## **Joan and David Traitel/Great Singers Fund (Sponsor, Brian Jagde and Lianna Haroutounian in *Manon Lescaut*)**

"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 Brian Jagde and Lianna Haroutounian. 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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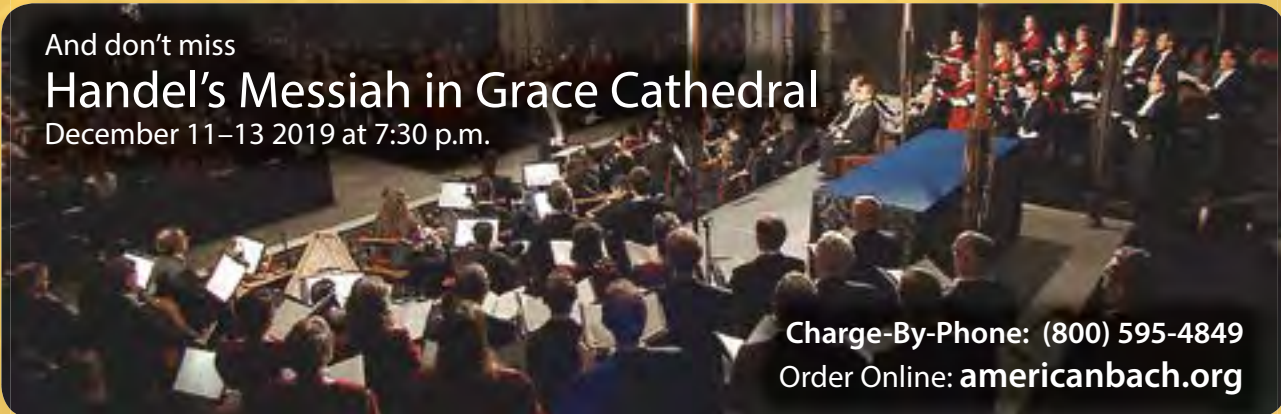
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# JAN SHREM & MARIA MANETTI SHREM

**A**s Jan Shrem explains, “For Maria, it is all about the artists. Though I had loved opera for years before I met her, it was Maria who opened my eyes to the dedication and sacrifice of the artists.” Jan and Maria have provided significant support for opera artists through the establishment of four major funds. Through the Great Interpreters of Italian Opera Fund, they support many classic works of the Italian repertoire, including this season’s *Manon Lescaut* and *Ernani*. Through the Conductors Fund, appearances of renowned conductors are assured at San Francisco Opera, this season for *Romeo & Juliet*, *The Marriage of Figaro*, and *Manon Lescaut*. Through the Emerging Stars Fund, Jan and Maria help bring some of opera’s most exciting rising talents to the stage, with appearances this season in *Romeo & Juliet*, *Billy Budd*, *The Marriage of Figaro*, *Manon Lescaut*, *Ernani*, and *Partenope*. And finally, the Luminaries Concert Fund enables San Francisco Opera to bring legendary artists to the stage for special events and performances.

Maria, born in Florence, Italy, says, “Opera has been one of my greatest passions since I was 13 years old.” When she saw *Madama Butterfly* at San Francisco Opera in 1974 starring Renata Scotto, the two had an emotional backstage meeting. “She was so far from home and so grateful to be able to speak Italian with me—we both cried. I began to understand the challenging life of opera artists. Since then, I have been motivated to do what I can to welcome artists when they are working in San Francisco.” Jan concurs, “They dedicate their lives for our pleasure, and their artistry elevates our lives.”

The Emerging Stars of San Francisco Opera’s 2019 season include virtuoso singers Pene Pati and Amina Edris (*Romeo & Juliet*), John Chest (*Billy Budd*), Jeanine De Bique, Serena Malfi, Levente Molnár, and Michael Sumuel (*The Marriage of Figaro*), and Anthony Clark Evans (*Manon Lescaut*). What does it take to be an Emerging Star? In the Shrems’ view: “a beautiful voice, a good ear, strong acting skills, and the ability to perform from the heart.” Andriana Chuchman, who made her Company debut as Mary Hatch in Jake Heggie’s *It’s a Wonderful Life* last season, was named “2019 Emerging Star of the Year” based on a popular vote. General Director Matthew Shilvock observes, “Maria and Jan have an incredible sensitivity to the needs of artists and a passion for seeing



DREW ALTIZER

young artists succeed and grow into the next generation of stars. It is a pleasure to partner with them on the Emerging Stars program and to celebrate the finest voices making an impact on the world. San Francisco Opera has always been one of the great nurturers of new voices, and this program helps us take that even further.”

Maria declares, “It is immensely satisfying to support San Francisco Opera in this way. We can appreciate the benefits of our philanthropy here and now as we enjoy these young, exciting artists and become their friends.” Maria feels that artists want friends in the audience, and she and Jan are pleased to know that their presence gives artists greater confidence. “We hope others will join us in contributing to these funds and these friendships.”

Jan says, “Opera is what brought us together, and it will always be central in our lives. It is a joy to share in Maria’s overwhelming enthusiasm, and it is important to ensure that San Francisco Opera has the support and stability it deserves to continue its transformative work.”



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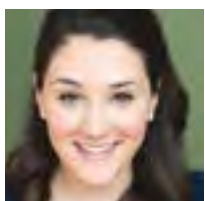
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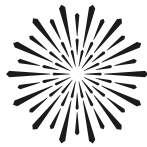
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# HANSEL & GRETEL

**OPERA IN THREE ACTS BY ENGELBERT HUMPERDINCK**

**LIBRETTO BY ADELHEID WETTE**

**ENGLISH TRANSLATION BY DAVID POUNTNEY**

**BASED ON THE ORIGINAL FAIRYTALE BY THE BROTHERS GRIMM**

This production is made possible, in part, by  
the Phyllis C. Wattis Fund for New Productions,  
Bertie Bialek Elliott,  
and the San Francisco Opera Guild.

Additional support provided by  
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**NOVEMBER 15, 17, 21, 23, 30; DECEMBER 1, 3, 7, 2019**

The performance will last approximately 2 hours and 15 minutes including one intermission.

Co-production between San Francisco Opera and the Royal Opera House Covent Garden



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# HANSEL & GRETEL

## ACT I

Hansel and Gretel are meant to be working, but are restless and hungry. Gretel tells Hansel that their mother has been given a jug of milk and will make a rice pudding for supper. Hansel tries to steal the cream and Gretel scolds him. Brother and sister decide to stop working and have some fun. Their mother, Gertrude, returns home to find them dancing and is angry. She accidentally knocks over the jug of milk. Now there is no supper, so Gertrude sends the children out into the forest to find strawberries. Gertrude is exhausted, depressed, and worried about her family's poverty.

The children's father, Peter, returns cheerful after a successful day's work selling brooms. Gertrude at first suspects he is drunk, but is overjoyed when she sees the vast quantities of food he has purchased. Peter wonders where the children are, and Gertrude explains that she has sent Hansel and Gretel out into the forest. Peter is worried and tells Gertrude about the terrifying witch who lives there, who lures children into her home to eat them. The parents hurry off to find their children.

## ACT II

Gretel makes a garland of flowers while Hansel gathers strawberries. Hansel crowns Gretel queen of the forest. The children hear a cuckoo and mimic it. They pretend to be cuckoos themselves and feed each other strawberries until they are all gone. Gretel worries that their mother will be angry with them. She tries to look for more berries, but it is too dark.

Hansel and Gretel realize they are lost. The sound of their voices echoing scares them. The Sandman arrives and soothes the children with a song. Hansel and Gretel become sleepy. They say their evening prayers and fall asleep. Fairytale characters from the forest come to watch over them.

## —INTERMISSION—

## ACT III

The Dew Fairy arrives to wake up the children. Hansel and Gretel tell each other about their mysterious and marvellous dreams. They now feel ready for anything.

Suddenly the children see a house appear as if by magic. It is partly edible, and they can't resist it. As Hansel

and Gretel nibble at the house, they hear a voice, and the Witch emerges. She tells the children that her name is Rosina Lickspittle and invites them in.

When Hansel and Gretel try to run away, the Witch stops them with a spell. She traps Hansel and orders Gretel to feed him as the Witch eagerly anticipates her forthcoming meal. The Witch decides that Hansel isn't fat enough to eat yet and must be fed. While she does this, Gretel steals her magic wand to free Hansel. The Witch asks Gretel to check how her baking is doing. Gretel pretends that she doesn't know what to do. When the Witch demonstrates, Hansel and Gretel push her into the huge bowl of chocolate mixture.

Children, trapped and blinded by the Witch, appear. Hansel and Gretel restore their sight by touching them, and Hansel frees them using the Witch's wand. Hansel and Gretel's parents arrive to find their children safe and happy. The family are overjoyed to be together again, and everyone celebrates.

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**First performance:** Hoftheater, Weimar, December 23, 1893

**First performance in the United States:** New York, October 8, 1895 (in English); November 25, 1905 (in German)

**First San Francisco Opera performance:** Dreamland Auditorium, September 14, 1929. *Hansel & Gretel* has been performed in 4 previous seasons at San Francisco Opera. For complete information on all past casts and productions, visit [archive.sfopera.com](http://archive.sfopera.com).

**Orchestra:** 2 flutes; 1 piccolo; 2 oboes (2nd doubles English horn); 2 clarinets; 1 bass clarinet; 2 bassoons; 4 horns; 2 trumpets; 2 trombones and 1 bass trombone; 1 tuba; 1 timpani; 3 percussion; 1 harp; 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **65 total.**

**Personnel:** 7 principals, 1 soloist dancer; 22 chorus (all women), 8 supernumeraries; 20 children's chorus, **58 total.**

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*The children singing in today's performance (listed after the artist profiles) are members of the San Francisco Girls and Boys Choruses. The San Francisco Girls Chorus is led by Artistic Director Valérie Sainte-Agathe. The San Francisco Boys Chorus is led by Artistic Director Eric Choate.*

# HANSEL & GRETEL

(Sung in English with English supertitles)

*Conductor*

**Christopher Franklin**

*Director*

**Antony McDonald\***

*Associate Stage Director*

**Danielle Urbas\***

*Production Designer*

**Antony McDonald\***

*Associate Set Designer*

**Ricardo Pardo\***

*Lighting Designer*

**Lucy Carter\***

*Revival Lighting Designer*

**Neill Brinkworth\***

*Choreographer*

**Lucy Burge\***

*Chorus Director*

**Ian Robertson**

*Assistant Conductor*

**William Long**

*Prompter*

**Dennis Doubin**

*Musical Preparation*

**Bryndon Hassman**

**Maureen Zoltek**

**César Cañón†**

**John Churchwell**

**Fabrizio Corona**

*Diction*

**Lynne Soffer**

*Assistant Director*

**Jimmy Marcheso**

*Stage Manager*

**Andrew G. Landis**

*Assistant Stage Managers*

**Thea Railey**

**Anna Reetz**

**Shawna Lucey**

*Costume Supervisor*

**Galen Till**

*Wig and Makeup*

**Jeanna Parham**

## CAST

(in order of vocal appearance)

*Gretel* **Heidi Stober**

*Hansel* **Sasha Cooke**

*Gertrude, the Mother* **Michaela Martens**

*Peter, the Father* **Alfred Walker**

*The Sandman* **Ashley Dixon†**

*The Dew Fairy* **Natalie Image†**

*The Witch* **Robert Brubaker**

*Will-o'-the-wisp* **Chiharu Shibata**

*Grimm Fairytale Characters and the Gingerbread Children*

\* San Francisco Opera debut † Current Adler Fellow

TIME AND PLACE: *Early 20th Century. The Black Forest.*

**ACT I:** A Cottage in the Woods

**ACT II:** The Forest

—INTERMISSION—

**ACT III:** The Witch's House

*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.*



HE WAS AN OUTLAW IN LOVE, UNTIL HE MET A LOVER'S REVENGE.

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Tickets subject to availability. Photo: Valerie Bromann.

# ENGELBERT HUMPERDINCK'S HANSEL & GRETEL

BY PAUL THOMASON



CORY WEAVER

**A** curious phenomenon occurred in the world of opera at the turn of the last century. Italian opera saw virtually an entire school of composers who are remembered today for a single work: Ponchielli, Boito, Leoncavallo, Mascagni, Giordano, Catalani, Cilea, Zandonai, all wrote numerous operas, some of which flourished for a time, but today their name is associated with only one work. By contrast, German opera has only a couple exam-

ples of this, and while Erich Wolfgang Korngold's *Die Tote Stadt* looms large in operatic history, one is much more likely to encounter Engelbert Humperdinck's *Hansel and Gretel* in the theater. In fact, ever since its premiere on December 23, 1893, Humperdinck's fairy-tale opera has enchanted audiences, never being out of the repertoire.

Though Humperdinck is virtually unknown today (aside from *Hansel and Gretel*) in his day he was a significant fig-





Engelbert Humperdinck, 1854–1921  
LEBRECHT MUSIC ARTS / BRIDGEMAN IMAGES

ure in the musical world, an intimate friend of composers like Wagner, Strauss, and Mahler, a teacher of note, a critic, and one of the people responsible for the Berlin opera company known today as the Deutsche Oper. In fact, as the company was being formed it was Humperdinck who was chosen to write to no less than Gustav Mahler on May 30, 1909, offering him the post of general director of “our Richard Wagner Theater.” (As it turned out, Mahler died before the company opened in 1912.)

When Humperdinck won the Mendelssohn Award in 1879 at the age of twenty-five, he went to Naples where he made the acquaintance of Richard Wagner. After a few visits, Wagner invited him to come to Bayreuth and be his assistant. Humperdinck accepted and lived at Bayreuth during 1880–81 where, among his other duties, he copied the score of *Parsifal* in preparation for its first performance in 1882. The diaries of Wagner’s wife, Cosima, give a glimpse into how the family viewed “Friend Humperdinck” (as Cosima referred to him): on one occa-

sion Wagner—jokingly one assumes—suggested that he write an opera called *Egmont*, “taking the words from Goethe and the music from Beethoven.” On another occasion during a non-musical rehearsal of *Parsifal*’s second act, Humperdinck and another young man jumped in and sang the music of the Flower Maidens, causing Wagner to quip, “if not Flower Maidens, then at any rate, Radish Boys.”

As the final pieces of the *Parsifal* production were being put together it was discovered that the machinery responsible for the Transformation Scene in Act I took too long for the scene change and Wagner needed to write more music. “They always complain my music is too long, now it is too short,” he exploded and ran out of the theater. Years later Humperdinck explained what happened next:

I ran home, quickly sketched out a few transitional bars, orchestrated them and incorporated them into the original score. Then, filled with anxious expectancy, I took the original to the Master. He looked through the pages, nodding affably, then said, ‘Well, why not? It should work! Be off with you to the Chancellery and copy out of parts, so that we can get on.’ No sooner said than done. The sets and music were now in glorious accord and no one in the audience had the least suspicion at any of the performances that the score had been patched together by a back street cobbler plying his modest trade.

By the time *Parsifal* was given at the following year’s festival the machinery had been adjusted to fit Wagner’s original score and Humperdinck’s contribution was dropped.

After Wagner’s death Humperdinck continued his friendship with the Wagner family as he pursued his own career as composer, teacher, and critic. Cosima asked him to be the musical tutor to their son, Siegfried (who had a very modest career as an opera composer in his own right). Humperdinck also regularly served as assistant conductor at the Bayreuth Festival where he introduced the composers Max von Schillings and Hans Pfitzner to each other. It seems to have also been at Bayreuth where he first met another of the assistants, a fellow composer ten years younger than Humperdinck named Richard Strauss—who would conduct the world premiere of Humperdinck’s best-known work.

*Hansel and Gretel* began very inauspiciously in 1890 when Humperdinck’s sister Adelheid Wette, asked him to write music for four children’s songs to be sung by her own chil-



dren in a play she had written, based on the Grimm Brothers fairy-tale, *Hansel and Gretel*. Humperdinck happened to be looking for a libretto for a comic opera, and he was persuaded to expand the four songs into a Singspiel (a play with music). When this version—sixteen songs with piano accompaniment with connecting dialogue—was performed at the Wette home it worked so well that Humperdinck was urged to expand the material into a full-fledged opera. He was not at all certain the rather brief fairy-tale could sustain an entire opera, but set to work.

The libretto for the opera, written by his sister, differs significantly from the Grimms' darker, quite horrific story. In it, the children's mother convinces her reluctant husband that to avoid all four of them dying from hunger they must take the children into the forest and leave them there. (In later editions "mother" was changed to "step-mother.") The children overhear the conversation and Hansel foils this plan by gathering stones he then drops along the way to reflect the moonlight so they can find their way home. But when he overhears plans to repeat the act, he discovers the door is locked, so he cannot gather the stones and is forced to leave a trail of bread-crumbs, which the birds eat. It is a bird that eventually leads them to the Witch's house, and after they kill the Witch they discover chests filled with jewels. They take as many jewels as they can carry and return home (having been ferried over a lake by a duck) to discover their mother/step-mother is dead, which means they can live happily with their father, thanks to the jewels. For the softer operatic version, the characters of the Sandman and the Dew Fairy as well as the whole Dream Pantomime were invented by Adelheid Wette, who also introduced the idea of the Witch's previous victims coming back to life and the arrival of the very concerned parents who have been looking for the children after sending them into the woods to gather strawberries.

The first performance of the opera was scheduled for Munich, but a flu epidemic forced its postponement. The premiere took place in Weimar where it was conducted by twenty-nine-year-old Richard Strauss. When he had seen the score two months before, he wrote to Humperdinck:

[It is] truly as masterpiece of the first class ... after a very long time, it's something that really impresses me. Such heart-refreshing humor, such deliciously naïve melodies, such art and refinement in the orchestration ... such resplendent polyphony, and it's all new, original and so authentically German. My dear friend, you are a

great master, and you've given the Germans a work they scarcely deserve, but let us hope all the same that they will very soon learn how to appreciate it fully ... I implore you to insist on me conducting it—that old simpleton Lassen [the theater's elderly chief conductor] must not be allowed near it! And young Hansel is devilishly difficult!

The "devilishly difficult" role of Hansel was to have been sung by Strauss's protégé, a young soprano named Pauline de Ahna, but she jumped around so energetically at the dress rehearsal she sprained her ankle and so missed creating the role. (She rejoined the cast at the third performance—and married Strauss the following September.)

There are several reasons for *Hansel and Gretel's* success. It tells a familiar story with a superb blending of innocence and sophistication. Many of the melodies are either folk songs or they sound folk-like, yet they are often blended with extremely complex harmony. The orchestration is lavish. The orchestra approaches Wagnerian size and the percussion section includes triangle, small bells, glockenspiel, cymbals, bass drum, tam-tam, castanets, xylophone, cuckoo, tambourine, and a thunder machine. But Humperdinck uses these forces deftly. Purely orchestral passages like the Prelude, the Witches' Ride and the Pantomime with the fourteen angels can utterly sweep away listeners with the dramatic power of the music. But thanks to the flexibility of the score, moving from folk music and child-like innocence to complex orchestral writing, the music never swamps the naïveté of the story itself. As Michael Kennedy pointed out, "At no point does [Humperdinck] condescend, patronize, or sentimentalize the children or the fairytale. The music of the Evening Prayer has a touching and naïve simplicity that represents the absorption of the folk-song into art-music done with supreme skill and taste."

*Hansel and Gretel* was the first complete opera to be broadcast on the radio when it was transmitted from the stage of London's Covent Garden on January 6, 1923. It was also the first radio broadcast from the Metropolitan Opera on December 25th, 1931, when it inaugurated the series of regular broadcasts from the Met that continues to this day. Humperdinck was never able to repeat *Hansel and Gretel's* perfect blend of innocence and sophistication—but then again, no one since has managed to do it either. 🌸

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

# THE POLITICS OF CHILDHOOD

IN ENGELBERT HUMPERDINCK'S HÄNSEL UND GRETEL

BY KIRSTEN PAIGE



CORY WEAVER

**B**y the end of the nineteenth century, readers of fairy tales had come to expect certain themes, including Christian moral ideals, happy endings, and scenes depicting the socialization of children within domestic and school settings. Engelbert Humperdinck's 1893 adaptation of *Hänsel und Gretel* for the Hoftheater in Weimar participated in this literary and didactic tradition. The libretto, written by the composer's sister Adelheid Wette, accommodated social expectations around the fairy-tale genre: it offered an opportunity for opera-goers to learn what constituted "proper" and "improper" traits in children, as well as the ideal relationship of children to their parents, all while leading towards a happy ending. But *Hänsel und Gretel* did not simply reproduce convention: in diverging from tradition to comment upon contemporary events, debates, and problems, Humperdinck and Wette reflected in both text and music social and political tensions around childhood, labor, gender politics, and domesticity in 1890s Germany.

*Hänsel und Gretel* premiered at a moment of political unrest and social turmoil across Europe. Under Otto von

Bismarck's rule, constitutional reform seemed imminent, and representatives of the German states and their political parties were in near constant dispute over suffrage, educational laws, religious freedoms, and social and economic modernization. New banking regulations, investment opportunities, currency standardization, free trade, and industrialization, especially in rural regions, brought optimism in the 1860s and 1870s, which came to an abrupt halt with the devastating 1873 worldwide depression. As agricultural imports from America and Russia flooded the European markets, at least twenty percent of German businesses filed for bankruptcy and more than one million Germans emigrated to North and South America to escape economic and social stress. It is little wonder, then, that Humperdinck imagined that a fairy tale—a vehicle for moral and cultural education with a guaranteed cheerful conclusion—might appeal to German opera audiences in 1893.

As Jeff Vandrimmelen has shown in *Children All Grown Up: Child Labor, Gender Roles, and Pedagogical Function in Engelbert Humperdinck's 'Hänsel and Gretel'* (2006), Humperdinck and Wette placed the opera's familiar narra-

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# “Humperdinck and Wette reflected in both text and music social and political tensions around childhood, labor, gender politics, and domesticity in 1890s Germany.”

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tive in direct conversation with contemporary political anxieties, particularly around child labor, education and pedagogy, gender roles in the household, and religious liberties. In the decades of European depression, it was common for children to be punished, mistreated, and even abandoned; the Brothers Grimm and Ludwig Bechstein’s earlier versions of *Hänsel und Gretel* emphasize these themes. Humperdinck and Wette’s version, however, expands this element of the story to include scenes of child labor (also common in the period) and the children’s broader adoption of traditional adult responsibilities. In Act I, for example, Hänsel and Gretel work together in the home in equal capacities alongside their working parents; every member of this household works, with scenes of labor presenting a foil to the children’s longing for an innocent childhood. While the children work side-by-side, unlike in earlier versions of the fairy tale, Hänsel does not adopt a protective stance over his sister; instead, it is Gretel who teaches her brother to control his emotions, focus on the tasks at hand, and draw on Christian teachings to remain steadfast. In one moment, she instructs her brother: “Wenn die Not aufs Höchste steigt, Gott der Herr die Hand euch reicht!” (“When the need rises to its highest point, God will take your hand!”). In an age of increasing emancipation of women and education of girls, Humperdinck and Wette imply that children—including, and especially, girls—hold resilience and strength within themselves and deserve positions of value within the home and German society more generally.

The parents’ occupations also differ in Humperdinck’s opera from earlier, more familiar versions of the tale. The children’s father is not a woodcutter but a broom-maker in Humperdinck’s opera. Not a neutral or innocent symbol, the broom was a symbol of patriarchal authority and sacred power that can literally sweep evil away; when it fails to do so, the broom symbolizes a desire to control or even embody evil, one reason why brooms are often associated with witches. Vandrimmelen suggests that by

assigning the father this occupation, he—not his wife, as in the Grimms’ tale—is aligned with the witch, a gesture that could be understood as critiquing contemporary trends in patriarchal authority. Hänsel and Gretel’s mother is not much kinder: she reinforces the children’s role as laborers, reprimanding them for playing instead of working and ordering them to march into the woods to find food. The children’s status in this household is clear, even as they are punished for their inability to fully function in what Humperdinck and Wette might have perceived as roles suitable only for adults.

In general, Wette’s libretto might be read as a critique of child labor and the sometimes callous treatment of children during this period, advocating before an audience of children and parents for a more innocent, carefree vision of childhood that would not become commonplace until the first decades of the twentieth century. At the time of its premiere, the moral lessons of the opera were clear: particularly given their familiarity with the tale, audience members would have noticed Humperdinck and Wette’s narrative liberties and their relevance to contemporary politics. One reviewer writing in 1907, for example, called the opera a “mirror of life” with strong ethical connotations. The fading of these resonances over time has undoubtedly caused the opera to seem more conventional today than it did to its initial audiences. Revisiting the politics of Wette’s libretto and understanding the social and political connections it drew permits *Hänsel und Gretel* to resonate once again, per Vandrimmelen, as “a discourse about how children deserve a childhood free of abuse and adult anxiety, a childhood that equally educates both genders, and a childhood that instills confidence and religious faith.” 🌸

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*Kirsten Paige is a Postdoctoral Fellow at Stanford University, having received her Ph.D. in Music History from the University of California, Berkeley in 2018. She is currently at work on a book on Richard Wagner and environmental discourse.*





COURTESY OF COMMUNITY HOUSING PARTNERSHIP

# REWRITING THE TALE

## ADDING HUMAN DIMENSION TO A CLASSIC STORY

BY MELISSA NGAN

**C**reated 80 years after the Brothers Grimm released their *Children's and Household Tales* in 1812, librettist Adelheid Wette's softer setting of the "Hansel and Gretel" story brings subtlety and dimension to the themes of poverty and survival present in this classic fairy tale.

As we explore partnerships with Community Housing Partnership and Compass Family Services, two organiza-

tions serving individuals and families transitioning from homelessness in San Francisco this season, the lens Adelheid places on the opera *Hansel and Gretel* mirrors the complexities in what these organizations address and how they teach the public to support neighbors experiencing homelessness in our home city.

Instead of an evil stepmother who plots to abandon Hansel and Gretel in the woods, Adelheid's version cen-

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# “Today, families with children represent 33% of the homeless population, the majority of whom are single mothers.”

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ters on Hansel and Gretel’s biological mother and father, overwhelmed by the pressures of trying to provide for their children. This stress is evident in the mother’s scolding of her children, as she sets them off into the woods to gather food for the family.

Today, families with children represent 33% of the homeless population, the majority of whom are single mothers. “The reality is that the most visible homeless population are the single adults that you see on the street. The population we serve, homeless families, are the less visible population. You could walk by a homeless family, and you wouldn’t realize they were struggling,” says Compass’ Executive Director, Erica Kisch.

At a Community Housing Partnership event last season, we learned that many people experiencing homelessness may go as long as a week with no human interaction. The close relationships clients form with support staff are a literal lifeline, as are the benevolent characters added by Adelheid to watch over the children during their first night away from home. Both Community Housing Partnership and Compass provide wrap-around services, helping clients to achieve self-sufficiency through stable housing, economic stability, and access to legal services.

After the witch is defeated through their resourcefulness, Hansel and Gretel are surprised when more captured children emerge from their gingerbread forms, frozen, blind, and in need of healing even after danger has passed.

“When children and their families go through major trauma like losing their home, it has long-lasting effects on children’s health and their families’ health. Not only does Compass provide a full range of childcare with enrichment activities for children, they also provide



COURTESY OF RAY MINA/COMPASS FAMILY SERVICES

behavioral and mental health counseling for the children, their parents, and families to enable them to grow and rebuild their lives,” says Dr. Warren Browner, CEO of Sutter Health CPMC.

Throughout the story Hansel and Gretel use song and dance as a means of escape. So too does Sophia, an 11-year-old Compass client, whose favorite Compass programs are after-school activities like ice skating, bowling, and concerts. Last spring, San Francisco Opera artists supported Community Housing Partnership’s annual “A Night With the Stars” by coaching residents in creating moving musical performances. This season, we work with both organizations to co-create experiences for

clients and staff that use art-making as a means of sharing stories, processing trauma, and cultivating deeper human relationships.

In the end, “one tender touch” from Gretel is the most powerful magic, awakening the frozen children into song. Martin, one of the 90% of Compass’s clients who have achieved stable housing, thanks the agency for providing “a lot of help, and most importantly, a lot of love.”

For more information on our work with Compass Family Services and Community Housing Partnership and for ways to support individuals and families experiencing homelessness this season, visit [sfopera.com/earnyourwings](https://sfopera.com/earnyourwings).

Earn Your Wings is supported by a Civic Practice Grant from OPERA America’s Opera Fund. 🌟

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*Melissa Ngan is a founding member and Executive Director of Fifth House Ensemble, a Chicago-based national leader in collaborative, arts-integrated program design for educational and social impact, and is San Francisco Opera’s Civic Practice consultant.*

# ARTIST PROFILES

## \* San Francisco Opera Debut ♪ Role Debut



### CHRISTOPHER FRANKLIN

(Pittsburgh, Pennsylvania)

#### Conductor

**San Francisco**

#### Opera Highlights:

*Turandot*; *The Future Is Now: Adler Fellows Concert* **Recent and**

**Upcoming:** *La Bohème* (Teatro Verdi di Trieste); Kurt Weill's *Aufstieg und Fall der Stadt Mahagonny* (Parma); CD recording project (Czech Philharmonic Prague); Daniel Catán's *Florença en el Amazonas* (Yale University); *La Traviata* (Minnesota Opera); *Tosca* (Festival Granda Lima); *I Puritani* (Gran Teatre del Liceu Barcelona); *Lucia di Lammermoor* (Auditorio de Tenerife); *Nabucco* (Trieste); Concerts with Tokyo New City Orchestra (Suntory Hall), Oviedo Filarmonia, Palau de les Arts Valencia, Münchner Symphoniker



### SASHA COOKE

Mezzo-Soprano (Spring, Texas)

#### Hansel

**San Francisco Opera**

#### Highlights:

Title role of Mark Adamo's *The Gospel of Mary Magdalene*; Anna in *Les Troysens*; Magdalene in

*Die Meistersinger von Nürnberg*; title role of *Orlando*

**Recent and Upcoming:** Laurene Jobs in Mason Bates' *The (R)evolution of Steve Jobs* (San Francisco Opera); Hansel in *Hansel and Gretel* (LA Opera); Eduige in *Rodelinda* (Gran Teatre del Liceu); Mahler's Symphony No. 2 *Resurrection* (New York Philharmonic, Barbican Hall London, Royal Concertgebouw Amsterdam); Mahler's Symphony No. 3 (Accademia Nazionale di Santa Cecilia); Beethoven's *Missa Solemnis* (Atlanta Symphony, Carnegie Hall); Ravel's *Shéhérazade* (Radio Filharmonisch Orkest); Mahler's *Das Klagende Lied* (Houston Symphony); Mendelssohn's *Die Erste Walpurgisnacht* (Houston); Michael Tilson Thomas' *Rilke Songs* (Cleveland Orchestra); *Cavalleria Rusticana* in concert (Chicago Symphony); Residency and solo recital (San Francisco Symphony); Brahms and Schumann (Wigmore Hall London); Beethoven's *An die Ferne Geliebte*, Schumann's *Frauenliebe und leben*, Schumann's *Zwölf Gedichte nach Justinus Kerner* (92nd Street Y New York, Kennedy Center Washington D.C.); Solo recital of Fauré, Debussy, Berlioz, Schumann, and Beethoven (Santa Fe Chamber Music Festival); Jake Heggie and Gene Scheer's

*Violins of Hope* (Music at Kohl Mansion Burlingame)

Grammy Award for Best Opera Recording (John Adams' *Doctor Atomic*, 2011; Mason Bates' *The (R)evolution of Steve Jobs*, 2018)

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### HEIDI STOBER

Soprano (Waukesha, Wisconsin)

#### Gretel

**San Francisco**

#### Opera Highlights:

Zdenka in *Arabella*; Angelica in *Orlando*; Johanna in *Sweeney Todd*; Norina in *Don*

*Pasquale*; Magnolia Hawks in *Show Boat*

**Recent and Upcoming:** Dalinda in *Ariodante* (Lyric Opera of Chicago); Antigone in George Enescu's *Oedipe* (Dutch National Opera); Pamina in *Die Zauberflöte* (Deutsche Oper Berlin); Micaëla in *Carmen* (Berlin); Donna Elvira in *Don Giovanni* (Berlin); Despina in *Così fan tutte* (Metropolitan Opera); Musetta in *La Bohème* (Komische Oper Berlin); Stravinsky's *Cantata* (Los Angeles Philharmonic); Beethoven's Symphony No. 9 (LA Phil); Mahler's Symphony No. 4 (Grand Teton Music Festival); Mahler's Symphony No. 2 (Grand Teton Music Festival)



### ROBERT BRUBAKER

Tenor (Manheim, Pennsylvania)

#### The Witch

**San Francisco Opera**

#### Highlights:

Aegisth in *Elektra*; Guillot de Morfontaine in *Manon*; Emperor Altoum in *Turandot*; Red

Whiskers in *Billy Budd*

**Recent and Upcoming:** The Witch in *Hansel and Gretel* (Metropolitan 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)



### MICHAELA MARTENS

Mezzo-Soprano (Seattle, Washington)

#### Gertrude, the Mother

**San Francisco Opera**

#### Highlights:

Countess Adelaide Waldner in *Arabella*; Klytemnestra in *Elektra*; Cassandre in *Les Troysens*

**Recent and Upcoming:** Amneris in *Aida* (Houston Grand Opera); Ježibaba in *Rusalka* (Santa Fe Opera); Klytemnestra in *Elektra* (Philadelphia Orchestra, Lyric

Opera of Chicago); Herodias in *Salome* (Seattle Symphony, American Symphony Orchestra); *Dialogues des Carmélites* (Metropolitan Opera); Dalila in *Samson et Dalila* concert (North Carolina Opera); Susan B. Anthony in Virgil Thomson's *The Mother of Us All* (Hudson Opera House) Merola Opera Program 1992, 1994



### ALFRED WALKER ♪

Bass-Baritone (Craryville, New York)

#### Peter, the Father

**San Francisco Opera**

#### Highlights:

Orest in *Elektra*

#### Recent and

**Upcoming:** Crown

in *Porgy and Bess*

(Metropolitan Opera); Oroveso in *Norma* (Boston Lyric Opera); title role of *Porgy and Bess* (Seattle Opera, Washington National Opera); Speaker in *The Magic Flute* (Metropolitan Opera); Ruler in *Das Wunder der Heliane* (Bard Summerscape); Man with the Helmet in Martinů's *Julietta* (American Symphony Orchestra Carnegie Hall); Titorel in *Parsifal* (Metropolitan Opera); Amonasro in *Aida* (Seattle Opera); Méphistophélès in *Faust* (Portland Opera)



### ASHLEY DIXON ♪

Mezzo-Soprano (Peachtree City, Georgia)

#### The Sandman

**San Francisco Opera**

#### Highlights:

Angel First Class in Jake Heggie's

*It's a Wonderful Life*;

Mercédès in *Carmen*;

Third Wood Nymph in *Rusalka*; A Singer in *Manon Lescaut*

**Recent and Upcoming:** Angelina in *La Cenerentola* (Dayton Opera); Mrs. Splinters in Copland's *The Tender Land* (Michigan Opera Theatre); Merola Opera Program: Popova in William Walton's *The Bear*; La Ciesca in *Gianni Schicchi*; Mrs. Nolan in Menotti's *The Medium*.

San Francisco Opera Adler Fellow 2018, 2019 Merola Opera Program 2015, 2017



### NATALIE IMAGE ♪

Soprano (Tsawwassen, Canada)

#### The Dew Fairy

**San Francisco Opera**

#### Highlights:

Frasquita in *Carmen*; First Wood

Nymph in *Rusalka*;

Barbarina in *Le Nozze*

*di Figaro*

**Recent and Upcoming:** *The Future Is Now: Adler Fellows Concert*; A Viennese New Year (Victoria Symphony); Pamina in *Die*



*Zauberflöte* (Opera San José); Bernstein's *Songfest* (Oakland Symphony); Galatea in Handel's *Acis and Galatea* (San Francisco Chamber Orchestra); Bachianas Brasileiras No. 5 by Villa-Lobos (SFCO); Schwabacher Recital Series concert; title role of Alma Deutscher's *Cinderella* (Opera San José); Clorinda in *La Cenerentola* (Merola Opera Program); Handel's *Messiah* (Okanagan Symphony Orchestra); Johanna in *Sweeney Todd* (Opera on the Avalon)  
 San Francisco Opera Adler Fellow 2018, 2019  
 Merola Opera Program 2017

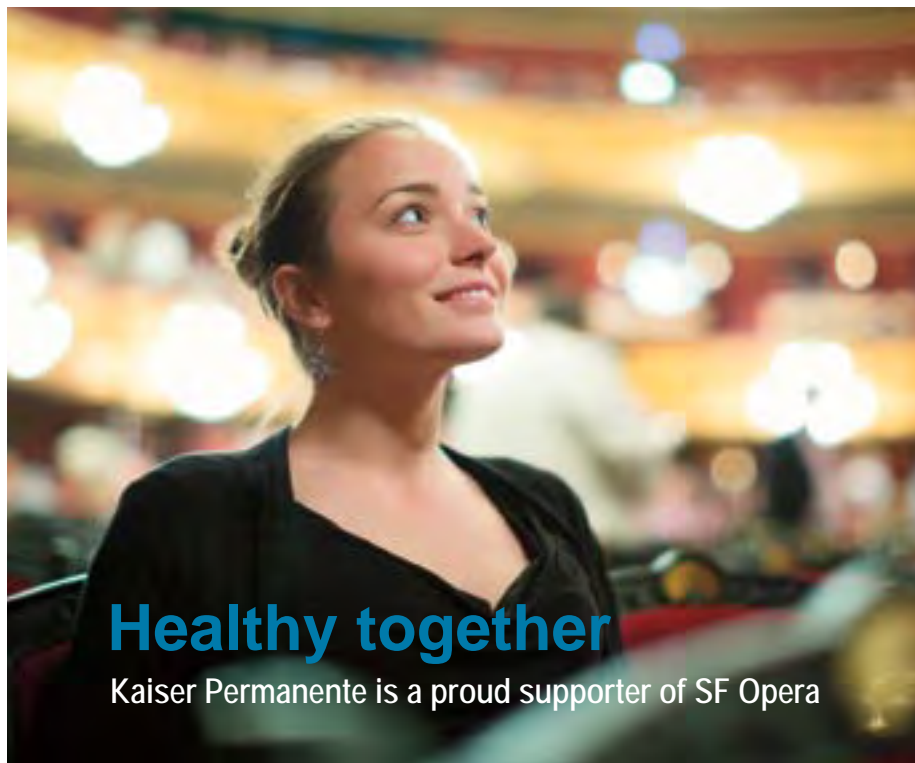


**CHIHARU SHIBATA**  
 (Sapporo, Japan)  
**Will-o'-the-wisp**  
**San Francisco Opera**  
**Highlights:** Wu Ching-Hua in John Adams' *Nixon in China*; Solo Dancer in *Aida*; Duncan in *Macbeth*  
 Tenured dancer in San Francisco Opera Corps de Ballet



**ANTONY MCDONALD** \*  
 (London, UK)  
**Stage Director/**  
**Production Designer**  
**Recent and**  
**Upcoming:** Director and designer of *Hansel and Gretel* (Royal Opera Covent Garden); *Werther*

(Bergen National Opera); *On the Town* (Hyogo Performing Arts Centre Japan); *A Midsummer Night's Dream* (Japan); Thomas Adès' *Powder Her Face* (Irish National Opera); *Lohengrin* (Welsh National Opera, Polish National Opera, Greek National Opera); the *Ring* cycle (Nationale Reisopera Holland); *Manon* (Holland); *King Priam* (Holland); *Fiddler on the Roof* (Grange Park Opera); *Wonderful Town* (Grange Park Opera); *Rusalka* (Grange Park Opera, Scottish Opera); *The Queen of Spades* (Grange Park Opera); *Ariadne auf Naxos* (Scottish Opera); *The Knot Garden* (Scottish Opera); *Aida* (Scottish Opera); *Samson and Dalilah* (Scottish Opera); Designer of *Katya Kabanova* (Covent Garden); *Macbeth* (Theater St. Gallen); *La Finta Giardiniera* (Glyndebourne, Milan's Teatro alla Scala); *Ein Reigen* (Vienna State Ballet); *The Gambler* (Covent Garden); *Alice* (Scottish Ballet); *Cinderella* (Scottish Ballet); *Sleeping Beauty* (Scottish Ballet); *Nutcracker* (Scottish Ballet)  
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# ARTIST PROFILES



**DANIELLE URBAS \***  
(London, UK)  
**Associate Stage  
Director**

**Recent and  
Upcoming:**  
Collaborated with  
Antony McDonald  
on: *Hansel and Gretel*  
(Royal Opera Covent

Garden); Gerald Barry's *The Importance  
of Being Earnest* (Northern Ireland Opera  
Belfast); Thomas Adès' *Powder Her Face*  
(Belfast); Assistant and revival movement  
director for Richard Jones on *La Bohème*  
(Covent Garden, Madrid's Teatro Real, Lyric  
Opera of Chicago); *Boris Godunov* (Covent  
Garden); Assisted Oliver Mears on *Eugene  
Onegin* (Scottish Opera); Director of *Einstein's  
Dreams* (Tête à Tête)



**RICARDO PARDO \***  
(Galicia, Spain)  
**Associate Designer**

**Recent and  
Upcoming:** *Roméo et  
Juliette* (Ingoldstadt  
Germany); Luke  
Styles' *Unborn in  
America* (Vaults  
Festival London); *The*

*Marriage of Figaro* (King's Head London);  
*The Medium* (Cochrane Theatre London);  
*Tristan und Isolde* (Opéra National du Rhin);  
*Hansel and Gretel* (Royal Opera Covent  
Garden); *Julietta* (English National Opera);  
*Katya Kabanova* (Covent Garden); *L'Enfant et  
les Sortilèges* (Bolshoi Theatre); *Le Nozze di  
Figaro* (Milan's Teatro alla Scala); *Lohengrin*  
(Greek National Opera); *Fiddler on the Roof*  
(Grange Park Opera); *Alice* (Croatian National  
Ballet); *Rigoletto* (Opera North); *Il Trovatore*;  
*The Miserly Knight*; *A Florentine Tragedy*;  
*Suddenly Last Summer* (Adam Mickiewicz  
Theatre Poland); *9 Minutes* (Jackson's Lane  
Theatre London); *Richard III* (Courtyard  
Theatre); *Mwana* (The TRON and Traverse  
Theatres Scotland); *Spring Time* (Glasgow  
TRON); *The Knight and the Crescent Hare*  
(Scotland tour); *JukeBox* (TRON Theatre,  
Asian Centre London); *Olympics of the Every  
Day* (Bellahouston Sports Centre Glasgow);  
*Old Bags* (Wimbledon Theatre London)  
[www.ricardopardo.com](http://www.ricardopardo.com)



**LUCY CARTER \***  
(Macclesfield, UK)  
**Lighting Designer**

**Recent and  
Upcoming:** *Orphée*  
(English National  
Opera); *Katya  
Kabanova* (Royal Opera  
Covent Garden, Teatro  
dell Opera); *Hansel  
and Gretel* (Covent Garden); *Werther* (Bergen

National Opera); *Elektra* (Göteborg Opera);  
*Lohengrin* (Greek National Opera, Polish  
National Opera, Welsh National Opera); *La  
Finta Giardiniera* (Glyndebourne, Milan's  
Teatro alla Scala); *Peter Grimes* (Aldeburgh  
Beach); *Salome* (ENO Royal Festival Hall);  
*The Dream of Gerontius* (ENO Royal Festival  
Hall); Wayne McGregor's *Woolf Works*,  
*Obsidian Tear*, *AfterRite*, *Yugen*, *Multiverse*,  
*Autobiography*; *Threshold* (Le Patin Libre);  
*The Most Incredible Thing* (Charlotte Ballet);  
*On the Town* (Hyogo Performing Arts Japan);  
*Home I'm Darling* (National Theatre, West  
End); *The Almighty Sometimes* (The Royal  
Exchange); *Everybody's Talking About Jamie*  
(Apollo, UK tour); *Oil* (Almeida); *The End of  
Longing* (Playhouse)



**NEILL BRINKWORTH \***  
(London, UK)  
**Revival Lighting  
Designer**

**Recent and  
Upcoming:** *Lohengrin*  
(National Opera of  
Greece); *Mozart vs  
Machine* (Mahogany  
Opera, touring);

*Dido & Aeneas* (English Touring Opera);  
*Bridgetower* (City of London Festival, English  
Touring Opera); *Lohengrin* (Poland National  
Opera); *Jephthe* (English Touring Opera);  
*The Strange Case of Dr Jekyll and Mr Hyde*  
(Chester Storyhouse); *The Firm* (Hampstead  
Theatre); *The Dark* (Fuel Theatre, national  
tour); *Dark Sublime* (Trafalgar Studios, West  
End); *Coat* (Roundhouse, national tour);  
*Blank* (National Theatre); *Billy the Kid* (NYMT,  
Leicester Curve); *The Meeting* (Hampstead  
Theatre); *In the Night Garden Live* (Minor  
Entertainment); *Tamburlaine* (Yellow Earth,  
touring); *Children of Killers* (National Theatre)



**LUCY BURGE \***  
(London, UK)  
**Choreographer**

**Recent and  
Upcoming:** *Hansel  
and Gretel* (Royal  
Opera Covent Garden);  
*Parsifal* (Paris Opéra);  
*Ariadante* (Lyric  
Opera of Chicago); *La*

*Fanciulla del West* (English National Opera);  
*The Mastersingers of Nuremberg* (ENO); *Billy  
Budd* (Frankfurt, Gothenburg, Amsterdam);  
*Les Contes d'Hoffmann* (ENO, Munich's  
Bavarian State Opera); *Lohengrin* (Munich);  
Britten's *Gloriana* (Covent Garden, Hamburg);  
*L'Heure Espagnole* / *Gianni Schicchi* (Covent  
Garden); *Werther* (Bergen National Opera);  
Thomas Adès' *Powder Her Face* (Lyric  
Theatre Belfast, Irish National Opera); *A  
Midsummer Night's Dream* (Hyogo Arts  
Centre Japan); *On the Town* (Japan); *Ariadne  
auf Naxos* (Scottish Opera, Holland Park);

*Fiddler on the Roof* (Grange Park Opera); *Rusalka* (Grange Park Opera); *The Queen of Spades* (Grange Park Opera); Gerald Barry's *The Importance of Being Earnest* (Northern Ireland Opera)



**IAN ROBERTSON**  
(Dundee, Scotland)  
**Chorus Director**  
Mainstage: Conductor of *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 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

**SUPERNUMERARIES**

- Michael Bragg
- Stacey Chien
- Holly MacCormick
- Sarah Nadreau
- Christina "Nina" Rocco
- Kay Thornton
- Sarah Yune

**CHILDREN'S CHORUS**

- Nyara Afshar
- Sofia Alling
- David Awunyo-Akaba
- Janely Castanon
- Gloria Cebrian
- Lev Corliss
- Newton De Silva
- Lucas Durrant
- Embley Fuchs
- Reed Grenager
- Aram Kim
- Harry O'Sullivan
- Kian Perrone
- Iris Pradal
- Nora Steward
- Shaan Swaminathan
- Anayah Tin
- Tyler Winslow
- Violet Wolfe
- Brandon Yang

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Housed in the Edward Paul Braby San Francisco Opera Archive, the Archives preserve our Company's rich holdings and artifacts, documenting our activity as the oldest surviving opera company on the West Coast. In advance of our Company Centennial, the Archives would love to receive Company related ephemera, photographs, and/or memorabilia. Please contact [archive@sfopera.com](mailto:archive@sfopera.com) for further details.



SAN FRANCISCO  
OPERA



**CAPRICCIO BY RICHARD STRAUSS, 1990**

Strauss' work about what matters most in opera—words or music—returned to San Francisco Opera in a high-fashion production featuring costumes by Gianni Versace and Kiri Te Kanawa as the Countess.

PHOTOGRAPHER: LARRY MERKLE

# IN MEMORIAM

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



GREG PETERSON

**HEATHER HARPER,**  
*soprano*

Heather Harper's flexibility catapulted her to the greatness her voice merited. Early in her career, when the BBC Chorus had no openings for her voice type, the Belfast-born soprano successfully claimed a spot singing as a mezzo-soprano. Years later, with only 10 days' notice, she would step on stage to perform in the world premiere of composer Benjamin Britten's *War Requiem*. It was a move that would cement her status among her generation's greatest performers. While she would go on to sing in other world premieres—for works including Michael Tippett's *The Ice Break*—her association with Britten proved to be lasting. Her portrayal of Ellen Orford in Britten's opera *Peter Grimes* is often considered definitive. She performed that role with San Francisco Opera in 1976 for her final appearance here after making her 1975 Company debut as Charlotte in *Werther*.



MARTY SOHL

**ANDRÉ PREVIN,** *composer and conductor*

It was a titan of a task: how to adapt one of Tennessee Williams' literary milestones, *A Streetcar Named Desire*, for the opera stage. The composer gutsy enough to tackle that work had to be inventive. Ambitious. Fluent in both classical music and jazz. San Francisco Opera's fourth general director, Lotfi Mansouri, ultimately found just the man: André Previn. Propelled to pop-culture royalty by his third marriage, to actor Mia Farrow, Previn was best known as a virtuoso composer, as well as for his work behind the piano and the conductor's podium. The "wunderkind in a turtleneck" nabbed 11 Academy Award nominations and four wins for his musical scores, and his jazz improvisations earned him the admiration of legends like Dizzy Gillespie and Ella Fitzgerald. His world premiere adaptation of *A Streetcar Named Desire* here in 1998 starred one of opera's budding luminaries: Renée Fleming.



LOUIS MELANCON

**FRANCO ZEFFIRELLI,**  
*director*

Opera is written into the very legend of Franco Zeffirelli's life. Faced with naming a child born out of wedlock, his mother allegedly turned to the operas of Mozart, plucking the word for a little breeze—"zeffiretti"—from one of his arias. A subsequent misspelling gave the world a name that would become synonymous with cinematic and theatrical opulence: Zeffirelli. He brought his larger-than-life touch to San Francisco Opera in 1962, with a set design for Mozart's *Don Giovanni*. In its review, the *San Francisco Chronicle* puzzled over the "super-colossal architecture" that appeared in one scene and the "dwarfed proportions" that appeared in the next. Zeffirelli remains best known for his monumental opera productions, including his 1981 staging of *La Bohème* and 1987 *Turandot* (both of which are in the Metropolitan Opera's repertory this season), his 1968 film *Romeo and Juliet*, and his work with some of the 20th century's biggest stars, including Maria Callas, Elizabeth Taylor, and Richard Burton.



DREW ALTIZER

**ALAN MALOUF,**  
*patron and San Francisco Opera Guild supporter*

If you happened to wind your way up to Box B in the War Memorial Opera House during a Tuesday night performance, chances are you'd bump into longtime San Francisco Opera patron Alan Malouf. Referred to as "the dentist to the stars," Malouf was a passionate supporter of the arts, himself an avid pianist. He was also a frequent and head-turning presence at San Francisco Opera's galas, where he lent his support to the San Francisco Opera Guild. Malouf's appearances were particularly notable for his fashion savvy: The son of a textile manufacturer, he boasted a formidable collection of sharply cut suits and cufflinks. His support helped make San Francisco Opera's productions possible, and San Francisco Opera Guild President Mary Poland says Malouf is remembered as a "true standard-bearer for our community."



**WILLIAM "BILL" GODWARD,**  
*former president of the San Francisco Opera Association*

A champion for new talent. That's how General Director Matthew Shilvock remembers William "Bill" Godward, a pillar of the San Francisco Opera community. Born in 1913, he moved to California at age eight, before there was even a San Francisco Opera to attend. He spent a lifetime enjoying classical music in the Bay Area, even seeing Russian composer Sergei Rachmaninoff in a San Francisco performance. His enthusiasm led him to a seat on the Opera Board in 1971—and eventually, to the Board presidency. The longtime lawyer and Navy veteran helped San Francisco Opera to navigate a seismic retrofit that closed the War Memorial Opera House for 18 months, ensuring that the show did indeed go on, if but elsewhere. He passed away this February at age 105.



KAREN MALKSON

**ALLAN ULRICH, arts critic**  
 For over four decades, Allan Ulrich advocated passionately for the highest standards in dance, opera, and classical music in the Bay Area and beyond. His critical opinions, supremely informed and forthright, were eagerly read by

the public and commanded the respect of industry professionals. He joined the *San Francisco Examiner* in 1980, and he soon began covering dance and classical music. Ulrich eventually landed a position as *San Francisco Chronicle's* chief dance critic—though he had an insatiable appetite for arts of all stripes—and his articles appeared in publications the world over, from the *Los Angeles Times* to London's *Financial Times*. In 2018, his health failing, Ulrich undertook what would be his final review of San Francisco Opera: a look at Wagner's *Ring* cycle for *Opera* magazine. *San Francisco Chronicle's* classical music critic Joshua Kosman described Ulrich's writing as "erudite, acerbic, and elegantly crafted."

**ROBERT ORTH, baritone**

The Bay Area knows well the originality of baritone Robert Orth. He embodied one of San Francisco's most iconic figures, tackling the title role at San Francisco Opera's world premiere of Stewart Wallace and Michael Korie's *Harvey*



RON SCHERL

*Milk*. Then, in 2000, he went on to create another original role on our stage—that of Owen Hart in Jake Heggie and Terrence McNally's *Dead Man Walking*. But becoming one of opera's most sought-after leading men was not his original career trajectory. Orth spent nine years

teaching in Chicago public schools before making the leap to opera. As a singer, Orth worked on new pieces with an array of composers, including André Previn, Terence Blanchard, and Ricky Ian Gordon. In his last appearance on our stage, Orth reprised yet another role he originated: that of Stubb in Jake Heggie's *Moby-Dick*.



INTERFOTO / ALAMY STOCK PHOTO

**HAROLD "HAL" PRINCE,**  
*director*

"No show gets a free ride because you had a success before. You are as naked as you were the first day you worked." Despite his 21 Tony wins—an unprecedented number in Broadway history—director and

producer Hal Prince had a reputation for pursuing ever more ambitious projects. Best recognized for musical theater blockbusters like *West Side Story* and *Cabaret*, Prince also worked in opera, and two of his productions were presented on the San Francisco Opera stage. His staging of *La Fanciulla del West* came in 1979, followed by *Madama Butterfly* in 2010. In its *Butterfly* review, the *San Francisco Chronicle* marveled at the "ornate beauty" of Prince's work, but Prince himself never publicly put much stock in accolades. As he told *The New York Times*, "History is littered with great works of art that got terrible reviews."



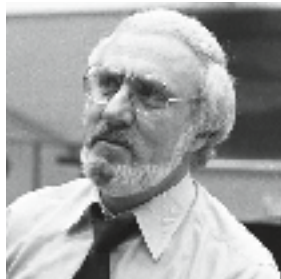
**JESSEY NORMAN,**  
*soprano*

"Pigeonholes are only comfortable for pigeons." Those words, credited to a young Jessye Norman, would come to define her career. While her first concert here, in 1986, was devoted solely to the music of Richard Strauss,

Norman's next two recitals tripped from composer to composer, never constrained by style or era. Those 1989



and 1993 performances allowed her to bring her regal, velvety sound to composers as distinct as Handel and Schönberg. Critic Allan Ulrich raved that Norman stood “at the vanguard of a new generation pledged to exploring this most intimate of musical forms”—the recital. But her legacy radiated far beyond the concert stage. The American soprano was a prolific recording artist and performed the world over in operas including *Ariadne auf Naxos*, *Die Walküre*, *Bluebeard’s Castle*, and *Oedipus Rex*. Her work earned her four Grammy Awards, including the award for lifetime achievement, as well as a National Medal of Arts and a 1997 Kennedy Center Honors Award. She was also a tireless advocate for diversity and representation in the arts, promoting the careers of black artists while also elevating the legacies of long-forgotten trailblazers like Sissieretta Jones.



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**MARTIN BERNHEIMER,**  
*critic*

“This was opera by the numbers. Dull numbers.” *Los Angeles Times* music critic Martin Bernheimer never minced his words when reviewing a show. But like all great reviewers, his aim was not to dismiss but to elevate. Passion seeped into his every word, transforming his reviews

into the thrilling, vicarious experiences that ultimately earned him the 1982 Pulitzer Prize for criticism. Opera was foundational to his career: In an interview with Brown University’s alumni magazine, he recalled how opera was his “first love”—and how he submitted his first article to *Opera News* at age 14. It was cut just prior to publication. But that did not deter Bernheimer, who went on to review productions at San Francisco Opera and elsewhere. He established a legacy as a champion of the art form—and of criticism itself.



CORY WEAVER

**MARCELLO GIORDANI,**  
*tenor*

Doomed romances were something of a hallmark for Marcello Giordani at San Francisco Opera. The dashing Sicilian tenor starred in six of opera’s great love stories here: He held a dying Aida in his arms as

Radamès, flirted by candlelight as Rodolfo in *La Bohème*,

and makes the ultimate sacrifice as Edgardo in *Lucia di Lammermoor*, to name a few of his roles. His Company debut came in 1991, when he played Alfredo in that season’s opening production of *La Traviata*. In its review, the *San Francisco Chronicle* remarked on Giordani’s “dark, firm and even tenor voice,” calling him “wholly persuasive” in the opera’s devastating final act. But opera wasn’t the singer’s first career: He got his start working at a bank until age 19, when his father agreed to support him as he pursued a singing career in Milan. He ultimately appeared in 27 roles at the Metropolitan Opera, where general manager Peter Gelb referred to him as “one of our most important singers.”



DREW ALTIZER

**DOROTHY JEFFRIES,**  
*patron and supporter*

No challenge was too great for Dorothy Jeffries. The Massachusetts-born Jeffries was the first in her family to go to college, and when her ambitions took her beyond New England, she left for California and a job

as a flight attendant, flying from Honolulu to San Francisco. While her career changed and her family grew, she established deep roots in the Bay Area as a bastion of the arts community. A San Francisco Opera subscriber since 1982, Jeffries became part of the Company’s board in 1998, a position she held for 21 years. She and her husband, Brad Jeffries, made one of the lead gifts to help build the Wilsey Center’s John M. Bryan Education Studio, and they supported a generation of young artists through the Adler Fellowship Program, including Efraín Solís, Daniela Mack, Alek Shrader, David Lomeli, and Melody Moore.

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*General Director*

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*Managing Director: Production*

**Lee Helms,**

*Managing Director: Operations*

**Gregory Henkel,**

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**Michael Simpson,**

*Managing Director: Administration/  
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**David Gockley,** *General Director Emeritus*

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**Ellen Presley,** *Board Relations  
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**Valentina Simi,** *Artist Services Coordinator*

**Michael Bragg,** *Music Planning Associate and  
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**Laura Poe, Tamara Sanikidze, Maureen Zoltek**

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*Adler Fellows*

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**Lynne Soffer,** *English Diction*

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**Mark Morash,** *Director of Musical Studies*

**Chris Bragg,** *Administrative Director*

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### MUSIC OPERATIONS

**Clifford Cranna,** *Dramaturg Emeritus*

**Kali Wilson,** *Music Operations Manager*

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

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

**Katelyn Tan,** *Ballet Pianist*

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**Timothy Spears,** *Assistant Orchestra Librarian/  
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**Katie Cagampan,** *Senior Manager, Special Events*

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**Charles Chip Mc Neal,**

*Director of Diversity, Equity, and Community*

**Ryan Marchand,** *Community Engagement Manager*

**Clara Choi,** *Community Engagement Coordinator*

**Linda Baird, Tajma Beverly, Joshua Raoul Brody,**

**Heidi Carlsen, Robert Chastain, Marcelle Dronkers,**

**Patricia Drozda, Kevin Gordon, Lua Hadar, Dave Maier,**

**Albert Montañez-Sanchez, Michael Orlinsky,**

**Max Perkoff, Katherine Issel Pitre, Emily Shisko,**

**Christopher Street, Matthew Wolka,**

*Teaching Artists*

**Arcadia Eckmayer, Natalie Mitchell, Qiying Hu,**

*Interns*

### MARKETING AND COMMUNICATIONS

**Farrah Hammond,** *Marketing Associate*

### AUDIENCE DEVELOPMENT AND MARKETING

**Kathryn Appleton,** *Associate Director of*

*Audience Development and Marketing*

**Stephanie Gianni,** *Manager of*

*New Audiences and Engagement*

**Alyssa Feskanin,** *Marketing Coordinator,*

*Special Events and Promotions*

**Amy Humke,** *Web and Email Manager*

**Steven Shear**, *Manager of Relationship Marketing*  
**Megan Searcy**, *Audience Development and Marketing Coordinator*

#### COMMUNICATIONS

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

#### CREATIVE AND DIGITAL

**Adam Snellings**, *Graphic Designer*  
**Katy Zolfaghari**, *Creative Project Manager*

#### RESEARCH AND ANALYTICS

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

#### BOX OFFICE

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

#### FRONT OF HOUSE

**Jamye Divila**, *House Manager*  
**Marialice Dockus**, *Head Usher*  
**Rodney Anderson**, **Danica Burt**, **Frank Chow**,  
**Martin Dias**, **Dave Doering**, **Jonathan Drogin**,  
**Chip Heath**, **Elaine Kawasaki**, **Eileen Keremitsis**,  
**Ryszard Koprowski**, **Bill Laschuk**, **Sharon Lee**,  
**Marilyn Leong**, **Lenore Long**, **Doug Luyendyk**,  
**Leontyne Mbele-Mbong**, **Sam Mesinger**,  
**Dale Nedelco**, **Wayne Noel**, **Beth Norris**, **Jan Padover**,  
**Julie Peck**, **Robert Remple**, **Bill Repp**, **Rilla Reynolds**,  
**Robyn Sandberg**, **Kelly Smith**, **Stephanie Somersille**,  
**Melissa Stern**, **Theresa Sun**, **Claire Tremblay**,  
**Richard Wagner**, **Steve Weiss**, **Elaine Yee**,  
*Ushers*  
**Hui Ming Wu**, *Show Maid*

#### OPERA SHOP

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

## PRODUCTION

\*Senior Production Staff Member

#### PRODUCTION ADMINISTRATION

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

#### AUDIO

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

#### CARPENTRY

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

#### COSTUME DEPARTMENT

**Daniele McCartan**, *Costume Director\**  
**Jai Alltizer**, *Costume Shop Manager*  
**David Doré**, *Senior Production Accountant*  
**Galen Till**, *Production Supervisor*  
**Amy Ashton-Keller**, *Master Draper*  
**Sally Thomas**, *Master Tailor*  
**Irene Murray**, *Senior Draper*  
**Santiago Suanes**, *Men's Draper*  
**Gillian Haratani**, **Emma Lehman**, **Kristen Tracy**,  
**Carolann Voltarel**,  
*Assistant Cutters*  
**Manuel Gutierrez**, *Production Coordinator*  
**Paula Wheeler**, *Senior Milliner*  
**Amy Van Every**, *Senior Dyer*  
**Jersey McDermott**, *Senior Craftsperson/Shoe Specialist*  
**Nicole Diascenti**, *Stock Coordinator*  
**Nikki Anderson-Joy**, **Lindsey Eifert**, *Costume Assistants*  
**Miriam Acosta**, **Breanna Bayba**,  
**Adela Cantor**, **Alicia Castaneda**, **Danielle DeVeaux**,  
**Hoa Lam Fong**, **Aries Limon**, **Xing-Fong Luo**,  
**Amanda Mitchell**, **Sonia Olivares**, **Lena Sage**,  
*Costume Technicians*

#### ELECTRICS

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

#### FIGHT DIRECTION

**Dave Maier**, *Fight Director*

#### LIGHTING

**Justin A. Partier**, *Lighting Director\**  
**Eric Watkins**, *Assistant Lighting Designer*  
**Dauida Tkach**, *Assistant Lighting Designer*  
**Anthony Forchielli**, *Hemsley Lighting Intern*  
**Aaron Curry**, *Lighting Intern*

#### PROPERTIES

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

#### REHEARSAL

**Marin Venturi**, *Rehearsal Department Director\**  
**Trey Costerisan**, *Rehearsal & Facilities Manager*  
**Melanie Alameda**, *Rehearsal Administrator*  
**Savannah Criswell**, *Senior Rehearsal Assistant*  
**Nick Grieneisen**, *Rehearsal Assistant*

#### SCENE SHOP

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

#### STAGING STAFF

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

#### TECHNICAL DIRECTION

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

#### WARDROBE

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

#### WIG AND MAKEUP

**Jeanna Parham**, *Head of Department*  
**Ashley J. Landis**,  
*Assistant Head of Department*  
**Christina Martin**,  
*Administrative Assistant & Wig Assistant*  
**Maura Sela**, **Sophia Smith**, *Wig Assistants*  
**Karalynne Fiebig**, **Ashley Landis**, **Christina Martin**,  
**Sophia Smith**, **Connie Strayer**,  
*Foremen*  
**Richard Battle**, **Tatyana Fateyeva**, **Karalynne Fiebig**,  
**Denise Gutierrez**, **Chri Holmgren Greene**,  
**Christina Martin**, **Toby Mayer**, **Lisa Patnoe**,  
**Elizabeth Poindexter**, **Maurisa Rondeau**,  
**Sophia Smith**, **Connie Strayer**,  
*Principal Artists*  
**Richard Battle**, **Melanie Birch**, **Rick Burns**,  
**Sarah Coy**, **Gretchen Davis**, **Karalynne Fiebig**,  
**Denise Gutierrez**, **Ashley Landis**, **Christina Martin**,  
**Toby Mayer**, **Jodi Maxwell**, **Lisa Patnoe**,  
**Elizabeth Poindexter**, **Thomas Richards Keyes**,  
**Maur Sela**, **Sophia Smith**, **Connie Strayer**,  
*Journeymen*  
**Kensia Antonoff**, **Shana Astrachan**,  
**Vanessa Blanchard Lee**, **Tara Escobedo**,  
**Tatyana Fateyeva**, **Dulce Gastelum**, **Erin Hennessy**,  
**Chri Holmgren Greene**, **Arina Izadi**,  
**Consuelo Lopez**, **Sharon Peng**, **Sophia Robinson**,  
**Maurisa Rondeau**, **Erica Villanueva**,  
*Associates*

**Dr. Myron Marx**, *Company Medical Adviser*  
**Seyfarth Shaw LLP**, *Counsel*  
**Armano LLP**, *Independent Public Accountants*  
**Asero Insurance Services**, *Insurance Brokers*  
**Cory Weaver**, *Official Photographer*

Yamaha is the Official Piano of San Francisco Opera

Pianos supplied by Piedmont Piano



# 2019 20 ARTISTS

## PRINCIPAL ARTISTS

Hadleigh Adams<sup>o\*</sup>  
 Louise Alder\*\*  
 SeokJong Baek †<sup>~</sup>  
 Zhengyi Bai †<sup>~</sup>  
*Lilia Bernstein*  
 Michelle Bradley\*  
 John Brancy\*  
 Robert Brubaker  
 William Burden<sup>~</sup>  
*Yolotzin Cervantes*  
 John Chest\*<sup>~</sup>  
 Aryeh Nussbaum Cohen †<sup>~</sup>  
 Christopher Colmenero\* †<sup>~</sup>  
 Catherine Cook<sup>o\*</sup>  
 Sasha Cooke  
 James Creswell<sup>~</sup>  
 Rafael Davila\*  
 Jeanine De Bique\*  
 Ashley Dixon †<sup>~</sup>  
 Benjamin Drever  
 Amina Edris<sup>o\*</sup>  
 Anthony Clark Evans  
 Franco Fagioli\*\*  
 Greg Fedderly  
 Eve Gigliotti\*  
*Noah Glickman*  
 Mary Evelyn Hangley †<sup>~</sup>  
 Lianna Haroutounian  
 Talinn Hatti\*  
 Nicole Heaston\*  
 Philip Horst<sup>o\*</sup>  
 Natalie Image †<sup>~</sup>  
 Brian Jagde<sup>o\*</sup>  
*Rhoslyn Jones*<sup>o\*</sup>  
 Stephanie Lauricella\*  
 Daniela Mack<sup>o\*</sup>  
 Serena Malfi\*  
 Michaela Martens<sup>~</sup>  
 Simone McIntosh †<sup>~</sup>  
 Lucas Meachem<sup>o\*</sup>  
 Timothy Mix  
 Levente Molnár\*  
 Daniel Montenegro<sup>o\*</sup>  
 Edward Nelson<sup>o\*</sup>  
 Christopher Oglesby †<sup>~</sup>  
 Matthew O'Neill<sup>o\*</sup>  
 Jakub Józef Orliński\*\*  
 Sidney Outlaw\*\*  
 Kenneth Overton  
 Edward Parks\*

Pene Pati<sup>o\*</sup>  
 Simone Piazzola\*  
 Christian Pursell †<sup>~</sup>  
 Curtis Resnick\*  
 Brenton Ryan  
 Alek Shrader<sup>o\*</sup>  
 Nadine Sierra<sup>o\*</sup>  
 Philip Skinner<sup>o\*</sup>  
 Garrett Sorenson  
 Heidi Stober  
 Michael Sumuel<sup>~</sup>  
 Russell Thomas  
 Wayne Tigges  
 Marvin B. Valdez\*  
 Christian Van Horn  
 Eugene Villanueva<sup>~</sup>  
 Alfred Walker  
 Lucas Willcuts\*  
 Wei Wu\*

## CONDUCTORS

Yves Abel  
 Michael Christie  
 Christopher Franklin  
 James Gaffigan  
 Eun Sun Kim  
 Nicola Luisotti  
 Christopher Moulds  
 Henrik Nánási  
 Lawrence Renes

## STAGE DIRECTORS

Christopher Alden  
 Michael Cavanagh  
 Jose Maria Condemi<sup>o\*</sup>  
 Vanessa D'Ayral De Serignac\*\*  
 Michael Grandage\*  
 Jean-Louis Grinda\*\*  
 Antony McDonald\*  
 Kevin Newbury  
 Roy Rallo  
 Ian Rutherford  
 Olivier Tambosi  
 Danielle Urbas\*

## CHOREOGRAPHERS

Lucy Burge\*  
 Lawrence Pech

## SET DESIGNERS

Eric Chevalier\*  
 Andrew Lieberman  
 Scott Marr  
 Antony McDonald\*  
 Christopher Oram\*  
 Erhard Rom  
 Frank Philipp Schlossmann  
 Victoria Tzykun\*  
 Ricardo Pardo\*

## COSTUME DESIGNERS

Paul Carey\*  
 Constance Hoffman  
 Scott Marr  
 Antony McDonald\*  
 Jon Morrell\*  
 Christopher Oram\*  
 Frank Philipp Schlossmann  
 Carola Volles\*

## LIGHTING DESIGNERS

Neill Brinkworth\*  
 Lucy Carter\*  
 Paule Constable  
 Jane Cox\*  
 David Manion\*  
 Gary Marder  
 Duane Schuler  
 Adam Silverman  
 Roberto Venturi\*  
 Japhy Weideman\*

## VIDEO/PROJECTION DESIGNER

59 Productions

\* San Francisco Opera debut

\*\* U.S. debut

<sup>o</sup> Former Adler Fellow

† Current Adler Fellow

<sup>~</sup> Former Merola Opera Program participant

*Cover Artist*

# CHORUS

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

## EXTRA CHORUS

Ben Brady	Jim Monios
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
Mitchell Jones*	Nicholas Volkert
Bradley Kynard	Jacque Wilson
William Lawley	Daniel Yoder
Eileen Meredith	

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

American Federation of Musicians, Local 6

American Guild of Musical Artists, Inc.

International Alliance of Theatrical Stage Employees, Local 16

Theatrical Wardrobe Union, Local 784, I.A.T.S.E.

Make-Up Artists and Hair Stylists Union, Local 706, I.A.T.S.E.

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

United Scenic Artists Local Usa – 829, I.A.T.S.E.

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



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# CORPS DANCERS

**Lawrence Pech**, *Dance Master*

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

\* Solo Dancer

^ Tenured

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# SUPERNUMERARIES

Michael Bragg  
Ely Orquiza  
Sarah Nadreau  
Holly MacCormick  
Kay Thornton  
Christina "Nina" Rocco

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# ORCHESTRA

## FIRST VIOLIN

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

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

## BASS

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

## FLUTE

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

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Janet Popesco Archibald

## CLARINET

Jose Gonzalez Granero, *Principal*  
Joanne Burke Eister, *Assistant Principal\**  
Anthony Striplen

## BASS CLARINET

Anthony Striplen

## BASSOON

Rufus Olivier, *Principal*  
Daniel MacNeill\*  
Michael Severance

## CONTRABASSOON

Michael Severance

## HORN

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

## TRUMPET

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

## TROMBONE

Samuel Schlosser, *Principal*  
Donald Kennelly  
David Ridge

## TUBA/CIMBASSO

Zachariah Spellman

## TIMPANI

John Burgardt

## PERCUSSION

Richard Kvistad, *Principal/Associate Timpani*  
Patricia Niemi

## HARP

Olga Ortenberg-Rakitchenkov

## LIBRARIAN

Carrie Weick  
Timothy Spears, *Assistant*

## ORCHESTRA MANAGER

Tracy Davis  
Timothy Spears, *Assistant*

\* Principal for one or more Fall season operas

† Leave of absence

\*\* Season substitute

# SAN FRANCISCO OPERA ORCHESTRA



**Kay Stern**  
Concertmaster



**Laura Albers**  
Associate  
Concertmaster



**Heidi Wilcox**  
Assistant  
Concertmaster



**Jennifer Cho**  
First Violin



**Dawn Harms**  
First Violin



**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



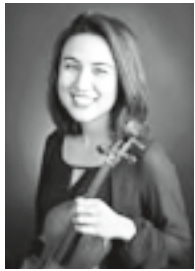
**Beni Shinohara**  
Assistant Principal  
Second Violin



**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



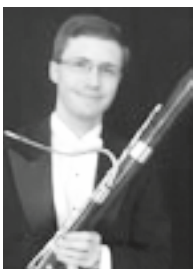
**Joanne Burke Eisler**  
Assistant Principal  
Clarinet



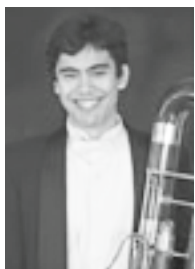
**Anthony Striplen**  
Clarinet &  
Bass Clarinet



**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



**John Burgardt**  
Timpani



**Richard Kvistad**  
Principal Percussion &  
Associate Timpani



**Patricia Niemi**  
Percussion



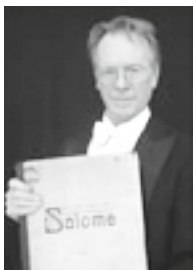
**Olga Ortenberg Rakitchenkov**  
Harp



**Tracy Davis**  
Orchestra Manager



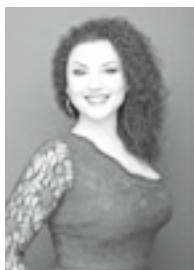
**Carrie Weick**  
Librarian



**Timothy Spears**  
Assistant Orchestra  
Manager & Librarian

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

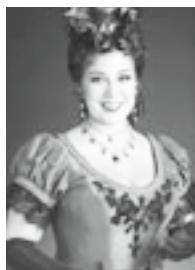
# SAN FRANCISCO OPERA REGULAR CHORUS



**Nadima Avakian**  
Soprano



**Kathleen Bayler**  
Soprano



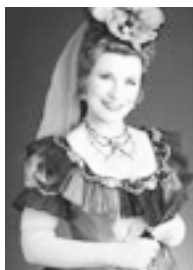
**Sara Colburn**  
Soprano



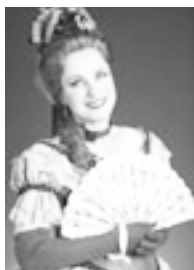
**Dvora Djoraev**  
Soprano



**Mary Finch**  
Soprano



**Claire Kelm**  
Soprano



**Elisabeth Rom Lucio**  
Soprano



**Angela Eden Moser**  
Soprano



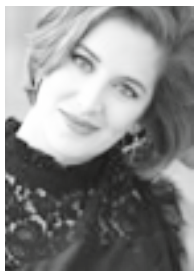
**Rachelle Perry**  
Soprano



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



**Carole Schaffer**  
Soprano



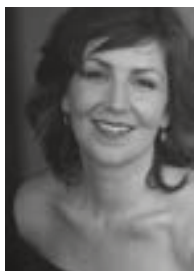
**Jesslyn Thomas**  
Soprano



**Mitzie Weiner**  
Soprano



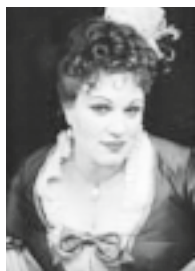
**Buffy Baggott**  
Mezzo-Soprano



**Elizabeth Baker**  
Mezzo-Soprano



**Janet Campbell**  
Mezzo-Soprano



**Claudia Haider**  
Mezzo-Soprano



**Sally Mouzon**  
Mezzo-Soprano



**Sally Porter Munro**  
Mezzo-Soprano



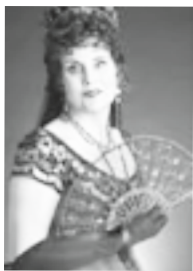
**Erin Neff**  
Mezzo-Soprano



**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



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Tenor



**Daniel Harper**  
Tenor



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Tenor



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Tenor



**Chester Pidduck**  
Tenor



**Colby Roberts**  
Tenor



**Sigmund Seigel**  
Tenor



**Dan Stanley**  
Tenor



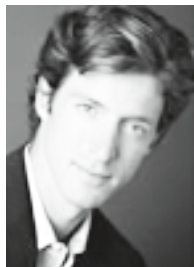
**Andrew Truett**  
Tenor



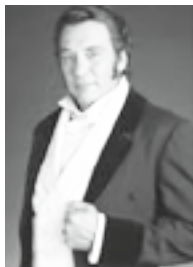
**Richard Walker**  
Tenor  
*Leave of Absence*



**William Bryan**  
Baritone



**Anders Fröhlich**  
Baritone



**Ken Johnson**  
Baritone



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Baritone



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

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*Daniela Mack in the 2015 production of The Barber of Seville*

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KRISTEN LOKEN

## OPERA STAR

Bel Canto Legacy Society member Brian Olson is an exuberant opera fan, fencer, and structural engineer who helped design the suspended catwalk at the Dianne and Tad 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 a 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@sfopera.com**

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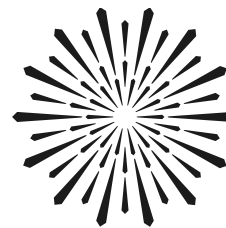
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# EMOTIONAL MEMORY AND OPERA

BY GENERAL DIRECTOR MATTHEW SHILVOCK

**T**he children have said their prayers and fallen asleep in the forest; the angels have surrounded them to keep them safe; and the orchestra swells to a monumental moment of soaring emotion. In the dream sequence of *Hansel and Gretel*, Humperdinck opens a door of nostalgia to all that is good in childhood, reminding us of moments in our lives when we yearned to feel safe and protected.

This is one of those intangible moments of magic in opera: a moment where something unlocks our emotional memory and we are invited into a complete synergy between what we're experiencing onstage and what we've experienced in our own life. Oftentimes these moments will be deeply personal: loves found and lost, difficult parental relationships, anguish at choices we must make. Interestingly, in our two final operas of the fall season, these moments of memory are deeply elemental, deeply private: our childhoods, in the case of *Hansel and Gretel*, and our first loves, in the case of *Manon Lescaut*. Both operas premiered in 1893 but, through emotional resonance, these works still invoke powerful personal memories for us now.

I am in awe at the connection between opera and memory. At San Francisco Opera we have 259 people who have been subscribing for 50 years or more, and when I talk with these dedicated, life-long opera lovers, it's amazing how almost everyone can remember their very first opera experience. People talk animatedly with photographic detail about specific performances from decades ago. Opera both unlocks personal memories and creates them at the same time.

There has been some wonderful writing in recent years on the connection between music and the brain, and music's unique ability to make and unlock neurological pathways. From Oliver Sacks' *Musicophilia* to Daniel Levitin's *This Is Your Brain on Music* to work by the San Francisco Conservatory of Music's Indre Viskontas—there is fascinating research being done on the power of music to affect us neurologically, physiologically, and emotionally.

I've often wondered why opera is so affecting and how it



KRISTEN LOKEN

can have such resonance in memory. For me there are three key elements that come together in opera.

- The first is the human voice. Most of us are blessed with a voice, and so we can identify in a very real way with someone using the voice to convey emotion. As infants, we recognize the emotional cadence of the voice well before we understand the meaning of words. Opera singers may convey emotion at an Olympian-

level of virtuosity, but they're fundamentally doing what all of us do when we express emotion with our voices.

- The second is the abstraction of music. Music both engages our conscious thoughts and bypasses them, linking us to the deepest layers of our emotions and experiences.

- Thirdly, opera frames all of this in a dramatic narrative—a scaffold that enables us to weave our experiences and identities with those of the characters onstage. A great symphony can unlock powerful emotions, but a great opera allows us to clothe those emotions in personal stories.

Memory and experience are unique to each of us, and each of us will resonate differently with different operas onstage. Different operas can unlock different reactions at different points in our lives. But to know that, amidst a group of thousands of people, we can have these moments of personal resonance is quite extraordinary. Opera invites us to a place of vulnerability and openness with ourselves. It invites us to visit deep places in our own life stories. And, with a work of such nostalgia as *Hansel and Gretel*, it invites us to go all the way back into childhood and connect our current selves with our origins.

I encourage you to think about your own connections of opera and memory—moments onstage that have unlocked something very personal for you. And, if this is your first opera, I am excited to welcome you here and hope that you might experience something of that extraordinary connectivity during this performance. 🌟

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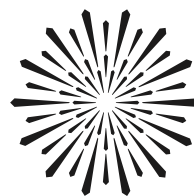
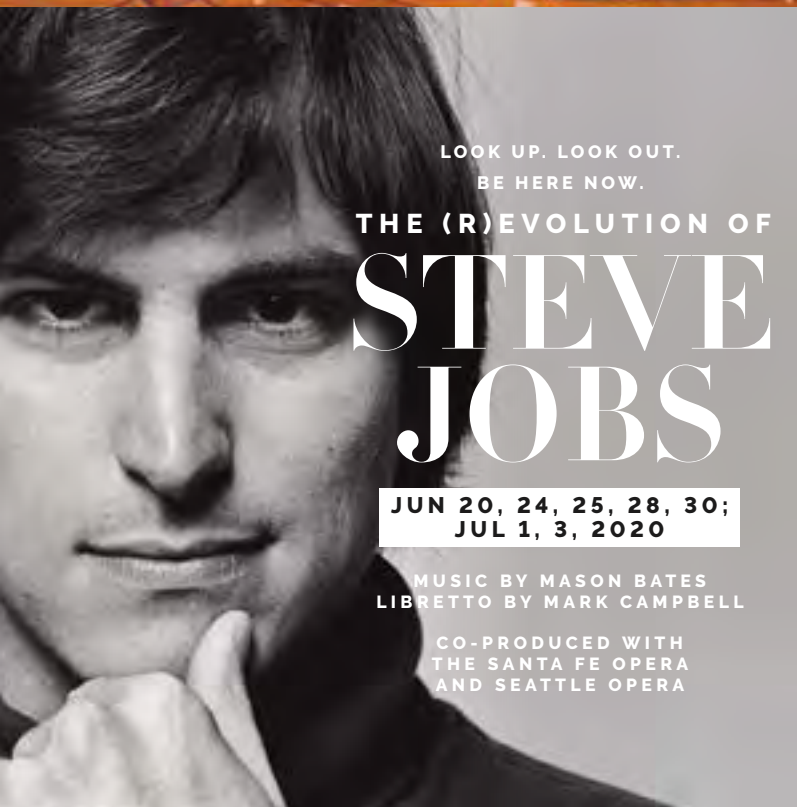
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it starts with a dream

