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

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Susan L. Wells, *Design Consultant*

FEATURES

36 **ROMÉO ET JULIETTE: AN INTRODUCTION**
BY HUGH MACDONALD
Gounod’s operatic adaptation of Shakespeare was one of the brilliant presentations in 1867 Paris and continues to stir audiences today.

39 **A DRAMA OF ABSOLUTE LOVE** BY JEAN-LOUIS GRINDA
The Opéra de Monte-Carlo General Director discusses the importance of simplicity and elegance in his production.

40 **POTION OR POISON** BY KIP CRANNA
Juliette’s long-suppressed, Act Four aria has reclaimed its place in Gounod’s opera, offering sopranos greater dramatic possibilities.

42 **WHEREFORE ART THOU ROMEO?**
BY JEFFERY S. MCMILLAN
A missing recording of Roméo’s Tomb Scene by the great Polish tenor Jean de Reske remains one of opera’s unsolved mysteries.

DEPARTMENTS

- | | |
|--|--|
| 9 San Francisco Opera Association | 44 Artist Profiles |
| 12 Welcome Message from the Board | 60 San Francisco Opera Donors |
| 15 San Francisco Opera News | 74 Merola Opera Program |
| 17 Enhance Your Experience | 76 San Francisco Opera Guild |
| 34 Synopsis | 78 Postlude by General Director
Matthew Shilvock |
| 35 Cast | |

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September/October 2019 | Volume 97, No. 1

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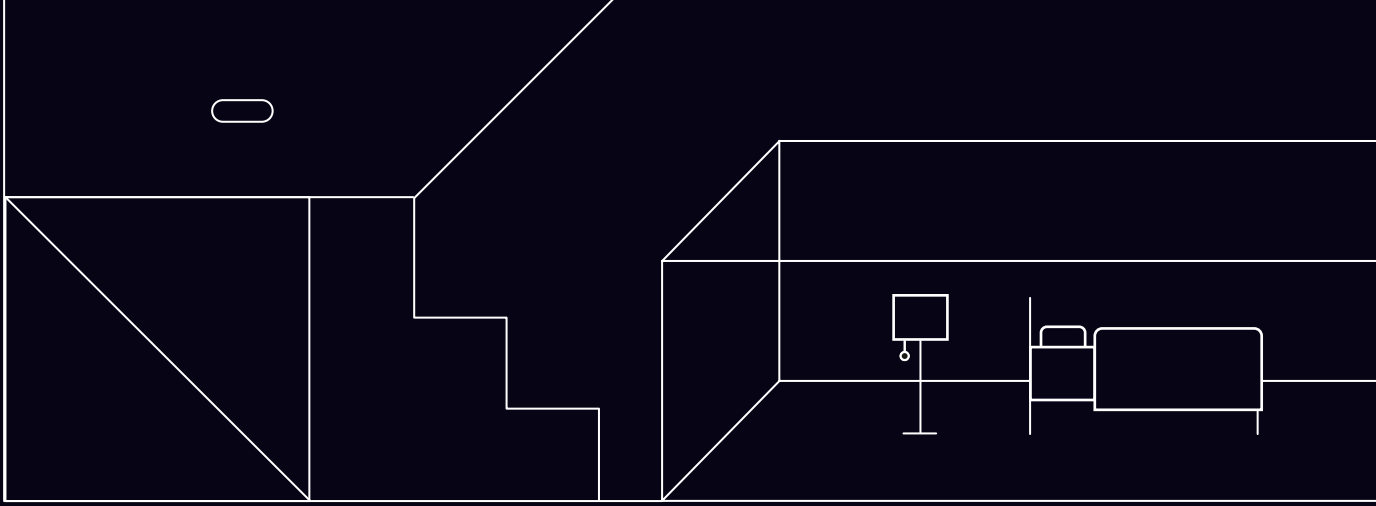
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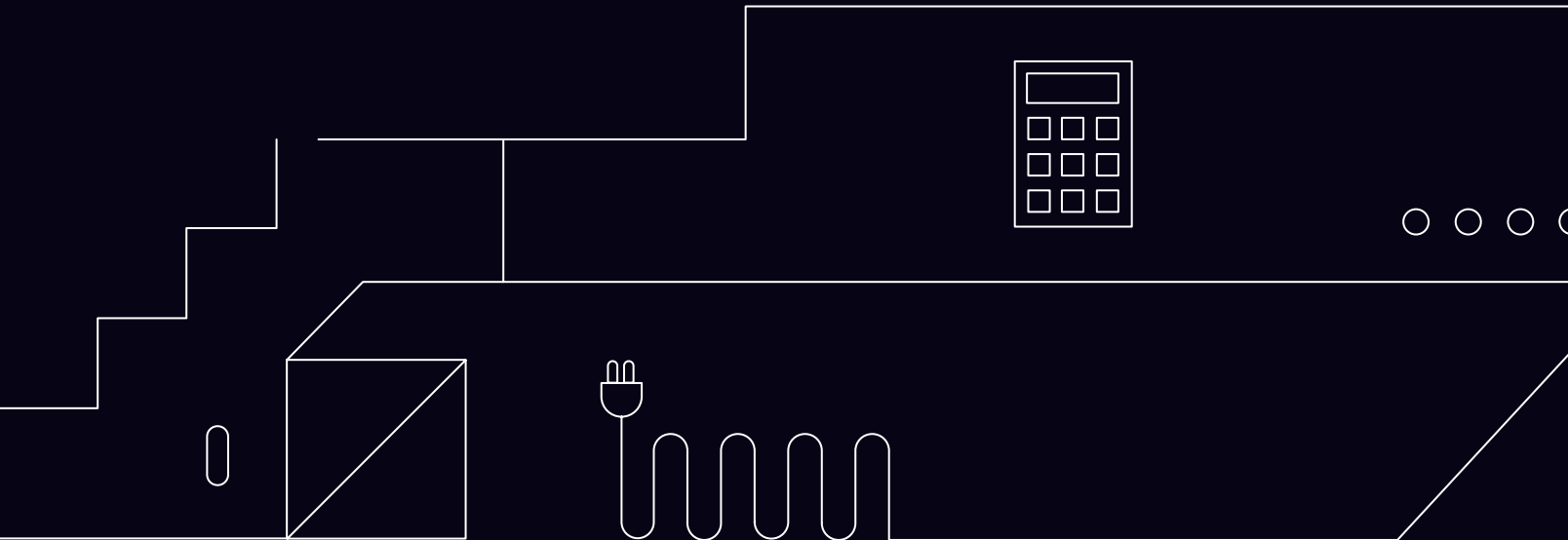
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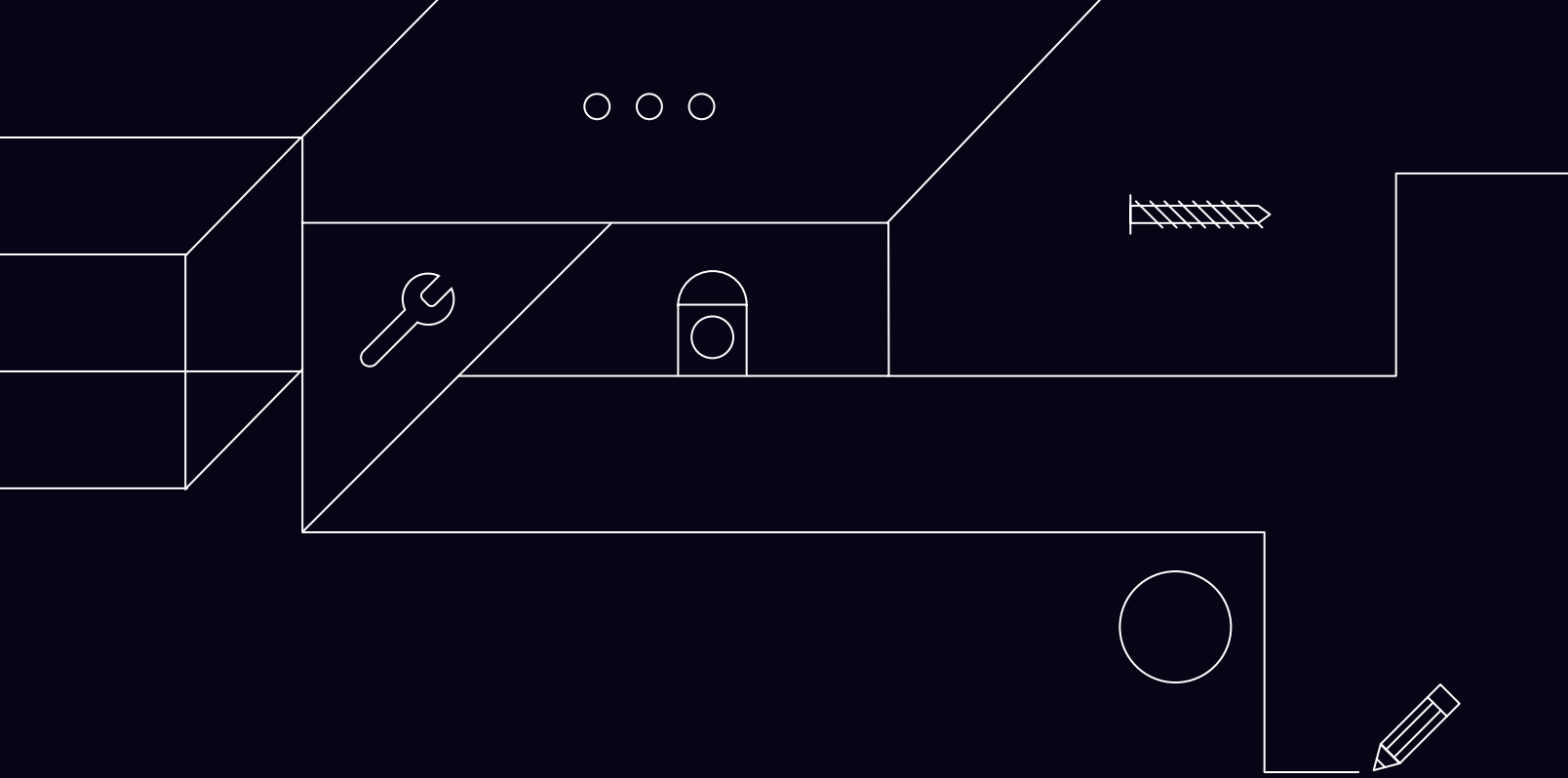


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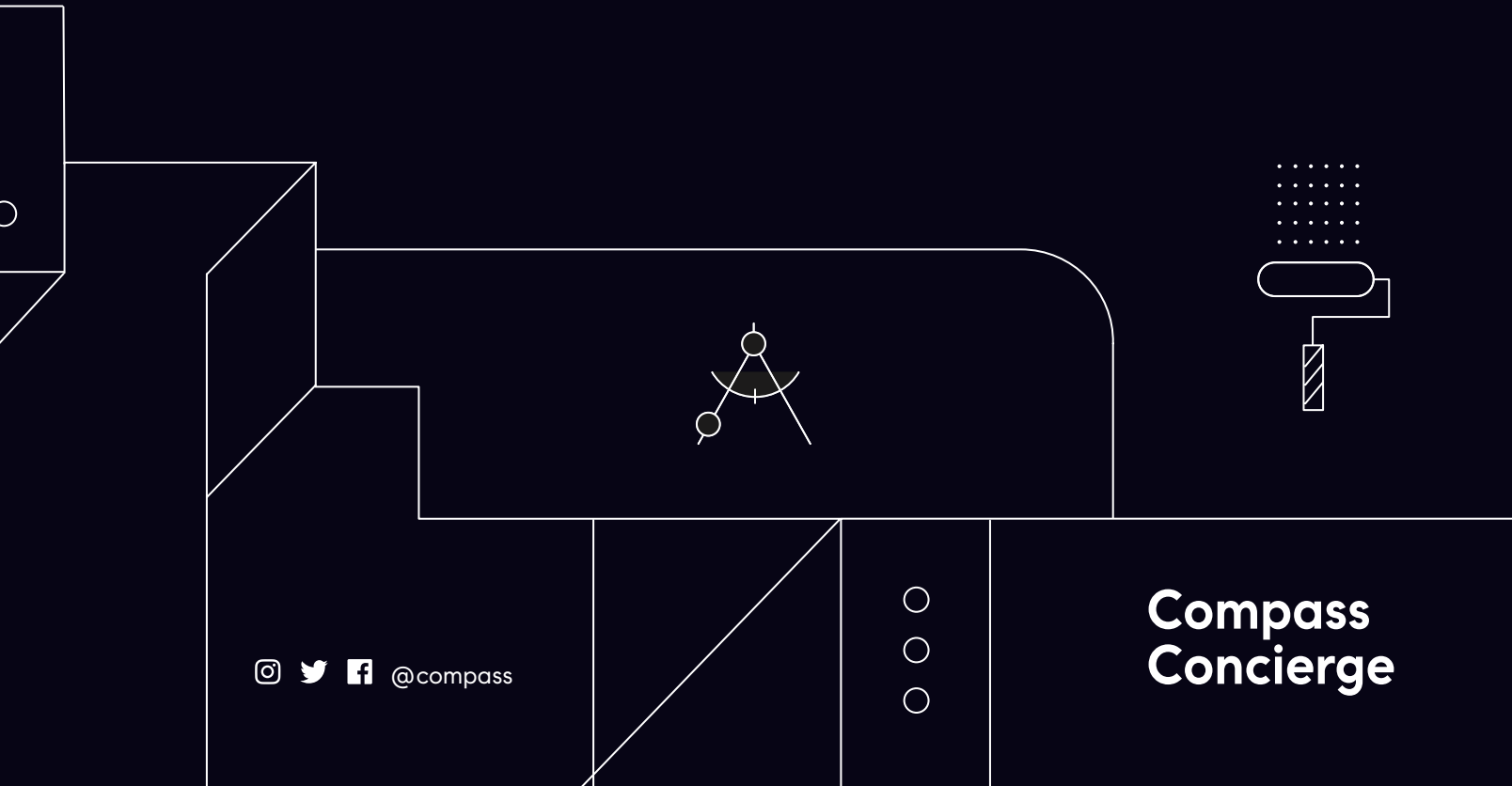
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Welcome to San Francisco Opera's 97th season! Whether you've been a subscriber for decades or are joining us for the first time, you are an important member of our family. This is *your* company, and our mission is to share the transformative power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

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

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

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

Thank you for joining us and enjoy the season!

Sincerely,

Keith B. Geeslin

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SAN FRANCISCO OPERA NEWS



STEFAN COHEN

OPERA AT THE BALLPARK RETURNS

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

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

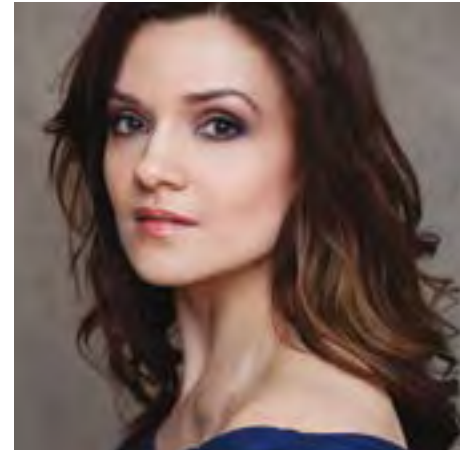
The performance will be transmitted in high definition live from the stage of the War Memorial Opera House to the 71' x 153' videoboard in Oracle Park. This newly installed screen—twice the resolution and 50' wider and 20' taller than the previous one—will make for a “supersized” operatic evening in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

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

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

NEW COMPANY STAFF APPOINTMENT

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



CHIA MESSINA

EMERGING STARS COMPETITION WINNER ANNOUNCED

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

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

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

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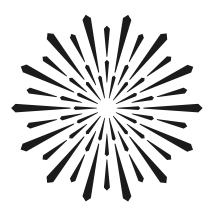
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The Marriage of Figaro: Kip Cranna

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

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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.

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

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

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

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

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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.

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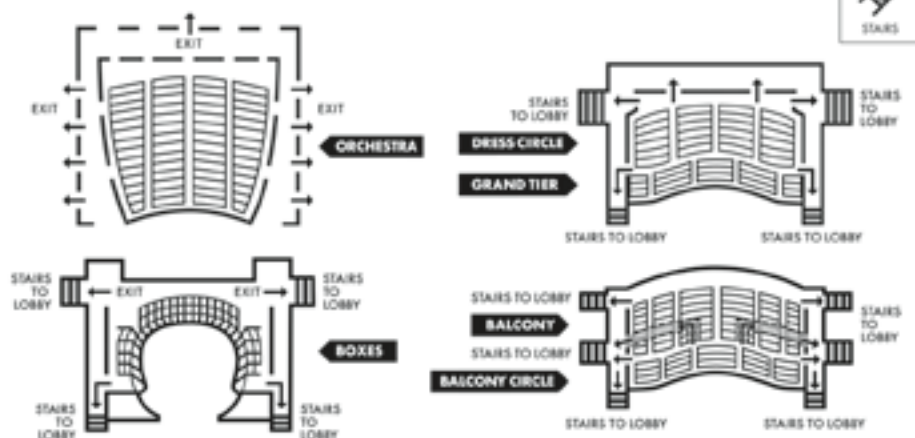
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CHARLES CHIP MC NEAL

DIRECTOR, DEPARTMENT OF DIVERSITY, EQUITY AND COMMUNITY

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

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

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

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

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

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

One of his first breakthroughs as a performer came in



SAN FRANCISCO OPERA

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

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

about who you are can be devastating."

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

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

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

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

JOHN A. & CYNTHIA FRY GUNN



TERRENCE MCCARTHY

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

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



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

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



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



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



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

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

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RAY "SCOTTY" MORRIS

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

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

Karolinska Institute in Stockholm, Sweden. Bernard is a longstanding member of the Opera's Board of Directors, serving on the Chairman's Council. Barbro is Honorary Consul General of Sweden for California and serves as Chairman of the Board of the Osher Foundation.



DREW ALTIZER

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

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

decade, Jan and Maria have established four generous funds. The *Conductors Fund* helps ensure the continued appearances of noted conductors in the orchestra pit. The *Great Interpreters of Italian Opera Fund* helps bring today's most compelling artists in Italian repertoire to San Francisco Opera, the *Emerging Stars Fund* supports the Company in showcasing exciting rising young stars on our stage throughout the season, and the *Luminaries Concert Fund* enables San Francisco Opera to bring legendary artists to the stage for special events and performances.



DREW ALTIZER

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

"Without great singers, opera is not all it could be," says San Francisco Opera board member Joan Traitel. "That's why my husband and I approached David Gockley with the idea of creating a special way of supporting singers exclusively." The result was the Great Singers Fund, launched by the Traitels in 2008 to provide San Francisco Opera with enhanced support to attract the world's best singers. Joan, a member of the Opera's board of directors since 1998, and her husband David were production sponsors for several years before founding the Great Singers Fund. "The Fund makes a difference in the quality of opera in San Francisco," Joan explains. "We are thrilled to sponsor Bryan Hymel, Lucas Meachem, Nadine

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

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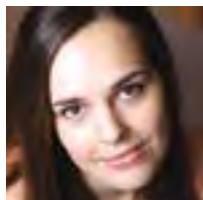
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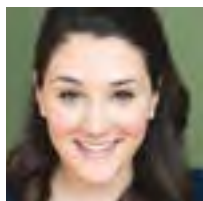
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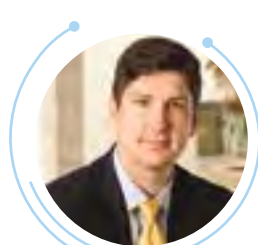
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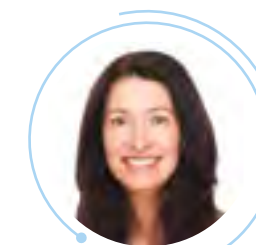
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 SEP 6, 13, 18, 21, 24, 29, OCT 1
 BY CHARLES GOUNOD



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



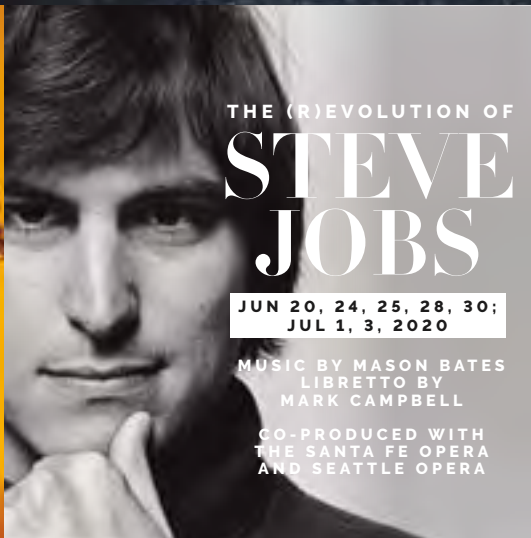
HANSEL & GRETEL
 NOV 15, 17, 21, 23, 30; DEC 1, 3, 7
 BY ENGELBERT HUMPERDINCK
 SUNG IN ENGLISH



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
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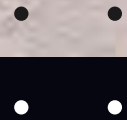
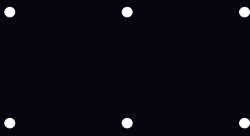
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ROMEO & JULIET

OPERA IN FIVE ACTS BY CHARLES GOUNOD
LIBRETTO BY JULES BARBIER AND MICHEL CARRÉ
BASED ON THE DRAMA BY WILLIAM SHAKESPEARE

This production is made possible, in part, by
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Additional support is provided by
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Yves Abel's appearance is made possible by
the Jan Shrem & Maria Manetti Shrem Conductors Fund.

Bryan Hymel, Lucas Meachem, and Nadine Sierra's appearances are made possible by
a gift to the Great Singers Fund by Joan & David Traitel.

Pene Pati and Amina Edris' appearances are made possible by
the Jan Shrem & Maria Manetti Shrem Emerging Stars Fund.

Additional funding is provided by Diana Dollar Knowles Foundation.

SEPTEMBER 6, 13, 18, 21, 24, 29; OCTOBER 1, 2019

The performance will last approximately two hours and fifty minutes including one intermission.

Teatro Carlo Felice and Opéra de Monte-Carlo co-production.



SAN FRANCISCO
OPERA

ROMEO AND JULIET

ACT I

After the prologue, the curtain rises on a dazzling ball in the palace of the Capulets. They are celebrating Juliet's birthday. Her father, Count Capulet, has promised her to Count Paris. Everyone admires the young girl's beauty, and her father bids the guests to enjoy themselves. Two masked members of the rival Montague clan—Romeo and Mercutio—have slipped incognito into the ball. Romeo has dark forebodings, but his friend jokes teasingly that Mab the queen of dreams must have paid him a visit during the night. Suddenly Romeo sees Juliet at a distance and is immediately smitten with love for her. Juliet confesses to her nurse, Gertrude, that she would like to enjoy her youth before getting married. Seeing that Gertrude has been called away, Romeo approaches Juliet and declares his love for her, which arouses tender emotions in response. The arrival of Tybalt, Juliet's cousin, brutally shatters the enchantment. Romeo realizes that his beloved is the daughter of his enemy Capulet, while Tybalt recognizes the voice of the hated Romeo. The lovers are horrified to discover that they belong to two families separated by an ancient and hate-filled feud. The rules of hospitality forbid Tybalt from venting his anger there and then, and Capulet orders the festivities to proceed.

ACT II

Night has fallen. Romeo is alone and enters Juliet's garden. He sees her at her window and compares her beauty to that of the rising sun. Juliet steps out onto her balcony and the two lovers pledge their love for each other. But their idyll is interrupted by the arrival of a group of servants, led by Gregorio, searching for some Montagues suspected of slipping into the ball. Gertrude sends them away and then calls Juliet in, scolding her for not being in bed. The lovers reluctantly take leave of each other, promising to meet again the next day.

ACT III

SCENE 1 At sunrise Romeo and Juliet go to Friar Lawrence's laboratory. Deeply moved by the force of their love and seeing the opportunity to reconcile the two houses, he agrees to marry them in secret. Gertrude, who has arrived in the meantime, shares their joy.

SCENE 2 Romeo's page, Stephano, comes looking for his master. He mockingly compares the Capulets' palace to a vulture's nest where Juliet, a turtle dove, is living in bad company. The reaction is swift: Gregorio challenges him to a duel. Mercutio rushes in to help Stephano. Then Tybalt rushes into the affray. Romeo runs in to calm everyone down and refuses to fight against Tybalt who is now his cousin by marriage. But Mercutio is mortally wounded and Romeo immediately avenges his death by killing Tybalt. The Duke of Verona arrives and after pronouncing harsh words against both families he banishes Romeo from Verona.

ACT IV

Romeo has joined Juliet for one last night. She forgives him for killing Tybalt. The song of the lark announces the dawn, the moment of their heart-rending farewells before Romeo's departure. Capulet enters, accompanied by Friar Lawrence who has to prepare Juliet for her imminent marriage to Paris. Alone with Juliet, who wants to die, Friar Lawrence gives her a potion that will cause her to appear to be dead, and plans for Romeo to meet her inside the tomb when she awakens. The friar leaves and Juliet summons the courage to drink the potion.

ACT V

Believing that Juliet is dead, Romeo takes one final look at her and then drinks poison. Juliet slowly wakes from her deep sleep. Their joy at being reunited is shortlived. Romeo weakens. Juliet sees the empty vial and realizes what has happened. She stabs herself. The lovers die in each other's arms, imploring God's forgiveness.

First performance: Paris, Théâtre Lyrique, April 27, 1867

First performance in the United States: New York, Academy of Music, November 15, 1867

First San Francisco Opera performance: October 4, 1923. San Francisco Opera has performed *Roméo et Juliette* in 7 previous seasons; for complete information, visit archive.sfopera.com

Orchestra: 2 flutes (1 doubling piccolo), 2 oboes (1 doubling English horn), 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones and 1 bass trombone, 1 tuba, 1 timpani, 3 percussion, 1 harp, 1 organ, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **64 total**

Personnel: 14 principals, 60 chorus, 8 dancers, 14 supernumeraries; **96 total**

—INTERMISSION—

ROMEO AND JULIET

(ROMÉO ET JULIETTE)

(Sung in French with English supertitles)

Conductor

Yves Abel

Production

Jean-Louis Grinda*

Associate Stage Director

Vanessa d'Ayral de Serignac*

Set Designer

Eric Chevalier*

Costume Designer

Carola Volles*

Lighting Designer

Roberto Venturi*

Choreographer

Lawrence Pech

Chorus Director

Ian Robertson

Assistant Conductor

Dennis Doubin

Prompter

Ronny Michael Greenberg

Musical Preparation

Maureen Zoltek

Anne Larlee*

Alden Gatt*

John Churchwell

Fabrizio Corona

Diction

Patricia Kristof Moy

Supertitles

Jerry Sherk

Assistant Directors

Roy Rallo

E. Reed Fisher

Stage Manager

Jennifer Harber

Assistant Stage Managers

Andrew Landis

Jessica Barker

Thea Railey

Fight Director

Dave Maier

Costume Supervisor

Galen Till

Wig and Makeup

Jeanna Parham

CAST

(in order of vocal appearance)

Tybalt

Daniel Montenegro

Paris

Hadleigh Adams

Capulet

Timothy Mix

Juliet

Nadine Sierra

Amina Edris (October 1)

Mercutio

Lucas Meachem

Romeo

Bryan Hymel

Pene Pati (October 1)

Gertrude

Eve Gigliotti*

Gregorio

SeokJong Baek†

Friar Lawrence

James Creswell

Stephano

Stephanie Lauricella*

Benvolio

Christopher Oglesby†

The Duke of Verona

Philip Skinner

Capulets & Montagues

* San Francisco Opera debut † Current Adler Fellow

PLACE AND TIME: Verona, Italy. 14th Century

ACT I: A Ball at the Capulets' Palace

ACT II: Juliet's Garden

ACT III, SCENE 1: Friar Lawrence's Laboratory

—INTERMISSION—

ACT III, SCENE 2: Public Square

ACT IV: Juliet's Room

ACT V: The Tomb of the Capulets

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.



Paris during the 1867 Exposition Universelle. / SEPIA TIMES / GETTY IMAGES

GOUNOD'S,
ROMÉO
ET
JULIETTE

AN INTRODUCTION

BY HUGH MACDONALD

By 1867 Napoleon III's Second Empire seemed to be approaching the glorious new future he had promised. Paris had been rebuilt by the indefatigable Baron Haussmann with grand new boulevards lined with trees and handsome buildings, the low-rise Paris that we know today. The impact of accumulated wealth was everywhere to be seen—in fine new city residences, in glamorous fashions, in the flourishing spas of Europe where the great and the good took their summer vacations, and in the fast-growing reputation of Paris as the city of gaiety and pleasure. Despite the Emperor's dubious legitimacy, or more probably because of it, he liked to hobnob with the hereditary monarchs of Europe, and to show off his beautiful city and his beautiful wife. The 1867 Exposition Universelle was planned to draw the attention of the world to the glories of French commerce and culture, and to attract the possessors of curiosity, wealth, or titles in great numbers. In great numbers they came, and with an official opening on April 1 the city put on its best show.

Eiffel built not a tower—that would come later—but a splendid iron and glass pavilion on the Champs-Élysées, with hydraulic elevators carrying visitors up to the roof. The Bateaux Mouches began their popular sightseeing trips down the Seine. Nadar, the photographer, took twelve tourists at a time up in his double-decker balloon. A large-scale model of the soon-to-be-opened Suez Canal was shown, complete with ships passing through it. From Vienna the younger Johann Strauss brought a new waltz called *The Blue Danube*. The Japanese exhibit proved to be very popular, leading to a craze for *japoniserie*. The United States exhibited surgical instruments and artificial limbs, while Victorian England sent biblical tracts, agricultural implements, and a school.

The three opera houses all had something special to offer. The magnificent new Opéra, the Palais Garnier, was still only half finished, so in their old building in the Rue Le Peletier they mounted Verdi's *Don Carlos* after a protracted rehearsal period which drove the fastidious composer to distraction. The opera received forty-three performances but was not considered a success, maybe because there were two or three major rivals for all that applause: the Opéra-Comique had a hit from the previous year, Ambroise Thomas' *Mignon* playing to packed houses, while at the Théâtre-Lyrique on the Place du Châtelet Gounod followed up his Goethe hit (*Faust*) with a Shakespeare hit (*Roméo et Juliette*) which opened on April 27 and achieved 322 performances in its first six-year run. But none of these could compete with Offenbach at the Théâtre des Variétés, where his *La Grande-Duchesse de Gérolstein* and his star, Hortense Schneider, were the sensation of the season.

But while Offenbach's successes came and went with dazzling frequency, Gounod's success had a continuous future ahead. Within months it was to be heard in cities all over Europe and in New York too. It passed in 1873, after the demise of the Théâtre-Lyrique, to the Opéra-Comique, and from there to the larger stage of the Opéra in 1888. Gounod never believed in definitive forms of his opera, recognizing that different audiences require different levels of sophistication. *Roméo et Juliette* thus survives in many different forms, which can be adjusted depending on the singers, the stage direction, and the public.

The critic Ernest Newman, who knew a lot about opera, used to say that Shakespeare's *Romeo and Juliet* was not very suitable for the operatic stage, despite constant attempts by composers of all ages to fashion that great play into an opera. His argument was that the two lovers don't change much during the course of the action, whereas circumstances, to which they are completely in thrall, do. When it comes to Gounod's beautifully lyrical version, that argument looks distinctly weak, since the mood in which the lovers meet their death in the last scene is completely different musically and emotionally from the tender, polite "Madrigal" which they sing to each other when they first meet, both still ignorant of who the other is.

The lovers are very young, of course. Shakespeare gave Juliet a tender thirteen years; Gounod's librettists presumed something a little older, but in any case teenagers grow faster than adults, as we all know, especially if they are dealt the extraordinary thunderbolt which strikes both children down in the first act when they catch sight of each other for the first time. There is no more celebrated case of love at first sight than this, and in the course of their four duets this is transformed into a passion of real tenderness and depth. Juliet's response to Friar Lawrence in Act Four, when he offers her the potion that will bring about the semblance of death, is stark and fearful, more for the thought of failure (which would force her to marry Paris) than from the simulacrum of death that she will have to undergo.

Gounod's original Juliet was Marie Caroline Miolan-Carvalho, who was nearly forty when *Roméo et Juliette* was first heard. She had already created two famous Gounod roles—Marguerite (in *Faust*) and Mireille—and she was celebrated for her magnificent coloratura. Gounod could not possibly deny her the chance to show off such talent, so he composed the "Valse-Ariette" in Act One (a sequel to the Jewel Song in *Faust*) expressly for her voice. It was inevitably the hit of the show. Alas, she was not up to the dramatic demands of the final scenes, but since she was married to the director of the theater, no one was in a position to complain.



French soprano Marie Caroline Miolan-Carvalho created leading roles in multiple Gounod operas including *Marguerite in Faust* and *Juliette in Roméo et Juliette*.
CHRONICLE / ALAMY STOCK PHOTO



Charles Gounod
BRIDGEMAN IMAGES

Events in Verona move rapidly too. Civil strife in the streets is not represented with a colossal brawl in the manner of Wagner's *Meistersinger* (premiered a few months later than *Roméo et Juliette*), since Gounod was not writing for a major stage. But it is felt in the tension between the families, especially when a few snide exchanges between Romeo's page, Stephano (a nice trouser role for a soprano), and Gregorio lead to drawn swords, pulling first Mercutio, then Tybalt, then Romeo into the fray. In no time at all both Mercutio and Tybalt are dead, and Romeo's circumstances, already untenable because of his secret marriage to Tybalt's cousin, force on him the desperate action that leads to the tragic dénouement.

The ending is not Shakespeare's ending, for the families are not reconciled, nor does Friar Lawrence have an opportunity to explain his unhappy part in the lovers' fate. These were changes made originally in London in the eighteenth century, and they remained in tune with the Romantic taste for stark tragic endings. Also, in the vault scene Juliet wakes from her false death before the poison has done its work. So Romeo is still alive, and they thus sing one more duet, this time fragmented and doomed while their themes pile up in the orchestra. Juliet stabs herself, and their last words are a prayer to heaven for forgiveness. Gounod's piety has the last word.

These adjustments to Shakespeare's action are also found in Berlioz's choral symphony *Roméo et Juliette*, which was the last music Gounod heard in Paris in 1839 before leaving for Rome as winner of the annual Prix de Rome. He was twenty-one, and he remembered the work

vividly. He paid tribute to Berlioz at the start of the opera when the chorus interrupts the overture to set the scene in a type of choral recitative that had only ever been heard before in the introduction to Berlioz's work: "Vérone vit jadis deux familles rivales, les Montaigus, les Capulets."

Being true to Shakespeare was in any case not the top priority of Gounod's librettists, Jules Barbier and Michel Carré, who were not afraid a year later to give *Hamlet* a happy ending in their libretto for Thomas. With *Faust*, *Mignon*, *Roméo et Juliette*, and *Hamlet* they transformed Goethe and Shakespeare for the genre of opera as it was understood in their time.

When *Roméo et Juliette* moved up to the Opéra-Comique, Gounod was in London entangled in legal and matrimonial problems that forced him to enlist Bizet to carry out the revisions that were needed. Then later, for the grander stage of the Paris Opéra, Gounod had to supply a ballet, as he also had to do for *Faust*. Even without the ballet (which Shakespeare's dramaturgy scarcely requires) there is a remarkable variety of musical types in the score, from Mercutio's enchanting song about Queen Mab to the brilliant build-up of violence as the finale to Act Three. The story is eternal, of course, assisted by the great creative minds that have transformed and adapted it for every medium and every age. Gounod's music struck a chord with Second Empire Paris, and it can still stir us deeply today. 🌸

Hugh Macdonald is general editor of Hector Berlioz: New Edition of the Complete Works and author of several entries within The Grove Dictionary of Music and Musicians.

ROMEO AND JULIET

A DRAMA OF ABSOLUTE LOVE



ALAIN HANEL

To approach *Romeo and Juliet* requires painstaking research in order to fully comprehend the multiple facets of this masterpiece. While this research, which spans from Shakespeare to Gounod, has shed light on the characters, it has most importantly convinced me of two critical imperatives: the importance of respecting the time period, and the need to present the scenic elements with the utmost simplicity and elegance.

Respecting the period is key to me because it allows us to do justice to the original story and at the same time recognize Gounod's efforts to imbue the work with a Renaissance flavor. This does not imply that shifting the time period would weaken this story: it is far too strong to be diminished by such an adaptation, for its message is timeless. But on reflection, such a transposition seemed an unnecessary device, and I opted to interpret the piece as written.

The time period is evidenced here primarily via the costumes, as well as by the spare simplicity of the scenery. Why? The reasons are many. First, it is necessary to subtly evoke the physical locations, for any attempt to reproduce them faithfully would be a lost cause. How to bring to life

on stage the splendors of Verona's palaces? Let us instead elicit them, suggest them, and leave the rest to the imagination. Moreover, as the costumes of the period were lavish to the extreme, I opted not to present them with such burdensome complexity.

Stopping short of obvious minimalism, I wanted to offer an airy stage with wide open spaces, driving the audience's focus fully on the characters themselves. That is the challenge we have posed.

Within this frame, one can mount this drama of absolute love, which touches every viewer with its deep injustice and a tragic outcome so easily avoidable... The prologue leaves no doubt as to the ending, yet we will experience the story as if for the first time. Juliet's carefree insouciance, Romeo's premonition, Tybalt's hateful fury, Mercutio's provocative bitterness, all these twists are well known, and yet, we experience them each time as if it were the first.

To direct *Romeo and Juliet*, one must take all these elements and so many more into consideration. 🌸

Translated by Vanessa d'Ayral de Serignac and Patricia Kristof Moy



A LONG-NEGLECTED SCENE RECLAIMS ITS PLACE

POTION or Poison

BY KIP CRANNA

GETTY IMAGES

*“Romeo, Romeo, Romeo!
Here’s drink—I drink to thee!”*

[SHE DRINKS, AND FALLS UPON HER BED WITHIN THE CURTAINS.]

So ends the dramatic soliloquy Shakespeare gives his heroine as she steels herself for downing Friar Lawrence’s potion to give her the “borrowed likeness of shrunk death.” The corresponding scene in Gounod’s opera is a challenging bravura aria, “Amour, ranime mon courage” (Love, revive my courage), in the fourth of the five acts. Until a few decades ago it had mostly been suppressed, and therein lies a tale.

Gounod’s first Juliette, Marie Caroline Miolan-Carvalho, was the wife of Léon Carvalho, director of the Théâtre Lyrique in Paris where *Roméo et Juliette* premiered in 1867. She was at that point the composer’s “go-to” soprano, having already created the part of Marguerite in *Faust* (1859) and the title role of *Mireille* (1864). She had insisted on cuts in both, and did so again with Juliette. Backed by her impresario husband, she demanded that the difficult “Potion Aria” (more often, somewhat inaptly, called the “Poison Aria”) be dropped. Although it appeared in the original vocal score, it was not performed and disappeared from later editions as the work moved to the

Opéra Comique in 1873 and finally the more prestigious Paris Opéra at the Palais Garnier in 1888.

In place of the Potion Aria, Gounod gave Madame Carvalho something more suited to her rather light lyric voice: the now-famous Act One waltz-song “Je veux vivre dans le rêve qui m’enivre” (I want to live in this intoxicating dream). This popular coloratura romp is a close cousin to the giddy showpiece “O légère hirondelle” (O graceful swallow) he had given her in *Mireille*. Thus Juliette’s virtuososo scene of mature and defiant determination late in the story was supplanted by a carefree expression of girlish delight near the beginning. Live performances of the Potion Aria were so scarce until recently that as late as 1990 Gounod biographer Steven Huebner declared it “rarely given today.” Its vocal demands are admittedly daunting, complete with two prominent high Cs.

Any soprano attempting the passionate Potion Aria must take care to reserve some energy for the subsequent Tomb Scene, with its transcendent final duet as the doomed lovers die together. (Unlike Shakespeare’s origi-

nal, but mirroring some 18th-century revisions of the play, Gounod's self-poisoned Romeo clings to life long enough for this duet to unfold as Juliet, victim of her own dagger, expires with him.)

The text of the scene, derived by librettists Jules Barbier and Michel Carré from Victor Hugo's French translation of the play, closely reflects Shakespeare's structure, varying in only one minor respect at the outset: Gounod's Juliette at first worries only that the potion will not work, not sharing the original Juliet's initial suspicion that it might be a fatal poison. (Perhaps Friar Lawrence means for her to die before being forced into a sinful second marriage to Paris after already secretly marrying Romeo?)

That difference aside, Juliet in the play and Juliette in the opera then follow the same emotional path through the scene. They shake off their qualms about the potion and summon their courage, invoking the inspiration of love. But they succumb to momentary terror at the thought of awakening in the sepulcher long before Romeo—according to the Friar's fatally flawed plan—arrives to whisk her away to freedom. In horror they both imagine the haunting ghost of cousin Tybalt whose gruesome fresh corpse, victim of Romeo's revenge for the killing of his friend Mercutio, already lies entombed there. (Swirling scales in the orchestra underscore the singer's agitation.) And they then rally their courage a second time, casting aside their fears. Juliet's concluding "I drink to thee!" becomes Juliette's "Je bois à toi!"

A century of famous Juliettes—from Nellie Melba to Mirella Freni—were content to leave the Potion Aria alone both on stage and in the recording studio, but with the 1984 EMI recording of the opera with Catherine Malfitano singing it, subsequent sopranos have mostly embraced the challenge. The first known performance of the scene at San Francisco Opera was in 1987, the last time the opera was given here, sung by longtime SFO favorite Ruth Ann Swenson, whose 25-year starring career on this stage earned her countless fans and the San Francisco Opera Medal. Patrons with a long memory will recall her tri-

umphant execution of the role, aptly characterized by the *New York Times*, reviewing her subsequent performance of the opera at the Met, as "radiant, full and unforced."

One of this season's Juliettes, Nadine Sierra, has already wowed local audiences with her Potion Aria while still an Adler Fellow with the San Francisco Opera Center during a concert in 2012. The *San Francisco Chronicle* declared "Sierra's way with the French repertoire had infused ... a vivid and breathtakingly sung account of [the aria]. This is a singer with enormous reserves of vocal power, along with the ability to calibrate it perfectly to the setting—her high notes were potently sustained but never shrill or overbearing."

San Francisco Classical Voice agreed: "Sierra does not simply assume a pose or pretend to act; every vocal and facial expression, every move of her lithe body proclaims total involvement. Her sensational final high note, which seemed to go on forever, telegraphed triumph after triumph in the years ahead."

In a recent interview Sierra described the challenges presented by the Potion Aria. "It's Gounod kind of doing the same thing that Verdi did for Gilda or Violetta: allowing the audience to see, over two or three hours, a dramatic change within the character. The role of Juliette starts off rather light-ish and it just gets heavier after that. It can be like running a marathon. You have to pace yourself. But that is the fun of being an opera singer.

The roles that we get to play still challenge us and push us to grow along with these characters."

A prominent American conductor who frequently guests here, and who knows both Gounod's opera and Sierra well, commented recently about the long-neglected Potion Aria: "It is high, sustained, and relentless, quite evocative of Juliette at such a desperate moment. And there have been very few sopranos who could handle it. A soprano like Nadine, of course, will have the opposite problem of many of her predecessors: she will have to work to make it look difficult!" ❁

Clifford (Kip) Cranna is Dramaturg Emeritus of San Francisco Opera.

“Gounod’s Juliette at first worries only that the potion will not work, not sharing the original Juliet’s initial suspicion that it might be a fatal poison.”

WHEREFORE ART THOU ROMÉO?

BY JEFFERY S. MCMILLAN



Jean de Reszke as Roméo.

One of opera's great unsolved mysteries concerns a recording of Roméo's last act aria by one of the greatest artists the lyric stage has ever known. During the 1890s, legendary Polish tenor Jean de Reszke was the idol of the public in New York, Paris, and London, but unlike many of his Golden Age colleagues, the prince of tenors was dubious about the emerging technology of recorded sound and refused to make records.

On April 22, 1905, de Reszke, recently retired and apparently feeling adventurous, finally relented and sang two arias into the recording horn for the Fonotipia company. His selections were obvious ones: "O souverain, ô juge!" from Massenet's *Le Cid*, an opera that was composed especially for Jean in 1885, and the tomb scene from *Roméo et Juliette*, one of his greatest roles. Dissatisfied with the results of the session, de Reszke ordered the recordings destroyed, denying future generations a memento of his world-renowned voice.

Rumors of a preserved test pressing of de Reszke's only

record have circulated for nearly a century. While there have been seemingly credible claims, most reports have turned out to be elaborate hoaxes. Hope remains that de Reszke's Roméo will one day be heard, but where is it? Perhaps the record has already been found but is squirreled away in a private collection in France. Maybe it lies forgotten in someone's attic, gathering dust. Did the precious but breakable item survive two World Wars? Until there is news of a discovery, we must be content with the Mapleson Cylinders, turn-of-the-century live recordings from the Metropolitan Opera House, where the voice of Jean de Reszke, among other stage divinities of a distant age, can be faintly made out amid a wall of surface noise. Discovering the great tenor on these unique documents is another kind of quest. Check YouTube! 🌟

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

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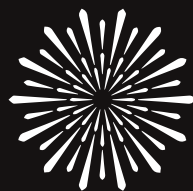
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YVES ABEL
(Toronto, Canada)
Conductor
San Francisco Opera
Highlights: *Hamlet*; *Madama Butterfly*
Recent and Upcoming: Conductor of *La Fille du Régiment* (Teatro Comunale

di Bologna); *Il Barbiere di Siviglia* (Rossini Opera Festival Pesaro); *La Traviata* (Teatro dell'Opera Rome, Vancouver Opera); *Carmen* (Philadelphia, Hong Kong, San Diego Opera); *Pelléas et Mélisande* (Opéra de Oviedo); *L'Elisir d'Amore* (Canadian Opera Company, Royal Opera Covent Garden); *Les Pêcheurs de Perles* (Liceu de Barcelona); *Hamlet* (Deutsche Oper Berlin, Hong Kong); *Madama Butterfly* (Hamburg State Opera); *Tosca* (Bilbao); *Lucrezia Borgia* (Oviedo); Concerts (Orchestra Haydn di Bolzano, NWD Philharmonie Herford, Italy tour) Chief Conductor of the Nordwestdeutsche Philharmonie of Herford, Germany since 2015; Principal Conductor Designate of San Diego Opera starting in 2020–21



BRYAN HYMEL †
Tenor (New Orleans, Louisiana)
Romeo
San Francisco Opera
Highlights: Énée in *Les Troyens*
Recent and Upcoming: Henri in *Les Vêpres Siciliennes*

(Bavarian State Opera); Rodolfo in *La Bohème* (Vienna State Opera); Don José in *Carmen* (Royal Opera Covent Garden); title role of *La Damnation de Faust* (Metropolitan Opera); Pinkerton in *Madama Butterfly* (Opera Philadelphia); Arrigo in *I Vespri Siciliani* (Opernhaus Zürich); title role of *Don Carlo* (Greek National Opera) Merola Opera Program 2001



PENE PATI †
Tenor (Auckland, New Zealand)
Romeo
San Francisco Opera
Highlights: The Duke of Mantua in *Rigoletto*; A Messenger in *Aida*; Count Lerma and Royal Herald in *Don*

Carlo; Eunuch/Stone in Bright Sheng's *Dream of the Red Chamber*

Recent and Upcoming: *Madama Butterfly* (New Zealand's Festival Opera); Alfredo in *La Traviata* (Opera San José); Nemorino

in *L'Elisir d'Amore* (New Zealand Opera); Percy in *Anna Bolena* (Opéra National de Bordeaux); *La Traviata* (Hawaii Opera Theatre); Macduff in *Macbeth*; title role of *Mitridate*, *Re di Ponto*; encore: recital (Matinée Musicale series Cincinnati) Merola Opera Program 2013; San Francisco Opera Adler Fellowship 2016, 2017



NADINE SIERRA †
Soprano (Fort Lauderdale, Florida)
Juliet
San Francisco Opera
Highlights: Title role of *Lucia di Lammermoor*; Pamina and Papagena in *Die Zauberflöte*; Countess Almaviva in

Le Nozze di Figaro; Musetta in *La Bohème*
Recent and Upcoming: Gilda in *Rigoletto* (Metropolitan Opera); title role of *La Traviata* (Teatro Real Madrid); title role of *Manon* (Opéra National de Bordeaux); Juliet in *Roméo et Juliette* (Bordeaux); Susanna in *Le Nozze di Figaro* (Metropolitan Opera); Sophie in *Der Rosenkavalier* (Berlin); Nannetta in *Falstaff* (Berlin); title role of *Lucia di Lammermoor* (Royal Opera Covent Garden); Concerts (Grand Théâtre de Genève, Kansas City, Mexico); Concerts with Andrea Bocelli (Washington, New York) Merola Opera Program 2010; San Francisco Opera Adler Fellowship 2011, 2012; Sierra is the winner of the 2017 Richard Tucker Award



AMINA EDRIS †
Soprano (Christchurch, New Zealand)
Juliet
San Francisco Opera
Highlights: Frasquita in *Carmen*; Flower/Lady-in-Waiting in Bright Sheng's *Dream of the Red*

Chamber; Countess Ceprano in *Rigoletto*; Klytemnestra's trainbearer in *Elektra*; Annina in *La Traviata*

Recent and Upcoming: Glycère in *Sapho*; title role of *Manon* (Opéra National de Bordeaux); Fatime in *Les Indes Galantes* (Grand Théâtre de Genève); Susanna in *Le Nozze di Figaro* (Opera San José, Hawaii Opera Theatre); Tina in Jonathan Dove's *Flight* (Opera Parallèle); Serpina in Pergolesi's *La Serva Padrona* (Christchurch Arts Festival); Adina in *L'Elisir d'Amore* (New Zealand Opera) Merola Opera Program 2015; San Francisco Opera Adler Fellowship 2016, 2017



LUCAS MEACHEM
Baritone (Raleigh, North Carolina)
Mercutio
San Francisco Opera
Highlights: Title role of *Eugene Onegin*; Frank/Fritz in *Die Tote Stadt*; Count Almaviva in *Le Nozze di Figaro*;

Papageno in *The Magic Flute*; title role of *Don Giovanni*; Figaro in *Il Barbiere di Siviglia*; Dr. Malatesta in *Don Pasquale*
Recent and Upcoming: Enrico in *Lucia di Lammermoor* (Opéra de Montréal); Escamillo in *Carmen* (Teatro Regio di Torino); Prince Yeletsky in *The Queen of Spades* (Lyric Opera of Chicago); Figaro in *Il Barbiere di Siviglia* (Dallas Opera); Marcello in *La Bohème* (Paris Opera); Concert with tenor Joseph Calleja (Prague Philharmonia) Merola Opera Program 2003; San Francisco Opera Adler Fellowship 2004, 2005; Grammy Award for Best Opera Recording (Corigliano's *The Ghosts of Versailles*)



JAMES CRESWELL †
Bass (Seattle, Washington)
Friar Lawrence
San Francisco Opera
Highlights: Crespel in *Les Contes d'Hoffmann*; Pharisee of Capernaum and Newscasters in *The*

Gospel of Mary Magdalene; Comte des Grieux in *Manon*
Recent and Upcoming: Doctor Bartolo in *Le Nozze di Figaro* (San Francisco Opera); Il Cieco in *Iris* (Scottish Opera); Count Walter in *Luisa Miller* (English National Opera); Janáček's *Glagolitic Mass* (London Philharmonic Orchestra); Sarastro in *Die Zauberflöte* (Santa Fe Opera); Vodnik in *Rusalka* (Santa Fe Opera) Merola Opera Program 2000



TIMOTHY MIX †
Baritone (Baltimore, Maryland)
Count Capulet
San Francisco Opera
Highlights: Le Bret in *Cyrano de Bergerac*; Le Dancaire in *Carmen*; Elder Ott in *Susannah*; De Brétigny in *Manon*

Recent and Upcoming: Peter Hilliard and Matt Boresi's *The Last American Hammer* (Urban Arias); Alexander Zhurbin's *TSVETAEVA* (Russian Chamber Art Society); Caliban in Sibelius' *The Tempest* (Los Angeles Philharmonic); Albert in *Werther* (Bergen National Opera); Joseph De Rocher in Jake Heggie's *Dead Man Walking* (Opera

Delaware); Count Capulet in *Roméo et Juliette* (Santa Fe Opera); Tsar Dodon in *Le Coq d'Or* (Santa Fe Opera); Jack Hubbard in *Doctor Atomic* (Santa Fe); Enrico in *Lucia di Lammermoor* (Colorado); Belcore in *L'Elisir d'Amore* (Colorado, Virginia Opera); Escamillo in *Carmen* (Colorado); Marcello in *La Bohème* (Saint Louis, Arizona Opera, Palm Beach Opera)



DANIEL MONTENEGRO

Tenor (Kansas City, Kansas)

Tybalt

San Francisco Opera

Highlights: Roderigo in *Otello*; Pong in *Turandot*

Recent and

Upcoming: Luis in *El Pasado Nuca se Termina* (Lyric Opera of Chicago, Houston Grand Opera, San Diego Opera, Fort Worth Opera); Giovanni in *La Hija de Rappaccini* (Gotham Opera); Mario in Daniel Catán's *Il Postino* (Théâtre du Châtelet, Opera Saratoga, Virginia Opera, Opera Santa Barbara); Alfredo in *La Traviata* (New Orleans Opera, Minnesota Opera, Arizona Opera); Nemorino in *L'Elisir d'Amore* (Washington National Opera); Pang in *Turandot* (Hollywood Bowl); Pong in *Turandot* (Dallas Opera); Roméo in *Roméo et Juliette* (Tulsa Opera, Castleton Festival); Pinkerton in *Madama Butterfly* (Arizona, Opera Columbus); Rafael in *Cruzar la Cara de la Luna* (Fort Worth, New York City Opera, Houston); Arcadio in *Florencia en el Amazonas* (San Diego); Concerts: excerpts from *La Bohème* (Quad City Symphony); Verdi's Requiem (Phoenix Symphony) Merola Opera Program 2010; San Francisco Opera Adler Fellowship 2011



PHILIP SKINNER

Bass-Baritone (Jacksonville, Florida)

Duke of Verona

San Francisco Opera

Highlights: Baron Douphol in *La Traviata*; King Priam in *Les Troyens*; Edgar Ray Killen in Philip Glass'

Appomattox; The Speaker in *Die Zauberflöte*; Rambaldo Fernandez in *La Rondine*; The Water Spirit in *Rusalka*; Escamillo in *Carmen*; Ferrando in *Il Trovatore*; Colline in *La Bohème*; Lorenzo in *I Capuleti e i Montecchi*
Recent and Upcoming: Dansker in *Billy Budd* (San Francisco Opera); Henry Wilcox in Allen Shearer's *Howards End, America* (San Francisco); Olin Blitch in Carlisle Floyd's *Susannah* (Festival Opera); Nikititsch in *Boris Godunov* (San Francisco Symphony); Scarpia in *Tosca* (Sacramento

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ARTIST PROFILES

Opera, Festival Opera); Arkel in *Pelléas et Mélisande* (West Edge Opera); King Marke in *Tristan und Isolde* (Claude Heater Foundation concert Herbst Theatre); King in *The Little Prince* (Opera Parallèle) Merola Opera Program 1985; San Francisco Opera Adler Fellowship 1986, 1987



STEPHANIE LAURICELLA *
Mezzo-Soprano
(Salisbury Mills, New York)
Stephano
Recent and Upcoming: Dorabella in *Così fan tutte* (Staatoper Hamburg, Paris Opera, Oper Stuttgart, Deutsche Oper Berlin, Vlaamse Opera); Idamante in

Idomeneo (Israeli Opera); *La Cenerentola* (Metropolitan Opera); Rosina in *Il Barbiere di Siviglia* (Oper Stuttgart, Deutsche Oper Berlin, Arizona Opera, Hong Kong); Hansel in *Hänsel und Gretel* (Bochumer Symphoniker); Beethoven's Symphony No. 9 (Atlanta Symphony); Annina in *Der Rosenkavalier* (Glyndebourne); Hermia in *A Midsummer Night's Dream* (Grand Théâtre de Genève); Isolier in *Le Comte Ory* (Seattle); Stéphano in *Roméo et Juliette* (Madison)



EVE GIGLIOTTI *^J
Mezzo-Soprano (New York, New York)
Gertrude
Recent and Upcoming: Glasha in *Kát'a Kabanová* (Metropolitan Opera); Gertrude in Ambroise Thomas' *Hamlet*

(Washington Concert Opera); Handel's *Messiah* (Detroit Symphony); Siegrune in *Die Walküre* (Metropolitan Opera, Boston Symphony Tanglewood); The Pilot in Rachel Portman's *The Little Prince* (Opera Parallèle); Mahler's Third Symphony (Bard College Conservatory Orchestra); *Untitled: Inspired by Film Stills* (National Sawdust)



SEOKJONG BAEK ^J
Baritone (Jeon-Ju, South Korea)
Gregorio
San Francisco Opera
Highlights: Moralès in *Carmen*
Recent and Upcoming: Innkeeper and Naval Captain

in *Manon Lescaut* (San Francisco Opera); Schwabacher Summer Concert; Yamadori in *Madama Butterfly* (Lyric Opera of Kansas City); Germont in *La Traviata* (Aspen Music Festival); Tschang in *Das Land des Lächelns* (Manhattan School of Music); Gautru in *Le Roi l'a Dit* (Manhattan School of Music) Merola Opera Program 2018; San Francisco Opera Adler Fellowship 2019



CHRISTOPHER OGLESBY ^J
Tenor (Woodstock, Georgia)
Benvolio
San Francisco Opera
Highlights: El Dancairo in *Carmen*
Recent and Upcoming: Edmondo


in *Manon Lescaut* (San Francisco Opera); Tybalt in *Roméo et Juliette* (Utah Opera); Handel's *Messiah* (Utah Symphony); Tom Rakewell in *The Rake's Progress* (Merola Opera Program); Tamino in *Die Zauberflöte*

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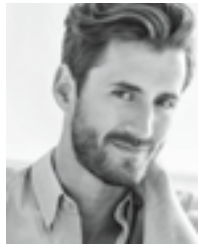
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(Amalfi Coast Festival); Don Ottavio in *Don Giovanni* (University of North Texas); Box in *Cox & Box* (Opera in Concert) Merola Opera Program 2018; San Francisco Opera Adler Fellowship 2019



HADLEIGH ADAMS^J
Baritone (Palmerston North, New Zealand)
Count Paris
San Francisco Opera
Highlights: Schaunard in *La Bohème*; Angelotti in *Tosca*; Marquis d'Obigny in *La Traviata*; Simon in Mark Adamo's

The Gospel of Mary Magdalene; Luther and Schlemil in *Les Contes d'Hoffmann*; An officer in *Il Barbiere di Siviglia*; Mr. Fox in *Dolores Claiborne*; The Imperial Commissioner in *Madama Butterfly*

Recent and Upcoming: Ormonte in *Partenope* (San Francisco Opera); Arthur Jones in *Billy Budd* (San Francisco Opera); Schaunard in *La Bohème* (Lyric Opera of Kansas City); Mercutio in *Roméo et Juliette* (Cincinnati Opera); Hawkins Fuller in Gregory Spears' *Fellow Travelers*; Young Caesar Nicomedes in Lou Harrison's *Young Caesar*; Carl Mangus in *A Little Night Music* (Nederlandse Reisopera); Creon/Tiresias in *Oedipus Rex* (London's Philharmonia Orchestra); *Carmina Burana* (San Francisco Symphony); Maximilian in *Candide* (San Francisco Symphony); Bernstein's *Mass* (Los Angeles Philharmonic, Ravinia Festival); Papageno in *Die Zauberflöte* (Pacific Symphony); Jesus in *Saint Matthew Passion* (Colorado Symphony); General Lansing in Annie Gosfield's *War of the Worlds* (LA Phil); Judge/Duke in Thomas Adès' *Powder Her Face*; Dr. Falke in *Die Fledermaus*; Concerts with Houston Symphony Orchestra, Melbourne Symphony Orchestra, Colorado Symphony Orchestra, American Bach Soloists, New Zealand Symphony Orchestra Merola Opera Program 2012; San Francisco Opera Adler Fellowship 2013, 2014



JEAN-LOUIS GRINDA^{**}
(Monaco)

Director
Recent and

Upcoming: *Don Giovanni* (Monte Carlo, Hong Kong); *La Gioconda* (Palermo, Santiago de Chile,

Marseille); *The Magic Flute* (Tel Aviv); *Robert le Diable* (Erfurt); *Tosca* (Valencia, Turin, Torre del Lago, Tokyo); *La Traviata* (Genoa, Lausanne); *The Tales of Hoffmann* (Hong Kong, Monte Carlo, Naples); *Amelia al Ballo/The Telephone* (Valencia); *Falstaff* (Tenerife, Marseille); *Die Fledermaus* (Marseille);

Lucia di Lammermoor (Monte Carlo, Tokyo, Valencia); *Roméo et Juliette* (Oman, Tel Aviv); *Les Pêcheurs de Perles* (Seoul); *Carmen* (Toulouse, Marseille); *Rigoletto* (Trieste, Massy); *Tannhäuser* in French (Monte Carlo); *Werther* (Valencia); *Aida* (Shanghai); *Samson and Dalila* (Monte Carlo); *Guillaume Tell* (Choregies d'Orange)
Director of more than 50 operas and musicals; Director of Opéra Monte Carlo since 2009; Director of Chorégies d'Orange since 2016; Co-Founder of Les Musiciens du Prince with Cecilia Bartoli



VANESSA D'AYRAL DE SERIGNAC^{**}
(Nice, France)

Associate Director
Recent and Upcoming:

Assistant to Opéra de Monte Carlo Director and Stage Director Jean-Louis Grinda; costume and set

designer of *Carmen* (India); director of *Lakmé* (Crescendo at Théâtre des Variétés Monte Carlo); *Gianni Schicchi* (Opus Opéra Gattières); Purcell's *King Arthur* (Monte Carlo Music Academy); French language coach for *Le Comte Ory* (Milan's Teatro alla Scala)



ERIC CHEVALIER^{*}
(Nice, France)

Set Designer

Recent and Upcoming: Director and Designer of *Die Zauberflöte* (Reims, Limoges, Liège, Toulon, Saint-Étienne); *La Traviata* (Reims, Toulon); *Rigoletto*

(Reims, Marseille, Athens); Isabelle Aboulker's *Un Renard à l'Opéra* (Limoges); Gottfried Von Einem's *Der Prozess* (Nantes); Peter Bengtson's *Jungfrunna* (Angers); Designer of *Les Contes d'Hoffmann* (Seoul); *Roméo et Juliette* (Seoul, Genova); Haydn's *Le Pescatrici* (Metz); Meyerbeer's *Les Huguenots* (Metz); Cavalli's *Giason* (Festwoche der alten Musik Innsbruck, Oude Muziek Festival Utrecht, Caen, Théâtre des Champs-Élysées); D'Albert's *Der Golem* (Ulm); *Eine Nacht in Venedig* (Kaiserslautern); Chaynes's *Erzsebet* (Massy); Fried's *Das Tagebuch der Anne Frank* (Karlsruhe); *Der Ring des Nibelungen* (Opera Royal de Wallonie); *Don Carlo* (Zagreb, Tel Aviv); *Gioconda* (Palermo, Santiago del Chile); *Guillaume Tell* (Monte-Carlo, Choregies d'Orange); *Don Giovanni* (Hong Kong); Hugo Claus' *La Fiancée du Matin*; Strindberg's *Orage*; Marivaux's *La Provinciale*; Molière's *Monsieur de Pourceaugnac*; Hugo's *Le Dernier Jour d'un Condamné*; General Director of Opéra de Nice 2016–2019



CAROLA VOLLES^{*}
(Stuttgart, Germany)
Costume Designer

Recent and

Upcoming: Cherubini's *Médée* (Saarländisches Staatstheater Saarbrücken); *Götterdämmerung* (Mainfranken Theater

Würzburg); *Shakespeare in Love*; *Evita* (Mainfranken Theater Würzburg); *La Clemenza di Tito* (Theater Magdeburg)



ROBERTO VENTURI^{*}
(Ravenna, Italy)

Lighting Designer
Recent and

Upcoming: Comédie Française; *The Magic Flute*, *Orlando* (Aix-en-Provence Festival); *Die Entführung aus dem Serail*, *Xerxes* (Geneva

Opera); *The Tales of Hoffmann*, *William Tell*, *Katya Kabanova* (Royal Opera Belgium); *Anna Bolena*, *Lulu*, *Don Quijotte*, *Il Mondo della Luna* (Metz); *Die Entführung aus dem Serail* (Nancy; Finnish National Opera); *Orfeo ed Euridice* (San Carlo Theatre, Naples)

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LAWRENCE PECH
(San Francisco, California)
Choreographer
San Francisco Opera
Highlights: Dance Master/Choreographer of 120 productions in 23 years including *Rusalka*; *Roberto*

Devereux; *Cavalleria Rusticana/Pagliacci*; *Girls of the Golden West*; *Die Zauberflöte*; *Die Meistersinger von Nürnberg*; *Susannah*; *Show Boat*; *Les Troyens*; *Heart of a Soldier*; *Aida*; *Porgy and Bess*; *Die Tote Stadt*; *The Rake's Progress*; *La Rondine*; *the Ring cycle*; *Doctor Atomic*; *The Merry Widow*; *Iphigénie en Tauride*; *The Ballad of Baby Doe*; *Turandot*; *Guillaume Tell*; *Eugene Onegin*

Recent and Upcoming: Choreographer of *Le Nozze di Figaro* (San Francisco Opera); Dance Master of *Billy Budd* (San Francisco Opera)



IAN ROBERTSON
(Dundee, Scotland)
Chorus Director
San Francisco Opera
Highlights: 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



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

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



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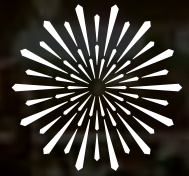
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Radoslava Biancalana, *Czech*
Alessandra Cattani, *Italian*
Patricia Kristof Moy, *French*
Lynne Soffer, *English Diction*

SAN FRANCISCO OPERA CENTER

Sheri Greenawald, *Opera Center Director*
Mark Morash, *Director of Musical Studies*
Chris Bragg, *Administrative Director*

OPERATIONS

Katherine Baltrush, *Associate Operations Director*

MUSIC OPERATIONS

Clifford Cranna, *Dramaturg Emeritus*
Kali Wilson, *Music Operations Manager*

CHORUS AND BALLET

Ian Robertson, *Chorus Director*
Fabrizio Corona, *Associate Chorus Master*
Mary Finch, *Chorus and Dance Personnel Manager*
Katelyn Tan, *Ballet Pianist*

ORCHESTRA

Carrie Weick, *Orchestra Librarian*
Tracy Davis, *Orchestra Manager*
Timothy Spears, *Assistant Orchestra Librarian/
Assistant Orchestra Manager*

PHILANTHROPY AND AUDIENCES

David Odenkirchen, *Director of Philanthropy and
Audiences Operations*

Jess Levy, *Patron Data Specialist*
Anamaria Ramey, *Donor Services Manager*
Sarah Benjamin, *Patron Data Assistant*
Chivly Krouch, *Donor Records Coordinator*
Amir Magid, *Donor Benefits Coordinator*
Bella Mello, *Philanthropy and Audiences Associate*

ARCHIVES

Barbara Rominski, *Director of Archives*

DEVELOPMENT

Kyle Polite, *Deputy Director of Development*

Michael Hoke, *Development Associate*

Lisa Bordachar,

Director of Prospect Research and Strategy

Mandala Pham, *Director of Legacy Giving*
Joanna Taber, *Principal Giving Manager*
Barbara Lundy, *Principal Giving Associate*

ANNUAL GIVING

Roya Clune, *Director of Annual Giving*

INDIVIDUAL AND LEADERSHIP GIVING

Deborah Banks, *Director of Individual and
Leadership Giving*
Dana Gordon, *Leadership Giving Officer*
Joo Eun Lee, *Leadership Giving Officer*
Hans Cardenas, *Individual Giving Officer*

Aileen Tat, *Individual Giving Officer*

Madeline Bueter, *Individual and Leadership Giving Associate*

INSTITUTIONAL GIVING

Donna Batson, *Director of Institutional Giving*

SPECIAL EVENTS

Karman Pave, *Director of Special Events*

Katie Cagampan, *Special Events Manager*

DIVERSITY, EQUITY, AND COMMUNITY

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 Drozd, **Kevin Gordon**, **Lua Hadar**,

Dave Maier, **Albert Montañez-Sanchez**,

Steven Sven Olbash, **Michael Orlinsky**, **Max Perkoff**,

Katherine Issel Pitre, **Emily Shisko**, **Alyssa Stone**,

Christopher Street, **Matthew Wolka**,

Teaching Artists

MARKETING AND COMMUNICATIONS

Lisa Bullard, *Chief Marketing Officer*

Farrah Hammond, *Marketing Associate*

AUDIENCE DEVELOPMENT AND MARKETING

Kathryn Appleton, *Associate Director of*

Audience Development and Marketing

Stephanie Gianni, *Manager of*

New Audiences and Engagement

Amy Humke, *Web and Email Manager*

Steven Shear, *Manager of Relationship Marketing*

Megan Searcy, *Audience Development and*

Marketing Coordinator

COMMUNICATIONS

Julia Inouye, *Associate Director of Communications*

Jeffery McMillan, *Senior Manager, Communications*

Teresa Concepcion, *Communications Manager*

Allison Griner, *Communications Coordinator*

CREATIVE AND DIGITAL

Adam Snellings, *Graphic Designer*

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 Tkatch, *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 Condemani, **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 Gorzycski, *Head Of Department*

Cynthia Fusco, **Robert Horek**, **David McKain**,

Catherine Verdier, *Assistants*

WIG AND MAKEUP

Jeanna Parham, *Head of Department*

Ashley J. Landis,

Assistant Head of Department

Christina Martin,

Administrative Assistant & Wig Assistant

Maura Sela, **Sophia Smith**, *Wig Assistants*

Dr. Myron Marx, *Company Medical Adviser*

Seyfarth Shaw LLP, *Counsel*

Armanino 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 ° ♪
 Louise Alder**
 SeokJong Baek † ♪
 Zhengyi Bai † ♪
Lilia Bernstein
 Michelle Bradley*
 John Brancy*
 Robert Brubaker
 William Burden ♪
Yolotzin Cervantes
 John Chest* ♪
 Aryeh Nussbaum Cohen † ♪
 Christopher Colmenero* † ♪
 Catherine Cook ° ♪
 Sasha Cooke
 James Creswell ♪
 Rafael Davila*
 Jennifer Davis**
 Jeanine De Bique*
 Ashley Dixon † ♪
 Benjamin Drever
 Amina Edris ° ♪
 Anthony Clark Evans
 Franco Fagioli**
 Greg Fedderly
 Eve Gigliotti*
Noah Glickman
 Eric Halfvarson
 Mary Evelyn Hanglely † ♪
 Lianna Haroutounian
 Talinn Hatti*
 Philip Horst ° ♪
 Bryan Hymel ♪
 Natalie Image † ♪
 Brian Jagde ° ♪
Rhoslyn Jones ° ♪
 Stephanie Lauricella*
 Daniela Mack ° ♪
 Serena Malfi*
 Michaela Martens ♪
 Simone McIntosh † ♪
 Lucas Meachem ° ♪
 Timothy Mix
 Levente Molnár*
 Daniel Montenegro ° ♪
 Edward Nelson ° ♪
 Christopher Oglesby † ♪
 Matthew O'Neill ° ♪
 Jakub Józef Orliński**w
 Sidney Outlaw* ♪

Kenneth Overton
 Edward Parks*
 Pene Pati ° ♪
 Simone Piazzola* ♪
 Christian Pursell † ♪
 Curtis Resnick*
 Brenton Ryan
 Alek Shrader ° ♪
 Nadine Sierra ° ♪
 Philip Skinner ° ♪
 Garrett Sorenson
 Heidi Stober
 Michael Sumuel ♪
 Russell Thomas
 Wayne Tigges
 Marvin B. Valdez*
 Christian Van Horn
 Eugene Villanueva ♪
 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 ° ♪
 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

° Former Adler Fellow

† Current Adler Fellow

♪ 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



CORPS DANCERS

Lawrence Pech, *Dance Master*

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

* Solo Dancer
t Tenured

SUPERNUMERARIES

Jim Bowes
David Calkins
Richard Casse
James Crow
Eric Dew
Karsten Guthridge
Yelda Kaya
Peter Kolesnikov
Charles Lewis III
Steve Mullin
Ram Ramayanam
Steven Schultz
Carlos Suarez
Ross Uchimura
Etienne Vick

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

BASS

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

FLUTE

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

PICCOLO

Stephanie McNab

OBOE

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

ENGLISH HORN

Janet Popesco Archibald

CLARINET

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

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier, *Principal*
Daniel MacNeill*
Michael Severance

CONTRABASSOON

Michael Severance

HORN

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

TRUMPET

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

TROMBONE

Samuel Schlosser, *Principal*
Donald Kennelly
David Ridge

TUBA/CIMBASSO

Zachariah Spellman

TIMPANI

John Burgardt

PERCUSSION

Richard Kvistad, *Principal/Associate Timpani*
Patricia Niemi

HARP

Olga Ortenberg-Rakitchenkov

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



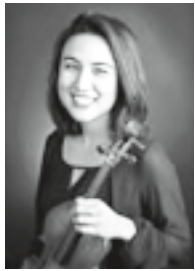
Beni Shinohara
Assistant Principal
Second Violin



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



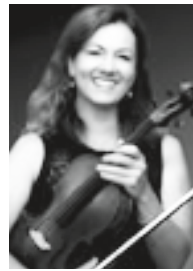
Jonna Hervig
Viola



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



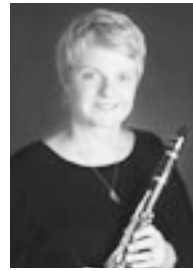
Gabriel Young
Oboe



**Janet Popesco
Archibald**
Oboe & English Horn



**Jose Gonzalez
Granero**
Principal Clarinet



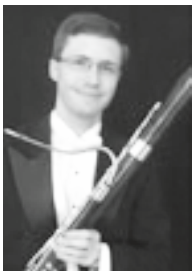
Joanne Burke Eisler
Assistant Principal
Clarinet



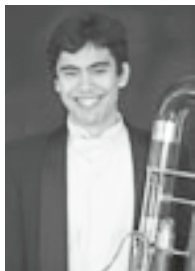
Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



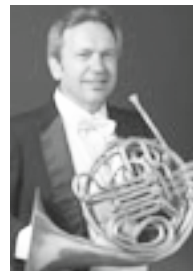
Michael Severance
Bassoon &
Contrabassoon



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



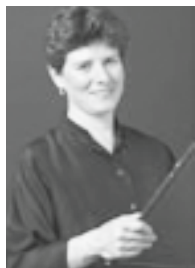
Patricia Niemi
Percussion



**Olga Ortenberg
Rakitchenkov**
Harp



Tracy Davis
Orchestra Manager



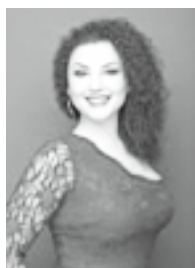
Carrie Weick
Librarian



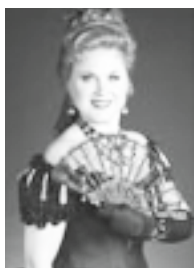
Timothy Spears
Assistant Orchestra
Manager & Librarian

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

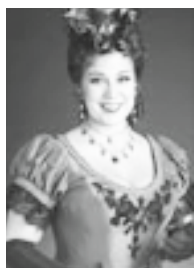
SAN FRANCISCO OPERA REGULAR CHORUS



Nadima Avakian
Soprano



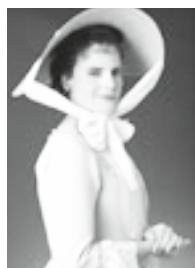
Kathleen Bayler
Soprano



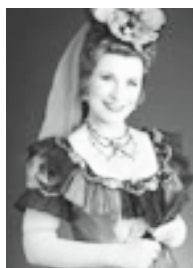
Sara Colburn
Soprano



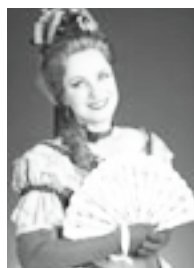
Dvora Djoraev
Soprano



Mary Finch
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



Angela Eden Moser
Soprano



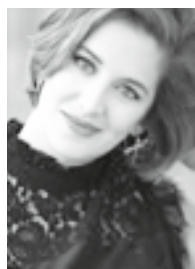
Rachelle Perry
Soprano



Virginia Pluth
Soprano
Leave of Absence



Carole Schaffer
Soprano



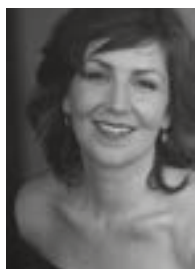
Jesslyn Thomas
Soprano



Mitzie Weiner
Soprano



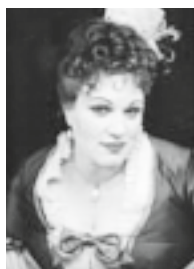
Buffy Baggott
Mezzo-Soprano



Elizabeth Baker
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Claudia Haider
Mezzo-Soprano



Sally Mouzon
Mezzo-Soprano



Sally Porter Munro
Mezzo-Soprano



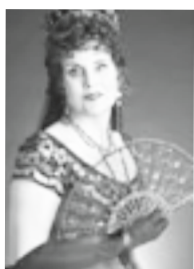
Erin Neff
Mezzo-Soprano



**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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Colby Roberts
Tenor



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Tenor



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Tenor



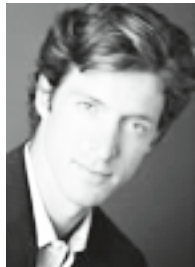
Andrew Truett
Tenor



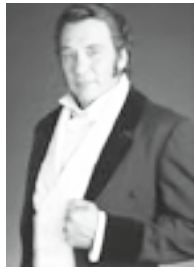
Richard Walker
Tenor
Leave of Absence



William Bryan
Baritone



Anders Fröhlich
Baritone



Ken Johnson
Baritone



David Kekuewa
Baritone



Frederick Matthews
Baritone



Jere Torkelsen
Baritone



Bojan Knežević
Bass



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Bass



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Bass



Valery Portnov
Bass

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

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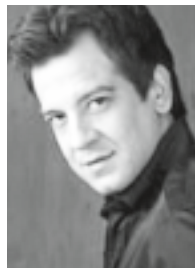
Blanche Hampton



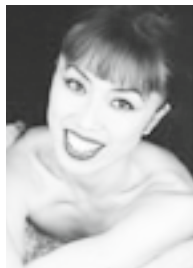
Bryan Ketron



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

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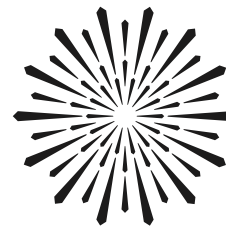
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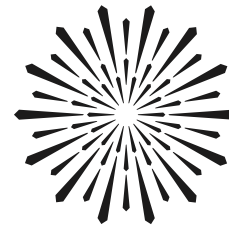
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REFLECTING COMMUNITY

BY GENERAL DIRECTOR MATTHEW SHILVOCK

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

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

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



SIMON PAULY

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

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

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

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

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

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

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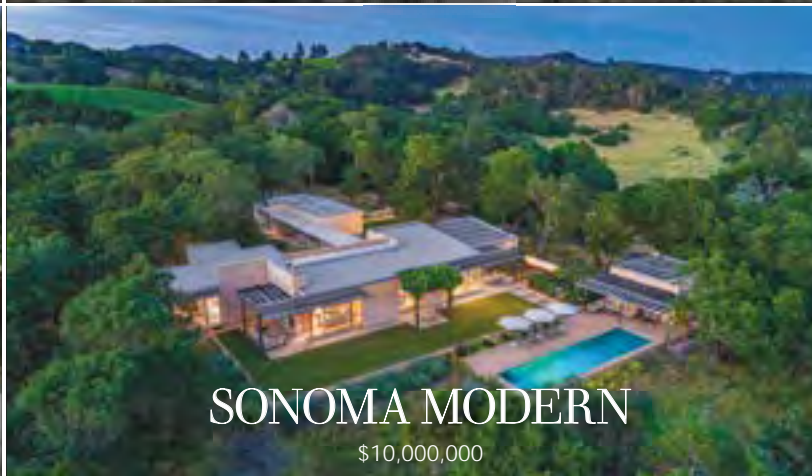
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