

SEPTEMBER 10 - OCTOBER 5, 2022

2022-23 CENTENNIAL SEASON | SFOPERA.COM

Antony and Cleopatra

BY JOHN ADAMS



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Vol. 100, No. 2 • 2022–23 Season • September/October 2022

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STARTING MONDAY, SEPTEMBER 12

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BY JOHN ADAMS

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and Enjoy!**



Avoid lines during intermission by pre-ordering your favorite beverage and snack at any concession location before the performance.

At a Glance

WORLD PREMIERE *ANTONY AND CLEOPATRA*

BY JOHN ADAMS

Sep 10, 15, 18, 23, 27; Oct 2, 5

Structure: 2 acts, with 1 intermission

Running time: ~3 hrs

Language: Sung in English with English supertitles

Key Characters:

Antony—Roman general, Triumvir, and Cleopatra's lover

Cleopatra—Queen of Egypt whose power threatens Caesar's ambition

Caesar—Octavius, Triumvir of Rome whose ambition is to become sole ruler

Did you know? John Adams had the idea for composing an opera based on Shakespeare's drama after setting two of the playwright's soliloquies in his 2017 opera, *Girls of the Golden West*, which premiered at San Francisco Opera.

EUGENE ONEGIN

BY PYOTR ILYICH TCHAIKOVSKY

Sep 25, 28; Oct 1, 6, 9, 11, 14

Structure: 3 acts, with 1 intermission

Running time: ~3 hrs

Language: Sung in Russian with English supertitles

Key Characters:

Eugene Oegin—A taciturn aristocrat

Tatyana—A young woman with unrequited feelings for Oegin

Lensky—Oegin's friend, a poet

Olga—Tatyana's younger sister, in a relationship with Lensky

Listen for: In the opera's final act, Oegin is overcome with ardent feelings; he claims to be poisoned with desire for Tatyana. His music at that point corresponds directly to Tatyana's in Act I when she pours her passion for Oegin into a letter.



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September 10, 2022–January 12, 2023

Presented by San Francisco Public Library
Main Library, 100 Larkin Street, 4th Floor

FREE! SIMULCAST

Opera at the Ballpark: *La Traviata*

November 11, 2022 at 7:30pm

Oracle Park



FREE! CONCERT

Opera in the Park

September 11, 2022 at 1:30pm

Robin Williams Meadow, Golden Gate Park



PERFORMANCE

The Traviata Encounter

November 19, 2022 at 7:30pm

War Memorial Opera House



FREE! FAMILY ACTIVITIES

Community Open House

October 23, 2022

War Memorial Opera House



FREE! EXHIBITION

San Francisco Opera: A Centennial Celebration

November 19, 2022–August 20, 2023

Presented by SFO Museum at San Francisco International Airport
San Francisco International Airport, Harvey Milk Terminal 1

LEARN MORE AT SFOPERA.COM/100

Photos: (Top row) Morton & Co., Drew Altizer; (Bottom Row) Kristen Loken, unknown. Centennial illustrations by Brian Stauffer.

San Francisco Opera News

WHAT'S YOUR STORY?

Join San Francisco Opera and the San Francisco Public Library for *The Opera in You*, a series of free writing and storytelling workshops. Led by experienced teachers, the workshops will explore the unique experiences within us all as participants build storytelling literacy skills in a creative and collaborative environment. Each 5-part workshop series culminates in free public events where participants are encouraged to share their story. There is no cost to participate, but registration is strongly encouraged. To register, email San Francisco Opera's Department of Diversity, Equity, and Community at DEC@sfopera.com.



Nicole Cabell in *La Traviata*, 2014. / CORY WEAVER



KRISTEN LOKEN

In addition to the Opera's 100th season, this year also marks the 90th anniversary of the War Memorial Opera House. In celebration of both anniversaries, San Francisco Opera opens the doors of its historic home for a free open house on Sunday, October 23. The day's activities will include musical performances, backstage show-and-tell tours, an operatic scavenger hunt, and hands-on crafts. Bring the whole family and spend the day in one of the Bay Area's historic gathering spaces.

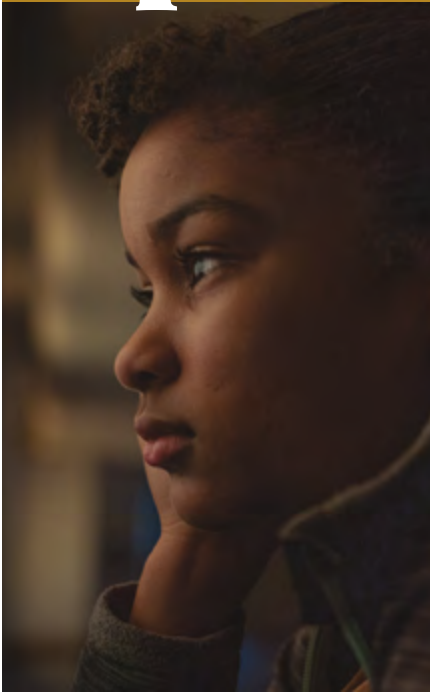
\$10 Prime Seats to Every Performance

In celebration of its centennial, San Francisco Opera is partnering with the Dolby Family to provide Bay Area residents a limited number of \$10 tickets in prime seating locations for every performance. Eligibility for these *Opera for the Bay* tickets is limited to those with a home address zip code between 94000–95999 who have not purchased a San Francisco Opera ticket in the past three years. For more information or to purchase Dolby Family Tickets, visit sfopera.com/operaforthebay.



BRIAN STAUFFER

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WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to San Francisco Opera's Centennial Season! We've arrived at this incredible milestone because of the passion and dedication of patrons like you. Your support has sustained us through our most challenging period and has given us the strength to imagine an even greater future for this company and our community.



John A. Gunn



Keith B. Geeslin

After years of planning and preparation, we're thrilled to see this year's exciting productions come to life. San Francisco Opera has always had a focus on showcasing new work, and this season is no exception. We begin this fall with the world premiere of *Antony and Cleopatra* by renowned composer John Adams, followed by Tchaikovsky's *Eugene Onegin*, presented in the Bay Area premiere of Robert Carsen's acclaimed production. Both operas merge the old with the new and present the epic emotions of humanity in deeply moving ways.

In addition to our mainstage productions, we hope you'll bring your friends and family to our free events this fall: our *Opera in the Park* on September 11, *Community Open House* on October 23, and *Opera at the Ballpark* on November 11.

In celebration of 100 years, San Francisco Opera is partnering with the Dolby Family to provide a number of \$10 tickets in great seating locations for every performance this season to new ticket buyers. We are deeply grateful for the Dolby Family's generosity in sponsoring this effort, which serves the Company's mission to share the transformative power of opera with new audiences. It is a wonderful opportunity to share this art form with anyone who has not yet experienced San Francisco Opera's emotion-filled productions.

Thank you for supporting San Francisco Opera as we launch our second century. We hope that you continue to celebrate with us all season long!

John A. Gunn

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Every weekend from
September 24 - October 30

This fall, join us in the Gentleman's Orchard as we celebrate and learn about the harvest season! The Gentleman's Orchard will be open from 10am - 5pm, featuring delightful foods, local musicians, and more.



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Your Guide to San Francisco Opera at the War Memorial Opera House

**WELCOME! WE'RE SO HAPPY YOU'RE HERE.
PLEASE READ OUR GUIDE TO GET THE MOST OUT OF YOUR TIME AT THE OPERA.**

ACCESSIBILITY

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

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

COAT CHECK

Check your coat 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.

CONCESSIONS

Enjoy a great selection of snacks and refreshments at concession areas in the Lobby, Box, Dress Circle, and Balcony levels, as well as the Lower lounge.

DINING

Restaurants: Dine pre-show or reserve a table for intermission dining.

- **Prelude at the Opera House (Lower Lounge)**
- **North Box Restaurant and Bar (North Mezzanine Level)**

*Restaurants are open two hours prior to performances.
Reservations are strongly recommended,
by calling (415) 861-8150.*

Pre-Order!

Avoid lines during intermission by pre-ordering cocktails, beverages, and snacks with a food and beverage server upon your arrival at any point of service.

Cafés: Enjoy a variety of sandwiches, snacks, and refreshments

- **Café Express (Lower Level, Open 2 hours before curtain)**
- **Dress Circle Lounge (Level 3, South, Open 1 hour before curtain)**

DRINKING FOUNTAINS

Quench your thirst at drinking fountains available on all levels or at the water station on the north side of the lower level.

FIRST AID STATION

Our First Aid Station is located on the South Lower level. In case of emergency, please ask the nearest usher to assist you.

HEALTH AND SAFETY

The health and safety of everyone is our top priority. Please view up-to-date protocols at [sfopera.com/safetyfirst](https://www.sfopera.com/safetyfirst).

Audience members who do not follow the Front of House safety protocols will be asked to leave the venue.

ALL ARE WELCOME. HELP US MAKE SURE EVERYONE HAS A WONDERFUL EXPERIENCE!

- Turn off all electronic devices during the performance, including digital watches and cell phones. We ask this out of respect for the artists and for everyone in the theater enjoying a live, in-the-moment experience.
- Take photos before, during intermission, or after the performance, and leave cameras and recording devices off during performances.
- Keep your well-fitted mask on during the performance and when not eating or drinking in the lobbies.
- Enjoy food and drinks pre-show and during intermission, before entering the theater. To keep everyone safe, drinks are not allowed inside the theater.
- As a courtesy to those who may have fragrance allergies, please avoid wearing perfume or cologne.
- Get to know and enjoy this wonderful community of opera lovers. Say hello to one another pre-show, at intermission, or leaving the theater.

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

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Visit the North Lobby coat check for large-print versions of the cast sheets and synopses.

LISTENING DEVICES

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LIVE TITLES: TEXT-TO-VOICE SUPERTITLES

Headsets that provide a spoken version of the supertitles are available at the North Lobby coat check.

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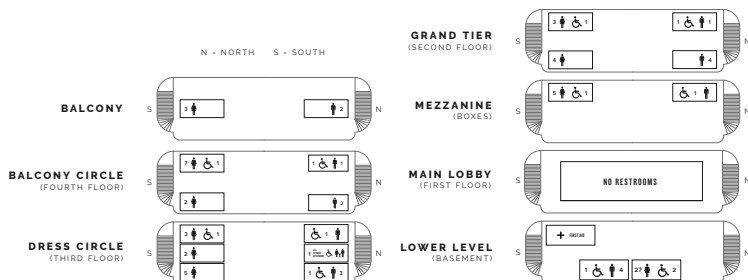
Items may be turned in or claimed at the North coat check during the performance. All unclaimed items are delivered to the War Memorial Performing Arts Center at 401 Van Ness Ave., Room 110, (415) 621-6600 (8 AM–5 PM, Monday–Friday).

OPERA GLASSES

See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

RESTROOMS

Restrooms are located on all levels of the Opera House except on the Orchestra Level (Main Lobby).



RIDESHARE

Direct your rideshare service to pick-up and drop-off using the white loading zone at 450 Franklin Street (located behind the Opera House).

SAN FRANCISCO OPERA SHOP

Take home a memento! Located in the South Mezzanine lobby, the Opera Shop sells branded merchandise, jewelry, books, and gift items. The Shop is open 90 minutes before performances, at intermissions, and afterward. All proceeds benefit San Francisco Opera.

TAXI SERVICE

Patrons desiring a taxi after a performance should come to the Grove Street Taxi Ramp located on the south side of the Opera House. Accommodations are provided on a first-come, first-served basis and cannot be guaranteed as service is based on availability of licensed taxis. Taxi availability is limited. Please note the Taxi Ramp is not staffed.

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Meet Your Civic Center Ambassadors!

As you leave the theater, be on the lookout for friendly community ambassadors in orange vests or coats along Grove Street. These ambassadors are there to assist you and escort you to and from the Opera House on performance days and evenings from 6:30–11:30pm.

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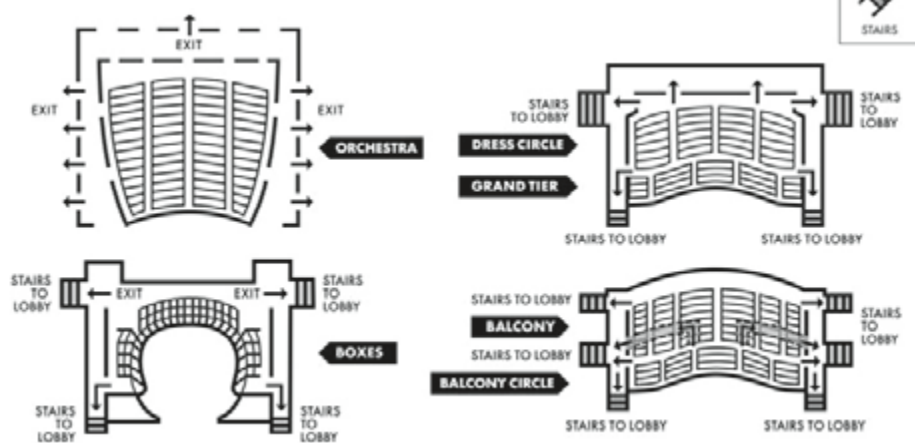
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Streaming the First Century: Session 1

As part of the Company's centennial celebrations, Streaming the First Century provides free access to historic San Francisco Opera performances, archival interviews, and much more! Session 1 (released on September 12) highlights the Slavic repertory. To explore, visit sfopera.com/firstcentury.

LEOŠ JANÁČEK'S *JENŮFA*

Starting in its 12th season in 1934, San Francisco Opera began presenting important works by Czech composers in English translation. The Company's performances of *Jenůfa* in 1980 marked a turning point. Two legendary interpreters—**Elisabeth Söderström** (left) and **Sena Jurinac** (right and below)—headline an unforgettable performance in the original Czech.



Sena Jurinac. / IRA NOWINSKI



RON SCHERL

DMITRI SHOSTAKOVICH'S *LADY MACBETH OF MTSENSK*

Kurt Herbert Adler presented *Lady Macbeth of Mtsensk* starring **Anja Silja** (center) as the centerpiece of his 28th and final season in 1981 as general director of San Francisco Opera. He entrusted the baton to his protégé **Calvin Simmons**, a versatile musician and rising star in the classical music world. One year after leading this incisive performance, Simmons died in a tragic boating accident. He was 32.



Calvin Simmons / DAVID POWERS



RON SCHERL

ADDITIONAL SESSION 1 FEATURES INCLUDE:

- Excerpts from Mussorgsky's *Boris Godunov* (1945) sung in Italian; the U.S. premiere of Janáček's *The Makropulos Case* (1966) in English; Tchaikovsky's *Pikovaya Dama* (1975) led by Mstislav Rostropovich; and the Company premiere of Mussorgsky's *Khovanshchina* (1984).
 - Archival interviews with Sena Jurinac, Elisabeth Söderström, Calvin Simmons, and Regina Resnik.
 - Conversations with director Francesca Zambello, former Chorus Director Ian Robertson, Dramaturg Emeritus Kip Cranna, and Hair and Makeup supervisors Stan Dufford and Jeanna Parham.
 - New essays by Dramaturg Emeritus Kip Cranna, music journalist David Shengold, and writer Maurice Wheeler.
 - And much more!

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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 they have proudly continued that support for General Director Matthew Shilvock. This season, the Gunns' inspired generosity is helping make possible four productions—*Antony and Cleopatra*, *Eugene Onegin*, *La Traviata*, and *El último sueño de Frida y Diego*. The Gunns invite everyone to give and join them as a member of San Francisco Opera's donor community. John comments, "Opera is a dynamic art form, and all of us play a role in keeping it a meaningful part of our social fabric. With you we can propel San Francisco Opera into its next 100 years

of artistic history." 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 is a former trustee of Stanford University and is Chairman Emeritus of the Advisory Board for the Stanford Institute for Economic Policy Research. Cynthia currently serves as a trustee of the Fine Arts Museums and is a former overseer of Stanford's Hoover Institution 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.

Donor Spotlight



Diane B. Wilsey (Opening Weekend Grand Sponsor)

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 sixteenth year, she is excited to celebrate the start of our Centennial Season with a concert of opera stars Nadine Sierra, Michael Fabiano, Pene Pati, and Lucas Meachem singing opera favorites and a few surprises, with our beloved San Francisco Opera Orchestra under the baton of Caroline H. Hume Music

Director Eun Sun Kim. Dede is also supporting the celebratory floral arrangements that grace the War Memorial Opera House on September 9, the world premiere of *Antony and Cleopatra* on September 10, and the free, annual Opera in the Park concert at Robin Williams Meadow on September 11. 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 has been chairman of the board of the Fine Arts Museums since 1996 and serves on the boards of the San Francisco Opera, San Francisco Ballet, and the War Memorial Performing Arts Center and is a lifetime trustee of UCSF.



Carol Franc Buck Foundation (Production Sponsor, *Antony and Cleopatra*)

The Carol Franc Buck Foundation has generously supported the arts for more than forty years. With a mission to support the visual and performing arts in the western region of the country, the Carol Franc Buck Foundation was created in 1979, providing major underwriting and production grants to the opera companies of San Francisco, Houston, Portland, Nevada, and Arizona, as well as many others. Ms. Buck, who passed away in April 2022, was the youngest child of Frank and Eva Buck, a well-known agricultural, entrepreneurial, and political family in California history, from whom she learned the values associated with contributing to and working in one’s community. Born in San Francisco, Ms. Buck grew up in and around Vacaville at a time when it was a small rural

ranching area. She attended Stanford University, graduating cum laude with a degree in history. She served as the president of the Carol Franc Buck Foundation since its inception, was an original director of the Frank and Eva Buck Foundation, and was a valued board member of San Francisco Opera from 1981-2022. Matthew Shilvock says, “Creating opera with Carol was a joyful blessing. She had such a nuanced understanding of the art form and how we could propel it forward. She developed lasting and deep connections with artists and had great respect for the intensity of their work. And in her philanthropy and partnership she did so much to celebrate the vital role culture plays in the Bay Area. It was a privilege to know her. We miss her dearly but will feel the impact of her extraordinary spirit for decades to come.”



The Edgar Foster Daniels Foundation (Production Sponsor, *Antony and Cleopatra*)

The Edgar Foster Daniels Foundation was established in 1996 by philanthropist Edgar Foster Daniels. The Foundation’s focus is to provide support to American and international opera companies. Mr. Daniels, who passed away in August 2020, served on the Board of Directors of the Metropolitan Opera, San Francisco Opera, Santa Fe Opera (honorary director), and Los Angeles Opera and was a lifetime board member of Lyric Opera of Chicago. Mr. Daniels, individually and through his Foundation, underwrote productions at San Francisco Opera, Santa Fe Opera, the Metropolitan Opera, Houston Grand Opera, Lyric Opera of Chicago, and The Dallas Opera and also provided support to the Salzburg Festival,

Donor Spotlight

the Bayreuth Festival, Santa Fe Chamber Music Festival, and the Glyndebourne Festival. San Francisco Opera is grateful to Mr. Daniels for his support of our past productions of *Luisa Miller*, *Tannhäuser*, and our 1990 and 2018 *Ring* cycles. His passion for opera lives on through the Edgar Foster Daniels Foundation, and San Francisco Opera is especially thankful for the Foundation's support of this season's *Antony and Cleopatra*.



PHOTO VIA COMMUNITY HOSPITAL OF THE MONTEREY PENINSULA

Bertie Bialek Elliott (Production Sponsor, *Antony and Cleopatra*)

Roberta "Bertie" Bialek Elliott has a long history of volunteerism and philanthropic support on the Monterey Peninsula, in the Bay Area, and at her alma mater Northwestern University in Evanston, Illinois. Bertie was born in Omaha, Nebraska and graduated from Northwestern in 1954 with a degree in History and Phi Beta Kappa honors. In 1963 she and her then-husband moved to Carmel, California to raise their family. Bertie was an early investor in Berkshire Hathaway, founded by her brother, legendary investor Warren Buffett. Bertie and her three daughters established the Berkshire Foundation in 1996 and have supported many organizations and institutions through it. Bertie has served on the boards of the Monterey Bay Aquarium, Oregon Shakespeare Festival, Monterey County Symphony Association, Carmel Bach Festival, Community Foundation for Monterey County, and the

Community Hospital of the Monterey Peninsula. Most recently Bertie helped the Community Hospital in establishing the Ohana Center for Child and Adolescent Behavioral Health. Bertie has supported the San Francisco Opera for more than 20 years and is a big fan of John Adams. Bertie sponsored his *Girls of the Golden West* in 2017 and was a commissioning sponsor of *Doctor Atomic* in 2005.



DREW ALTIZER PHOTOGRAPHY

Jerome L. & Thao N. Dodson (Production Sponsor, *Eugene Onegin*)

"A fiery horse with the speed of light, a cloud of dust and a hearty, Hi-Yo, Silver!" Those words, accompanied by the galloping excitement of Rossini's *William Tell* Overture, transfixed a young Jerry Dodson as he listened to *The Lone Ranger* on the family radio in Oak Park, Illinois. Just as Bugs Bunny's *Rabbit of Seville* had done for many, a lighthearted entertainment sparked a future operatic devotion. That little boy grew up to attend Berkeley in the '60s, serve with the American Embassy in Vietnam where he and Thao met, and attend Harvard Business School. Eventually, the couple married, settled in the Bay Area, and raised a family. In the 1980s, Jerry was a pioneer in the field of socially responsible investing, with little interest in opera. But in 1992, when San Francisco Opera

decided to celebrate Rossini's bicentennial with the rarely performed *William Tell*, Thao, already an opera lover, suggested to Jerry that they go. *William Tell* was praised for its striking Lotfi Mansouri production, and the Dodsons began attending regularly. They became season ticket holders in 1999 and supporters, "in a small way," as Jerry puts it. A friendship with David Gockley, which endures to this day, led to a larger role as Company Sponsors. "I so admired what he did for the opera, but it was not very good for my pocketbook," Jerry laughs. Jerry also lends his financial expertise to the audit committee. In 2016, Dodson considered the import of Gockley's departure. He met with Matthew Shilvock and joined the Board that year. "We hit it off right away!" Jerry says. He felt a similar affinity with Keith Geeslin (President of the San Francisco Opera Association). Eager to continue their support, the Dodsons see the Centennial Season as a perfect time to revitalize and energize the Company within the San Francisco community. The initial fire ignited by *William Tell* continues to burn brightly.

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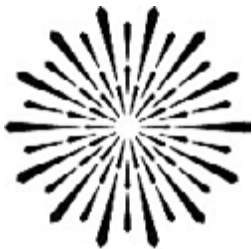
Donor Spotlight



KRISTEN LOKEN

Bob Ellis (Production Sponsor, *Antony and Cleopatra*)

Bob has been a longtime supporter of contemporary opera since he became a member of the board of directors in 2001. He has supported all of John Adams' new productions for SFO, beginning with the commission of *Doctor Atomic* in 2005, *Girls of the Golden West* in 2017, and now *Antony and Cleopatra*. "For me, John Adams has a unique gift for creating operatic portraits of major historical moments, with pulsing, lyrical singing and orchestration that keeps them alive in my memory." Other production sponsorships have included Douglas Moore's *The Ballad of Baby Doe*, Olivier Messiaen's *Saint François d'Assise*, and the 2011 premiere of Francesca Zambello's production of Wagner's *Ring*. He has also served on the boards of Opera Parallèle, OPERA America, and Central City Opera.



**SAN FRANCISCO
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San Francisco Opera Guild (Production Sponsor, *Eugene Onegin*)

Now celebrating its 83rd Anniversary, San Francisco Opera Guild delivers a full menu of education programs for Bay Area TK-12 students, teachers, adults, and the extended community. Each year hundreds of classrooms join the Guild in award-winning programs including Sing a Story, Opera Together, Book to Bravo!, Voices for Social Justice, and Student Dress Rehearsals. Young artists seeking more in-depth involvement participate in the youth training programs Summer Conservatory, Madrigals, and Opera Scouts for ages 7-18. This year expanded community programming will include Opera Primera and Kinder Choir for little ones aged 6 months to 5 years. With a particular focus on social-emotional skill building, the Guild believes the life lessons drawn from creative expression are the foundation of confidence, integrity, and compassion. San Francisco Opera Guild's Education Fund ensures the continuation of these vital programs. San Francisco Opera Guild is a proud supporter of San Francisco Opera and a Production Sponsor of *Eugene Onegin*. Giving Voice to Potential since 1939.



National Endowment for the Arts (Production Sponsor, *Antony and Cleopatra*)

Antony and Cleopatra is supported, in part, by the National Endowment for the Arts. Established by Congress in 1965, the NEA is the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. Through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector, the NEA supports arts learning, affirms and celebrates America's rich and diverse cultural heritage, and extends its work to promote equal access to the arts in every community across America. San Francisco Opera is grateful to the NEA for its long-time partnership and commitment to the work we do on stage.



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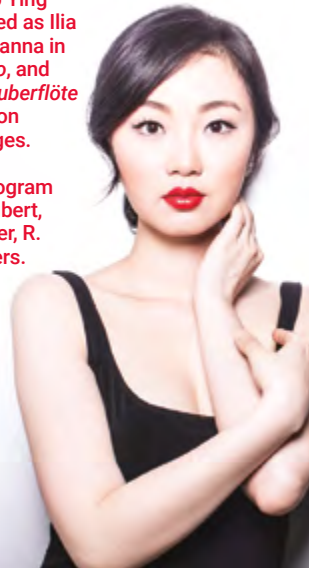


The sublime voices of Georgia's Ensemble Basiani present a transporting program highlighting the rich polyphonic music tradition of their homeland in the Caucasus.

Nov 3
 FIRST CONGREGATIONAL
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Ying Fang, *soprano* Ken Noda, *piano*

The lyric soprano Ying Fang has appeared as Ilia in *Idomeneo*, Susanna in *Le nozze di Figaro*, and Pamina in *Die Zauberflöte* to great acclaim on international stages. She is joined by Ken Noda in a program of songs by Schubert, Schumann, Mahler, R. Strauss, and others.



Nov 6
 HERTZ HALL

THANKSGIVING WEEKEND

Vienna Boys Choir *Christmas in Vienna*



The universally adored Vienna Boys Choir visits Berkeley in a festive program of Austrian folk songs, classical masterpieces, and Christmas hymns and carols from across the globe.

Nov 26
 ZELLERBACH HALL

Joyce DiDonato: *Eden*

A Cal Performances Co-commission

DiDonato is joined by the early-music ensemble Il Pomo d'Oro in a theatrical, semi-staged concert that features music from the 17th to 21st centuries by Handel, Gluck, Cavalli, Wagner, Mahler, Ives, and Copland.

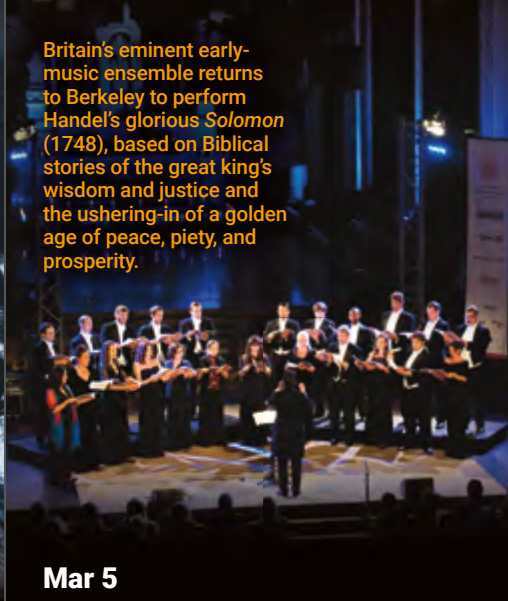


Jan 21
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The English Concert

Harry Bicket, *conductor*
 The Clarion Choir
 Steven Fox, *artistic director*

Britain's eminent early-music ensemble returns to Berkeley to perform Handel's glorious *Solomon* (1748), based on Biblical stories of the great king's wisdom and justice and the ushering-in of a golden age of peace, piety, and prosperity.



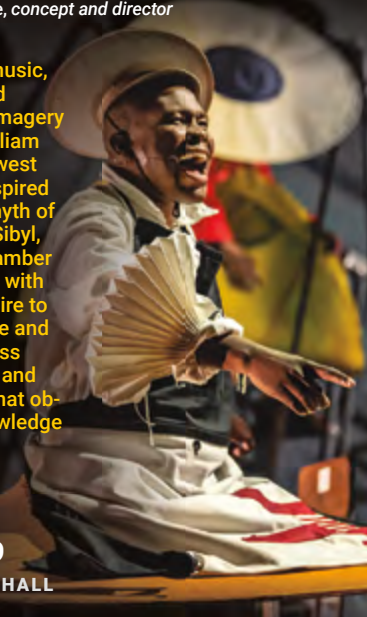
Mar 5
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US PREMIERE

William Kentridge's *SIBYL*

William Kentridge, *concept and director*

Myth, magic, music, movement, and mesmerizing imagery combine in William Kentridge's newest production. Inspired by the Greek myth of the Cumaean Sibyl, Kentridge's chamber opera wrestles with the human desire to know our future and our helplessness before powers and technologies that obscure that knowledge from us.



Mar 17-19
 ZELLERBACH HALL

Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

Jan Shrem and Maria Manetti Shrem/Conductors Fund and Emerging Stars Fund (Sponsor, Amina Edris and Taylor Raven in *Antony and Cleopatra*; Vassilis Christopoulos, Gordon Bintner, Evan LeRoy Johnson, and Aigul Akhmetshina in *Eugene Onegin*)

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 more than 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.



Phyllis C. Wattis Fund for New Productions (Production Sponsor, *Antony and Cleopatra*)

San Francisco Opera will always owe a debt of gratitude to Phyllis C. Wattis for her many generous and visionary gifts to San Francisco Opera that include an endowment that established the Phyllis C. Wattis Fund for New Productions. Mrs. Wattis passed away in June 2002 at the age of 97. During her life she generously supported many Bay Area nonprofit organizations and was especially interested in the arts, contributing also her time, wisdom, and leadership to the fine arts and the performing arts. She served prominently on the boards of San Francisco Museum of Modern Art, Fine Arts Museums of San Francisco, San Francisco Opera, and San Francisco Symphony and was a committed financial and ideological supporter of each of these organizations as well. Mrs. Wattis helped underwrite

San Francisco Opera's world premiere productions, including *Dangerous Liaisons* (1994), *A Streetcar Named Desire* (1998), and the critically acclaimed *Dead Man Walking* (2000). San Francisco Opera deeply appreciates the many generous gifts from Mrs. Wattis and takes this opportunity to recognize the Phyllis C. Wattis Fund for New Productions for its sponsorship support of many operas, including *The Makropulos Case* (2010), *The Flying Dutchman* (2013), *Two Women* (2015), *Così fan tutte* (2021), *Don Giovanni* (2022), and this season's *Antony and Cleopatra*.



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To learn more about becoming a sponsor or making a gift in honor of the Centennial Season, please contact Chief Philanthropy Officer Lisa Bury at lbury@sfopera.com or **(415) 551-6226**.

Photo: Cory Weaver (Meistersinger, 2015-16 Season)

The Endowment Fund

San Francisco honors with gratitude those whose endowment contributions, received through July 31, 2022, have generously provided the Company with the financial stability and assurance to be the most exciting force in opera today and in the future. To learn about the Endowment Fund and its impact, contact Chief Philanthropy Officer Lisa Bury at (415) 551-6226 or lbury@sfopera.com.

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Lotte Lehmann as Tosca, 1934. / MORTON



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Ailyn Pérez as Tosca, 2021. / CORY WEAVER

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We are forever grateful for their visionary philanthropy.

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Instigating Opera

BY ELENA PARK

San Francisco Opera Instigators and team (front row) Jad Abumrad, Elena Park, Samantha Gorman, Paula Te, Jocelyn Clarke; (back row) Matthew Shilvock, Peter Zuspan, Lee Helms, Bryant Terry (Not pictured: Instigator Abhishek Majumdar). / KRISTEN LOKEN

“Opera is an art form that tries to build towards the sublime,” reflected writer-director **Samantha Gorman** during the opening session of the Instigators last June, when six remarkable thinkers and artists eagerly accepted San Francisco Opera’s invitation to dive headlong into the world of opera, kicking off the Company’s bold multidisciplinary program to help pioneer future directions for the field. Exploring new ground is something Gorman and her LA-based studio, TenderClaws, seek to do in immersive spaces and emerging media including AR [augmented reality] and VR [virtual reality], often with live performers.

This rumination—on the beauty and power of opera, how and what the art form traditionally has been and for whom, and what it might yet become—was part of an expansive,

lively conversation that unfurled over five days of immersive introductory activities hosted by San Francisco Opera for the Instigators. In addition to field trips to the Company’s scenic and costume shops and to the Institute of the Future in Palo Alto, the Instigators met with luminaries such as director Peter Sellars, composer Jake Heggie, librettist Roxie Perkins, and animation-VR creator Saschka Unseld. Exchanging ideas with a range of Company artists, artisans, and staff, they took part in hands-on activities around the Opera House and attended rehearsals and performances. It is all part of the San Francisco Opera’s collective effort, with support from the Creative Edge Fund, to tap creative leaders from a range of disciplines to infuse the Company, the art form, and the community with unexpected ideas.

Jad Abumrad, the storyteller-musician-journalist whose

INSTIGATORS



Elena Park (left) in conversation with Instigators Jad Abumrad, Samantha Gordon, Paula Te, Bryant Terry, and Peter Zuspan, at a June 8, 2022 launch event. Inset: Instigator Abhishek Majumdar. / KRISTEN LOKEN

groundbreaking podcasts include *Radiolab*, mused on the interplay between power and scale: “You can have the smallest story, but as soon as it’s on a stage and it’s set to music, you feel like these people are 30 feet tall. Audio [storytelling] is very much about intimacy and about a one-to-one connection ... is there a way that something can be operatic and also as intimate as a podcast?”

For architect, designer, and software engineer **Peter Zuspan**, whose firm, Bureau V, designs performance spaces and engages in artist collaborations, bigness is one of the things that draws him to opera (which he studied as a singer): “Just the scale of it is so important. That part is a really important thing for me, as a designer thinking about space all the time.”

Open-ended inquiry is at the heart of this new initiative, notes San Francisco Opera General Director **Matthew Shilvoek**. “There’s this willingness in the Bay Area to tread into unknown territory and see exciting things result, of pushing boundaries and being willing to do the unthinkable,” he told the Instigators. “I’ve long wished that we as a cultural organization could embody more of that sensibility. Because of where we are in the world, we should be able to tap into that mindset in a way that really nobody else can—unencumbered by the reality of the traditional side of what we do, without a fixed end goal.”

The initiative supports one- or two-year inquiries in a lab-like framework. With goalposts a fluid concept, the Instigators’ inquiry may take many forms, from research and experiments to workshops and prototypes, drawing upon expertise and partnerships with people from inside and outside the field of opera.

East Bay chef, educator, and author **Bryant Terry** has long admired how opera brings together so many different

genres but wondered about the role of the audience: “In a lot of European art forms, the norm is that as a viewer, you’re a very passive recipient. But in a lot of diasporic Black cultures, there’s this norm of interacting with the performance: you’re giving them energy, they’re giving you energy. And so there’s this kind of dialogue and interplay.”

Interplay and participation have always deeply informed the work of writer-scenographer-director **Abhishek Majumdar**, artistic director of Bangalore’s Nalanda Arts Studio. Referencing Asian forms such as Jatra, Lhamo opera, and Bengali opera, he asked, “How does [opera] connect to your life outside? And what’s the connection between that life and this life? Do you find your stories, and does this inform your life?”

Design technologist-researcher **Paula Te**, who explores how the design of interfaces and interactions can augment human learning and enable creative expression, inquired, “How can opera be something that’s more than a consumptive experience and feel more like something we’re participating in? What might it look like if audience members felt like their lived experiences were reflected in opera?”

As the Instigators—abetted by the Company’s Director of Innovation Programs Lee Helms, Instigators Curator Elena Park, and Creative Advisor Jocelyn Clarke—begin to tackle these and many more questions, they’ll help to dream a future for opera that we can only begin to imagine. 🌱

Keep up with the Instigators by visiting sfopera.com/instigators.

Instigators is made possible, in part, by the Creative Edge Fund with major support from Carol and Dixon Doll, Peter Fenton and Kate Greer, and Bob Ellis.

WORLD PREMIERE

Antony and Cleopatra

OPERA IN TWO ACTS BY JOHN ADAMS

LIBRETTO BY JOHN ADAMS FROM SHAKESPEARE

WITH SUPPLEMENTARY PASSAGES

FROM PLUTARCH, VIRGIL, AND OTHER CLASSICAL TEXTS

LIBRETTO CONSULTATION BY ELKHANAH PULITZER AND LUCIA SCHECKNER

Opening Weekend Grand Sponsor Diane B. Wilsey.

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and the National Endowment for the Arts.

Amina Edris and Taylor Raven's appearances are made possible by
a gift to the Emerging Stars Fund
by Jan Shrem and Maria Manetti Shrem.

SEPTEMBER 10, 15, 18, 23, 27; OCTOBER 2, 5, 2022

The performance will last approximately three hours, including one intermission.



THE FUTURE OF OPERA

Antony and Cleopatra

ACT I

SCENE 1: Cleopatra's bedroom in Alexandria. Antony is barely recovered from the previous night's festivities. She taunts him about his Roman wife, Fulvia, and needles him repeatedly about "the scarce-bearded Caesar." Realizing he must temporarily return to Rome, Antony affirms his love for her, to which she responds with scorn and self-pity.

SCENE 2: In Rome Caesar voices his disgust for Antony's shirking of duties in Egypt while he, Caesar, has to deal with a mounting insurrection. Antony arrives, greeted by a chilly, annoyed Caesar. A heated argument ensues. Agrippa makes a surprise proposal: that Antony marry Octavia, Caesar's sister, who has recently become a widow. To everyone's astonishment Antony agrees.

Enobarbus describes the fantastic scene when Antony first met Cleopatra in Cydnus, her glamorous arrival, dressed as Aphrodite, on her barge with its perfumed, purple sails, and her irresistible magnetism. ("Age cannot wither her, nor custom stale her infinite variety.")

SCENE 3: Back in Alexandria, Cleopatra lounges by the pool, pining away theatrically for Antony. Eros arrives with news of Antony's marriage to Octavia. Cleopatra erupts in a rage. Unwilling to hear the truth she continues to ask the same question, "Is he married?"

SCENE 4: Antony, humiliated by Caesar and forced to move to Athens in order to isolate him and minimize his influence, resolves to make preparations for war against him. Now officially Antony's wife, Octavia voices her frustration at being caught in the middle of the two men she loves. She must choose between her husband and her brother. Perhaps she already senses Antony will abandon her.

An infuriated Caesar receives the news that Antony and Cleopatra are back together again and behaving in flagrant disregard of Rome, Antony "bestowing" Cyprus, Lydia, and Syria to her as if he had the power to do so. Caesar is interrupted by the surprise appearance of his pregnant sister Octavia, who has fled back to Rome. Insulted now two-fold, Caesar declares war against Antony.

SCENE 5 (The Battle of Actium): Despite the fact that his navy is cobbled together from inexperienced sailors and inadequate vessels, Antony is exuberant, savoring the return of his long-lost military prowess. His pride is such

that he believes he can win any contest. Cleopatra has provided sixty of her own Egyptian warships. The naval battle goes poorly for Antony and, at a critical moment, Cleopatra inexplicably recalls her ships. Worse still, Antony draws back his navy and flees, following hers. The result is catastrophic.

Alone on the deck of his ship, Antony rues his fascination with Cleopatra and blames her as well as himself for the catastrophic outcome of the battle. ("All is lost! This foul Egyptian has betrayed me.")

ACT II

SCENE 1: Returned to Egypt, Antony and Cleopatra replay the devastating lost sea battle. She is contrite for having withdrawn her ships from the battle, never having suspected he would follow her. His military power, he says, has been neutered by his love for her. He will now have to send entreaties to the young Caesar, a galling humiliation for Antony, the once celebrated warrior.

In Rome Caesar reads petitions from both Antony and Cleopatra, both bowing to his authority and begging his mercy. He orders Agrippa to go to Alexandria and convince Cleopatra to abandon Antony.

Agrippa, now in Alexandria, meets alone with Cleopatra to present Caesar's proposal. She responds ambiguously while Agrippa flamboyantly kisses her hand. Antony, having observed this, interrupts and orders Agrippa to be whipped. In a blistering diatribe, Antony unloads on Cleopatra—"the false soul of Egypt"—accusing her of duplicity and lack of faith in him. Charmian urges her queen to flee to safety in the monument (a fortified tower).

SCENE 2: Caesar gives a rousing speech to the populace, proclaiming Rome's absolute dominance over the known world. A chorus of "vox populi" hail his ascendance. This signals the end of the Republic and with it, the rise of the Roman Empire and Caesar's transformation to Emperor Augustus.

SCENE 3: Cleopatra, returned to her court, bids her maid Iras to go to Antony and inform him that she, Cleopatra, has committed suicide out of remorse. It is a ruse on her part, intended to recapture his attention. But Antony believes this false information and, in despair, orders his

CONTINUED ON PAGE 36

Antony and Cleopatra

Opera in two acts by **John Adams**.

Libretto by **John Adams** from **Shakespeare** with supplementary passages from Plutarch, Virgil, and other classical texts.

Libretto consultation by **Elkhanah Pulitzer** and **Lucia Scheckner**.

San Francisco Opera co-commission and co-production with the Metropolitan Opera and Liceu Opera Barcelona.

(Sung in English with English supertitles)

Conductor

Eun Sun Kim

Director

Elkhanah Pulitzer

Set Designer

Mimi Lien*

Costume Designer

Constance Hoffman

Lighting Designer

David Finn

Projection Designer

Bill Morrison*

Sound Designer & Mixing Engineer

Mark Grey

Dramaturg

Lucia Scheckner*

Movement Director

Colm Seery

Chorus Director

John Keene

Assistant Conductor

William Long

Prompter

Matthew Piatt

Musical Preparation

Laura Poe, Peter Walsh*, Maureen Zoltek,

John Churchwell, Fabrizio Corona

Diction

Lynne Soffer

Assistant Directors

Morgan Robinson, E. Reed Fisher

Stage Manager

Darin Burnett

Assistant Stage Managers

Jayne O'Hara, Rachel Garoon,

Jessica Barker, Collette Berg

Fight Director

Dave Maier

Intimacy Director

Maya Herbsman

Costume Supervisor

Galen Till

Wig and Makeup

Jeanna Parham

Presented by arrangement with Hendon Music, Inc., a Boosey & Hawkes company, publisher, and copyright owner.

SATURDAY, SEPTEMBER 10, 2022 • 7:30 PM

THURSDAY, SEPTEMBER 15 • 7:30 PM

SUNDAY, SEPTEMBER 18 • 2 PM

FRIDAY, SEPTEMBER 23 • 7:30 PM

TUESDAY, SEPTEMBER 27 • 7:30 PM

SUNDAY, OCTOBER 2 • 2 PM

WEDNESDAY, OCTOBER 5 • 7:30 PM

CAST

<i>Cleopatra: the Incarnate Isis and Queen of the Worlds of Egypt</i>	Amina Edris
<i>Antony: Roman general, Triumvir</i>	Gerald Finley
<i>Charmian: attendant on Cleopatra</i>	Taylor Raven*
<i>Eros: follower of Antony</i>	Brenton Ryan
<i>Enobarbus: Antony's lieutenant</i>	Alfred Walker
<i>Caesar: Roman Triumvir, at the time of these events known as Octavian, later to be known as Caesar Augustus, the first Roman Emperor</i>	Paul Appleby
<i>Agrippa: follower of Caesar</i>	Hadleigh Adams
<i>Lepidus: Roman Triumvir</i>	Philip Skinner
<i>Octavia: sister of Caesar, wife of Antony</i>	Elizabeth DeShong
<i>Scarus: follower of Antony</i>	Timothy Murray†
<i>Iras: attendant on Cleopatra</i>	Gabrielle Beteag†
<i>Maecenas: follower of Caesar</i>	Patrick Blackwell*
<i>Chorus of Roman people, Egyptian people, essentially the vox populi</i>	

*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: 34–30 BCE

ACT I: Centers of power in Alexandria, Rome, and Athens culminating in the battle at Actium in Greece

—INTERMISSION—

ACT II: Alexandria and Rome

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.

Please keep your mask on at all times in the theater.

Please note, food and beverages are not allowed in the theater.

loyal servant Eros to help him commit suicide. Eros refuses, killing himself instead, forcing Antony to carry out the act alone. But Antony bumbles it. Charmian arrives, is shocked to see him writhing in agony, and tells him that Cleopatra is indeed still alive. Cleopatra, up to now afraid to leave the security of the monument, is unable to resist coming to Antony. She rushes to his side in a state of extreme remorse and despair. With great effort the women carry his heavy, nearly lifeless body up the stairs to the safety of the monument. He is failing, and she is beside herself. (“Noblest of men, wilt thou die? Hast thou no care of me?”) Antony dies in her arms.

SCENE 4: A triumphant Caesar dispatches Maecenas to go to Cleopatra and offer official forgiveness, although his ulterior motive is to exhibit her in Rome as a victory trophy. There is now no hope of escape for Cleopatra. Maecenas arrives in Alexandria with Caesar’s patronizing message. (“Be of good cheer. You’ve fallen into a princely hand; fear nothing.”) But Roman soldiers suddenly seize Cleopatra, who reacts by attempting to stab herself.

Maecenas orders them to release her, but not before he admits to Cleopatra that Caesar will indeed parade her in humiliation through the streets of Rome.

Cleopatra commands her women to bring her finest clothes, her crown, and her jewels. A peasant brings a basket that contains several poisonous asps. Each of the women lies back and applies an asp to her body. Cleopatra imagines she hears Antony call. (“I see him rouse himself to praise my noble act. I hear him mock the luck of Caesar.”)

She dies.

Personnel: 12 principals, 41 choristers, 15 supernumeraries, 4 dancers; **72 total.**

Orchestra: 3 flutes (2 doubling piccolo), 2 oboes, 1 English horn, 1 Eb clarinet, 2 Bb clarinets (1 doubling bassoon), 1 bass clarinet, 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, 1 tuba, 1 timpani, 3 percussion, 2 harps, 1 celesta, 1 cymbalom, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **72 total.**

ANTONY AND CLEOPATRA—GLOSSARY OF TERMS

Triumvir: One of the three public officers unofficially responsible for the Roman Republic.

Incarnate Isis: Following ancient Egyptian traditions, Cleopatra identified to the public as Isis, goddess of motherhood and the afterlife. She also identified with the Roman goddess Venus.

Dionysus: Greek god of fertility, wine, and pleasures. Mark Antony identified publicly as the “New Dionysus.”

Hercules: Antony, also identified with the demigod Hercules, known for his physique, bravery, and military successes.

Apollo: Roman God of “Divine Distance,” religion, and law. Octavian adopted Apollo as his patron god, attributing his victory at Actium to the god’s divine intervention.

Eastern star: The goddess Venus and Cleopatra.

Donations of Alexandria: A celebration and political act (34 BCE) by Cleopatra and Mark Antony in which they distributed Roman territories to Cleopatra’s children and recognized Cleopatra’s son, Caesarion, as the son of Julius Caesar.

Battle of Actium: The culminating naval battle (31 BCE, Greece) in the rivalry of Octavian against Mark Antony and Cleopatra. Octavian emerged victorious, signaling a new age, the Roman Empire.

Latium: Part of Italy.

Sicyon: Part of Greece.

River of Cydnus: The river in Turkey where Cleopatra and Antony first met.

Mandragora: A narcotic, from the mandrake plant.

Antony and Cleopatra: The Camps

ALEXANDRIA



CLEOPATRA
*the Incarnate Isis
and Queen of the
Worlds of Egypt*



CHARMIAN
*attendant on
Cleopatra*



IRAS
*attendant on
Cleopatra*

ROME



ANTONY
*Roman general,
Triumvir*



LEPIDUS
Roman Triumvir



CAESAR
*Roman Triumvir,
general,
soon to
be Emperor*



OCTAVIA
*Sister of Caesar,
and wife to Antony*



ENOBARBUS
Antony's lieutenant



EROS
*Follower of
Antony*



SCARUS
*Follower of
Antony*



MAECENAS
*Follower of
Caesar*



AGRIPPA
*Follower of
Caesar*

TRIUMPH

The Roman triumph was a civil ceremony and religious rite in ancient Rome, held to publicly sanctify the success of a military commander who led Roman forces to victory or, in some historical traditions, had successfully completed a foreign war.

After her defeat at the battle of Actium in 31 BCE, Cleopatra feared she would be paraded in the streets of Rome as part of Octavian's official triumph. To avoid this disgrace and likely exile or execution, she took her own life.

—Lucia Scheckner

Antony and Cleopatra

Every new opera has its own distinctive journey. My journey with *Antony and Cleopatra* began over four years ago when John Adams invited me to direct his new version of this famous story. John and I, working with dramaturg Lucia Scheckner, began with Shakespeare's text, along with *Life of Antony*, Plutarch's account of the two lovers and their adversary, Octavian. To process Shakespeare's play, with its 42 scenes and 40 characters, we took a forensic, analytical approach, laying each act out on a giant sheet of butcher paper and color coding the main characters' text. We spread them out on a giant table, examining them like detectives solving a mystery. It was always clear to us that Antony, Cleopatra, and Octavian were the primary figures around which our story would unfold and, as we focused on them and condensed scenes, several of Shakespeare's themes emerged as guides: the individual versus the crown; artifice versus reality; the real world versus the stage; Rome versus Egypt; and monarchy versus republic. It was also evident that most of Shakespeare's great scenes occur in private, away from the public eye, with people making good, bad, and ugly choices that directly impact one another and then reverberate out into the world.

This toggling between private and public is the central structure for the flow of the opera's scenes. *Antony and Cleopatra* is an enormous story of nations and rulers whose actions changed the course of history. All three of these outsized figures claimed divine descentance from gods and goddesses—Cleopatra was Isis/Aphrodite incarnate, Antony was a 'modern' Hercules, and Octavian claimed Apollo as his ancestor. Yet it is also an intimate story of lovers destroyed by a ruthless, rising Emperor.

My way into this story was through Cleopatra, for whom I have a deep affection. What's not to love about a woman who carved out space for herself as a leader in a male dominated world and did it with such spectacular confidence that she still burns bright in the public imagination some two thousand years later? Seeing someone leave such an indelible mark on history and doing it with such power, grace, beauty, and wisdom is thrilling. In Cleopatra, famous for her "infinite variety," Shakespeare created one of the greatest female characters in his entire canon.

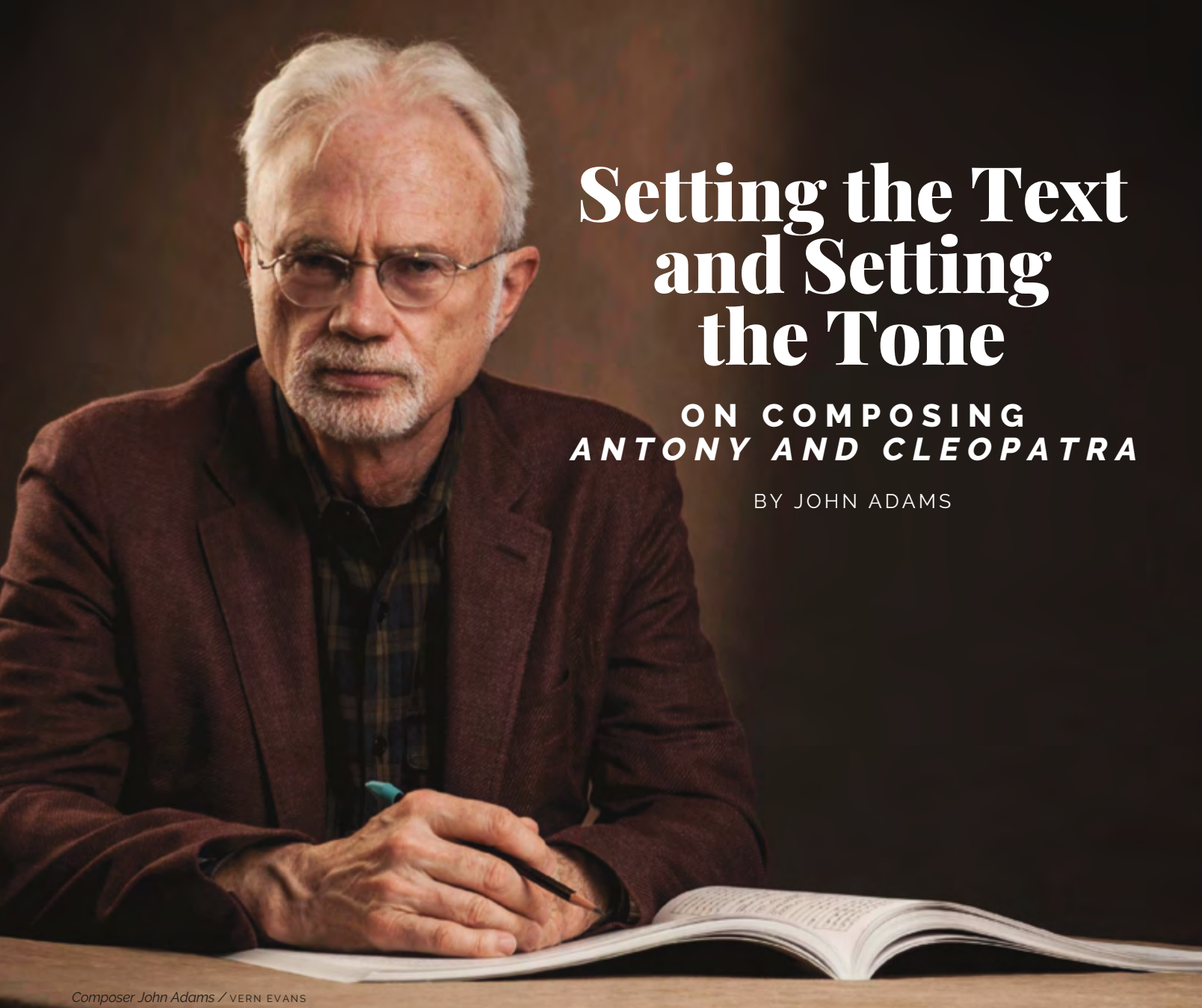
As John worked to craft his score and libretto, I turned my attention toward the creative team and the design. We knew we would live in a world where Egyptian and



Director Elkhannah Pulitzer / KRISTEN LOKEN

Greek/Roman Gods still exist. We cast our eyes back to 30 BCE and looked to the incredible artifacts of Ancient Rome and Egypt for inspiration. As we developed the production, we began to tease out themes of public vs. private and artifice vs. real by exploring how the public self is fabricated and amplified through media and image. In updating the setting, we chose to invoke the Golden Age of Hollywood, which feels particularly apt, given how cinematic depictions of these characters have become enmeshed with the genre's own history and still influence modern perceptions.

At heart, *Antony and Cleopatra* is a love story. In a world of political machinations and carefully crafted public personas, we ultimately behold two wizened lovers who remain true to each other to the end, despite tectonic blows of adversity and imminent death. Throughout their journey, they are glamorous—even fabulous!—inspiring us with their zest for life and their grace in dying, on their own terms. I'm grateful for the opportunity to bring these three famous people to life once again amplified in the public imagination to mythic status, and yet always deeply human. 🍷



Setting the Text and Setting the Tone

ON COMPOSING *ANTONY AND CLEOPATRA*

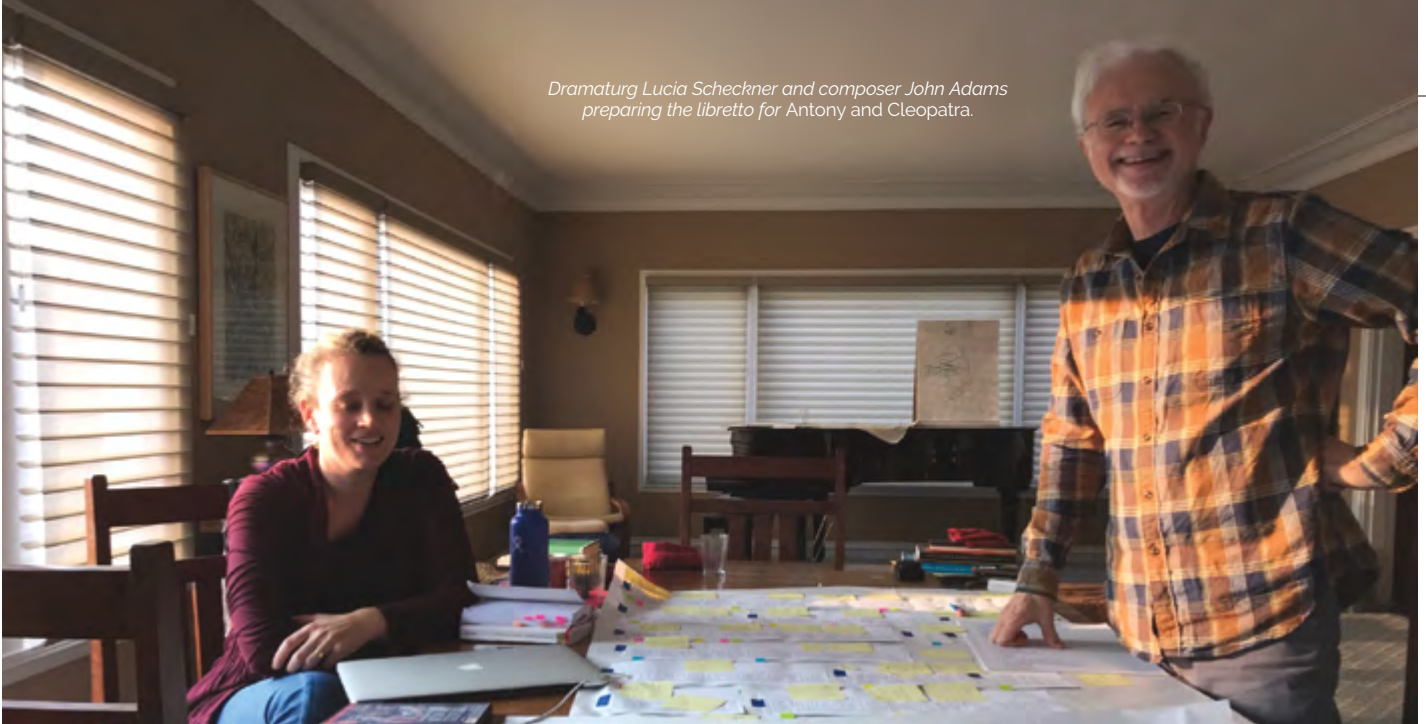
BY JOHN ADAMS

Composer John Adams / VERN EVANS

Of all Shakespeare's dramas, *Antony and Cleopatra* is surely the most thematically and formally complex. The two names that grace its title are instantly recognizable, especially for the generations of Americans who, while they may not have read nor seen the play, have nonetheless grown up with well over a century of cinematic evocations of these willful, transgressive lovers. Newcomers to the play will immediately encounter an often bickering couple and perhaps wonder whether their oscillating, bruising relationship is even worth feeling their pain. In Shakespeare's version they are two mature adults, light years removed from the virginal youths of *Romeo and Juliet*, and each has a provocative back story—he one of

the greatest of Roman commanders, in his heyday arrogant and self-assured but now drifting into a comfortable decadence; and she a brilliant, alluring, and politically savvy queen who, years before and though still a teenager, had captured the attention of Julius Caesar and had a child by him. They are, in short, two people who have “been there, done that,” having committed acts both heroic and despicable simply to survive in the brutal world of their time, when hiring an assassin to resolve a family dispute would raise no eyebrows.

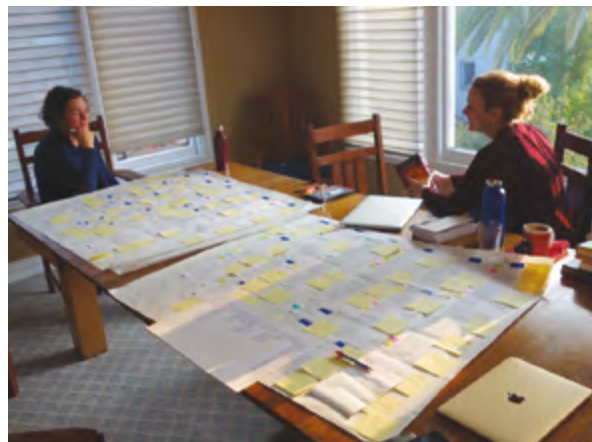
As a stage spectacle the play's sprawling, at times confusing, scenario (three continents, 40 characters and 42 scenes, a dynasty in decline and a nascent empire in first bloom) conjures a panorama of political intrigue, military



strategy, a literal clash of civilizations. While it may lack the blunt concision of *Macbeth* and the sustained eloquence of *Hamlet* and *Lear*, as a study of power, both between individuals as well as between nations, *Antony and Cleopatra* feels uniquely and psychologically modern. This is why I chose it and why I feel that, despite its ancient source and setting, it is an apt companion of *Nixon in China*, *The Death of Klinghoffer*, and *Doctor Atomic*.

In *Girls of the Golden West* I set several short soliloquies from *Macbeth*, research having suggested that Shakespeare was a popular form of entertainment during the California Gold Rush. That experience with the Bard whetted my appetite, and I, like so many other composers, engaged the risky challenge of setting to music not only his language but also negotiating the twists and turns of his dramatic plans. I was of course aware that Samuel Barber had his own operatic version of the play, but I didn't think that one composer could or should "own" a myth as archetypal as this one any more than one could own *Faust* or, for that matter, the Passion story. It was no sign of disrespect that I purposely avoided looking at, listening to, or even reading the libretto of Barber's version, but rather a decision made so as not in any way to affect my own take on the story.

In 2018 my collaborators, the stage director Elkhanah Pulitzer and our dramaturg Lucia Scheckner, and I set about the daunting task of extracting the core events and essential



Director Elkhanah Pulitzer and dramaturg Lucia Scheckner.

characters of Shakespeare's vast canvas. We compared the play to its source text by the first century biographer Plutarch, being cognizant that Plutarch's historical spin, like that of Virgil's, had to be pleasing to his Roman readers. It goes without saying that for purposes of opera, numerous ancillary events and characters had to be either compressed or deleted in favor of a focus on the three main characters, the third of course being the young "scarce

bearded" Caesar. (In the play Shakespeare's "Caesar" is not the Julius Caesar of Cleopatra's early liaison but rather his adopted nephew who at the time of these events was called Octavian, only later to rebrand himself Caesar Augustus). I enjoyed Shakespeare's take on Caesar, whose laser-focused ambition and precocious brilliance comes hand in hand with a humorless, sometimes petulant personality. Like some Silicon Valley master of the universe, he is always on message, always seems to get it right, while the aging, ambivalent Antony, consumed by love and pleasure, goes from one embarrassing defeat to another and cannot even manage his own suicide without bungling it.

I rued the necessary loss of many scenes, not the least of which was the wine-soaked frat party aboard Pompey's ship and the keenly poignant breakup between Antony and his comrade-in-arms Enobarbus. Many details and critical information that would fly by in a matter of seconds in a spoken play when treated musically had to be radically

reduced, repurposed, or even omitted. We condensed several battles between the Romans and the Egyptians into one. Lines originally spoken by characters absent in our version would now be given to others, as when in the opening of the play two of Antony's veteran soldiers, disgusted with their commander's louche behavior and fascination with Cleopatra, now are sung by an equally annoyed Caesar:

“Take but good note, and you shall see in him
The triple pillar of the world transformed
Into a strumpet's fool.”

A surprise discovery was that, compared to other plays from that astonishingly fruitful late period of Shakespeare's, *Antony and Cleopatra* has relatively few stand-alone soliloquies. At one key dramatic point I found I needed for Caesar some sort of statement or expression of Roman superiority and imperial “manifest destiny.” There being nothing quite adequately concise in the play to fit that, I went to *The Aeneid* (in a translation by Dryden) to fill that gap.

Every operatic adaption of a famous text is fraught with difficult, often painful decisions. Composers set out with the intention of absolute fidelity to the original, but both musical and dramatic concerns immediately get in the way. It's messy business. If it isn't, the end result is likely to be dull and rigid.

I was able to take heart from looking at the quicksilver alchemy of Boito's treatment of the Falstaff comedies. Lucia was creative in mining fragments from other Shakespeare plays such as *The Taming of the Shrew*, *Henry V*, and *Richard II* to extend or enrich certain moments. And when the need for filling in critical narrative data threatened to bog down the opera's natural flow, I could remind myself that music, being the most psychologically precise of all the arts, has the unique power to replace event with feeling and that a single change in the harmony can convey more emotional and psychological meaning than dozens of lines of text.

After forty years of setting texts in three languages I wish I could say I now have a formula, but I don't, and perhaps that's a good thing. The influence of American popular music has for sure had a stronger effect on my way of putting music to language than anything I may have learned from the great European classical tradition. I grew up listening to my mother singing Rodgers and Hammerstein and Cole Porter while she was cooking or doing housework or taking part in local amateur musicals. In my youth it was impossible not to hear Frank Sinatra or Ella Fitzgerald on the radio, and by the time I got to college the great era of early rock and soul had begun. In the best of all this music,

whether it was The Beatles or Stevie Wonder or The Supremes, text, melody, and harmony were married together in a perfect unity. I now see that in my own treatment of text I honed closely to that model, responding not just to the rhythm of word phrase but to the sound of the individual syllables themselves. I never had the least interest in conventional operatic *floritura*, nor was I inclined to utilize virtuoso “extended” vocal techniques that became the rage in midcentury avant-garde works. When I listened to many classic twentieth-century atonal works—whether by Schoenberg, Berg, Berio, or Boulez—their often-punishing sequences of intervallic leaps, easily accomplished on a piano, to me communicated a feeling of physical and emotional stress when sung. Such treatment of the voice was germane to express madness or exaggerated emotional states (*Erwartung*, *Wozzeck*, *Le Grand Macabre*) but it seemed to me that the anatomy of human vocal cords want naturally to fall in with the acoustical laws of resonance, what we in the Western tradition call tonality.

When in *Doctor Atomic* I came to set the John Donne sonnet “Batter my heart, three-person'd God,” the monosyllabic verbs, “knock, breathe, shine ... break, blow, burn” felt to me like strokes of a hammer, and I treated them as such (much to the horror of a Donne scholar who protested that in so doing I'd destroyed the scansion of the poem!).

Shakespeare, of course, is so inherently musical that the internal rhythms all but suggest their own melodic shapes. That doesn't mean, however, that everything to my American ears falls in neat, tidy symmetrical units. I hear his texts in distinctly different ways than, for instance, Handel or Benjamin Britten would. We composers all try to honor the text in our individual way, and mine often can drive singers to despair as they cope with miniscule irregularities in the rhythmic structure; difficulties, I'm happy to say, that usually disappear and feel natural once the music's become internalized.

I write this on the very day that rehearsals for the San Francisco premiere begin. One never knows how different the reality will be from what began in the mind's eye, but I am fairly certain that *Antony and Cleopatra*, in comparison to all my earlier stage works, differs by being the most actively dramatic. There are fewer stand-alone set pieces (arias, choruses, etc.). In their place I tried to maintain a fast-moving interaction among the characters. These characters, rather than pondering in song their doubts, designs, or motivations, act on them directly. In this sense, although it is of course musically much different, the model of “sung drama” that Debussy imagined in *Pelléas et Mélisande* is probably the closest to my aims. 🌿

ARTIST PROFILES

*San Francisco Opera Debut †Role Debut ‡Current Adler Fellow +Merola Opera Program Graduate **Merola and Adler Fellowship Graduate



JOHN ADAMS

(Worcester, Massachusetts)

Composer and Librettist

San Francisco Opera

Highlights: *The Death of Klinghoffer*, *Doctor Atomic*, *Nixon in China*, *Girls of the Golden West*

Recent and Upcoming: *Girls of the Golden West* (Dutch National Opera, Los Angeles Philharmonic); *Nixon in China* (Paris Opera, Madrid's Teatro Real); *Doctor Atomic* (Santa Fe Opera); *I Still Dance* (San Francisco Symphony); *Must the Devil Have All the Good Tunes?* with pianists Yuja Wang, Jeremy Denk, Vikingur Ólafsson (LA Philharmonic, Berlin Philharmonic, San Francisco Symphony) *John Adams Collected Works* 40-disc box set (Nonesuch) Creative Chair, Los Angeles Philharmonic (2008–present) Pulitzer Prize in Music: *On the Transmigration of Souls* (2003) 5 GRAMMY Awards Erasmus Prize (Holland) for contributions to European culture Music Director, Ojai Music Festival (2021) *Hallelujah Junction* (autobiography, 2008) San Francisco Opera Medal (2017) Website: earbox.com Twitter: @HellTweet



EUN SUN KIM

Conductor

(Seoul, South Korea)

San Francisco Opera

Highlights: *Rusalka*; *Tosca*; *Homecoming Concert*; *Fidelio*; *The Future Is Now Adler Fellows Concert*; *Eun Sun Kim Conducts*

Verdi; *Opera Ball: The Centennial Celebration*

Recent and Upcoming: Caroline H. Hume Music Director of San Francisco Opera (*Opera in the Park*, *Dialogues of the Carmelites*, *La Traviata*, *Madame Butterfly*, *100th Anniversary Concert*); *La Bohème* (Metropolitan Opera, Vienna State Opera, Milan's Teatro alla Scala); *Tosca* (Lyric Opera of Chicago); *Salome* (Houston Grand Opera); *Turandot* (Houston); *Roberto Devereux* (LA Opera); Verdi Requiem (Dutch National Opera); concerts with The Philadelphia Orchestra, Cincinnati Symphony Orchestra, Detroit Symphony Orchestra, Seoul Philharmonic, Toronto Symphony Orchestra, Los Angeles Philharmonic. Principal Guest Conductor of Houston Grand Opera Instagram: @ESKConductor



AMINA EDRIS †**

Soprano (Cairo, Egypt)

Cleopatra

San Francisco Opera

Highlights: Juliette in *Roméo et Juliette*; Frasquita in *Carmen*; Annina in *La Traviata*; Flower/Lady-in-Waiting in Bright Sheng

and David Henry Hwang's *Dream of the Red Chamber*; Countess Ceprano in *Rigoletto*; Klytemnestra's trainbearer in *Elektra*

Recent and Upcoming: Marguerite in *Faust* (Limoges Opera); title role of *Manon* (Barcelona's Gran Teatre del Liceu, Bordeaux Opera, Paris Opera); Musetta in *La Bohème* (Théâtre des Champs-Élysées); La Folie in Rameau's *Platée* (Paris Opera); Fatime in *Les Indes Galantes* (Grand-Théâtre de Genève); Alice in *Robert le Diable* (Bordeaux); Micaëla in *Carmen* (Rhin Opera); Violetta in *La Traviata* (Opéra de Limoges, Canadian Opera Company); Adalgisa in *Norma* in concert (Festival d'Aix-en-Provence); title role of Massenet's *Ariane* in concert (Munich's Bayerischen Rundfunks); Glycère in Gounod's *Sapho* (Washington Concert Opera); Mozart Requiem (Orchestre de chambre de Paris); Ravel's *Sheherazade* (Stuttgarter Philharmoniker); gala concert with Pene Pati (Prague) San Francisco Opera Adler Fellowship 2016, 2017 Merola Opera Program 2015 Twitter: @amina_edris Facebook: @amina.edris.soprano Instagram: @amina_edris



GERALD FINLEY †

Bass-Baritone (Montreal, Quebec, Canada)

Antony

San Francisco Opera

Highlights: J. Robert Oppenheimer in John Adams' *Doctor Atomic*

Recent and

Upcoming: Scarpia in *Tosca* (Paris Opera); Wolfram in *Tannhäuser* (London's Royal Opera Covent Garden); title role of *Der Fliegende Holländer* (Berlin's Staatsoper Unter den Linden); Iago in *Otello* (Munich's Bavarian State Opera, Canadian Opera Company); title role of *Bluebeard's Castle* (Metropolitan Opera, London's Stone Nest, L'Orchestre de Paris, Vienna Symphony, Gothenburg Symphony Orchestra); Count Almaviva in *Le Nozze di Figaro* (Metropolitan Opera, Munich, Paris); title role of *Falstaff* (Vienna State Opera); Charles Villiers Stanford's *Songs of the*

Sea, "Soliloquy" from *Carousel* (BBC Last Night of the Proms); Beethoven's Ninth Symphony (Munich, Salzburg Festival); opening gala concert (Paris Opera); Vaughan Williams Symphony No. 1 (Festival Radio France Occitanie Montpellier); Kaija Saariaho's *True Fire* (Lahti Symphony Orchestra); concert and recital (Tongyeong International Music Festival); recitals (Hamburg, Vienna, Prague, London, U.S.) Grammy Award: Best Opera Recording for *Doctor Atomic* (2012) Website: geraldfinley.com Twitter: @geraldfinley Facebook: @Gerald Finley Instagram: @geraldfinleyofficial



PAUL APPLEBY †

Tenor (South Bend, Indiana)

Caesar

San Francisco

Opera Highlights:

Joe Cannon in John Adams' *Girls of the Golden West*; Tamino in *The Magic Flute*

Recent and Upcoming: Title role of Bernstein's *Candide* (Lyon Opera); David in *Die Meistersinger von Nürnberg* (Metropolitan Opera); Grimoaldo in *Rodelinda* (Metropolitan Opera); title role of *Béatrice et Bénédict* (Cologne Opera); Janáček's *The Diary of One Who Disappeared* (Tanglewood); title role of *Pelléas et Mélisande* (Metropolitan Opera, Dutch National Opera); Joe Cannon in Adams' *Girls of the Golden West* (Dutch National Opera, Los Angeles Philharmonic); Tom Rakewell in *The Rake's Progress* (Dutch National Opera); Tamino in *Die Zauberflöte* (Madrid's Teatro Real); Don Ottavio in *Don Giovanni* (Metropolitan Opera); Handel's *Saul* (Houston Grand Opera); Bach's *St. Matthew Passion* (New York Philharmonic, Hong Kong Philharmonic, Chicago's Music of the Baroque); Britten's *Serenade for Tenor, Horn, and Strings* (MET Orchestra Chamber Ensemble at Carnegie Hall); Mendelssohn's *Elijah* (Indianapolis Symphony Orchestra); Handel's *Samson* (Dunedin Consort at Edinburgh International Festival); *Winterreise* (Schubert Club); performances with American Modern Opera Company (Bay Area, Ojai Music Festival); recitals (Santa Fe Chamber Music Festival, New York, Philadelphia, Berkeley, Sacramento) A member of American Modern Opera Company Twitter: @paulappleby Instagram: @paulapplebytenor



ALFRED WALKER ♪
Bass-Baritone
(Craryville, New York)
Enobarbus
San Francisco
Opera Highlights:
Orest in *Elektra*;
Peter, the Father, in
Hansel and Gretel;
Scarpia in *Tosca*

Recent and Upcoming: Crown in *Porgy and Bess* (Metropolitan Opera); Mtchll in Carlos Simon and Marc Bamuthi Joseph's *It All Falls Down* (Washington National Opera); Alfio in *Cavalleria Rusticana* (Michigan Opera Theatre); Oroveso in *Norma* (Boston Lyric Opera); title role of *Porgy and Bess* (Washington National Opera; Seattle Opera); Titirel in *Parsifal* (Metropolitan Opera); Speaker in *The Magic Flute* (Metropolitan Opera); Ruler in *Das Wunder der Heliane* (Bard Summerscape); Amonasro in *Aida* (Seattle); Méphistophélès in *Faust* (Portland Opera); Man with the Helmet in Martinů's *Julietta* (American Symphony Orchestra at Carnegie Hall); Nalikantha in *Lakmé* in concert (Washington Concert Opera)



ELIZABETH DESHONG ♪
Mezzo-Soprano
(Williamsport, Pennsylvania)
Octavia
San Francisco
Opera Highlights:
Maffio Orsini,
Lucrezia Borgia;

Suzuki, *Madama Butterfly*
Recent and Upcoming: Bradamante in Handel's *Alcina* with English Concert (Los Angeles, Berkeley); Calbo in Rossini's *Maometto II* (Washington Concert Opera); Suzuki in *Madama Butterfly* (Metropolitan Opera, Glyndebourne Festival); Odoardo Douglas in Mercadante's *Il Proscritto* (Opera Rara Barbican Center); Hänsel in *Hänsel und Gretel* (Melbourne Symphony, Edinburgh International Festival); Pauline in *Pique Dame* (Lyric Opera of Chicago); Adalgisa in *Norma* (North Carolina Opera); Martha in John Adams' *The Gospel According to the Other Mary* (Accademia Nazionale di Santa Cecilia); Sesto in *La Clemenza di Tito* (Los Angeles Opera); Ruggiero in *Alcina* (Washington National Opera); Arsace in *Semiramide* (Metropolitan Opera); Bach cantatas concert (Haymarket Opera Chicago); recital (Vocal Arts D.C.); Handel's Messiah (San Francisco Symphony, Houston Symphony); Ariel in Sibelius' *The Tempest* (Los Angeles Philharmonic); Rossini's Stabat Mater (Philadelphia Orchestra); Juno/Ino in

Handel's *Semele* with The English Concert (European and U.S. tours); Verdi Requiem (Minnesota Orchestra); Mendelssohn's *Eliza* (Music of the Baroque); Schubert's Mass No. 6 (Chicago Symphony Orchestra); Maxwell Raimi's *Three Lisel Mueller Settings* (Chicago); Bernstein's First Symphony (Proms)



BRENTON RYAN ♪
Tenor (Sedalia, Missouri)
Eros
San Francisco
Opera Highlights:
Janek in *The Makropulos Case*;
A Novice in *Billy Budd*;
Curzio

in *Le Nozze di Figaro*
Recent and Upcoming: Monsieur Triquet in *Eugene Onegin* (San Francisco Opera); L'Aumonier in *Dialogues of the Carmelites* (San Francisco Opera); Pedrillo in *Die Entführung aus dem Serail* (Munich's Bavarian State Opera, Monte-Carlo Opera); Missail in *Boris Godunov* (Munich, Metropolitan Opera); Second Jew in *Salome* (Munich); Monostatos in *Die Zauberflöte* (London's Royal Opera Covent Garden, Metropolitan Opera, Lyric Opera of Chicago); Loge in *Das Rheingold* (Dallas Opera); Spoletta in *Tosca* (Metropolitan Opera); Dancing Master in *Ariadne auf Naxos* (Metropolitan Opera, Santa Fe Opera); Fool in *Wozzeck* (Metropolitan Opera); Nero in *The Coronation of Poppea* (Opera Theatre of Saint Louis); Lysander in *A Midsummer Night's Dream* (Opera Philadelphia); John Wormley in Matthew Aucoin's *Crossing* in concert (LA Opera); Flute in *A Midsummer Night's Dream* (Santa Fe); Don Basilio in *Le Nozze di Figaro* (Santa Fe); Florian in Korngold's *Der Ring des Polykrates* (Dallas Opera)



TAYLOR RAVEN *♪♫
Mezzo-Soprano (Hope Mills, North Carolina)
Charmian
Recent and
Upcoming: Sister Mathilde in *Dialogues of the Carmelites* (San Francisco Opera); Flora in *La Traviata*

(San Francisco Opera); Third Lady in *Die Zauberflöte* (Houston Grand Opera, LA Opera); Mallika in *Lakmé* (Washington Concert Opera); Moravec's Sanctuary Road (North Carolina Opera); world premiere of a song cycle commemorating the 100th anniversary of the Tomb of the Unknown Soldier (Urban Arias); Pauline in *Pique Dame* (Des Moines Metro Opera); Rosina in *Il Barbiere di Siviglia* (Finger

Lakes Opera); Annio in *La Clemenza di Tito* (LA Opera); Tebaldo in *Don Carlo* (LA Opera); Beethoven's Ninth Symphony (Handel and Haydn Society); Sandman in *Hansel and Gretel* (LA Opera); Rosina in *Il Barbiere di Siviglia* (Wolf Trap Opera); Concepción in *L'Heure Espagnole* (Wolf Trap); concert of Bach arias (American Symphony Orchestra at Alice Tully Hall) Merola Opera Program 2016
Instagram: @taylorelaineraven



HADLEIGH ADAMS ♪**
Baritone (Wellington, New Zealand)
Agrippa
San Francisco Opera
Highlights: Schaunard in *La Bohème*;
Angelotti in *Tosca*;
Marquis d'Obigny in *La Traviata*; Simon in Mark

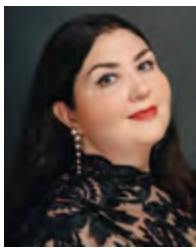
Adamo's *The Gospel of Mary Magdalene*;
Luther and Schlemil in *Les Contes d'Hoffmann*; An officer in *Il Barbiere di Siviglia*;
Mr. Fox in *Dolores Claiborne*; The Imperial Commissioner in *Madama Butterfly*; Paris in *Roméo et Juliette*; Arthur Jones in *Billy Budd*
Recent and Upcoming: 2nd Commissioner and 1st Officer in *Dialogues of the Carmelites* (San Francisco Opera); Stanley in André Previn's *A Streetcar Named Desire* (Florida Grand Opera); Mercutio in *Roméo et Juliette* (San Diego Opera, Cincinnati Opera); Hawkins Fuller in Gregory Spears' *Fellow Travelers* (Florida Grand Opera, Minnesota Opera); La Bête in Philip Glass' *La Belle et la Bête* (Opera Parallèle); Doug in Jody Talbot's *Everest* (Opera Parallèle); Paul in Glass' *Les Enfants Terribles* (Opera Parallèle); title role of Jonathan Dove's *The Enchanted Pig* (Australian Contemporary Opera Company); Jake Heggie's *If I Were You* (Merola Opera Program); Vicomte de Valmont in Luca Francesconi's *Quartet* (West Edge Opera); Carl Magnus in Stephen Sondheim's *A Little Night Music* (Nederlandse Reisopera); baritone soloist in Beethoven's Ninth Symphony (Seattle Symphony, Colorado Symphony); baritone soloist in *Das Buch mit Sieben Siegeln* (Dallas Symphony Orchestra) San Francisco Opera Adler Fellowship 2013, 2014
Merola Opera Program 2012
Instagram: @nz_hads



PATRICK BLACKWELL *J+
Bass-Baritone (Los Angeles, California)

Maecenas
Recent and Upcoming: Krishna in Philip Glass' *Satyagraha* (Los Angeles

Opera); Simone in *Gianni Schicchi* (Utah Opera); Jimmy in Kurt Weill's *Mahagonny-Songspiel* (Rhin Opera); La Mère in Weill's *Les Sept Péchés Capitaux* (Rhin); Zuniga in *Carmen* (San Diego Opera); Alcindoro in *La Bohème* (Los Angeles); Reinmar in *Tannhäuser* (Los Angeles) Merola Opera Program 1994



GABRIELLE BETEAG J+
Mezzo-Soprano (Atlanta, Georgia)

Iras
San Francisco Opera
Highlights: Flower (voice)/Lady-in-Waiting/Solo Maid in *Bright Sheng* and David

Henry Hwang's *Dream of the Red Chamber*
Recent and Upcoming: Sister Anne of the Cross in *Dialogues of the Carmelites* (San Francisco Opera); Mercédès in *The Threepenny Carmen* (Atlanta Opera The Big Tent); Woman in a Hat/Duchess in John Corigliano's *The Ghosts of Versailles* (Chautauqua Opera Company) Winner of Metropolitan Opera National Council Auditions 2020 Adler Fellowship Program 2022 Merola Opera Program 2021



TIMOTHY MURRAY J+
Baritone (Whitefish Bay, Wisconsin)

Scarus
San Francisco Opera
Highlights: Stone (voice)/Eunuch in *Bright Sheng* and David Henry Hwang's *Dream of*

the Red Chamber; Sciarrone in *Tosca*
Recent and Upcoming: Marchese d'Obigny in *La Traviata* (San Francisco Opera); title role of *Don Giovanni* (North Carolina Opera); soloist in *Carmina Burana* (San Francisco Symphony); Schauvard in *La Bohème* (North Carolina Opera); Paul in Jake Heggie and Gene Scheer's *If I Were You* (Merola Opera Program); Count Almaviva in *Le Nozze di Figaro* (Academy of Vocal Arts); Mercutio in *Roméo et Juliette* (Academy of Vocal Arts); duets from *I Puritani* and *Les Pêcheurs de Perles* (*The Adlers: Live at the Drive-In*); excerpts as the title role of

Thomas' *Hamlet* (Merola Grand Finale) Adler Fellowship Program 2020, 2021, 2022 Merola Opera Program 2019



PHILIP SKINNER J++
Bass-Baritone (Jacksonville, Florida)

Lepidus
San Francisco Opera
Highlights: Doctor Bartolo in *The Barber of Seville*; The Duke of Verona in *Roméo et Juliette*; Dansker in *Billy*

Budd; Geronte di Ravor in *Manon Lescaut*; 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: Baron Douphol in *La Traviata* (San Francisco Opera); Iago in *Otello* (Livermore Valley Opera); King in *Aida* (Pacific Symphony); Eric/Ghost of Bazzetti in Jake Heggie's *Great Scott* (San Diego Opera); Wotan/Gunther in *Mini-Ring* (Minnesota Concert Opera); Nikititsch in *Boris Godunov* (San Francisco Symphony); engagements with Opera San José and West Edge Opera Adler Fellowship Program 1986, 1987 Merola Opera Program 1985 Facebook: @Philip G Skinner Instagram: @philipgskinner



ELKHANAH PULTIZER
(El Cerrito, California)
Director and Libretto Consultant

San Francisco Opera Highlights: Former Director of Programming and Artistic Curator, SF Opera Lab; Director,

Carmen for Families, *Der Fliegende Holländer*
Recent and Upcoming: John Adams' *Nixon in China* (Los Angeles Philharmonic); Leonard Bernstein's *Mass* (LA Philharmonic); Adams' *The Gospel According to the Other Mary* (San Francisco Symphony); David Lang's *prisoner of state* (New York Philharmonic, BBC Symphony); Esparanza Spaulding's *12 Little Spells* (tour); *DIORAMA* (San Francisco's I.O.U.) Board vice president of the Pulitzer Arts Foundation



MIMI LIEN *
(New Haven, Connecticut)
Set Designer

Recent and Upcoming: Jake Heggie's *Intelligence* (Houston Grand Opera); *Die Zauberflöte* (Berlin

State Opera); *Natasha, Pierre, & The Great Comet of 1812* (Broadway); Taylor Mac's *A 24 Decade History of Popular Music* (St. Ann's Warehouse and international tour); *The Oldest Boy* (Lincoln Center Theater); *Fairview* (Soho Rep); *Black Mountain Songs* (BAM); *Pelléas et Mélisande* (Cleveland Orchestra); *4 Nights of Dream* (Tokyo Bunka Kaikan); *In a Grove* (Pittsburgh Opera) Large-scale public artworks: *PARADE* (Toronto's The Bentway) *The GREEN* (Lincoln Center Plaza); *La Ville Radieuse* and *2x4 tree* (Philadelphia International Festival of the Arts); *Model Home* (Without Walls Festival, La Jolla Playhouse) Artist-in-Residence at the Park Avenue Armory and Lincoln Center for the Performing Arts Co-founder of the Brooklyn performance/art space JACK MacArthur Fellow 2015 Tony Award: *Natasha, Pierre and The Great Comet of 1812* (2017) Website: mimilien.com Instagram: @mizlien



CONSTANCE HOFFMAN
(Oakland, California)
Costume Designer

San Francisco Opera Highlights: *Rigoletto*; Mark Adamo's *The Gospel of Mary Magdalene*; *Le Nozze di Figaro*;

Così fan tutte; *Don Giovanni*
Recent and Upcoming: *Le Nozze di Figaro* (Opera Theatre of Saint Louis); *Grimm Tales* (Ballet Austin); Rimsky-Korsakov's *Sadko* (Opera Slovenske Narodne Divadlo); *Rigoletto* (LA Opera); *Don Carlos* (Washington National Opera); David Henry Hwang's *M. Butterfly* (The Court Theatre New York) Arts Professor and Area Head of Costume Design at the Tisch School of the Arts



DAVID FINN
(St. Paul, Minnesota)
Lighting Designer
San Francisco Opera
Highlights: *Alcina*,
Doktor Faust, *Lady*
Macbeth of Mtsensk,
Arabella, *Rusalka*
Recent and Upcoming:

Tosca (Metropolitan Opera); *Parsifal* (Metropolitan Opera); *Der Fliegende Holländer* (Metropolitan Opera); *Così fan tutte* (Dutch National Opera, Opera Australia); *Macbeth* (Lyric Opera of Chicago, Canadian Opera Company); *SYM-PHONIE MMXX* (Berlin Staatsballett); *Anna Karenina* (Joffrey Ballet, Australian Ballet); *Lohengrin* (Metropolitan Opera, Bolshoi Opera); *The Seagull* (Bolshoi Ballet); *R.U.N.* (Cirque du Soleil); *Swan Lake* (Royal Ballet); *Giselle* (Royal Ballet); *The Nutcracker* (Birmingham Royal Ballet); *Cinderella* (Royal Ballet); *The Nutcracker on Sugar Hill* (City Center New York); *Summer and Smoke* (Houston Ballet, American Ballet Theatre)



BILL MORRISON *
(Chicago, Illinois)
Projection Designer
Recent and
Upcoming: Projection

designer of John Adams' *Nixon in China* (Los Angeles Philharmonic); Gavin Bryars' *The Sinking of the Titanic* (London's Kings Palace) Director of David Lang's *let me come in* (Los Angeles Opera); *The Village Detective: a song cycle* (Telluride Film Festival); *The Great Flood* (Austin's Texas Performing Arts, Warsaw's POLIN Museum); *Dawson City: Frozen Time* (CAP UCLA); *City Symphonies* (Spoleto USA Festival)



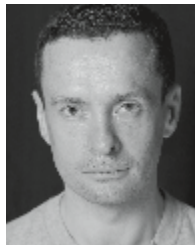
MARK GREY
(Petaluma, California)
Sound Designer and
Mixing Engineer
San Francisco
Opera Highlights: Sound Designer,
Girls of the Golden
West, *Doctor Atomic*,
The Bonesetter's

Daughter, *Nixon in China*
Recent and Upcoming: Sound designer of *Bluebeard's Castle/Iolanta* (Metropolitan Opera); *West Side Story* (Lyric Opera of Chicago); William Kentridge's *The Head and the Load* (Park Avenue Armory) Composer of *Frankenstein* opera (Brussels' La Monnaie) and *Birds in the Moon* (New York Philharmonic) Resident designer of Park Avenue Armory Website: markgreycomposer.com



LUCIA SCHECKNER *
(New York, New York)
Dramaturg and
Libretto Consultant
Recent and
Upcoming: Director

of Education & Artist Programs at BAX/Brooklyn Arts Exchange, supporting artists in residence and the development of new performance work Dramaturg of Working Title: (*la erre es femenina*), a new play by Sylvia Boffill, commissioned by The Civilians (New York) Research Dramaturg for Heiner Muller's *Quartett*, directed by Elkhanah Pulitzer (West Edge Opera); John Adams' *Nixon in China*, directed by Elkhanah Pulitzer (Los Angeles Philharmonic)



COLM SEERY
(Dublin, Ireland)
Movement Director
San Francisco Opera
Highlights: Revival

Choreographer of *Die Meistersinger von Nürnberg*; *Andrea Chénier*; Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Dance Master for *Don Giovanni*
Recent and Upcoming: Choreographer of *Idomeneo* (Staatsoper Berlin); Britten's *Gloriana* (Madrid's Teatro Real); *Ariodante* (Vienna State Opera, Israeli Opera) Associate Choreographer of *Andrea Chénier* (Royal Opera Covent Garden) Revival Choreographer of *La Traviata* (Barcelona's Liceu, Welsh National Opera); *Giulio Cesare* (Glyndebourne Festival Opera); *L'Elisir d'Amore* (Glyndebourne); *Rinaldo* (Glyndebourne)



JOHN KEENE
(Lancaster, Pennsylvania)
Chorus Director
San Francisco
Opera Highlights:

Don Giovanni; Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Eun Sun Kim Conducts Verdi
Recent and Upcoming: San Francisco Opera Chorus Director (*Eugene Onegin*, *Dialogues of the Carmelites*, *La Traviata*, *Orpheus and Eurydice*, *Madame Butterfly*, *Die Frau ohne Schatten*, Gabriela Lena Frank's *El último sueño de Frida*) Seattle Opera Head of Music Staff and Chorus Master (*La Bohème*, *Die Walküre*, Jonathan Dove's *Flight*, *Tosca*, *Rigoletto*, *La Cenerentola*, *Eugene Onegin*, *Porgy and Bess*,

The Turn of the Screw, *Il Trovatore*, *Carmen*, *Madame Butterfly*, *Il Barbiere di Siviglia*, *Così fan tutte*, *Béatrice et Bénédict*, *Aida*) Metropolitan Opera Laffont Competition judge
Twitter: @keenejohn
Instagram: @keenejohn



DAVE MAIER
(El Cerrito, California)
Fight Director
San Francisco Opera
Highlights: *Carmen*;
Tosca; the *Ring* cycle;
Pagliacci; *Rigoletto*;
Roméo et Juliette; *Billy*
Budd; *Manon Lescaut*
Recent and

Upcoming: *Eugene Onegin* (San Francisco Opera); *Dialogues of the Carmelites* (SF Opera); *La Traviata* (SF Opera); *Orpheus and Eurydice* (SF Opera); *West Side Story* (Opera San José); *Richard II* (African American Shakespeare Company); *A Midsummer Night's Dream* (Stanford University); *The Tempest* (Oakland Theater Project); *Romeo y Juliet* (Cal Shakes); *Fefu and Her Friends* (American Conservatory Theatre)



Maya Herdsman
(San Francisco, California)
Intimacy Director
Recent and
Upcoming: *Romeo*
y Juliet (Cal Shakes);
Goddess (Berkeley
Repertory Theatre);
The Ripple, *The*

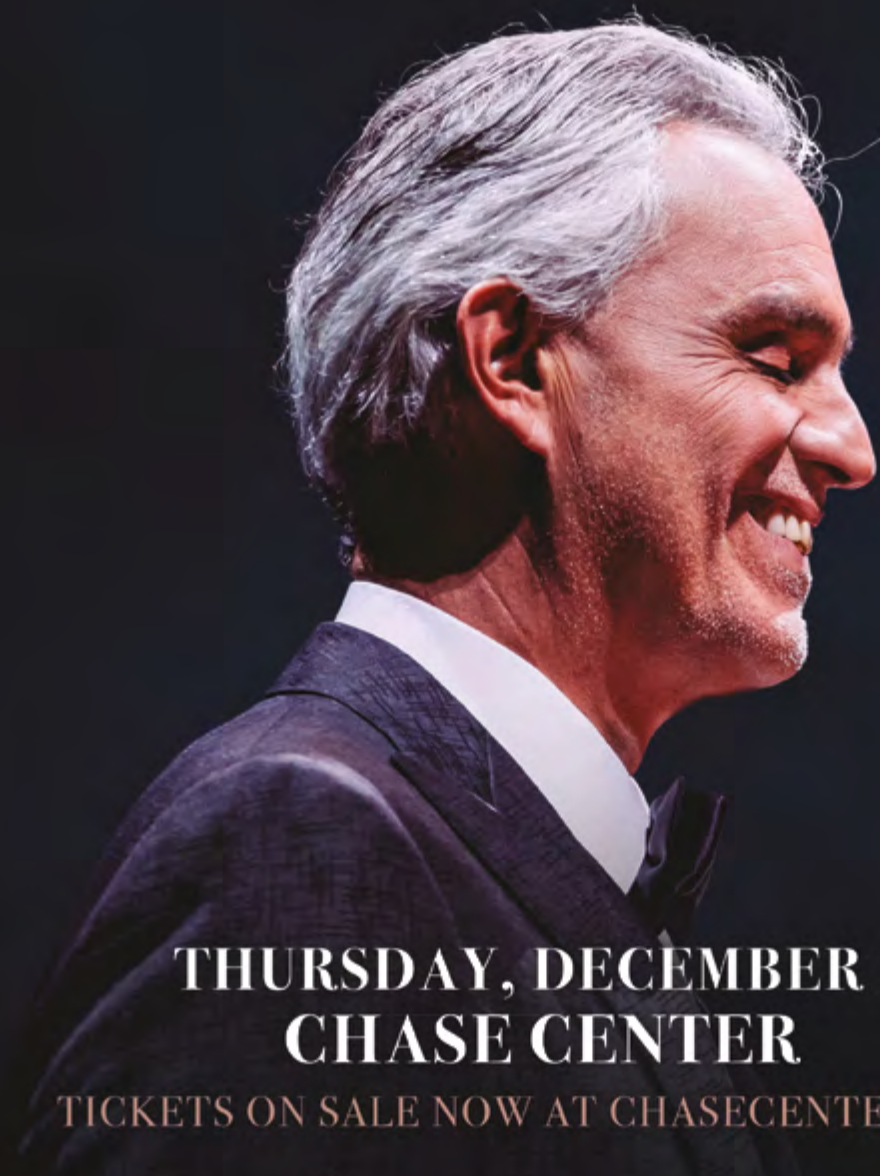
Wave That Carried Me Home (Berkeley Repertory Theatre); *Sense and Sensibility* (Theatreworks Silicon Valley); *Gem of the Ocean* (Theatreworks Silicon Valley) *Ragtime* (Theatreworks Silicon Valley); *The Displaced* (Crowded Fire Theater); *Drowning in Cairo* (Golden Thread Productions)

ANDREA BOCELLI

LIVE IN CONCERT - DECEMBER 2022

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Hair and Makeup Edition

San Francisco Opera's Head of Hair and Makeup (since 2014) Jeanna Parham chats with longtime friend, mentor, and colleague Stan Dufford who was San Francisco Opera's Head of Wigs (1956–1968) and Makeup (1962–1968) and who served as Wigs and Makeup Journeyman/Foreman (1999–2010). To listen to their conversation and for a complete transcript, visit Streaming the First Century, San Francisco Opera's free online hub for historic recordings, conversations, and more at sfopera.com/firstcentury.

Jeanna Parham: I think you and I met probably in 2002 or '03. You and I had some very great conversations and bonded over floating boxes across the stage for no reason, and that began our friendship.

Stan Dufford: Yes. And it's lasted a long time!

JP: I'm very happy about that. You've been volunteering in the Archive since 2011 but your history with this Company—[and] the hair and makeup industry not just [in] San Francisco, but across the nation—your influence is what started a lot of the techniques that are used in opera still to this day because you trained the people that trained us.

SD: I taught makeup at San Francisco State and taught Gerd Mairandres, Judy Disbrow, Richard Battle, etc., and they, in turn, spread that knowledge and technique. Richard Stead was one of my early students, and he founded a school that taught wig and makeup. And so there was a continuum.

JP: I'd love if you could talk a little bit about your early days, and how you came here to San Francisco Opera.

SD: I went to Japan when I was in the Navy and got to see Kabuki theater, which I found absolutely fascinating. And while I was in Tokyo I bought Kabuki makeup, a Kabuki wig, (laughter) etc. When I got out of the Navy, I did graduate work at San Francisco State ... The next summer, there was a call to the Drama Department from a man who rented the Opera's lighting equipment, and he asked if there was anybody there who knew anything about wigs—and the head of the Drama Department suggested me. I met with [former Stage Director] Matt Farruggio. He took me into the



Stan Dufford styling soprano Leontyne Price, 1965.
CAROLYN MASON JONES

basement and pulled out three wigs—a white tieback; a woman's eighteenth-century white wig; and a Japanese wig—and said, “Style these” and left. I styled the two white wigs. When I was in Tokyo I bought a booklet on how to style Japanese wigs, and so I did that one, too. Jeanna, you would not believe what the wig was: just a skullcap with rosa web sewn around the outside, nothing in the middle!

JP: Oh, gosh!

SD: But I did a good approximation, because Matt hired me, and that's how I got started! I really wasn't a wigmaker. I considered myself a makeup artist. But I became proficient.

JP: I would say a little bit better than proficient! How was your experience going from SF State into the world of opera? Were you prepared?

SD: No, I wasn't. I had not worked in theater, and what also worked against me was that the Opera was a bit of chaos ... My first opera rehearsal was a disaster. It was *Manon Lescaut*. I had styled some brown tiebacks and some white tiebacks, and when the choristers came to the wig room door, I said, "Are you a bourgeoisie or a noble?" [One] said, "I don't know. I enter stage left and I sing *la, la, la*." I said, "Well, is your costume satin or is it like upholstery fabric?" "I don't know." Well, of course, everybody got mixed up. And there were no wig fittings ever! I also knew nothing about any rules. There was no union at that time, and it was just catch-as-catch-can.

JP: You've said that a lot of artists brought their own wigs ...

SD: Oh, yes. In the 1950s and '60s it was not unusual for divas to bring their own wig. However, in the case of [soprano] Elisabeth Schwarzkopf, she would bring a bag full of wigs and deposit it with me, and then on the day of the dress rehearsal, or even on the day of opening night, she would change her mind! When we did *Così* in 1960, I learned beforehand that, you know, you can't change anything in Mozart. Guglielmo is one color; and Ferrando is another color ... I went to Schwarzkopf's room to put on her wig, and I just casually mentioned that although I had dressed a black wig for Despina, [soprano] Mary Costa had brought her own red wig, and Schwarzkopf said, "A black wig? Oh, Stanley, you must get it. Go, go." So at 20 minutes to curtain I ran to the basement, picked up the black wig, and we put it on her and we had to restyle it. "Higher, Stanley, higher!" (laughter) Meantime, Maestro Adler is knocking on the door, and she wouldn't let him in. She was almost giggling as we were doing this. When it was time to go on stage, she went out and her colleagues just were agog. That's what she wanted. She wanted a frisson of excitement.

JP: And she got it.

SD: She was very good at that!

JP: I would love to hear about the *Madame Butterfly* from 1966 and the Japanese wigs.

SD: Well, our Japanese wigs were not wonderful, but Nathaniel Merrill came from the Met to direct *Butterfly*, and he insisted that we use absolutely authentic Japanese wigs. And I said, "Oh, please, please no. It would be a disaster. You can't pin them on. They're made on a metal frame, and our chorus is not used to that." And it was true. They were beautiful, absolutely beautiful, but the chorus women would come in and shake their heads and say, "My

wig is gonna come off." And I said, "Yes, if you keep on shaking your head like that, it might come off." (laughter)

JP: I love that because when I first took over for [former Wig Master] Gerd I had known that at some point we used real geisha wigs from Japan, but I never knew the story. I had a crate brought over from the warehouse, and inside we still had three of them in the original 1966 case. And we all looked inside of it and thought, no way could we get anyone to wear this now ... But we still keep it, and we'd like to put it on display because this is what we used for many productions and they were so beautiful and authentic. I just wanted you to know that they live on, Stan. (laughter) Leontyne Price, you did her street wigs as well, right?

SD: Yes.

JP: You guys had a great relationship. Maybe you could tell some fun stuff about the two of you.

SD: In 1960 ... I met up with her in Milan. I remember the Italian men were crazy about her, and they kept saying things. And I said, "What are they saying?" She says, "Relax, honey, it's all complimentary." She liked the Carabinieri, because they were all tall and good looking, and she says, "I don't know who does the choosin' but they sure know what they're doin'!" (laughter) She was great fun to be with. I really loved working with her.

JP: What's your favorite memory of your tenure here?

SD: I enjoy so much working with people—like Schwarzkopf, Price, Sutherland—just the memories of working with them, rather than one particular highlight.

JP: I feel the same way. We have such wonderful singers who come through here that it's those moments with them that make the show for me, more so than the show itself because we in hair and makeup ... we're in the room with them.

SD: We're the counselor, the shrink, the ...

JP: The confidant.

SD: The confidant, yeah.

JP: We're there with them through thick and through thin, and, you know, whether we like it or not, we gotta get those eyelashes on! 🍷



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Costume Assistants

COSTUME TECHNICIANS

Miriam Acosta (25), Karla Fix,
Hoa Fong (24), Gillian Haratani (11),
Yui Takenouchi, Ashley Granbow,
Sabrina Baladad-Perez,
Katherine Stein, Katherine Griffith,
Haoyu Yao, Meg Horan,
Amanda Mitchell, Sara Morimoto,
Mikael Nohai, Sarah Ellen Smith,
Charles Sullivan,
Yesenia Villenasenor,
Robert Whitehurst

WARDROBE DEPARTMENT

CORE CREW

Nicolas Chacon,
Linda Edwards (24),
Edward Fonseca (11),
Claudia Holaday (43),
Lorraine Lewis (10),
Barbara Nicholas (24),
Rachell Nichols,
Phil Perry (25),
Patrick Sanchez (13),
Don Smith (26),
Scott Stewart (22),
Grisel Torres,
Kirsten Tucker (19)

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Paula Barish, Kathleen Blake (10),
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Andrew Koch, Michael Kruzich,
Jeffery Larsen, Jennifer O'Neill (10),
Mark Saladino, Janice Stephenson,
Mary Still, Charles Sullivan,
Anastasia Todish, Grisel Torres,
Arleen Young

WIG, HAIR, AND MAKEUP DEPARTMENT

SENIOR WIG ARTISTS

Maur Sela
Erin Hennessy

WIG ARTISTS

Tori Grayum
Lindsay Saier

SHOW CALL FOREPERSONS

Karalynne Fiebig,
Consuelo Lopez-Robbins,
Christina Martin, Sharon Peng,
Sophia Smith

PRINCIPAL AND SHOWCALL WIG, HAIR, AND MAKEUP ARTISTS

Shana Astrachan, Juliette Bernal,
Melanie Birch, Vanessa Blanchard Lee,
Kristen Campbell, Calli Carvajal,
Sarah Coy, Karalynne Fiebig,
Marisela Garcia, Dulce Gastelum,
Denise Gutierrez, Erin Hennessy,
Arina Izadi, Roxie Jonson,
Kendall Krouse, Consuelo Lopez-Robbins,
Amber Loudermilk, Letzy Lugo,
Christina Martin, Toby Mayer,
Jessica Mayeux, Robert Mrazik,
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Maurisa Rondeau, Lindsay Saier,
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Sophie Smith, Erica Villanueva,
Kimberly Virgen, Lisa Zomer

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Amy Broussard, Dennis Forry,
Joel Morgante, Jesse Hazzard,
Christian Martinez, Dylan Maxson,
Scott Whitten, Jeff Palmer,
Loren Patterson, Michael Ramirez,
James Ryan, Eila Saarni,
Victor Sanchez (25), Angelo Montague,
Frederick Wielandt (25)

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Lauren Abrams, Jennifer Bennes,
Wayne Olds, Debbie "Vola" Ruben

CARPENTRY DEPARTMENT

Michael Accurso (32),
Night Crew Foreman
Dominic Casazza (19), *Assitant Key Flyman*
Gabriel Castellani (12), *Automation Key*
Michael Chapman (10), *Key*
Dennis Criswell
Paul Delatorre (23), *Key*
Greg Harsha (23), *Key*
Geoffrey R. Heron (16)
Geoffrey W. Heron (28), *Key*
Philip Heron, (20),
Automation and Rigging Foreman
Ed Joe, *Warehouse Foreman*
Nick Kukielka
Michael Martino
Alex Meyer (28)
Ethan Ng
Harry Niedzwetzki (30)
John O'Donnell, *Key Flyman*
Enrique Pronio
Michael Ramirez
Ty Russell
Bartholomew Ryan
James Ryan
Kenneth Ryan (40)
Michael Ryan
Eila Saarni
Gregory Shaff (34), *Key*
Cyrus Sindicich
Sean Walden (11)
Randy Walsh (20), *Assistant Key*
Collin Whitfield
Sammy Wong

PROPERTY DEPARTMENT

Scott Barringer (22), *Key*
Christy Carter
James Eldredge (18), *Shop Mechanic*
Hilary Engelman
Andy Falkner
Oris Fry
Patricia Hewett (15), *Assistant Key*
Myron Seth Isaacs (22), *Key*
Mark Kotschnig (20), *Key*
John Matlock, *Assistant Key*
Beth Ozarow (26), *Out of House Key*
Noah Peacock
Tara Pellack
Dawn Roth-Golden
Gretchen Scharfenberg
Sarah Shores (15), *Shop Mechanic*
Morgan Womble-Dahl

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Eugene Ahn, *Gel Room*
Juan Aldana (18)
Rebecca Bernal
John Boatwright (35),
House Head Electrician
Ariel Bott, *Assistant Key Stage Left*

Erik Docktor (15), *Projection Programmer*
Amy Domjan, *Layout Electrician*
Stephen Echerd (19)
Will Grunig (20)
Robert Haycock, *Key Stage Right*
Ana Gabriela Hernandez-McKig
Geoff Heron (13), *Pyro Technician*
Bernard Honigman (23),
Key Light Board Operator
Karen Jine
Brendan Kierans, *Electric Shop Foreman*
Sophie Landau
Sonia Martinez
Maria Mendoza (34), *Projection Coordinator*
Glenn Quilici, *Assistant Key Stage Right*
Kevin Quintero
Matthew Reynolds
William Rodriguez
Kirt Siders, *Data Administrator*
Andrew Sproule (23), *Key Stage Left*
Jax Steager,
Assistant Key Light Board Operator

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Emad Dajani
Christine Dumke
Deanne Franklin
Kimberly Griess, *Key*
Kevin McKereghan
Ryan Napoli
Tod Nixon, *Key* (24)
Billy Schmidt

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Uwe Willenbacher (14), *Audio Editor*

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Liz Pasha
Diana Young

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



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Concertmaster



Laura Albers
Associate
Concertmaster



Heidi Wilcox
Acting Associate
Concertmaster



Jennifer Cho
Acting Assistant
Concertmaster



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



Wenyi Shih
First Violin
Regular Substitute



Robin Hansen
First Violin
Regular Substitute



Jeremy Preston
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Maya Cohon
Second Violin



Craig Reiss
Second Violin



Heeguen Song
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Joy Fellows
Acting Associate
Principal, Viola



Patricia Heller
Viola



Jonna Hervig
Viola



Natalia Vershilova
Viola



Elizabeth Prior
Viola
Regular Substitute



Thalia Moore
Acting Principal
Cello



Peter Myers
Acting Assistant
Principal, Cello



Nora Pirquet
Acting Assistant
Principal, Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Eric Sung
Cello
Regular Substitute



Joseph Lescher
Principal
Bass

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Jonathan Lancelle
Associate Principal
Bass



Steven D'Amico
Assistant Principal
Bass



Shinji Eshima
Bass



Julie McKenzie
Principal
Flute



Stephanie McNab
Flute & Piccolo



Mingjia Liu
Principal
Oboe



Gabriel Young
Acting Principal
Oboe



**Jose Gonzalez
Granero**
Principal Clarinet



Joanne Burke Eisler
Assistant Principal
Clarinet



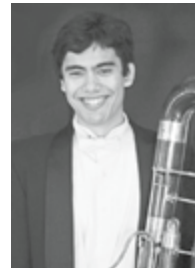
Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Michael Severance
Bassoon &
Contrabassoon



Kevin Rivard
Principal
Horn



Keith Green
Horn



Brian McCarty
Associate Principal
Horn



Adam Luftman
Principal
Trumpet



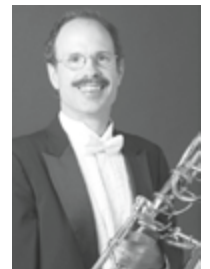
John Pearson
Trumpet



Scott Macomber
Trumpet
Regular Substitute



Samuel Schlosser
Principal Trombone



David Ridge
Principal
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



Richard Kvistad
Principal Percussion &
Associate Timpani



Patricia Niemi
Acting Principal
Percussion



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian

Most photos by John Martin.

Not pictured: Emily Liu (Viola), Yi Zhou (Viola), Mark Votapek (Cello), Evan Hillis (Bass), Michelle Caimotto (Flute), Benjamin Brogadir (Oboe), Alex DiThomas (Oboe), Shawn Jones (Bassoon), Matthew Boyles (Clarinet), Junghwan Lee (Clarinet), Meredith Brown (Horn), Caitlyn Smith-Franklin (Horn), Logan Bryck (Horn), Jeffrey Budin (Trombone), Victor Advienko (Percussion), Annabelle Taubl (Harp), Kevin Myers (Assistant Orchestra Manager and Librarian)

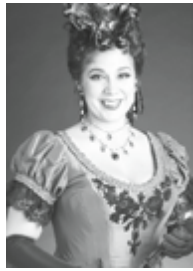
San Francisco Opera Regular Chorus



Nadima Avakian
Soprano



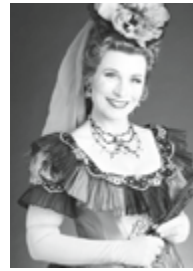
Kathleen Bayler
Soprano



Sara Colburn
Soprano



Clare Demer
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



Liesl McPherrin
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



Carole Schaffer
Soprano



Jesslyn Thomas
Soprano



Buffy Baggott
Mezzo-Soprano



Elizabeth Baker
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Silvie Jensen
Mezzo-Soprano



Courtney Miller
Mezzo-Soprano



Sally Mouzon
Mezzo-Soprano



Sally Porter Munro
Mezzo-Soprano
Leave of Absence



Erin Neff
Mezzo-Soprano



Laurel Cameron Porter
Mezzo-Soprano



Nicole Takesono
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Patrick Hagen
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor



Michael Jankosky
Tenor



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Fernando Ruiz
Tenor



Sigmund Seigel
Tenor
Leave of Absence



Jonathan Smucker
Tenor



Andrew Truett
Tenor



William Lee Bryan
Baritone



Anders Fröhlich
Baritone



Andrew Thomas Pardini
Baritone



Jere Torkelsen
Baritone



Wilford Kelly
Bass



Bojan Knežević
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass

Not pictured: Whitney Steele, Mezzo-Soprano

Most photos by John Martin.

Carole Schaffer by Pamela Dale and Jonathan Smucker by Lisa Keating.

San Francisco Opera Corps Dancers



Jamielyn Duggan



Brett Conway



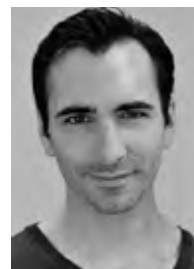
Blanche Hampton



Bryan Ketron



Rachel Speidel Little



Christopher Nachtrab



Jekyns Pelaez



Chiharu Shibata

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War Memorial Opera House under construction in 1931



PHOTO: ERIC FRAZIER

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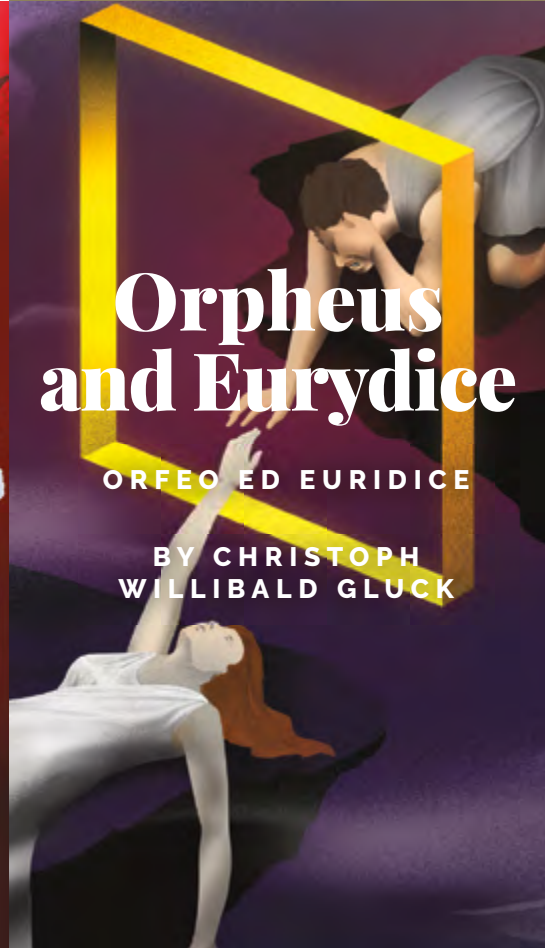
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A photograph of Dame Kiri Te Kanawa, an opera singer, standing on a stage. She is wearing a dark, sleeveless gown heavily embellished with colorful beads and sequins in shades of blue, red, and gold. Her hands are clasped over her chest, and she has a serene expression with her eyes closed. She is wearing large, ornate earrings and a matching bracelet. The background is dark, with a blue curtain on the left and a red cushioned chair on the right.

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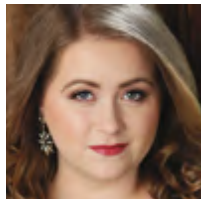
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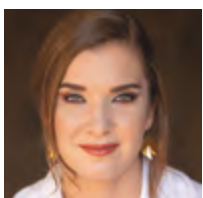
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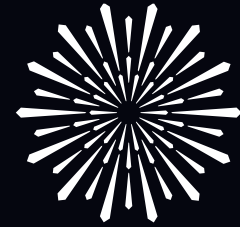
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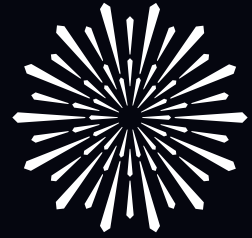
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Defining the Future

BY GENERAL DIRECTOR MATTHEW SHILVOCK

On October 25, 2017, John Adams and I had lunch together at Hayes Street Grill. It was about a month before we were to premiere his latest opera, *Girls of the Golden West*, and, despite how busy we were with rehearsals, I had to ask him a pressing question: would he write a new opera to open our Centennial Season?

Five years out from the centennial, we were just beginning to put together the framework for this most important of seasons, and we knew for certain that we wanted to begin with a new opera. While our centennial would need to honor the past, we wanted to send a clear message that the centennial was, even more so, the beginning of a new chapter.

To be able to even ask John Adams to write an opera is an honor, irrespective of the answer! John has championed new directions in opera for the last 35 years, ever since *Nixon in China* opened the Wortham Center in Houston under the general directorship of my mentor, David Gockley. John has been on the forefront of crafting an ever-evolving American musical language that holds up a mirror to society writ large. He helps us see ourselves with all our foibles and triumphs. His operas have energized our stage in San Francisco more than any other living composer. And, based in Berkeley, he is a neighbor, a member of the community, a friend. Opening our second century with a new opera by John made sense on every level. I asked my question with trepidation ...

John not only embraced the idea, he soon had a direction. He had spent that year reading every play by Shakespeare, and *Girls of the Golden West* included two soliloquies from the Scottish play (Shakespeare was routinely staged by the gold miners). John's setting of Shakespeare suggested that a collaboration with the Bard could yield extraordinary results. The incision, perception, and clarity of John's text setting allows Shakespeare to leap off the page in very contemporary and comprehensible ways. And, when he selected *Antony and Cleopatra*, with its empire-sized passion and intensity, it was clear that something red hot could emerge from this. And it has!



Matthew Shilcock with John Adams after the composer was awarded the San Francisco Opera Medal, 2017.

DREW ALTIZER PHOTOGRAPHY

Over the course of the pandemic, I've had the privilege to visit with John at his home in Berkeley and sit outside with him, listening to each scene unfold. His work with our director Elkhanah Pulitzer and dramaturg Lucia Scheckner has created a tight, energized libretto that cuts to the core of this intercontinental power triangle. John's musical score pulls us into both the vastness and vulnerability of this story with an emotional veracity that is so intense that it leaves us listeners out of breath.

Just a few months ago, the Nonesuch record label released a 40-disc commemorative set of recordings of John's work, celebrating his 75th birthday. It is a beautiful collection, reproducing original album covers and smartly leaving room in the box for things still to come! As I held the set in my hands recently, I felt the enormity of what we are embarking upon here. Yes, John is the composer next door, but he is also the composer that the world of classical music looks to to define what comes next.

We get to hear that first, here in San Francisco! 🎭

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