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WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to the summer season of San Francisco Opera's centennial year! We're thrilled to be celebrating our 100th birthday with a season of premieres and exciting new productions that showcase the extraordinary artistry of this Company. Opera is a uniquely compelling, entertaining, and emotionally thrilling art form, and our mission is to make every performance in the War Memorial Opera House an event that will touch you deeply and that you'll remember for years to come.

This summer we continue our centennial celebration with three very different operas exploring varied stories, in addition to our star-studded *100th Anniversary Concert* on June 16. We present a fascinating new perspective on Puccini's *Madame Butterfly*, a journey to the fairy-tale world of Strauss' *Die Frau ohne Schatten* for the first time in 34 years, and a beautiful new work exploring the relationship between Frida Kahlo and Diego Rivera by Bay Area composer Gabriela Lena Frank.

Thank you for all you do to make this level of bold creativity and artistic excellence possible. If you are inspired to make a special centennial gift in support of this season, we encourage you to read more from our general director, Matthew Shilvock, on page 62. Your support is greatly needed and appreciated.

Thank you for being a part of something quite extraordinary, and we hope you enjoy this magnificent season!

Sincerely,

John A. Gunn

Chairman of the Board
San Francisco Opera Association



Keith B. Geeslin

President
San Francisco Opera Association



PS. FROM KEITH GEESLIN

This is my last season as President of the San Francisco Opera Association. I have been privileged to serve in this role for a decade, through times of great challenge and great artistic triumphs. Our spectacular Centennial Season requires an immense investment of time, talent, and resources, and your dedication and support make it possible. The Opera couldn't have weathered the pandemic, and certainly wouldn't be approaching the future so optimistically, without our steadfast community of devoted opera lovers. It's wonderful to be sharing the power of live musical experiences together again and to witness this community's passion for San Francisco Opera, a company which means so much to me. Thank you!

San Francisco Opera Association

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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 then-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 of San Francisco, 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

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Pelléas et Mélisande Illustration
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Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

Barbara A. Wolfe (Production Sponsor, *Die Frau ohne Schatten*)

Barbara Wolfe has been a longtime opera fan and supporter of San Francisco Opera. Works of Mozart and Wagner, and operas in the classical Italian tradition are particular favorites. Most recently, Barbara supported the Company's new productions of *La Traviata*, *Don Giovanni*, and *Tosca* as well as the 2018 *Ring* cycle. With her late husband Tom, Barbara also sponsored *Tannhäuser*, *Tristan und Isolde*, *The Magic Flute*, *Mefistofele*, *Norma*, and *Don Carlo*. Barbara serves on the boards of the San Francisco Opera Association and San Francisco SPCA and was a longtime trustee at Mills College. She has supported educational programs and scholarships at several primary and secondary schools, graduate scholarship and fellowship programs at UCSF Foundation, and the Achievement Rewards for College Scientists program in Northern California. Barbara is also a supporter of the Fine Arts Museums of San Francisco, as well as numerous humanitarian and animal welfare organizations.



DREW ALTIZER PHOTOGRAPHY

Jerome L. & Thao N. Dodson

(Production Sponsor, *Die Frau ohne Schatten* and *Madame Butterfly*)

"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 Foreign Office 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 *Guillaume Tell*, Thao, already an opera lover, suggested to Jerry that they go.

Tell was praised for its striking 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 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.



KRISTEN LOKEN

Bob Ellis (Production Sponsor, *El último sueño de Frida y Diego*)

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 San Francisco Opera, beginning with the commission of *Doctor Atomic* in 2005 and continuing with *Girls of the Golden West* in 2017 and, and this past fall's *Antony and Cleopatra*. Along with Gabriela Lena Frank's *El último sueño de Frida y Diego*, 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* cycle. He has also served on the boards of Opera Parallèle, OPERA America, and Central City Opera.

Donor Spotlight



DREW ALTIZER

Louise Gund (Production Sponsor, *Die Frau ohne Schatten*)

Louise Gund has a lifelong passion for the arts and is both a photographer and a theatrical producer. She has produced twelve Broadway plays and musicals, winning a Tony Award and Drama Desk Award for *All the Way*, and receiving three additional Tony Award nominations. A subscriber to San Francisco Opera since 2010, Louise has served on the Opera's board of directors since 2013. She has also served on the boards of the Oregon Shakespeare Festival, Cal Performances, Earthjustice, and the Berkeley Community Chorus and Orchestra. In addition to her major support of these organizations, she is an environmental activist and a staunch advocate on behalf of women's and children's issues. She was awarded the San Francisco Opera Spirit of the Opera Award in 2019 for devoted service to the Company, and was the inspiration

behind the Opera's Producers Circle. Louise is passionate about enabling creativity to flourish, telling stories of meaning, and ensuring a vibrant future for the arts.



KRISTEN LOKEN

Burgess & Elizabeth Jamieson (Production Sponsor, *Madame Butterfly*)

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

Burgess says. "We are so pleased to play a role in bringing *Madame Butterfly* to the stage. We have a special fondness for supporting Puccini operas and look forward to this grand production, especially as it features Music Director Eun Sun Kim, who will conduct such outstanding artists as Karah Son, making her Company debut, and Michael Fabiano." With more than 45 years of experience in private and public investment management, Burgess is active on the San Francisco Opera's Board of Directors and its investment committee.



Koret Foundation (Production Sponsor, *El último sueño de Frida y Diego*)

San Francisco Opera is deeply grateful to Koret Foundation for its support of *El último sueño de Frida y Diego*. This funding is part of the Foundation's generous three-year grant in support of new works in this Centennial Season and beyond. "Koret is pleased to celebrate San Francisco Opera's Centennial Season with this exciting new work and looks forward to more opportunities to bring new voices and stories to the opera stage," says Jeffrey A. Farber, Koret Foundation CEO. Koret has been a longtime supporter of San Francisco Opera's transformational stage productions, as well as education and community programs. Most recently, Koret supported the reopening of the Opera House after the pandemic with a generous grant in support of Beethoven's *Fidelio* in 2021. "We are honored by Koret's longstanding partnership which helps us bring the

best quality opera to the broadest audiences in ways that are reflective of and relevant to our community," says General Director Matthew Shilvock.

Donor Spotlight



RAY "SCOTTY" MORRIS

Bernard & Barbro Osher (Production Sponsor, *Die Frau ohne Schatten*)

A native of Maine, Bernard Osher became involved with San Francisco Opera as a subscriber over 50 years ago, shortly after moving here from New York. He and his wife, Barbro, a native of Sweden, have supported every aspect of the Company's work, from artist appearances to production facilities to audience building programs. Established in 1977, The Bernard Osher Foundation has funded virtually every major arts organization in the area, including youth programs. Higher education initiatives include scholarships for community college students in California and Maine and for baccalaureate students at universities in every state and the District of Columbia; Osher Lifelong Learning Institutes, serving adults on 125 campuses nationwide; and Osher Centers for Integrative Health at ten of the nation's leading medical schools and at the Karolinska Institute in Stockholm, Sweden. Bernard is a longstanding member of the Opera's Board of Directors, serving on the Chairman's Council. Barbro is Honorary Consul General of Sweden for California and serves as Chairman of the Board of the Osher Foundation. Together they recently established the Osher Audience of the Future Fund, which gives San Francisco Opera an incredible resource to connect art and audiences together in new ways, ensuring that the Osher Theatre (War Memorial auditorium) remains a vibrant, energized, and full-to-the-rafters building in which to experience transformational opera.



DREW ALTIZER

Denise Littlefield Sobel (Production Sponsor, *El último sueño de Frida y Diego*)

Denise Littlefield Sobel is a philanthropist with a longstanding interest in the visual and supporting arts. She is at the forefront of several initiatives to promote diversity within the arts, and serves on several diversity committees for various nonprofits. Supporting DEI at San Francisco Opera has been a particular passion. When Matthew Shilvock first told Denise that SF Opera was commissioning *El Sueño di Frida y Diego*, its first opera in Spanish, she eagerly offered her support. In addition to supporting San Francisco Opera, she is an active supporter of numerous cultural institutions around the world, including several museums, such as The Fine Arts Museums of San Francisco, SFMoMA, the National Museum of Women in the Arts, the Musée d'Orsay in Paris. She is Chair of the Board of Trustees at the Clark Art Institute in Williamstown, MA. A passionate advocate for diversity in dance and choreography, she supports a wide range of companies, including Alvin Ailey, ABT, Fall for Dance at NY City Center, Jacob's Pillow, the Joffrey, Joyce, Kyle Abraham's A.I.M., and, of course, the San Francisco Ballet. At the Paris Opera and Ballet, she continues to promote the expansion of a health center for dancers. In 2019, the French government presented Sobel with the country's highest civilian honor, naming her a Chevalier of the Légion d'honneur, in recognition of her extraordinary contributions to French culture. In 2013, Sobel created the Tikkun Olam Foundation, Inc. where she serves as President, focusing on women's health, gender justice, and reproductive rights. A native of San Francisco and a resident of New York City, Sobel is active in several charities in both cities and has served on other nonprofit boards, including the American Red Cross of Greater New York, which honored her with the 2022 Humanitarian Award, Congregation Rodeph Sholom, and Chicago's Auditorium Theatre, where she has been honored for her ongoing support of dance programs and historic preservation. The youngest child of Edmund Wattis Littlefield and Jeannik Méquet Littlefield, she continues her parents' wonderful legacy of support of San Francisco Opera through her own philanthropy, and management of the Edmund W. and Jeannik Méquet Littlefield Endowment Fund, which provides a permanent and unrestricted source of income for the Company. In 2021, she and her brother, Ed Littlefield, Jr., received the Crescendo Award, bestowed by the San Francisco Opera Guild, for their family's half-century support of San Francisco Opera.

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Jan Shrem & Maria Manetti Shrem



Maria Manetti Shrem has enjoyed extraordinary success in business, in particular in the fashion industry, where she played a major role in establishing Gucci as a truly global force. Today, her focus is philanthropy, and she has made no secret of the fact that she and her husband, Jan Shrem, aim to give away the bulk of their wealth in their lifetimes.

“I want to give with my warm hands, not after passing,” Manetti Shrem says. “And we want to inspire other wealthy people to give now. For me, the art of living is the art of giving.” Since the mid-1990s, Manetti Shrem has contributed generously in the San Francisco Bay Area, New York, the U.K., and Italy, where she was born, in Florence.

Maria and Jan have been San Francisco Opera supporters since 1985 and have provided significant support for opera artists through the establishment of four major funds. Through the Great Interpreters of Italian Opera Fund, they support many classic works of the Italian repertoire, including this season’s *La Traviata* and *Madame Butterfly*. Through the Conductors Fund, appearances of renowned conductors are assured at San Francisco Opera, this season for *Eugene Onegin* and *Orpheus and Eurydice*. Through the Emerging Stars Fund, Jan and Maria help bring some of opera’s most exciting rising talents to the stage. And finally, the Luminaries Concert Fund enables

San Francisco Opera to bring legendary artists to the stage for special events and performances.

Maria counts sopranos Renée Fleming and Nadine Sierra, tenor Michael Fabiano, and baritone Lucas Meachem as personal friends and was especially close to Luciano Pavarotti, treating the legendary tenor as family whenever he performed in San Francisco. Beyond their support for education, fine arts, and music, the Manetti Shrems have been generously supporting causes in medical research and science, focusing on communities of need, particularly the elderly and children. A few years ago, the president of Italy bestowed upon Maria Manetti Shrem the title of Grand Officer of the Order of the Star of Italy for her consistent support of cultural collaboration between Italy and the U.S. In June 2022, the Mayor of San Francisco, London Breed, along with the City and the County, proclaimed “June 22 Manetti Shrem Day for Philanthropy.”

In December 2022, she received The Spirit of the Opera award for her devotion to San Francisco Opera, her high level of commitment to advancing the success of the Company and her ongoing support of the art form. She is the 2023 UC Davis Medal recipient for her profound arts legacy and passion for creating opportunities for exploration and education.

El Círculo de Frida y Diego

San Francisco Opera is honored to recognize donors for their support of Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* and their participation in this special giving circle—**El Círculo de Frida y Diego**. From the names of the levels, to the gift amounts and benefits, each level was created to reflect an important part of the opera and inspire a deeper connection to the work. This community-based effort welcomes new supporters who, together, are helping to bring this work to life. There is still time to join El Círculo by calling (415) 565-3212. Donors will be added to our digital recognition and will receive a special commemorative pin! Please see page 24 for more details. This listing reflects gifts received through May 10, 2023.

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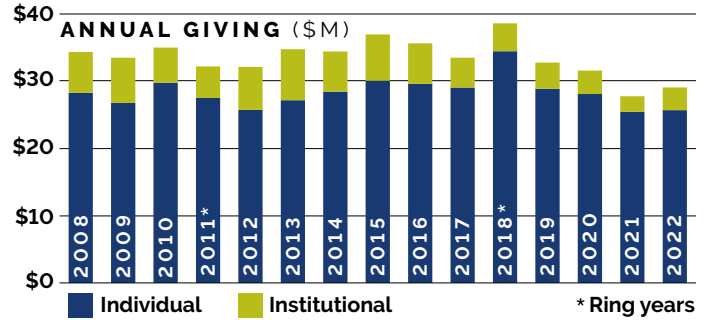
SCAN TO DONATE

Help make the Centennial a triumphant success!

BY GENERAL DIRECTOR MATTHEW SHILVOCK

Incredible passion fuels the very business model of opera. From the Renaissance to now, this most gloriously all-encompassing art form has thrived because of the passionate generosity of patrons, be they monarchs, governments, or, in the case of the United States, individuals like YOU! The fusion of singing, music, and theater requires a significant financial investment, but the impact is transformational, creating experiences that linger in our hearts and souls for decades.

Opera economics are exceptionally fragile and have become ever more so over the decades. The percentage of our costs covered by sales has diminished from the 1960s, to a point where **only 16% of our costs are covered by tickets.** For every \$100 you spend on a ticket, we have to bring in an additional \$500 from other sources. Government support is only 0.5% of our budget and corporate support has, with a few loyal exceptions, largely disappeared over the last decade. As another form of donor support, around 15% of our budget comes from our endowment.



- As indicated above, our annual fund has remained ostensibly flat for over 15 years, while costs have escalated by around 3% a year.
- The 20% decline of subscription during the pandemic caused a related drop in donors.
- To attract new audiences, we need new products. Our future demands that we invest in new ways of engaging with the public as we have done this Centennial Season. Such experimentation adds to the philanthropic need but is critical to our survival.

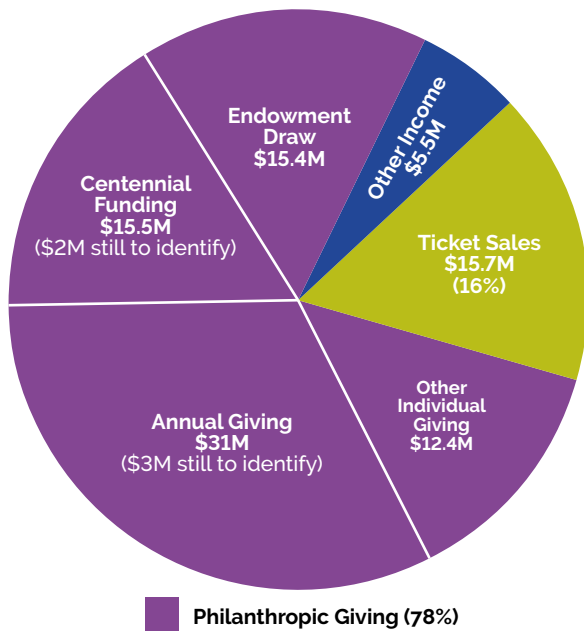
The possibilities of this season are thrilling! We are bringing to life two new operas, three new productions, two new co-productions, a traveling *Bohème* in a shipping container, bold new ticket programs, a full season of livestreams, and so much more. Eun Sun Kim is taking the musical values of the Company to an extraordinary level. And we are seeing an unprecedented number of new ticket buyers coming through the doors.

We have an urgent need for additional philanthropy to make possible this bold season. **We still have \$5M of new funds to raise before July 31 to ensure that this Centennial Season be both an artistic and a financial triumph. Your help can get us there.**

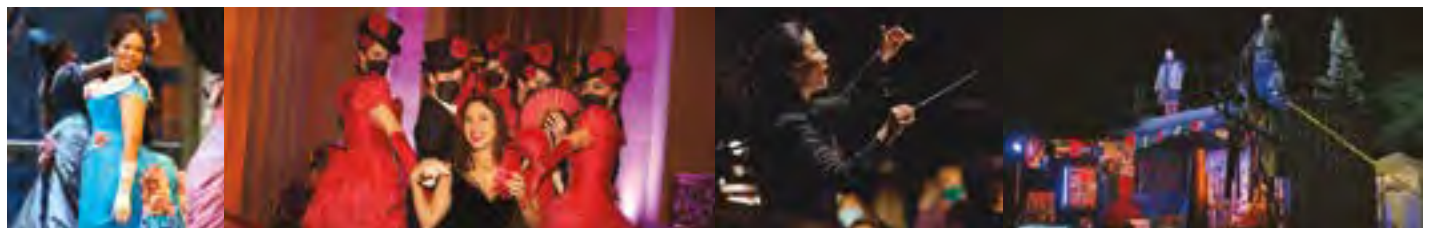
I humbly ask you to reach as deeply as you are able to in support of this extraordinary Centennial Season. No gift is too small or large. If you have already given, please consider an additional gift in support of the Centennial. If you have not yet given, there has never been a better chance to become a part of this company. **The Ann and Gordon Getty Foundation for the Arts is generously matching new and increased gifts made before July 31 such that your gift will be tripled in impact.** We also have some very exciting new giving programs like El Círculo de Frida y Diego (see page 24).

The success of this season, artistically and financially, will do much to set the foundation for the future of the Company. You have held the legacy of San Francisco Opera in your hearts and hands for the last hundred years. Please help us carry forward that legacy by making an extraordinary gift in support of the Centennial and affirming the vital importance of this moment in our storied history.

REVENUE



The very existence of this company is in the hands of you. Individual donors give with spectacular generosity to ensure our survival, allowing us to sustain the 1,000 or so employees who come through the Company each year. Your support allows us to protect the quality of our art, but the trends are concerning.



Thank you for believing in the future of San Francisco Opera. To donate, please visit sfopera.com/give or call (415) 565-3212.

El Círculo de Frida y Diego

Join a special new giving circle, available exclusively for new and increased gifts to support Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*, presented by San Francisco Opera in June 2023.

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To join the circle with your philanthropic support, visit sfopera.com/elcirculo or call (415) 551-3212.



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COLIBRÍ (Hummingbird) \$70

Symbolizing communication and a visit from our deceased loved ones, just as Diego was visited by Frida at age 70 when the opera begins.

- Hummingbird pin to show your support
- Digital donor recognition



CEMPASÚCHIL (Marigold) \$301

Symbolizing the pathway home as deceased loved ones follow its fragrance to find their way. The Opera House at 301 Van Ness is our home, making a gift of \$301 particularly meaningful.

- Prior benefits plus curator-led talk and viewing of *Pan American Unity*, on display at SFMOMA
- Recognition in our Summer 2023 program book (usually reserved for donors giving \$1,000 or more)



CORAZÓN (Heart) \$1,907

Inspired by Frida Kahlo's birth year, 1907. The story of the opera is a rebirth, as Frida comes back to life and her corazón beats once more.

- Prior benefits plus group mural tour in San Francisco
- Educational panel and donor reception



NIVELES (Levels) \$3,000

Inspired by the more than 3,000-year tradition that has given Día de los Muertos its full richness and cultural meaning in today's time. Niveles are the three levels of existence in the tradition of the ofrenda (offering): el cielo (heaven), la tierra (earth), and el purgatorio (purgatory).

- Prior benefits plus papel picado magnet commemorating the opera
- Cocktails for 2 during intermission (opera tickets sold separately)
- Exclusive access to a pre-dress rehearsal and talk with the artistic team



LOS RIVALES (The Rivals) \$9,760

Diego Rivera's 1931 painting *The Rivals* was purchased at \$9.76 million in 2017. At the time, this set the record for the highest price for an artwork by any Latin American artist.

- Prior benefits plus exclusive final dress rehearsal invitation for 2 on June 11, 2023



LA CASA AZUL (The Blue House) \$24,700

Frida Kahlo's famous house, number 247, features prominently in the opera.

- Prior benefits plus invitation to opening night cast party for 2 (opera tickets sold separately)



MILAGROS (Miracles) \$50,000

Milagros are carried for protection and good luck. As part of a religious ritual or an act of devotion, Milagros can be offered as a symbol of a fervent need or in gratitude for answered prayers. Milagros donors respond to the need for significant philanthropic investment.

- Prior benefits plus program book recognition as an affiliate production sponsor
- Additional exclusive invitations throughout the year

El último sueño de Frida y Diego

THE LAST DREAM OF FRIDA AND DIEGO

OPERA IN TWO ACTS BY GABRIELA LENA FRANK
LIBRETTO BY NILO CRUZ

This production is made possible, in part, by
Norby Anderson
Bob Ellis
John A. and Cynthia Fry Gunn
Koret Foundation
Denise Littlefield Sobel

Jake Ingbar and Yaritza Véliz's appearances are made possible by
a gift to the Emerging Stars Fund by Jan Shrem and Maria Manetti Shrem.

Additional support provided by
Jack Klingelhofer and Gladys Kenderdine Mitchell.

This production is dedicated to the memory of Doug Norby.

JUNE 13, 17, 22, 25, 30, 2023

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



THE FUTURE OF OPERA

El último sueño de Frida y Diego

ACT I

LIVING WORLD—CEMETERY

1. The opening of the roads • 2. Homage • 3. Return to me

UNDERWORLD—MICTLÁN

4. Piety • 5. The call • 6. The world • 7. Without you • 8. Dressing the illusion
9. Memorizing life • 10. To paint a new Frida • 11. A permit to enter the world

Día de los Muertos (Day of the Dead), November 2, 1957. The year of Diego Rivera's death and three years after the death of his wife, painter Frida Kahlo.

Diego Rivera visits a cemetery where villagers have gathered for the annual ritual to honor departed loved ones and summon them to return from the underworld. A few villagers recognize the famous painter and dare to approach. They joke affectionately and then explain their ritual, emphasizing that it is faith in your soul that brings back the dead. As the villagers depart, Diego calls out to Frida, revealing his fears and loneliness and imploring her to return to him. Diego's reverie is interrupted by an old woman selling flowers. After Diego leaves, the old woman reveals herself as La Catrina, Keeper of the Dead.

In Mictlán, the Aztec underworld, Catrina summons Frida to arise and return to visit Diego. Frida defies the powerful Catrina, refusing to believe that Diego has called her. Catrina insists that Frida must return to accompany her dying husband on his journey to the underworld.

Frida, having found release in death from both her mercurial relationship and agonizing physical pain, questions why she would return to the world of the living. She prefers her refuge of darkness and silence. Other departed souls playfully implore Frida to return to Diego, but Frida refuses.

Catrina arrives to gather those who have been summoned, chasing off a young man trying to sneak back to the living world after he failed to return to the underworld in time the previous year.

Frida notices a young actor, Leonardo, practicing his impersonation of Greta Garbo. He wants to go back as Garbo, to please a fan of the actress who waits every year hoping for a visit from his long unseen (and assumed departed) idol.

A fellow artistic spirit, Leonardo encourages Frida to return for herself, her art, and the chance to paint a new Frida without pain or anguish. He dresses her in her trademark clothes, adorning her hair with ribbons and

flowers. Catrina returns, calling out the names of those who have been summoned, and readies them for their return. She calls on Frida, who continues to protest. Catrina notices Leonardo in his Garbo costume and forbids his ruse as Greta Garbo has not yet died. Frida pleads for him, and Catrina relents.

At the last minute, Frida decides she will return to the world of the living. Catrina allows it but not before laying out the rules: The visit is for 24 hours only, and there is to be no touching the living—"A caress can cost you the memory of pain." As Diego continues to summon Frida from above, she and the other departed souls begin their return.

CONTINUED ON PAGE 28



KARLI CADEL/SAN DIEGO OPERA

El último sueño de Frida y Diego

The Last Dream of Frida and Diego

Opera in two acts by **Gabriela Lena Frank**

Libretto by **Nilo Cruz**

Co-commission with San Diego Opera, San Francisco Opera, Fort Worth Opera, DePauw University School of Music,
and with support from The University of Texas at Austin College of Fine Arts.

Co-production with San Francisco Opera and San Diego Opera.

(Sung in Spanish with Spanish and English supertitles)

Conductor

Roberto Kalb *

Director

Lorena Maza *

Set Designer

Jorge Ballina *

Costume Designer

Eloise Kazan *

Lighting Designer

Victor Zapatero *

Dramaturg

Janice Paran

Chorus Director

John Keene

Assistant Conductor

José Luis Gutiérrez *

Prompter

Teresa Rodriguez *

Musical Preparation

César Cañón, Nathan Salazar *,
Marika Yasuda †, **John Churchwell**
Fabrizio Corona

Supertitles

Bruce Stasyna

Assistant Director

Stephanie Smith

Stage Manager

Jayne O'Hara

Assistant Stage Managers

Anna Reetz, Jimmy Marcheso,
Victoria Klockenga

Choreographer

Colm Seery

Fight Director

Dave Maier

Technical Supervisors

Ryan O'Steen

Lawren Gregory

Costume Supervisor

Lyre Alston

Hair and Makeup

Jeanna Parham

Published by G. Schirmer, Inc.

TUESDAY, JUNE 13, 2023 • 7:30 PM
SATURDAY, JUNE 17 • 7:30 PM
THURSDAY, JUNE 22 • 7:30 PM
SUNDAY, JUNE 25 • 2 PM
FRIDAY, JUNE 30 • 7:30 PM

CAST

(in order of vocal appearance)

<i>Primer Aldeano (First Villager)</i>	John Fulton *
<i>Segundo Aldeano (Second Villager)</i>	Moisés Salazar * †
<i>Tercer Aldeano (Third Villager)</i>	Ricardo Lugo
<i>Diego Rivera</i>	Alfredo Daza
<i>Catrina</i>	Yaritza Véliz *
<i>Frida Kahlo</i>	Daniela Mack
<i>Muchacho (Young Man)</i>	Moisés Salazar * †
<i>Leonardo</i>	Jake Ingbar *
<i>Guadalupe Ponti</i>	Whitney Steele
<i>Primera imagen de Frida (First Frida Image)</i>	Mikayla Sager †
<i>Segunda imagen de Frida (Second Frida Image)</i>	Nikola Printz †
<i>Tercera imagen de Frida (Third Frida Image)</i>	Gabrielle Beteag †
<i>Los Aldeanos, Los Difuntos, Las imágenes pintadas de Frida, Mictlantecutli Villagers, Departed Souls, Painted Images of Frida, Mictlantecutli</i>	

* San Francisco Opera debut † Current Adler Fellow

TIME AND PLACE: 1957, El Día de los Muertos, Mexico City

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

ACT II

LIVING WORLD—

DIEGO'S MURAL:

DREAM OF A SUNDAY AFTERNOON IN ALAMEDA CENTRAL PARK

1. To paint the absence • 2. To return • 3. Go on, time runs out

FRIDA'S BLUE HOUSE

4. Return to the Blue House • 5. Enter the gaze • 6. The memory of pain

WORLD OF ART

7. Invitation • 8. The end of the Day of the Dead

UNDERWORLD

9. Searching for the god of Mictlán

10. Levitation

In the world of the living, Diego is bereft of inspiration. He is unable to paint, unable to embrace his mortality and tormented by the absence of Frida when she suddenly appears to him. Diego's pleas have been answered and Frida is again in the world of the living.

Frida and Diego find themselves together in Alameda Park, strolling among living and departed souls together. Frida is overjoyed to be without pain and part of the vibrant life around her. Diego pleads for an embrace which Frida cannot give.

A passing beggarwoman is a reminder of the darker world around them. Diego feels the presence of death and is reminded of his own mortality as the two artists mourn the state of the city and its broken, beautiful past.

Frida finds Leonardo and learns that he has visited Greta Garbo's admirer, fulfilling the man's fantasy of meeting the movie star and providing the departed actor with a successful performance.

Diego leads Frida back to her beloved home, Casa Azul, where she must confront the realities of her past life and the limitations of her return. Leonardo encourages Frida to paint. Diego begs her to embrace him, and Catrina reminds Frida that her time is limited and she must not touch the living. Frida tries to paint but, no longer having a reflection in the physical world, she cannot summon her primary subject—her own image. Diego comforts Frida, offers assistance, and asks for forgiveness for their difficult past. Suddenly she embraces him and is racked by the returning pain of her living existence. Diego lovingly encourages her to paint as a distraction. Images of herself that Frida created

throughout her life appear, beckoning her into a world of art. Diego and Frida are surrounded by a timeless world of blue.

As dawn breaks, Frida and Diego cling to their hope of staying together, but it is time for Frida to return to the underworld. As Leonardo bids a final farewell to the world of the living, Catrina gathers the departed souls for their return. She is angry to notice Frida's absence but keeps her procession moving.

Alone, Frida and Diego recognize that they cannot live forever in a dream world of art. With a final hope of being with Frida forever, Diego pleads for the gods of the underworld to call him back with her. Catrina appears and Diego tells her his time has come. Catrina reminds him only Mictlantecutli, God of the underworld, can decide his time. Frida begs her to help, and Diego's journey begins. As they approach the underworld, Catrina calls out to Mictlantecutli who appears and brings Diego into the world of the departed.

As the departed souls welcome them, Frida and Diego whisper to one another, united for eternity in the underworld.

First performance: San Diego, San Diego Civic Theatre; October 29, 2022

Personnel: 11 principals, 40 choristers, 9 supernumeraries:
60 total

Orchestra: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 1 trombone, 1 timpani, 2 percussion, 1 harp, 1 piano (doubling celeste), 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses): **60 total**

El último sueño de Frida y Diego

ACTO PRIMERO

MUNDO DE LA VIDA

1: Se abren los caminos • 2: Homenaje • 3. Vuelve a mí

MUNDO DE LOS MUERTOS-MICTLÁN

4. Piedad • 5. El llamado • 6. El mundo • 7. Sin ti • 8. Vistiendo la ilusión
9. Memorizando la vida • 10. Pintar una nueva Frida
11. Un permiso para entrar al mundo

Dos de noviembre de 1957, Día de los Muertos, año del fallecimiento de Diego Rivera, tres años después de la muerte de su esposa, la pintora Frida Kahlo.

Diego Rivera visita un cementerio en donde los lugareños se reúnen para el ritual anual de honrar a los espíritus de sus seres queridos y convocarlos a que regresen del inframundo. Algunos reconocen al famoso pintor y se atreven a acercarse a él. Con afecto bromean sobre el ritual mortuorio, enfatizando que es la fe del alma la que invita al retorno de los difuntos.

Cuando los aldeanos se van, Diego llama a Frida y le revela sus miedos y su soledad, rogándole que regrese a él. El ensueño de Diego es interrumpido por una anciana que se aproxima a venderle flores. Después de que Diego se ha ido, la anciana revela su verdadera identidad: es Catrina, la Guardiana de los Muertos.

En Mictlán, el inframundo azteca, Catrina ordena a Frida a que regrese a visitar a Diego. Pero ella desafía a la poderosa Catrina, negándose a creer que Diego la ha llamado. Catrina insiste en que Frida debe regresar a acompañar a su esposo moribundo en su viaje al inframundo.

Frida, quien en la muerte ha podido liberarse de su volátil relación y su agonizante dolor, se pregunta por qué tiene que regresar al mundo de los vivos. Ella prefiere su refugio en la oscuridad y el silencio. Otros difuntos le suplican juguetonamente que regrese a visitar a Diego. Frida se niega a hacerlo.

Catrina aparece para reunir a todos aquellos que han sido convocados y expulsa a un joven que trata de escabullirse al mundo de los vivos, después de que el año anterior falló en regresar a tiempo al inframundo.

Frida observa a Leonardo, un joven actor, que está practicando su personificación de Greta Garbo. Él desea regresar, haciéndose pasar por la actriz, a fin de complacer a

un admirador que espera la visita de su ídolo, a quien no ha visto en mucho tiempo.

Leonardo, quien posee un espíritu artístico afín a la pintora, motiva a Frida a que regrese por sí misma, por su arte y por la posibilidad de pintar a una nueva Frida, desprovista de dolor y angustia. Él la viste con su guardarropa característico y adorna su pelo con moños y flores.

Catrina regresa y nombra a todos aquellos que han sido convocados, preparándolos para su salida. Ella llama nuevamente a Frida, quien continúa negándose a partir. Catrina ve a Leonardo con su disfraz de Garbo y le prohíbe continuar con su ardid ya que Greta Garbo aún no ha fallecido. Frida implora por él y Catrina cede.

En el último minuto, Frida decide regresar al mundo de los vivos. Catrina lo autoriza, no sin antes dictarle las reglas que debe seguir: su estancia será solamente por 24 horas y habrá de abstenerse de tocar a los vivos: “Una caricia te puede costar la memoria de tu dolor”. Mientras Diego continúa evocando a Frida, ella y los demás difuntos emprenden su camino de regreso.

CONTINÚA EN LA PÁGINA 30



KARLI CADEL/SAN DIEGO OPERA

ACTO SEGUNDO

MUNDO DE LA VIDA–
EL MURAL DE DIEGO:
SUEÑO DE UNA TARDE DOMINICAL EN LA ALAMEDA CENTRAL

1. Pintar la ausencia • 2. Volver • 3. Adelante, el tiempo corre

CASA AZUL

4. Vuelve a la Casa Azul • 5. Entra la mirada • 6. La memoria del dolor

MUNDO DEL ARTE

7. Invitación • 8. El fin del día de los muertos

MUNDO DE LOS MUERTOS

9. Buscando al dios del Mictlán • 10. Levitación

Diego se siente desprovisto de inspiración. Incapaz de pintar, no acepta su mortalidad, atormentado por la ausencia de Frida. De repente ella aparece ante él. Sus súplicas han sido escuchadas y Frida ha regresado al mundo de los vivos.

Frida y Diego aparecen en el Parque de la Alameda, caminando hombro a hombro, en compañía de seres vivos y almas difuntas. Frida está encantada al no sentir dolor y saberse parte de la vibrante vida que la rodea. Diego le ruega por un abrazo que Frida no puede darle.

Una mendiga que se aproxima les hace recordar un mundo más oscuro a su alrededor. Diego siente la presencia de la muerte, aludiendo la suya propia, al tiempo que los dos artistas lamentan las condiciones de la ciudad y su roto y bello pasado.

Frida encuentra a Leonardo, quien le dice que ha ido a visitar al admirador de Greta Garbo. Le ha concedido así su deseo de ver a su estrella de cine, dándole asimismo al difunto actor la oportunidad de vanagloriarse de una actuación exitosa.

Diego acompaña a Frida a la Casa Azul, su hogar querido, donde ella debe enfrentarse a la realidad de su pasado y a las limitaciones de su regreso. Leonardo anima a Frida a pintar. Diego le implora que lo abrace. Catrina le recuerda que su tiempo es limitado y no debe tocar a un ser viviente.

Frida intenta pintar, pero al no tener un reflejo en el mundo físico, no puede acudir a su objeto primario, su propia imagen. Diego la consuela, le ofrece ayuda y le pide perdón por su pasado tempestuoso. Súbitamente ella lo abraza y de inmediato el dolor de su mortal existencia la

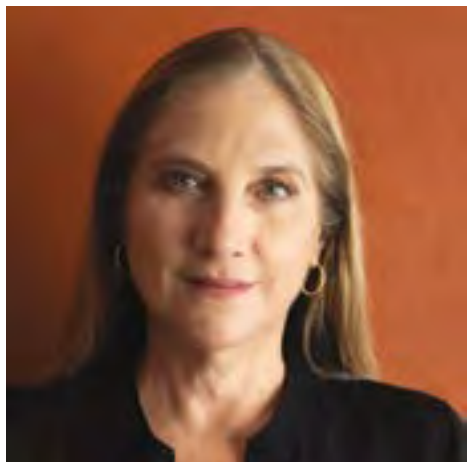
retuerce. Diego la alienta amorosamente a que pinte para distraerse. Frida observa las imágenes de sí misma que creó durante su vida, atrayéndola nuevamente a su arte. Diego y Frida se ven rodeados de un mundo azul atemporal.

Al despuntar el alba, Frida y Diego se aferran a la esperanza de seguir juntos, pero ha llegado la hora en que Frida tiene que regresar al inframundo. Mientras que Leonardo se despide del mundo de los vivos, Catrina comienza a reunir a las almas difuntas para su regreso. Enojada, Catrina percibe la ausencia de Frida, pero mantiene a la procesión en movimiento.

Solos, Frida y Diego se dan cuenta de la imposibilidad de vivir eternamente en su anhelado mundo de arte. Confiado en poder estar con Frida para siempre, Diego suplica a los dioses del inframundo que lo lleven con ella. Catrina aparece y Diego le dice que su hora ha llegado. Pero ella le recuerda que sólo Mictlantecuhtli, el Dios del Inframundo, es quien puede determinar ese momento.

Frida le implora a Catrina que lo ayude y el viaje de Diego comienza. Mientras se acercan al inframundo, Catrina llama a Mictlantecuhtli, quien aparece y se lleva a Diego al mundo de la muerte. Las almas difuntas les dan la bienvenida. Frida y Diego susurran sus nombres al oído, unidos por siempre en el más allá.

SPANISH TRANSLATION:
MARTHA RODRIGUEZ-SALAZAR



Connection Through Music and Art

BY LORENA MAZA

Frida and Diego created some of the most fascinating works of art in the 20th century. Frida Kahlo is one of very few artists whose work is immediately recognizable. Diego is the father of Mexican Muralism, the first artistic movement the Americas gave to the world. They were extraordinary artists with extraordinary lives and a unique love story. They transcend in every aspect of their lives. They were unique, provocative, intense, and amazing artists. Frida and Diego created a whole universe for themselves with their art, their passions, their houses, their love affairs, their art collections, the way they dressed, their social and political ideals, and their love for each other. Everything in their lives was connected and truly represented who they were. Art and life were the same. They shared everything important to them, especially their love for Mexico and its indigenous past, popular art, and, of course, their social and political ideals. They both painted Mexico's visual identity at its core. They helped us remember who we were and created a vision of how we wanted to be. It all came together in a multidimensional, multicultural universe that translated into a unique, personal, breathtaking art. They live on because of that uniqueness. Their universe is profoundly appealing because we can recognize ourselves in their passion, their pain, and the beauty of what they created.

These two characters have many dimensions; they exist as icons, as artists, as a couple, and as individual human beings. But they also belong to the imagination. *The Last Dream of Frida and Diego* allows us to imagine them again, recreate part of that universe, and witness a last encounter. This story has all the ingredients for an opera. Love, betrayal, pain, art, death, politics, sex, gender, diversity, and disability. It's as multilayered and multi-dimensional as its characters. It's a journey from the underworld and back; it's about passion for art and finding

identity through art; about forgiveness and surrender. Finally, this story is also a dream, Diego's and Frida's dream of a last encounter with each other and with art. It happens on Día de Muertos, and Diego's last day on earth. The context is enormous and couldn't be more dramatic. Our challenge in this production was to create a unique universe that conveys the main symbols, gestures, and imagery of their iconography and their lives, in a very symbolic and depurated style, avoiding textual reproductions and the usual interpretation of Mexican folklore cliché or massive media exploitation of Frida's and Diego's life and image. We wanted to create our own vision of this particular and beautiful story.

The whole creative team of *The Last Dream of Frida and Diego* represents eight or nine different cultures, nationalities, and artistic sensibilities. I'm a Mexican stage director staging the opera of a Peruvian American composer with a Cuban American librettist, depicting two cultural icons that represent so many different communities. Well, this is what the world looks like now. Not only do we live in a globalized world, but we live in a multicultural one; all the American continent is a melting pot. We are a mixture of races and cultures, migrations and indigenous people, from Alaska to Patagonia. We are all Mestizos in a sense.

I believe projects like this one can help advance diversity and inclusion, helping us understand our different cultures and shared humanity. We can genuinely connect through music and art, discovering and celebrating our differences with respect, and recognizing ourselves in others. We must embrace diversity and inclusion to live peacefully and prosper. I hope this opera can help bring communities closer and welcome new audiences to the opera. I hope that Mexicans and Americans feel proud of such a rich and distinctive heritage that belongs to all of us. 🌟



Conexión a través Música y Arte

BY LORENA MAZA

Frida y Diego son los íconos artísticos más destacados de la cultura mexicana. Ellos crearon algunas de las obras de arte más fascinantes del siglo XX. Frida Kahlo es una de las pocas artistas cuyo trabajo es inmediatamente reconocible. Diego es uno de los padres del Muralismo Mexicano, el primer movimiento artístico que América dio al mundo. Fueron artistas extraordinarios con vidas extraordinarias y una historia de amor única. Frida y Diego crearon todo un universo para ellos: con su arte, sus pasiones, sus casas, sus amores, sus colecciones, su forma de vestir, sus ideales sociales y políticos y el amor que sentían el uno por el otro. Cada aspecto de sus vidas estaba conectado y realmente representaba quiénes eran. El arte y la vida eran lo mismo. Compartieron todo lo importante para ellos, su amor por México y su pasado indígena, el arte popular, el activismo político y social y los gustos estéticos. Ambos pintaron la identidad visual mexicana en su esencia, nos ayudaron a recordar quiénes éramos y crearon una visión de cómo queríamos ser. Todo se unió en un universo único, multidimensional y multicultural que se tradujo en un arte personal, intenso, impresionante y provocador. Su arte es tan personal y único que se vuelve universal. Es una hermosa paradoja. Ellos viven debido a esa singularidad. Su universo es profundamente seductor porque podemos reconocernos en la pasión, el dolor y la belleza de lo que crearon.

Estos dos personajes existen como íconos, como artistas, como pareja y como seres humanos individuales. Pero también pertenecen a la imaginación. *El último sueño de Frida y Diego* nos permite volver a imaginarlos, recrear parte de ese universo y ser testigos de un último encuentro. Ésta es una historia perfecta para una ópera. Hay amor, dolor, arte, muerte, pasión, política, sexo, género, diversidad y discapacidad. Tiene muchas capas y es multidimensional, como sus personajes, pero al final, es una historia de amor. Habla del amor más allá de la vida, de un viaje de ida y vuelta al inframundo; se trata de la pasión por el arte y de

encontrar la propia identidad a través del arte, también del perdón y la entrega. Esta historia es también un sueño, el sueño que Diego y Frida tienen de un último encuentro entre ellos y el arte. Sucede en el Día de Muertos, y el último día de Diego en la tierra. El contexto es enorme y no podría ser más dramático. Nuestro reto en esta producción es crear un universo único que transmita los principales símbolos, gestos e imágenes de su iconografía y de sus vidas, en un estilo muy simbólico y depurado, evitando reproducciones textuales y la habitual interpretación del cliché del folklore mexicano o la explotación masiva de los medios de la vida e imagen de Frida y Diego. Queríamos crear nuestra propia visión de esta particular y hermosa historia.

Todo el equipo creativo de *El último sueño de Frida y Diego* representa ocho o nueve culturas, nacionalidades y sensibilidades artísticas diferentes. Yo soy una directora de escena mexicana, que dirige la ópera de una compositora peruana estadounidense con el texto de un libretista cubano estadounidense, contando la historia dos íconos culturales que representan a tantas comunidades diferentes. Pues así es como se ve el mundo ahora. No solo vivimos en un mundo globalizado, sino que vivimos en uno multicultural; todo el Continente Americano es un crisol. Somos una mezcla de razas y culturas, migraciones e indígenas, desde Alaska hasta la Patagonia. Todos somos mestizos en cierto sentido.

Creo que proyectos como este pueden ayudar a promover la diversidad y la inclusión, ayudándonos a comprender nuestras diferentes culturas y nuestra humanidad compartida. Podemos conectarnos genuinamente a través del arte, descubriendo y celebrando nuestras diferencias con respeto y reconociéndonos en los demás. Debemos abrazar la diversidad y la inclusión para vivir en paz y prosperar. Espero que esta ópera pueda ayudar a acercar a las comunidades y dar la bienvenida a nuevas audiencias a la ópera. Espero que los mexicanos y los estadounidenses nos sintamos orgullosos de tan rica y distintiva herencia que nos pertenece a todos. 🌱

Una alegoría para Frida y Diego

AN ALLEGORY FOR FRIDA AND DIEGO

POR / BY JUAN RAFAEL CORONEL RIVERA

Su último sueño siempre fue el primero que tuvieron: estar juntos. Diego vivió diez años en Europa, estuvo dos veces en la Unión Soviética, permaneció casi tres años en los Estados Unidos e hizo una treintena de viajes más. Frida solamente conoció parte de la Unión Americana y París y no le gustaron ni los estadounidenses ni los galos. Era andariega, pero se interesaba en los pueblos, en los mercados o ir por un antojito a Pátzcuaro durante el día de los muertos. Diego quería pintar en cada nuevo edificio de los Rockefeller, los Ford, los Chrysler. Fue el segundo pintor en tener una retrospectiva en el Museo de Arte Moderno de Nueva York, después de Matisse. En la actualidad el fideicomiso que fundó Diego lo mantiene Frida con las regalías de su enorme popularidad.

Cuando se conocen Diego y Frida ella vivía en Coyoacán, un pueblo alejado de la ciudad de México. La primera vez que abandona su villa es para ir a San Francisco, este es su viaje iniciático. Llegan a esta ciudad el 13 de noviembre de 1930; los Estados Unidos era un país inmerso en la Gran Depresión que los recibe con un sentimiento interesante: esperanza. Los murales de Diego muchas veces son escenas operísticas donde los indígenas son el sol, ese gran actor que da vida a todo. Los autorretratos de Frida algunas veces están pintados rodeados por telones, donde ella se encuentra en el proscenio y su vestido siempre cuelga ahí: un fantasma tehuano. Tercera llamada, en esta espléndida ópera Frida y Diego rondan: sus armas son pinceles. 🌸

Their last dream was the first one they ever had: to be together. Diego lived for ten years in Europe, visited the Soviet Union twice, stayed for three years in the United States, and travelled many more times. Frida visited the U.S. and Paris but liked neither the Americans nor the French. She liked to travel, but she preferred towns, markets, or trips to Pátzcuaro for the Day of the Dead celebrations. Diego's ambition was to paint murals on each one of Rockefeller's, Ford's, and Chrysler's new buildings. He was the second artist that

had a retrospective in the Museum of Modern Art in New York, after Matisse. Although his was the more successful career during their lifetimes, Diego's trust is currently maintained with royalties obtained through Frida's enormous popularity.

When Diego and Frida met, she was living in Coyoacán, a little town far from the center of Mexico City. The first time that she left her villa was to go to San Francisco. They arrived in that city on November 13, 1930. At that time, the U.S. was

engulfed in the Great Depression and welcomed them with an interesting sentiment: hope. Diego's murals are frequently like opera scenes where the indigenous people represent the sun, that great actor that provides life to all. Some of Frida's self-portraits depict backdrops and her figure is on a proscenium, next to one of her hanged outfits: a *tehuana* ghost. Throughout this splendid opera, Diego and Frida roam, and their paintbrushes are their weapons. 🌸



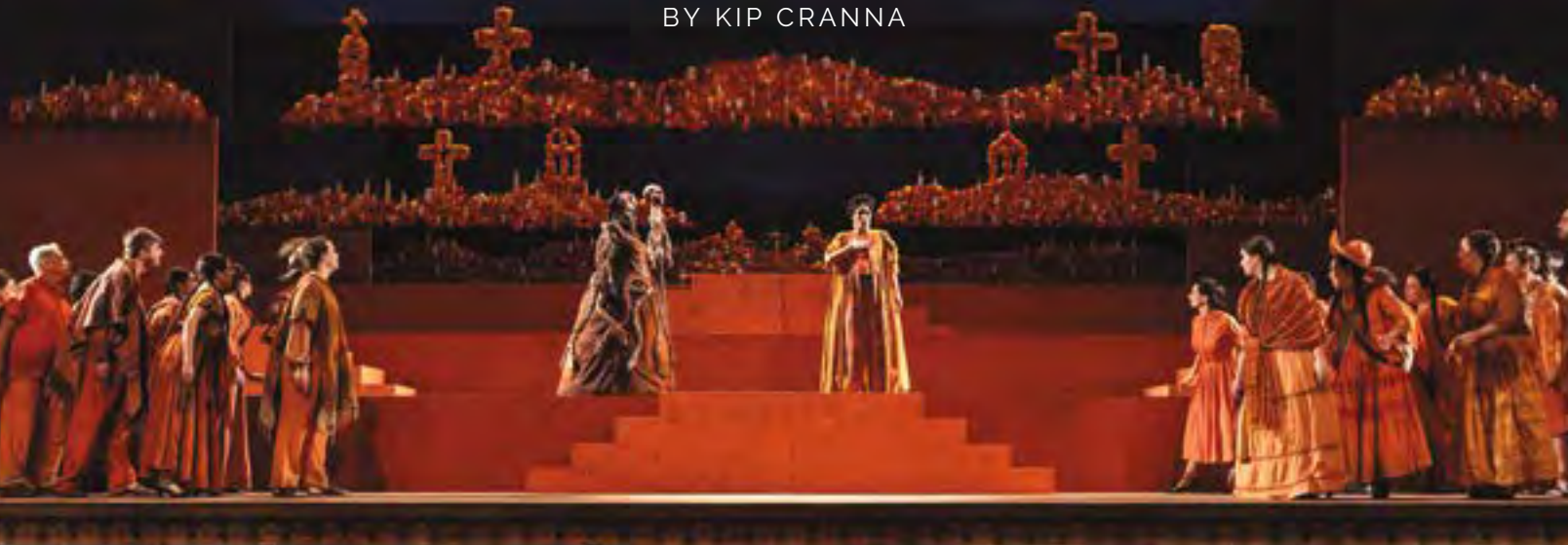
Portrait of Frida Kahlo and Diego Rivera in 1932 by Carl Van Vechten. GALERIE BILDERWELT BRIDGEMAN IMAGES

Juan Rafael Coronel Rivera has worked as a poet, photographer, narrator, essayist, art critic and historian, curator, ethnologist, and editor. In his vast work within the publishing field, he has been the author and co-author of 145 books. He is the grandson of artist Diego Rivera.

CAMARADERIE, TEAMWORK, AND MAGIC

An Interview with Gabriela Lena Frank

BY KIP CRANNA



KARLI CADEL/SAN DIEGO OPERA

Gabriela Lena Frank's first opera, *El último sueño de Frida y Diego* (*The Last Dream of Frida and Diego*), with a libretto by Pulitzer Prize-winning playwright Nilo Cruz, receives its San Francisco Opera premiere on June 13, 2023, after a highly successful world premiere by co-commissioning company San Diego Opera, last fall. The opera imagines a reunion of the famed Mexican artists Diego Rivera and his deceased wife Frida Kahlo on the traditional Mexican holiday El Día del los Muertos (The Day of the Dead). Kip Cranna caught up with the Berkeley-born composer to discuss her inspiration for the opera and her experiences in bringing it to the stage.



Gabriela Lena Frank / MARIAH TAUGER

KIP CRANNA (KC): You have written about encountering Frida Kahlo's paintings as a child. Where did the notion of an opera about her come up?

GABRIELA LENA FRANK (GLF): It wasn't my idea. This was proposed to me around 2006 by the conductor Joel

Revzen, who passed away a few years ago [in 2020]. He said, "You can write the libretto." Thank God, my agents over at Schirmer said, "You're not going to write the libretto. We're going to find you a real writer." I looked at a number of great writers, and Nilo Cruz went—zoom!—right to the top! In addition to the quality of his work, he was a playwright who understood the performance of words on the stage, which is very different from reading them.

His work had just enough of a poetic and lyrical rhythm that I could see it really working with music.

KC: Was the idea of doing the opera in Spanish there from the beginning?

GLF: That was always the thought.

KC: As I'm sure you know, this is the first mainstage piece San Francisco Opera has ever done in Spanish.

GLF: You're not alone. I would venture to say that most American opera companies have not done an opera in Spanish.

KC: Here at San Francisco Opera we have done numerous modern works about real people, like Susan B. Anthony, Richard Nixon, Harvey Milk, Robert Oppenheimer, and—soon to come—Steve Jobs. Did you feel daunted by the responsibility of dealing with real people?

GLF: We didn't think about it as a biography but in many ways that was actually scarier. When you deviate from actual events, it raises the bar to maintain authenticity. Good science fiction writers make up entirely new planets but if they do their job well it's completely authentic. For that reason, I did take very seriously the fact that we were dealing with beloved figures, sometimes controversial for their politics [Diego was an avid Marxist] and their sexuality, and we were also dealing with a beloved spiritual festival, El Día de los Muertos, one of the most iconic Mexican traditions.

Because the project took so long to finally get to the stage, I was able to “get into shape” by doing a myriad of projects during those 15 years. I became composer in residence for major orchestras, and my orchestration was “liberated.” I wrote art songs and other stories which made me a better wordsmith too, as well as giving me a greater understanding of the voice. And Nilo and I grew a relationship. Instead of this opera being our first piece together, it is now our fourteenth! This opera has benefited from that long arc.

KC: Let's talk about the other characters you and Nilo came up with. If I understand correctly, Catrina, the “Keeper of the Dead,” is roughly based on a figure from Aztec tradition.

GLF: She is a composite of multiple spiritual figures that approach a deity-like status. But she's very human, with a cheeky sense of humor. I love the very female tension between Frida and Catrina, which seems very much of this world. I like how Nilo keeps some ambiguity there, as if Catrina has a past. He describes her in the libretto as skeleton-like, with an elegant dress, a flowery hat. Diego actually painted a mural that has a Catrina in it [*Dream of a Sunday Afternoon in Alameda Park*, 1947]. Our director, Lorena Maza, uses that in the production, as Catrina becomes part of that mural briefly in that same dress.

KC: Does Catrina have her own musical language?

GLF: She really does. At the very first workshop probably the best feedback note I got was that when the two women, Frida and Catrina, were singing you couldn't really tell who was who. I needed to differentiate them. So I went back to the libretto. Nilo's stage directions for Catrina often say, “She laughs.” Sometimes it's very careless laughter, sometimes sardonic, sometimes with delight. I needed to

musicalize the laughter. It's very virtuosic, almost coloratura. This is an unknowable, tricky, unpredictable character. She does have power and she's a little dangerous.

KC: Let's talk about the character of Leonardo, the countertenor, who is trying to get back to the living world to perfect his Greta Garbo impersonation.

GLF: Leonardo is an artist, and unlike Frida he retains his connection to artistry even in the Underworld. He's practicing his craft as an actor not just for his own enjoyment but as a device for him to return to the world, since there is a person there who wants to meet Garbo. There's a little humor here as he is reminded that Garbo is still alive [the year is 1957; Garbo died in 1990], but the actor in him doesn't care.

Frida meets Leonardo as an actor and watches him practice his craft. She feels affection for him, and he says, “You should go back. You're an artist. Don't you want to go back and paint again?” And that's the first time her resistance starts to crumble. It's not for love of Diego. It's Leonardo who entices her.

KC: After this fifteen-year gestation period, when *El último sueño* finally premiered in San Diego last October, what surprised you about it?

GLF: This was my first time in the theater world. I was just drinking in the whole process. My job was not to



KARLI CADEL/SAN DIEGO OPERA



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constrain anybody in terms of the needs of the stage. Even the rehearsal process, watching the director “compose” the direction. I’m used to composing with just me and my piece of paper in my studio. I just loved the camaraderie and the teamwork. It was very magical. I fell for it very hard and quickly, and I would love to do another opera. It’s such a rich world. There’s no other musical medium like it.

KC: Composers I’ve worked with have often commented that unlike the symphonic world, in opera they sort of lose control of their piece as others take charge of bringing it to life on stage.

GLF: Right, it’s not about control; It’s all about collaboration. You have to have the right kind of temperament. You also have to recognize when a compromise you have made starts to feel uncomfortable. Don’t propose the solutions because other people will come up with those. Pose the problem. It’s an art to learn how to be a good colleague.

KC: There are Bay Area connections for this piece not only for you personally, having been born in Berkeley and raised here in the Bay Area, but also for the subject matter. Frida and Diego lived in San Francisco for a few months in 1930, and after they divorced they remarried here in 1940, and there were major career milestones for them here. Notably Diego painted three major murals here [now at the San Francisco Art Institute, the City Club, and SFMOMA]. Is there any special significance for you now that your opera is being performed here?

GLF: Of course! Diego and Frida have become like friends over the years. As Nilo and I were working on other projects, we would casually remark “Oh, Frida would like

this,” as if we knew her personally. I can walk the streets that they walked and see art that Diego made that resides here. I’m so pleased that the first theaters to do this opera are on the West Coast, first San Diego, now San Francisco, and then Los Angeles [November 2023].

KC: You have talked in the past about your background: on one side of the family it’s Lithuanian-Jewish and on the other it’s Peruvian-Chinese. How does this mix of cultural and ethnic backgrounds influence your music?

GLF: I have a great curiosity about my maternal ancestry and finding ways to include the rich repository that is Latin America in my music. At first I was very conscientious about looking at traditions and trying to find a modern way to write some “fill-in-the-blank” indigenous old form—like trying to write a proper sonata form. Young composers often do this, relying on old forms, whether in the Western tradition or not. Then you get more confidence, like that sci-fi writer, building new worlds.

It’s a little like with Frida. She had a German father and a Mexican-born mother. My father was a Jewish man, and my mother was mostly indigenous [Peruvian] but with a strong Chinese contribution—her maiden name was Cantonese, and she heard Chinese spoken in her household. These things are not at odds for me. I feel perfectly whole.

KC: If you could ask Frida something, what would that be?

GLF: I would ask her if she wants to do an opera with me. 🌸

Dr. Clifford “Kip” Cranna is dramaturg emeritus of San Francisco Opera.

Artist Profiles

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



GABRIELA LENA FRANK

(Berkeley, California)

Composer

Recent and

Upcoming: *El último sueño de Frida y*

Diego (San Diego Opera, LA Opera, Metropolitan Opera); *Chronicles of the Picaflor (Hummingbird)* (Philadelphia Orchestra); *Apu: Tone Poem for Orchestra* (Carnegie Hall); *Conquest Requiem* (Nashville Symphony for the Naxos label; Metropolitan Opera) Commissions by musicians such as cellist Yo-Yo Ma, soprano Dawn Upshaw, and conductors Marin Alsop and Yannick Nézet-Séguin Orchestral commissions and performances from the Chicago Symphony, Boston Symphony, Atlanta Symphony, Cleveland Orchestra, Philadelphia Orchestra, and San Francisco Symphony Composer in Residence at Philadelphia Orchestra Winner of Latin Grammy Holds Guggenheim Fellowship and USA Artist Fellowship Subject of W.W. Norton Anthology: *The Musics of Latin America*; *Women of Influence in Contemporary Music: Nine American Composers* (Scarecrow Press); *In Her Own Words* (University of Illinois Press) Founder of Gabriela Lena Frank Creative Academy of Music for emerging music-makers. www.glfcam.com



NILO CRUZ

(Matanzas, Cuba)

Librettist

Recent and

Upcoming: Gabriela Lena Frank's *Conquest Requiem*

(Nashville Symphony for the Naxos

label; Metropolitan Opera); *El último sueño de Frida y Diego* (San Diego Opera, LA Opera, Metropolitan Opera); Jimmy López's *Dreamers* oratorio (Cal Performances Berkeley); *Exquisite Agony* (New York, Miami, Washington D.C.); *Two Sisters and a Piano* (New York, Miami, Seattle); *Hortensia and the Museum of Dreams* (Chicago); *Hotel Desiderium* (Miami) Winner of 2003 Pulitzer Prize for drama and Tony Award nomination (*Anna in the Tropics*)



ROBERTO KALB *

(Mexico City, Mexico)

Conductor

Recent and

Upcoming: *El último sueño de Frida y Diego* (San Diego

Opera); *La Traviata* (Wolf Trap Opera, National Symphony Orchestra); Tobias Picker's *Awakenings* (Opera Theatre of Saint Louis); *Rigoletto* (Saint Louis); engagements with Compañía Nacional de Ópera (Mexico City's Palacio de Bellas Artes), Lyric Opera of Kansas City, Detroit Opera, Florida Grand Opera, Tulsa Opera, Kentucky Opera, Opera Maine; concert with Opéra Orchestre National Montpellier Music Director of Detroit Opera



ALFREDO DAZA ◊

Baritone

(Puebla, Mexico)

Diego

San Francisco Opera

Highlights: Schaunard in *La Bohème*

Recent and Upcoming: Diego in Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* (San Diego Opera, LA Opera); Enrico in *Lucia di Lammermoor* (Barcelona's Gran Theatre

del Liceu); Ezio in *Attila* (Tenerife); Zurga in *Les Pêcheurs de Perles* (Dallas Opera); *Fedora* (Las Palmas); title role of *Rigoletto* (Berlin State Opera) San Francisco Opera Adler Fellowship: 1998, 1999 Merola Opera Program: 1997



DANIELA MACK † ◊

Mezzo-Soprano

(Buenos Aires, Argentina)

Frida

San Francisco Opera

Highlights: Rosina in

Il Barbiere di Siviglia/The Barber of Seville; Idamante in *Idomeneo*; Siebel in *Faust*; Lucienne in *Die Tote Stadt* **Recent and Upcoming:** *100th Anniversary Concert* (San Francisco Opera); Rosmira in *Partenope* (San Francisco Opera, Madrid's Teatro Real); Frida in Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* (LA Opera); Desdemona in Rossini's *Otello* (Opera Philadelphia); Federico García Lorca in Osvaldo Golijov's *Ainadamar* (Detroit Opera); Josefa Segovia in John Adams' *Girls of the Golden West* (Los Angeles Philharmonic); Adams' *El Niño* (Metropolitan Opera); Romeo in *I Capuleti e i Montecchi* (Seville's Teatro Maestranza); Béatrice in *Béatrice et Bénédicte* (BBC Philharmonic); Jacqueline Kennedy in David T. Little and Royce Vavrek's *JFK* (Montreal) San Francisco Opera Adler Fellowship: 2008, 2009 Merola Opera Program: 2007

ARTIST PROFILES CONTINUED



YARITZA VÉLIZ *♪

Soprano
(Santiago, Chile)

Catrina

**Recent and
Upcoming:**

Mimi in *La Bohème*

(Glyndebourne, London's Royal Opera Covent Garden); Alice Ford in *Falstaff* (Komische Oper Berlin); title role of *La Traviata* (Prague National Theatre); Suzel in Mascagni's *L'Amico Fritz* in concert (Amsterdam's Het Concertgebouw); title role of Handel's *Rodelinda* (Aspen Music Festival). Engagements with Munich's Bavarian State Opera, Santa Fe Opera, Houston Grand Opera, Dallas Opera, Norwegian National Opera, Lorraine Opera, Rouen Opera
Instagram: @yaritzavelizsoprano



JAKE INGBAR *♪

Countertenor
(Minneapolis,
Minnesota)

Leonardo

Recent and

Upcoming: Nireno in

Giulio Cesare (Dutch National Opera); Pergolesi's *Li prodigi della divina grazia nella conversion e morte di San Guglielmo Duca d'Aquitania* (Les Talens Lyriques Académie du Festival Aix-en-Provence); Purcell and Britten concert (Het Concertgebouw); Narciso in Handel's *Agrippina* (Dutch National Opera); Mercury in Landi's *La Morte d'Orfeo* (LA Opera); Colin in Bologne's *L'Amant Anonyme* (LA Opera); Angel in Carla Lucero's *Las Tres Mujeres de Jerusalén* (LA Opera); soloist in Gabriela Lena Frank and Nilo Cruz's *Las Cinco Lunas de Lorca* (LA Opera); Bach's *Magnificat* (Warsaw's Capella Regia Polona)
Current member of the Dutch National Opera Studio
Facebook: @jingbar
Instagram: @jakeingbar



JOHN FULTON *♪

Baritone
(San Francisco,
California)

Aldeano #1

**Recent and
Upcoming:**

Senator Potter/General Arlie/Bartender in Gregory Spears' *Fellow Travelers* (Virginia Opera)
Current member of San Francisco Opera Regular Chorus



MOISÉS SALAZAR *♪†

Tenor
(Santa Ana, California)

Aldeano

#2/Muchacho

Recent and

Upcoming:

Lieutenant B. F. Pinkerton in *Madame Butterfly* on July 1 (San Francisco Opera); Remendado in *Carmen* (Palm Beach Opera); First Priest/First Armored Man in *Die Zauberflöte* (Palm Beach Opera); Tebaldo in *I Capuleti e i Montecchi* (Palm Beach Opera)
San Francisco Opera Adler Fellowship: 2023
Merola Opera Program: 2022



RICARDO LUGO *♪

Bass
(Ponce, Puerto Rico)

Aldeano #3

San Francisco Opera

Highlights:

Second Priest in

Die Zauberflöte

Recent and Upcoming: Commendatore in *Don Giovanni* (Detroit Opera); Hunding in *Die Walküre* (Virginia Opera); Bartolo in *Le Nozze di Figaro* (Pittsburgh Opera); Simone in *Gianni Schicchi* (Hawaii Opera Theatre); Fasolt in *Das Rheingold* (Nashville Opera); Fafner in *Das Rheingold* (Virginia); Oroveso in *Norma* (Musica Viva Hong Kong)



MIKAYLA SAGER *♪†

Soprano
(Vancouver, Canada)

Frida Image #1

San Francisco Opera

Highlights: Soloist in

Eun Sun Kim Conducts Verdi; Sister Felicity in Dialogues of the Carmelites; Mimi in Bohème Out of the Box; Keeper of the Gates of the Temple in Die Frau ohne Schatten

Recent and Upcoming: Concert (UC Davis Symphony Orchestra); Giannetta in *L'Elisir d'Amore* (Festival Napa Valley)
San Francisco Opera Adler Fellowship: 2022, 2023

Merola Opera Program: 2021



NIKOLA PRINTZ *♪†

Mezzo-Soprano
(Oakland, California)

Frida Image #2

San Francisco Opera

Highlights: Musetta in

Bohème Out of the Box; Voices of Unborn Children/Servants in Die Frau ohne Schatten

Recent and Upcoming: Title role of *Carmen* (Opera San José); Dido in *Dido and Aeneas* (San José); Schwabacher Recital Series (San Francisco Opera Center/Merola Opera Program); Isabella in *L'Italiana in Algeri* (Opera Memphis); title role of *The Grand Duchess of Gerolstein* (Pocket Opera); title role of Giovanni Domenico Freschi's *Ermelinda* (Ars Minerva); Orfeo in *Orfeo ed Eurydice* (West Edge Opera); Aldonza in *The Man of La Mancha* (Shreveport Opera)
San Francisco Opera Adler Fellowship: 2023
Merola Opera Program: 2021, 2022

ARTIST PROFILES CONTINUED



GABRIELLE BETEAG
 ♪+
 Mezzo-Soprano
 (Atlanta, Georgia)
Frida Image #3
San Francisco Opera
Highlights:

Flower/Lady-in-Waiting/Solo Maid in Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Iras in John Adams' *Antony and Cleopatra*; Sister Gertrude in *Dialogues of the Carmelites*; Voice from Above/Voices of Unborn Children in *Die Frau ohne Schatten*

Recent and Upcoming: Errollyn Wallen's *Roundel* (San Francisco Performances); Mercédès in *Carmen* (Atlanta Opera); Woman in a Hat/Duchess in *The Ghosts of Versailles* (Chautauqua Opera)

Winner of Metropolitan Opera National Council Auditions 2020

San Francisco Opera Adler Fellowship: 2022, 2023

Merola Opera Program: 2021



WHITNEY STEELE ♪
 Mezzo-Soprano
 (Portland, Oregon)
Guadalupe Ponti
Recent and
Upcoming: Aunt in *Madame Butterfly*

(San Francisco Opera); Tessa in *The Gondoliers* (Lamplighters Music Theatre); Siebel in *Faust* (North State Symphony); Zerlina in *Don Giovanni* (North State Singers); Nicklausse in *The Tales of Hoffmann* (Pocket Opera); Quartet Chorus in *Everest* (Opera Parallèle)

Current member of San Francisco Opera Regular Chorus



LORENA MAZA *
 (Mexico City, Mexico)
Director
Recent and
Upcoming: Gabriela Lena Frank and Nilo Cruz's *El ultimo sueño*

de Frida y Diego (San Diego Opera); *Macbeth* (Mexico City's Palacio de Bellas Artes); *El Paraíso de la Invención* (film); *La Casa de Papel* (Netflix); *La Hija de Rappaccini* (film); Hugo Hinojosa's *King Kong Cabaret*; *La Orestíada*; Hinojosa's *El Eterno Verano de la Guerra*

Director of Mexico's National Theater Company, Teatro UNAM, Teatro Helenico

Owner of the production company 19TEATRO

Acting and directing teacher for more than 25 years, including National University of Mexico

Facebook: @Lorena Maza

Instagram: @lorenamaza

Twitter: @lorenamazac



JORGE BALLINA *
 (Mexico City, Mexico)
Set Designer
Recent and
Upcoming: *El último sueño de Frida y Diego* (San Diego Opera);

The Rite of Spring (Mexico City's Palacio de Bellas Artes); *Rusalka* (Palacio de Bellas Artes); *The Glass Menagerie* (Mexico City's Teatro Helénico); *L'Italiana in Algeri* (Palacio de Bellas Artes); *King and King* (Mexico City's Teatro de las Artes); *Omphalos* (Teatro de las Artes, Kampnagel Hamburg); *Le Nozze di Figaro* (Palacio de Bellas Artes); *Next to Normal* (Mexico City's Teatro Aldama); Kaija Saariaho's *L'Amour de Loin* (Palacio de Bellas Artes); *Our Red Notebook* (Mexico City's Foro Lucerna); *No Exit* (Mexico City's Teatro San Jerónimo); *Les Contes d'Hoffmann* (Palacio de Bellas

Artes); *Snow White* (Palacio de Bellas Artes); *Condice Tenoch* (Mexico City's Teatro Julia Castillo); *Blue Room* (Mexico City's Teatro Virginia Fábregas); *Fidelio* (Palacio de Bellas Artes); *Siete Veces Adíos* (Mexico City's Teatro Ramiro Jimenez); *Mentiras* (Mexico City's Teatro Aldama); *The Rake's Progress* (Palacio de Bellas Artes, Guanajuato's Teatro Juarez); *Everybody's Talking About Jamie* (Mexico City's Teatro Manolo Fábregas)

Instagram: @jorgeballina



ELOISE KAZAN *
 (Mexico City, Mexico)
Costume Designer
Recent and
Upcoming: Gabriela Lena Frank and Nilo Cruz's *El ultimo sueño*

de Frida y Diego (San Diego Opera); *Florencia en el Amazonas* (Mexico City's Palacio de Bellas Artes); *Macbeth* (Mexico City); *Le Nozze di Figaro* (Zagreb's HNK, Croatian National Opera); Hermès Let's Play show (Riviera Maya Mexico); *Don Juan* (Madrid's Teatro de la Luz Philips); *Rusalka* (Mexico City, Buenos Aires' Teatro Colon); *A Soldier in Every Son* (Royal Shakespeare Company's Swan Theatre Stratford-Upon-Avon)

Member of Sistema Nacional de Creadores de Arte
 Website: eloisekazan.com



VICTOR ZAPATERO *
 (Mexico City, Mexico)
Lighting Designer
Recent and
Upcoming: *Rusalka* (Mexico City's Palacio de Bellas Artes); Kaija

Saariaho's *L'Amour de Loin* (Palacio de Bellas Artes); Damien Jalet's *Omphalos* (Mexico City's Teatro de las Artes, Hamburg's Kampnagel); *Broken Heart Story* multimedia show (Mexico

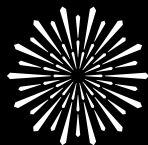
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Stop by the San Francisco Opera Shop during your performance. Located on the South Mezzanine (Level 2), the shop is open 90 minutes before curtain, during all intermissions and 20 minutes after final curtain.

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SAN FRANCISCO
OPERA

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ARTIST PROFILES CONTINUED

City's Foro La Capital); *The Forest* light installation (Cervantino International Festival)



COLM SEERY
(Dublin, Ireland)
Choreographer
San Francisco Opera
Highlights:
Movement Director of John Adams'

Antony and Cleopatra; Choreographer of *Madame Butterfly*, *Die Frau ohne Schatten*; Revival Choreographer of *Die Meistersinger von Nürnberg*, *Andrea Chénier*, Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Dance Master of *Don Giovanni*, *Eugene Onegin*, *La Traviata*, *Orfeo ed Euridice*
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* (London's 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*; John Adams' *Antony and Cleopatra*; *Eugene Onegin*; *Dialogues of the Carmelites*; *La Traviata*; *Orpheus and Eurydice*

Recent and Upcoming: San Francisco

Opera Chorus Director (*Madame Butterfly*, *Die Frau ohne Schatten*)
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 and San Francisco Conservatory of Music Voice Concerto Competition judge
Instagram: @keenejohn



DAVE MAIER
(El Cerrito, California)
Fight Director
San Francisco Opera
Highlights: John

Adams' *Antony and Cleopatra*; *Carmen*; *Tosca*; the *Ring* cycle; *Pagliacci*; *Rigoletto*; *Romeo and Juliet*; *Billy Budd*
Recent and Upcoming: *Tosca* (Opera San José); *Sweat* (Center Repertory Company); *Poor Yella Rednecks*; *Vietgone 2* (American Conservatory Theater); *Exodus to Eden* (Oakland Theater Project); *Romeo and Juliet in America* (African-American Shakespeare Company); *Cyrano* (Aurora Theatre)

With appreciation to Martha Rodriguez-Salazar for Spanish translations in the program book.

San Francisco Opera News



DREW ALTIZER PHOTOGRAPHY

NEW EXHIBITION AT MUSEO ITALO AMERICANO

The vital role of San Francisco's Italian community in fostering a love for opera in the Bay Area is celebrated in a new exhibition at the Museo Italo Americano in the Fort Mason Center. With text by Company Dramaturg Emeritus Kip Cranna and materials from San Francisco Opera's Archives and the collections of Museum of Performance + Design, **Bravo: Celebrating San Francisco Opera, Its Italian Roots and Legacy** illuminates the art form's local genesis during the Gold Rush and the contributions of Italian Americans to San Francisco Opera's first century.

IN SONG: DANIELA MACK RELEASED JUNE 6



PHOTO: LORENCIA TRINCHERI

San Francisco Opera's award-winning video portrait series, *In Song*, continues this month with an episode featuring Daniela Mack.

Filmed on location in

Buenos Aires, ***In Song: Daniela Mack*** follows the acclaimed mezzo-soprano's artistic journey and musically paying homage to her native Argentina. Mack returns to the War Memorial Opera House stage on June 13 as Frida Kahlo in the Company premiere of *El último sueño de Frida y Diego* by composer Gabriela Lena Frank and librettist Nilo Cruz.

Show up.



Show up big. Show up small.
 Show up for foster kids.
 Give your time or money at
HelpFosterChildren.com



RISE OVER RUN

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TUES - SAT: 10PM - CLOSE

DINING
 TUES - THUR: 4PM - 11PM
 FRI - SAT: 4PM - 12AM

SHOW YOUR TICKET FOR
 A COMPLIMENTARY DRINK.



33 TURK STREET • SAN FRANCISCO, CA

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

WELCOME! WE'RE SO PLEASED YOU'RE HERE.

CONNECT TO SAN FRANCISCO OPERA after the performance! Follow us on instagram, youtube, tiktok, or twitter @sfopera for your insider's look!



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.

DINING

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)**

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

PRELUDE AT THE OPERA HOUSE • Lower Lounge

Prelude at the Opera House (formerly known as The Café at the Opera) offers a changing seasonal buffet (including brunch) and elevated à la carte dishes.

NORTH BOX RESTAURANT AND BAR • North Mezzanine Level

Overlooking the magnificent main lobby, North Box Restaurant offers California cuisine with global influences and is an ideal destination for pre-performance and intermission dining.

Restaurants are open two hours prior to performances. Reservations are strongly recommended. Reserve a table online at sfopera.com/dine or by scanning the QR code, email operahousepreorder@ggcaterring.com, or call (415) 861-8150 (email preferred over phone).

PRE-ORDER!

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

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.

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, during the bows, or after the performance, and leave cameras and recording devices off during performances.
- Enjoy food and drinks purchased onsite pre-show and during intermission, before entering the theater. You may bring drinks into the theater, but please be mindful of your fellow patrons.
- 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.

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.

ACCESSIBILITY

San Francisco Opera is committed to providing easy access for all of our patrons. If you 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.

LARGE-PRINT CAST SHEETS AND SYNOPSES

Visit the North Lobby coat check for large-print versions.

LISTENING DEVICES

Assistive listening devices are available at the North Lobby coat check. ID deposit required.

LIVE TITLES: TEXT-TO-VOICE SUPERTITLES

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

OPERA GLASSES

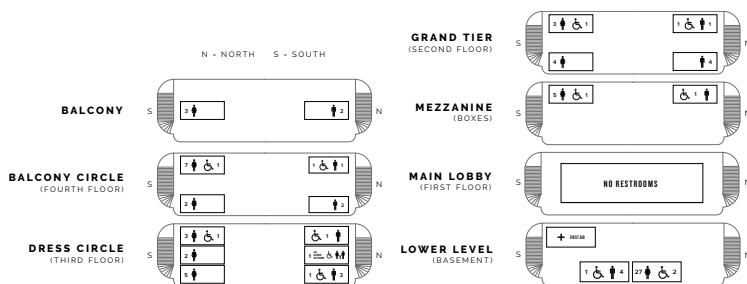
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

LOST AND FOUND

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).

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 455 Franklin Street (located behind the Opera House).

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. Taxis cannot be guaranteed as service is based on availability of licensed taxis. Please note the Taxi Ramp is not staffed.

IMPROVING YOUR SAFETY

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.



SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco

The Honorable London N. Breed, Mayor

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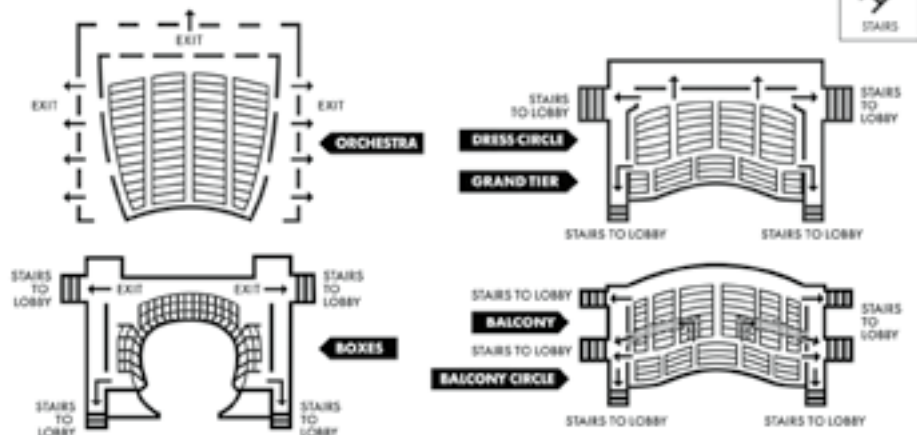
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SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE EXIT DIAGRAM



PATRONS, ATTENTION PLEASE! FIRE NOTICE: Please note the nearest exit. In an emergency, follow any lighted exit sign to the street. **WALK**, do not run, to the nearest exit. Disabled patrons, proceed to nearest elevator lobby and await assistance.

The San Francisco War Memorial acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone who are the original inhabitants of the San Francisco Peninsula. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging the ancestors, elders and relatives of the Ramaytush Community and by affirming their sovereign rights as First Peoples.

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Cory Weaver, *Official Photographer*

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Pianos supplied by Piedmont Piano

2022-23 Artists

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 Zhengyi Bai *^
 Ryan Belongie **^
 Gabrielle Beteag ^†
 Gordon Bintner *^
 Patrick Blackwell ^
 Ben Bliss
 Aleksey Bogdanov ^
 Michelle Bradley *
 Deanna Breiwick *
 Lawrence Brownlee
 William Bryan
 David Butt Philip *
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 Sarah Cambridge *^
 Janet Campbell
 Victor Cardamone ^†
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Brenton Ryan
 Mikayla Sager ^†
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 Taylor See
 Nadine Sierra *^
 Philip Skinner *^
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 Heidi Stober
 Elisa Sunshine *^
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 Denis Véléz
 Ethan Vincent
 Alfred Walker
 Linda Watson *
 Melody Wilson
 Pretty Yende *
 Adela Zaharia
 Meigui Zhang ^

CONDUCTORS

Vassilis Christopoulos **
 Roberto Kalb *
 Eun Sun Kim
 Sir Donald Runnicles
 Patrick Summers
 Peter Whelan **

PRODUCTION

Robert Carsen
 David Hockney
 Olivier Py **

STAGE DIRECTORS

Jose Maria Condemni
 Daniel Izzo **
 Shawna Lucey
 Lorena Maza *
 Peter McClintock
 Amon Miyamoto *
 Matthew Ozawa
 Elkhannah Pulitzer
 Roy Rallo
 Miroku Shimada **

CHOREOGRAPHERS

Serge Bennathan *
 Rena Buttler *
 John Heginbotham
 Colm Seery

SOLO DANCERS

Alysia Chang
 Brett Conway
 Jamielyn Duggan
 Marian Luna Faustino
 Blanche Hampton
 Livanna Maislen
 Micah Moch
 Christopher Nachtrab
 Jekyngs Peláez
 Chiharu Shibata
 Maxwell Simoes
 Bravita Threatt
 Marcos Vedovetto

KEY:

* San Francisco Opera
 Debut
 ** U.S. Debut
 * Former Adler Fellow
 † Current Adler Fellow
 ^ Former Merola Opera
 Program participant
 Cover Artist

Chorus

John Keene, Chorus Director
 Fabrizio Corona, Associate Chorus Master

REGULAR CHORUS

Nadima Avakian	Bojan Knežević *
Buffy Baggott	Elisabeth Rom Lucio
Kathleen Bayler	Liesl McPherrin *
C. Michael Belle	Angela Eden Moser *
William Lee Bryan *	Sally Mouzon
Cheryl Cain	Sarah Nadreau
Janet Campbell	Erin Neff
Alan Cochran	William O'Neill *
Sara Colburn t	Andrew Thomas Pardini *
Edith Dowd	Rachelle Perry
Anders Fröhlich	Phillip Pickens
John Fulton *	William Pickersgill
Kevin Gino *	Chester Pidduck *
Stella Hannock *	Laurel Cameron Porter
Daniel Harper	Valery Portnov
Christopher Jackson *	Carole Schaffer t
Michael Jankosky *	Jonathan Smucker
Silvie Jensen *	Whitney Steele *
Wilford Kelly	Jesslyn Thomas *
Claire Kelm	Jere Torkelsen *
Crystal Kim *	Andrew Truett

t Chorus member on leave of absence
 * Solo Role

EXTRA CHORUS

Andrea Alderman	Joachim Luis
Angela Arnold	Sabrina Langlois
Elizabeth Baker	Zachary Martin
Aleta Braxton	Michael Mendelsohn
Jennifer Brody	Courtney Miller
Katie Carlson Cartwright	Julia Mulholland
Sara Colburn	Antonio Nagore
Christopher Craig	Alexander Perkins
Johanne Daniel	Aimée Puentes
Clare Demer	Samuel Rabinowitz
Spencer Dodd	Leandra Ramm
Melissa Dufort	Clifton Romig
Jessica-Elisabeth	Fernando Ruiz
John Fluker	Berrell Slaughter
Margaret Genoveso	Chung-Wai Soong
Patrick J. Hagen	Alexander Taite
Tamra Harkley	Nicole Takesono
Harlan Hays	Taylor Thompson
Earl Hazell	Patrick Tsoi-A-Sue
Glenn Healy	Nicolas Vasquez-Gerst
Matt Hidalgo	Chloe Vaught
Joshua Hughes	Igor Vieira
Celesti'anna Jordan	Nick Volkert
David Kekuewa	Miles Ward
Michael Kuo	Jack Wilkins
Eric Levintow	Jacque Wilson
Benjamin Liupaogo	Daniel Yoder
Matthew Lovell	

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 Artists Local 800

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Orchestra

Eun Sun Kim, *Music Director*

FIRST VIOLIN

Kay Stern, *Concertmaster*
Laura Albers, *Associate Concertmaster* †
Heidi Wilcox,
Acting Associate Concertmaster
Jennifer Cho,
Acting Assistant Concertmaster
Dawn Harms
Mariya Borozina
Barbara Riccardi
Dian Zhang
Leonid Igudesman
Jennifer Hsieh
Asuka Annie Yano
Wenyi Shih ^
Jooyeon Kong ^

SECOND VIOLIN

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

VIOLA

Carla Maria Rodrigues, *Principal*
Joy Fellows, *Associate Principal*
Yi Zhou, *Acting Assistant Principal* ^
Emily Liu, *Acting Assistant Principal* ^
Patricia Heller
Jonna Hervig †
Natalia Vershilova
Elizabeth Prior ^

CELLO

Thalia Moore, *Acting Principal*
Peter Myers,
Acting Associate Principal
Nora Pirquet,
Acting Assistant Principal
Emil Miland
Victoria Ehrlich †
Ruth Lane
Eric Sung ^
Miriam Perkoff ^

BASS

Joseph Lescher, *Principal*
Jonathan Lancelle,
Associate Principal
Steven D'Amico,
Assistant Principal
Shinji Eshima
Evan Hillis ^

FLUTE

Julie McKenzie, *Principal*
Susan Kang ^
Stephanie McNab

PICCOLO

Stephanie McNab

OBOE

Mingjia Liu, *Principal*
Gabriel Young, *Associate Principal*
Benjamin Brogadir ^

ENGLISH HORN

Benjamin Brogadir ^

CLARINET

Jose Gonzalez Granero, *Principal*
Joanne Burke Eisler,
Assistant Principal †
Sean Krissman ^
Anthony Striplen †
Junghwan Lee ^

BASS CLARINET

Anthony Striplen †
Junghwan Lee ^

BASSOON

Rufus Olivier, *Principal*
Daniel MacNeill +
Michael Severance †
Shawn Jones ^

CONTRABASSOON

Michael Severance †
Shawn Jones ^

FRENCH HORN

Kevin Rivard, *Principal*
Keith Green
Brian McCarty, *Associate Principal*
Phillip Palmore ^
Meredith Brown ^
Caitlyn Smith-Franklin ^

TRUMPET

Adam Luftman, *Principal*
Scott Macomber ^
John Pearson +

TROMBONE

Samuel Schlosser, *Principal*
Michael Cox
David Ridge

BASS TROMBONE

David Ridge, *Principal*

TUBA/CIMBASSO

Zachariah Spellman, *Principal*

TIMPANI

John Burgardt, *Principal*

PERCUSSION

Patricia Niemi, *Acting Principal*
Victor Avdienko ^

HARP

Annabelle Taubl ^

LIBRARIAN

Carrie Weick
Emma Kosht, *Assistant Librarian*

ADDITIONAL MUSICIANS

Friedrich Kern, *glass harmonica*
Andrew King, *celeste*
Yang Lin, *organ*
Chris Reynolds, *celeste*
Marika Yasuda, *piano*

ORCHESTRA MANAGER

Tracy Davis
Kevin Myers,
Orchestra Operations Manager

† = Leave of absence

+ = Principal for one or more
Summer season operas

^ = Season Substitute

Corps Dancers

Colm Seery, *Dance Master*

Alysia Chang ~
Vincent Chavez
Brett Conway ^
Jamielyn Duggan ^
Blanche Hampton ^
Joseph A. Hernandez
James Johnson
Bryan Ketron †
Luke Lazzaro
Felipe Leon
Rachel Speidel Little †
Marlayna Elyse Locklear
Damon Mahoney

Micah Moch
Christopher Nachtrab ^ ^
Jekyns Pelaez †
Maxwell Simoes ~
Chiharu Shibata ^ ^
Marcos Vedovetto ~
Michael Wells

^ Tenured
† Tenured Dancer
on Leave of Absence
~ Resident Corps
* Solo Role

Supernumeraries

Stacey Chien
Eric Corcoran
Eric Dew
Mayra Galicia
Jan Haley-Soule
Priscilla Lore
Idalia Ramos
Rosa Robada
Alex Romelfanger
Anthony Sabedra
Edaena Salinas
Ross Uchimura
Viva Young Maguire

Backstage Personnel

COSTUME SHOP

Jai Alltizer (22),
Costume Shop Manager
Galen Till (18),
Senior Production Supervisor
Lyre Alston,
Production Supervisor
Manuel Gutierrez (23),
Production Coordinator
Sally Thomas (23),
Master Tailor
Amy Ashton-Keller (29),
Master Draper
Barbara Ebel (14), *Senior Draper*
Santiago Suanes (13), *Men's Draper*
Nika Cassaro, *Draper*
Paula Wheeler (31), *Senior Milliner*
Amy Van Every (38), *Senior Dyer*
Karen Lewis, *Assitant Dyer*
Jersey McDermott (23),
Senior Craftsperson/Shoe Specialist
Emma Lehman, Kristen Tracy (15),
Assistant Cutters
Yui Takenouchi, Taylor Newell,
Kaitlyn Patrick, First Hand
Robyn Marsh, Victoria Mortimer,
Costume Assistants

COSTUME TECHNICIANS

Miriam Acosta (25), Karla Fix,
Hoa Fong (24), Gillian Haratani (11),
Haratani (11), Jaya Grace Goheen,
Ashley Granbow, Katherine Griffith,
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)

DRESSERS

Ralph Hoy
Michael Kruzich
Jeffery Larsen
Emma Mueller
Jennifer O'Neill (10)
Leona Schrader-Dee

WIG, HAIR, AND MAKEUP DEPARTMENT

SENIOR WIG ARTISTS

Erin Hennessy (10)
Maur Sela

WIG ARTISTS

Calli Carvajal
Tori Grayum
Gloria Mueller
Sharon Peng
Lindsay Saier

SHOW CALL FOREPERSONS

Consuelo Lopez-Robbins
Christina Martin (11)
Sharon Peng
Tim Santry (32)

PRINCIPAL AND SHOWCALL WIG, HAIR, AND MAKEUP ARTISTS

Shana Astrachan, Melanie Birch (36),
Vanessa Blanchard Lee,
Kristen Campbell, Calli Carvajal,
Karalynne Fiebig (16), Marisela Garcia,
Dulce Gastelum, Denise Gutierrez (40),
Erin Hennessy (10), Arina Izadi,
Consuelo Lopez-Robbins,
Amber Loudermilk, Letzy Lugo,
Christina Martin (11), Toby Mayer (32),
Robert Mrazik (17), Gloria Mueller,
Leilani Norman, Lisa Patnoe (32),
Sharon Peng, Jordan Plath,
Maurisa Rondeau, Tim Santry (32),
Maur Sela, Sophie Smith,
Kimberly Virgen, Lisa Zomer (24)

SCENE SHOP

Dennis Forry
Christian Martinez
Dylan Maxson
Michael Ramirez
Victor Sanchez (25)

SCENIC ART DEPARTMENT

Lauren Abrams

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*
Tara Pellack
Dawn Roth-Golden
Gretchen Scharfenberg
Sarah Shores (15), *Shop Mechanic*
Morgan Womble-Dahl

ELECTRIC DEPARTMENT

Eugene Ahn, *Gel Room*
Juan Aldana (18)
Joni Ben-Yisrael
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
Maria Mendoza (34), *Projection Coordinator*
Lloyd Murphy, *Projectionist*
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

AUDIO DEPARTMENT

Emad Dajani
Christine Dumke
Kimberly Griess, *Key*
Tod Nixon, *Key* (24)
Bryan Olson

MEDIA DEPARTMENT

Chris Dulmage
Steven Gianfermo
Michael Hanchett
Mitchell Kell, *Video Editor*
Neal Morrison
Elliott Rice
Brian Shimetz
Uwe Willenbacher (14), *Audio Editor*

STUDIO TEACHERS

Donnell Barnes
Carolyn Crimley
Susan Gill
Rhona Gordon
Dana Gray
Lua Hadar
Martha Harris
Karen Kindig
Victoria Northridge

WRANGLERS

Sadie Black
Kate Juliana
Heather Kelly-Laws
Sergey Khaikulov
Liz Pasha
Diana Young

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

San Francisco Opera Orchestra



Kay Stern
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



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



Jonathan Lancelle
Associate Principal
Bass

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



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



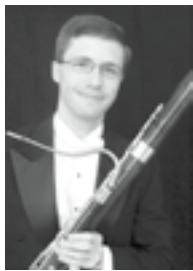
Joanne Burke Eisler
Assistant Principal
Clarinet



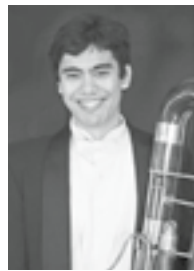
Anthony Striplen
Clarinet &
Bass Clarinet



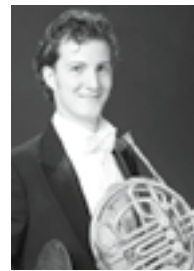
Rufus Olivier
Principal
Bassoon



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



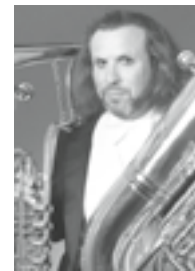
Scott Macomber
Trumpet
Regular Substitute



Samuel Schlosser
Principal Trombone



David Ridge
Principal
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



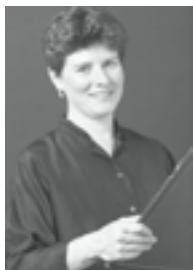
John Burgardt
Timpani



Patricia Niemi
Acting Principal
Percussion



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian

Most photos by John Martin.

Not pictured: Joeyon Kong (Violin), Emily Liu (Viola), Yi Zhou (Viola), Miriam Perkoff (Cello), Evan Hillis (Bass), Susan Kang (Flute), Benjamin Brogadir (Oboe), Sean Krissman (Clarinet), Junghwan Lee (Clarinet), Shawn Jones (Bassoon), Phillip Palmore (Horn), Michael Cox (Trombone), Victor Advienko (Percussion), Annabelle Taubl (Harp), Kevin Myers (Orchestra Operations Manager), Emma Kosht (Assistant Librarian)

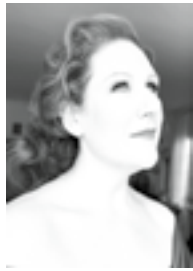
San Francisco Opera Regular Chorus



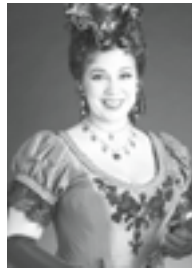
Nadima Avakian
Soprano



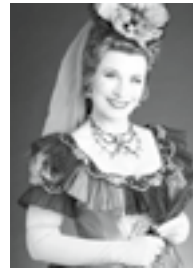
Kathleen Bayler
Soprano



Cheryl Cain
Soprano



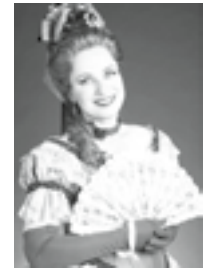
Sara Colburn
Soprano
Leave of Absence



Claire Kelm
Soprano



Crystal Kim
Soprano



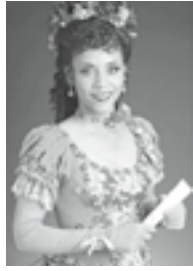
Elisabeth Rom Lucio
Soprano



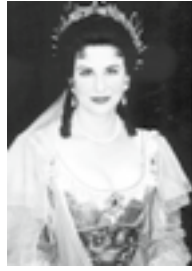
Liesl McPherrin
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



Carole Schaffer
Soprano
Leave of Absence



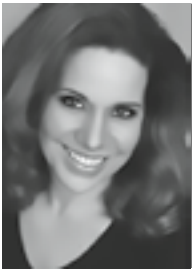
Jesslyn Thomas
Soprano



Buffy Baggott
Mezzo-Soprano



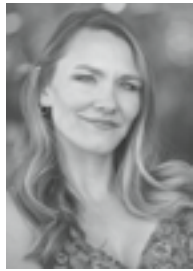
Janet Campbell
Mezzo-Soprano



Edith Dowd
Mezzo-Soprano



Insert Stella Hannock
Mezzo-Soprano



Silvie Jensen
Mezzo-Soprano



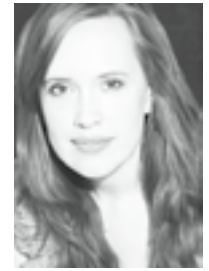
Sally Mouzon
Mezzo-Soprano



Sarah Nadreau
Mezzo-Soprano



Erin Neff
Mezzo-Soprano



**Laurel Cameron
Porter**
Mezzo-Soprano



Whitney Steele
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



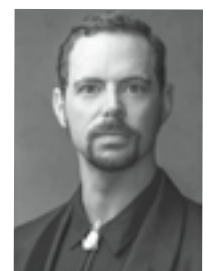
Kevin Gino
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor



Michael Jankosky
Tenor



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Jonathan Smucker
Tenor



Andrew Truett
Tenor



William Lee Bryan
Baritone



Anders Fröhlich
Baritone



**Andrew Thomas
Pardini**
Baritone



John Fulton
Baritone



Jere Torkelsen
Baritone



Wilford Kelly
Bass



Bojan Knežević
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass

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
Leave of Absence



Rachel Speidel Little
Leave of Absence



Christopher Nachtrab



Jekyns Peláez



Chiharu Shibata

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As Adler Fellows, emerging singers and pianists receive rigorous individualized coaching as well as opportunities to cover and perform roles in mainstage performances. **Our Adler Friends and Sponsors play a vital role in their training, nurturing the talent and creativity of these budding artists and ensuring they reach their full potential as part of the program.** We are extremely grateful for our Friends of Adler and Adler Sponsor support received between August 1, 2021 and May 7, 2023. For more information about sponsorship opportunities, please call **Hannah Dworkin at (415) 565-3260.**



Mezzo-Soprano
GABRIELLE BETEAG
Atlanta, Georgia
Second-year Adler
Sponsored by
Peggy & Boyce Nute



Soprano
ARIANNA RODRIGUEZ
Fairfax, Virginia
First-year Adler
Sponsored by
Helen Berggruen,
for Five Arts Foundation



Tenor
VICTOR CARDAMONE
Pittsburgh, Pennsylvania
Second-year Adler
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Valerie Crane Dorfman



Soprano
MIKAYLA SAGER
Vancouver, British Columbia,
Canada
Second-year Adler
Sponsored by
Anna & Steven Fieler



Tenor
EDWARD GRAVES
Oxon Hill, Maryland
Second-year Adler
Sponsored by
Karin Eames



Tenor
MOISÉS SALAZAR
Santa Ana, California
First-year Adler
Sponsored by
Peggy & Boyce Nute



Bass-Baritone
JONGWON HAN
Seoul, South Korea
First-year Adler
Sponsored by
The Diana Dollar Knowles Fund
for Emerging Artists



Soprano
OLIVIA SMITH
Penticton, British Columbia,
Canada
First-year Adler
Sponsored by
Julie Dickson, Neil & Elsa S. Pering



Pianist/Coach
YANG LIN
Shanghai, China
First-year Adler



Pianist/Coach
MARIKA YASUDA
Williamsburg, Virginia
Second-year Adler
Sponsored by
Karen J. Kubin



Mezzo-Soprano
NIKOLA PRINZ
Oakland, California
First-year Adler
Sponsored by
James A. Heagy,
in memory of Jayne Heagy

"I strongly believe that every young artist needs to go through this experience, not only to grow as an artist but to also understand the intricacies of the business of opera. The guidance and tools I was provided during the Adler Program have served me and continue to serve me as I navigate my career."
—Amina Edris, soprano and Cleopatra in the world premiere production of John Adams' *Antony and Cleopatra*

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Ms. Katharine Lange
Sylvia R. Lindsey
Bernice Lindstrom,
in memory of John W. Lindstrom
Cheryl Samantha & Laurence Lyons
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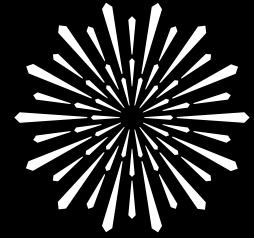
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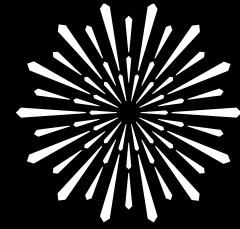
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Total Works of Art

BY GENERAL DIRECTOR MATTHEW SHILVOCK

There's a rather imposing word often used in relation to Wagner's operas: *Gesamtkunstwerk*. It translates as "total work of art" and represents the complete integration of all art forms in one experience. While a philosophical German concept, it serves as a broader encapsulation of the synergy between the arts, manifested so perfectly in opera.

This summer's operas pay homage to the integration of music and art, and the tradition of famous artists finding an outlet on the opera stage, which, in our case, is a 50-foot-wide canvas surrounded by the most ornate, gilded picture frame. It is not surprising that artists feel the urge to 'paint' on so vast a canvas. Artists like Marc Chagall, Salvador Dalí, Maurice Sendak, Jun Kaneko, Anish Kapoor, and Monty Python animator Terry Gilliam have all felt the allure of the proscenium.

This summer, *Die Frau ohne Schatten* honors maybe the greatest artistic visionary of the opera stage: David Hockney. His expressions of art and music represent extraordinary journeys of light, color, shape, and form, as we've seen in his *Turandot*, *Magic Flute*, *Tristan und Isolde*, and *The Rake's Progress*. These are intricately undertaken projects, often conceived with an elaborate set model on which Hockney would stage scenes with miniature characters. Hockney once noted "I stay up nights and fiddle with my opera designs. It's a bit obsessive. That's why I can't do it all the time." Jun Kaneko, whose productions of *Magic Flute* and *Madame Butterfly* we've had on our stage, went similarly deep, listening to an opera 300 times before even drawing a line.

David Hockney was joined for *Die Frau ohne Schatten* by costume designer Ian Falconer, who also designed costumes



KRISTEN LOKEN

for our *Turandot*. Ian became even more famous as an illustrator, conceiving the Olivia children's books. He should have been with us this summer but tragically passed away in March aged just 63.

Another costume designer who should have been with us this summer is Kenzō Takada, the Japanese fashion designer and founder of the Parisian fashion house KENZO. He created the

costumes for our new co-production of *Madame Butterfly*. The fusion of fashion and opera has created some extraordinary visuals over the years: think Christian Lacroix's *Capuleti e i Montecchi* from 2012 or Bob Mackie's 1989 *Lulu*. For *Butterfly*, Kenzō reimagined traditional Japanese design, with kimonos that honor the past but push into the future. Kenzō very sadly passed away from Covid in October 2020.

Our third work of the summer integrates the world of visual design into the very story of the opera. *El último sueño de Frida y Diego* is a metaphysical dreamscape in which Diego Rivera reconnects with Frida Kahlo after her death through the medium of painting. Here, music illuminates

art in a twist on the other examples of art illuminating music.

The history of opera design is a chronicle of theatrical genius, with theatrical designers creating fantastical worlds out of a simple black box. But there is a particular magic that can happen when an artist comes into our space from outside the theater and explores their aesthetic at our epic scale. This summer we honor all those who design for the stage, particularly Kenzō Takada and Ian Falconer who cannot be with us, and we celebrate the visionary minds who conceive these expressions of total art, inviting us into something larger than life. 🌟



DESIGN BY KENZO TAKADA

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