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Partenope

BY GEORGE FRIDERIC HANDEL

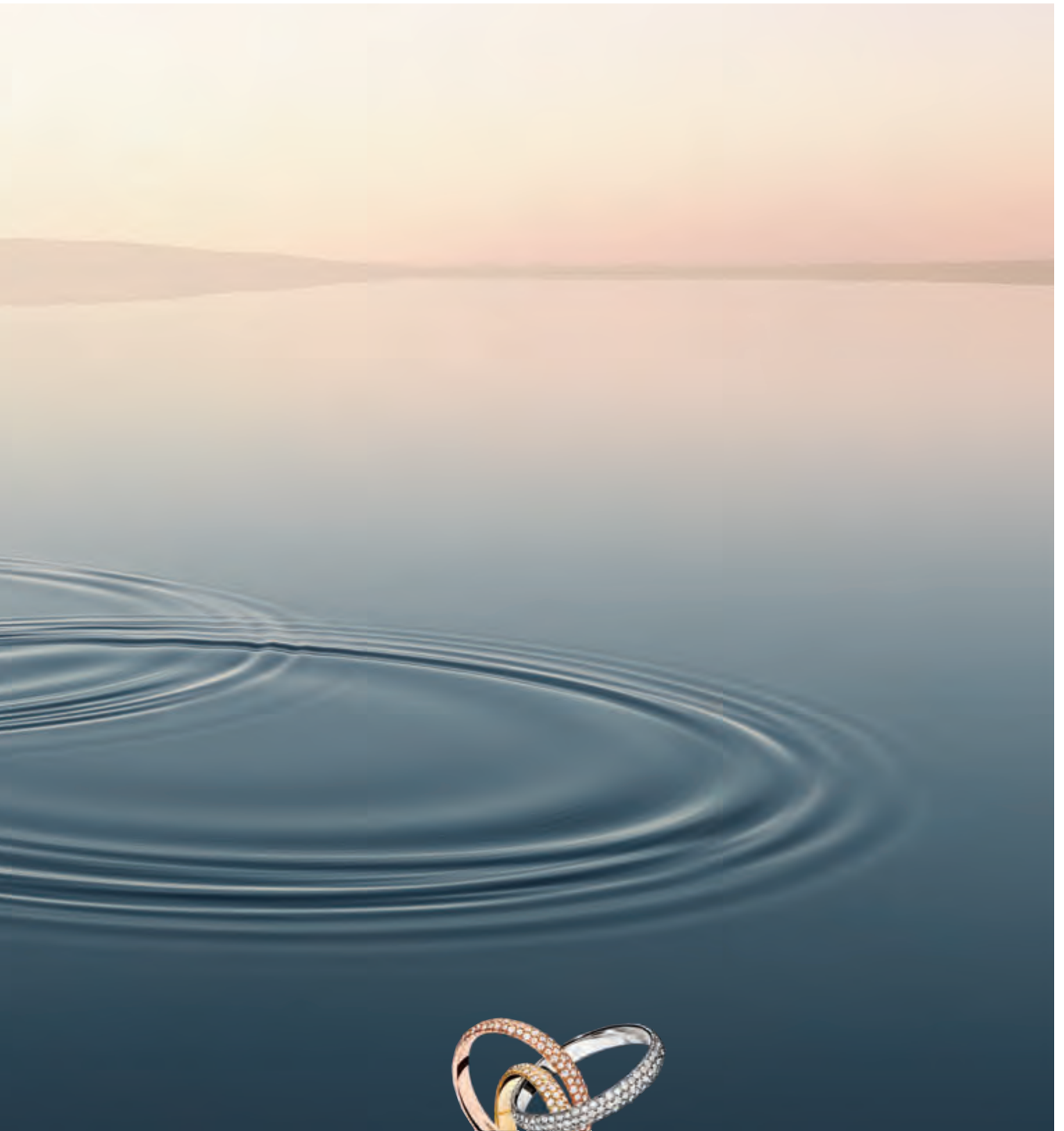
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Vol. 101, No. 8 • 2023–24 Season • Summer 2024

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The Magic Flute

MUSIC BY **WOLFGANG AMADEUS MOZART**

LIBRETTO BY **EMANUEL SCHIKANEDER**

Structure: 2 acts with 1 intermission

Running time: 2 hours, 50 minutes

Language: German with English supertitles

Key Characters:

- *Tamino*, a prince who must pass several trials to be united with Pamina
- *Pamina*, daughter of the Queen of the Night, being held by Sarastro
- *Papageno*, a bird catcher in the service of the Queen of the Night
- *Queen of the Night*, enlists Tamino to rescue Pamina
- *Sarastro*, leader of a brotherhood that prizes wisdom above all

In *The Magic Flute*, a prince's heroic quest leads to love and wisdom. This production by Barrie Kosky and Suzanne Andrade interprets the opera's fairy-tale story through the conventions of 1920s silent film and early Hollywood animation.

Did you know? Hidden like Easter eggs throughout this popular opera are references to the secret society of freemasonry of which Mozart and his librettist were members. One to look out for is the recurrence of the number three, one of the most symbolic numbers for Freemasons.

Partenope

MUSIC BY **GEORGE FRIDERIC HANDEL**

Structure: 3 acts with 2 intermissions

Running time: 3 hours, 20 minutes

Language: Italian with English supertitles

Key Characters:

- *Partenope*, a socialite enamored with Arsace
- *Arsace*, a flirtatious gentleman pursued by his former fiancée, Rosmira
- *Rosmira*, disguised as a man pursuing Partenope, still loves Arsace
- *Emilio*, rejected suitor of Partenope
- *Armando*, Partenope's devoted admirer

Christopher Alden's award-winning staging sets Handel's 1730 romantic comedy in a 1920s Parisian salon where card games and repartee are upended by the salonistes' inner desires.

Listen for: Handel made strides beyond Baroque operatic norms in *Partenope* by using short, focused numbers that propel the story forward. Notice how the characters sometimes get so emotionally charged that their feelings burst forth in this direct manner rather than through conventional arias.

Innocence

MUSIC BY **KAIJA SAARIAHO**

ORIGINAL FINNISH LIBRETTO BY **SOFI OKSANEN**

MULTILINGUAL LIBRETTO AND DRAMATURGY BY **ALEKSI BARRIÈRE**

Structure: 5 acts without intermission

Running time: 1 hour, 45 minutes

Language: Characters sing and speak in English, Finnish, Czech, Romanian, French, Swedish, German, Spanish, and Greek with English and original language supertitles

Key Characters:

- *Tereza*, the waitress
- *Stela*, the bride
- *Tuomas*, the bridegroom
- *Markéta*, Tereza's daughter

A devastating secret from the past reemerges as Stela and Tuomas toast their new marriage. The waitress, Tereza, recognizes Tuomas as the brother of the student who killed her daughter during a school shooting 10 years ago. Tereza must decide whether to tell Stela, who is unaware of the tragedy, as notions of guilt and innocence are complicated by painful truths.

Did you know? Kaija Saariaho, who passed away on June 2, 2023, heard parts of the score of her final opera, *Innocence*, for the first time in the War Memorial Opera House during a 2018 orchestra reading with the San Francisco Opera Orchestra, conducted by Clément Mao-Takacs.



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WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to San Francisco Opera's summer season! Our upcoming performances come after a fall season acclaimed by audiences and critics alike, and we're thrilled to share an exciting summer lineup.

This summer, we bring you three incredible productions: Kaija Saariaho's searing final opera, *Innocence*, Handel's exuberant comedy *Partenope* set in a 1920s Parisian salon, and a wonderful production of Mozart's *The Magic Flute* inspired by silent film and conducted by our Music Director, Eun Sun Kim. Since conducting *Lohengrin* here last fall, Eun Sun has been making a huge impact around the musical world including debuts with the New York Philharmonic and Berlin Philharmonic.

In addition to our mainstage productions, our boundary-pushing community work continues with more audience post-show opportunities including *BEYOND INNOCENCE* (more about this on page 45), our Encounter Series which continues this fall with the *Carmen Encounter*, and the free *Bohème Out of the Box* series which you can see this June in locations around the Bay Area.

It has been inspiring to see so much energy in our box office with our growing tickets sales. Our attendance last fall saw growth in the number of people attending and in overall ticket revenue. For our upcoming season beginning in September we're selling more full subscriptions, reversing a long decline for San Francisco Opera and the industry in general. Thousands of new people are falling in love with opera for the first time through our Dolby

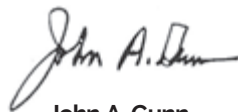
and Osher ticket programs and they are coming back for more. If you are here for the first time, welcome!

While this is a moment of exhilarating artistic achievement and box office success, it is also a financially complex and challenging time for large performing arts in America. While our tickets sales are growing, today they cover only 16% of expenses, which is pretty similar to many other performing arts organizations near and far. Donations have become the primary engine that drives the extraordinary artistry you see on our stage. We are fortunate to have so many wonderful donors at all levels of giving that love and support our Opera and the variety of artists that come together to make magic happen on our stage every night. It would not be possible without all of you. We thank you for your support and, if you are new, please consider a gift of any size. It all makes a difference and allows San Francisco Opera to be one of the best operas in the world.

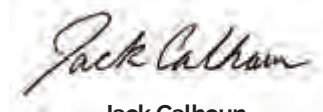
Our incredibly talented management team and board of directors are aligned and inspired to reset this financial equation by finding long-term solutions so that San Francisco Opera can continue to be the world class opera that we deserve here. We are looking at bold options for the future that will ensure San Francisco can maintain the extraordinary artistry that has defined our first century. We are optimistic about what the future can be as we all embark on a vibrant second century of San Francisco Opera.

Thank you for being a part of something so special.

Sincerely,



John A. Gunn
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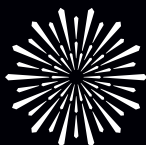
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John A. & Cynthia Fry Gunn



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 Shilcock. This season, the Gunns’ inspired generosity is helping make possible four productions—*Il Trovatore*, *The (R)evolution of Steve Jobs*, *Lohengrin*, and *The Magic Flute*. 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 10 years. She edited 28 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.

Barbara A. Wolfe

Production Sponsor, *Partenope*



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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, *Die Frau ohne Schatten*, and *Lohengrin*. 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.

Donor Spotlight



Jan Shrem and Maria Manetti Shrem (Production Sponsor, *The Magic Flute*)

Jan and Maria both developed a love of opera at a young age, although they grew up half-a-world apart. Jan Shrem, after a career devoted to his publishing businesses in Japan and Europe, created Clos Pegase Winery in California's Napa Valley, collecting some of the world's greatest modern and contemporary art. Maria Manetti Shrem internationally succeeded with her fashion-based entrepreneurial companies, bringing Gucci and Fendi in the departments and specialty stores in the USA. In joyous partnership the Manetti Shrem couple is bringing their focus and affection to philanthropic causes that advance education, the performing and visual arts, and medicine.

While their lives led them each around the globe, their individual passions eventually brought them to San Francisco Opera and to each other. As Company Sponsors for more than a decade, Jan and Maria have established four generous funds.

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

In December 2022, Maria 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.



DREW ALTIZER PHOTOGRAPHY

Edmund W. and Jeannik Méquet Littlefield Fund

(Production Sponsor, *The Magic Flute*)

Company sponsors since 2002, The Littlefield name became especially familiar to opera fans in 2006 when Jeannik Littlefield made her historic \$35 million commitment to San Francisco Opera. (*The Magic Flute* is the 28th production supported by the Littlefield Family.) Jeannik held a subscription for more than 40 years until her passing in 2013. Her daughter, Denise Sobel, continues her family's wonderful legacy of support as a dedicated benefactor of *Opera Ball* and production sponsor of *The Magic Flute*. The Littlefield Family was honored in November 2021 with the San Francisco Opera Guild's 2021 Crescendo Award alongside the announcement of Sobel's leadership support of San Francisco Opera's Department of Diversity, Equity, and

Community. The Edmund W. and Jeannik Méquet Littlefield Endowment Fund provides a permanent and unrestricted source of income for the Company.

Donor Spotlight



Carol Franc Buck Foundation (Production Sponsor, *The Magic Flute*)

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

Born in San Francisco, Ms. Buck grew up in and around Vacaville at a time when it was a small rural ranching area. She attended Stanford University, graduating *cum laude* with a degree in history. She served as the president of the Carol Franc Buck Foundation since its inception, and was an original director of the Frank and Eva Buck Foundation. Ms. Buck was a valued board member of San Francisco Opera from 1981–2022.

The Magic Flute is the 10th production sponsored by the Carol Franc Buck Foundation. San Francisco Opera is indebted to the Foundation for its extraordinarily generous and steadfast support.



Phyllis C. Wattis Fund for New Productions (Production Sponsor, *Innocence*)

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

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



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Louise Gund (Production Sponsor, *Innocence*)

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.

Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

Bernard and Barbro Osher (Production Sponsor, *Partenope*)

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

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



DREW ALTIZER PHOTOGRAPHY

Denise Littlefield Sobel (Production Sponsor, *Partenope*)

Denise Littlefield Sobel is a philanthropist with a longstanding commitment to the visual, performing, and supporting arts. She is at the forefront of several initiatives to promote diversity within the arts, including at San Francisco Opera, and serves on numerous diversity committees for other nonprofit organizations. Denise supports a variety of cultural institutions around the world, including the Clark Art Institute in Williamstown, MA, where she is currently the first woman Chair of the Board of Trustees. 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 2023, she was also appointed an Officer of the French Council of the Order of Arts and Letters. The youngest child of

Edmund Wattis Littlefield and Jeannik Méquet Littlefield, she continues her parents' legacy of support of San Francisco Opera through her personal philanthropy and 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.

Innocence Healing Circle

Make a gift in support of the American premiere of Kaija Saariaho, Sofi Oksanen, and Aleksis Barrière's *Innocence*, here at San Francisco Opera. Your gift helps us partner with other nonprofit organizations, including **Collective Impact**, **Community Arts Stabilization Trust**, **Giffords Foundation**, **LiveFreeUSA**, and **UCSF Wraparound Project**.



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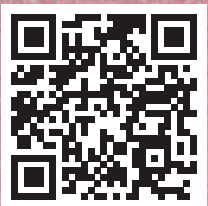
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Innocence Giving Circle

San Francisco Opera is honored to recognize donors for supporting the American premiere of Kaija Saariaho, Sofi Oksanen, and Aleksis Barrière's *Innocence* and their participation in the **Innocence Healing Circle**. This broad-based effort welcomes new supporters who, together, are helping to bring this important work to our community. There is still time to join the Innocence Giving Circle by calling (415) 565-3212. Donors will be added to our digital recognition and will receive a special commemorative pin! Please see page 16 for more details. This listing reflects gifts received through April 9, 2024.

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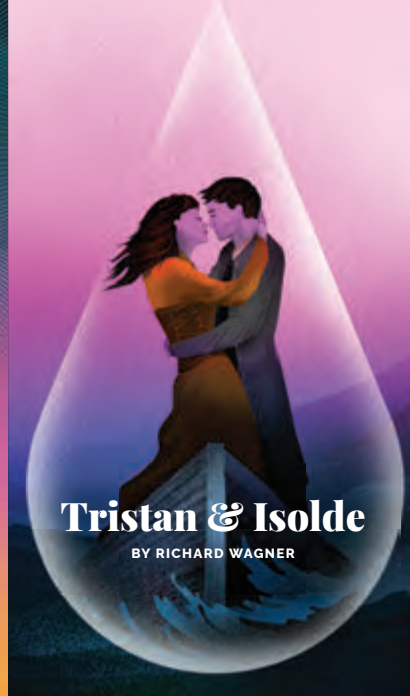
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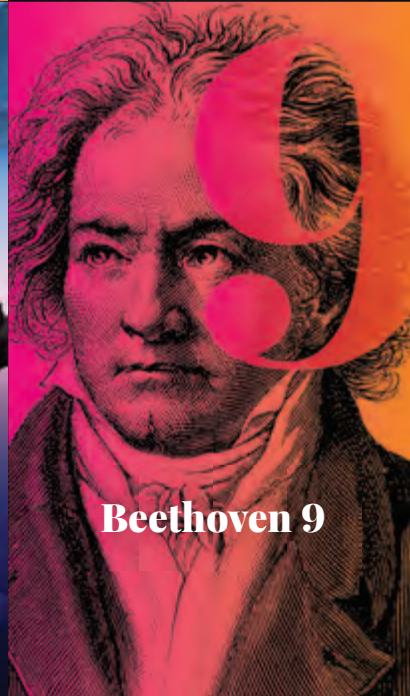
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SAN FRANCISCO
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Partenope

OPERA IN THREE ACTS BY GEORGE FRIDERIC HANDEL

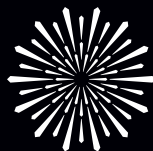
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English National Opera and Opera Australia Co-Production

JUNE 15, 19, 23, 25, 28, 2024



SAN FRANCISCO
OPERA

Partenope

ACT I

Partenope asks for Apollo's blessing. Rosmira enters, disguised as a man, and introduces herself as "Eurimene." Despite the disguise, Arsace recognizes her as his former betrothed. Before they can talk, Ormonte announces that Emilio wants to meet Partenope. Armindo confides in "Eurimene" that he loves Partenope; she, however, is in love with Arsace. Rosmira scolds Arsace for abandoning her; he begs her forgiveness, and she insists that he must not reveal her true identity. Armindo admits to Partenope that he loves her. When "Eurimene" interrupts Partenope and Arsace, "he" declares himself to be yet another of Partenope's suitors. Partenope continues to assert her devotion to Arsace. Emilio offers Partenope marriage; when she refuses, he threatens her. She asks Arsace to lead her forces against Emilio, and this provokes jealousy among the other suitors. Armindo is perturbed that "Eurimene" is a rival for Partenope, but the disguised Rosmira reassures him that "his" affections lie elsewhere.

ACT II

Partenope's and Emilio's forces engage, and Emilio is captured by Arsace. "Eurimene" claims all credit for Emilio's capture, and Arsace says nothing to the contrary. When Emilio contradicts this assertion, "Eurimene" challenges Arsace to a duel to prove his honor. Arsace attempts to pacify the disguised Rosmira, whose feelings are torn between love and rage. Armindo declares his love for Partenope; she, however, continues to want only Arsace. Alone together, Rosmira and Arsace struggle with conflicting emotions.

ACT III

"Eurimene" tells Partenope that "he" challenged Arsace on behalf of a woman, Rosmira—whom Arsace had promised to marry and then abandoned. When Arsace admits the allegation is true, Partenope rejects him and gives hope to Armindo. Emilio offers Arsace his support in the forthcoming duel. Arsace asks for Rosmira's forgiveness. When Partenope discovers them together, Rosmira manages to conceal her true identity. Both women scorn Arsace, who rails at the tyranny of love. The contestants are given their weapons for the duel. When Arsace suddenly demands that he and "Eurimene" must fight bare-chested, Rosmira is placed in a dilemma and chooses to reveal her true identity. The lovers change partners: Partenope takes Armindo, and Rosmira and Arsace are reunited.

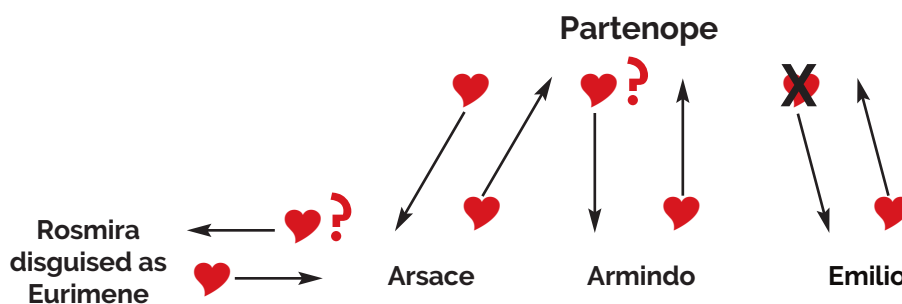
First performance: London, King's Theater; February 24, 1730

First performance in the U.S.: Omaha, Nebraska, Opera/Omaha Festival; September 10, 1988

First San Francisco Opera performance: October 15, 2014

Personnel: 6 principals

Orchestra: 2 flutes, 2 oboes, 1 bassoon, 3 horns (2 + assistant), 1 trumpet, theorbo, 2 harpsichords, 32 strings (10 first violins, 8 second violins, 6 violas, 5 cellos, 3 double basses); **44 total**



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Partenope

Opera in three acts by **George Frideric Handel**
To an anonymous libretto
(Sung in Italian with English supertitles)

CAST

(in order of vocal appearance)

<i>Partenope</i>	Julie Fuchs *
<i>Rosmira</i>	Daniela Mack
<i>Arsace</i>	Carlo Vistoli *
<i>Armando</i>	Nicholas Tamagna *
<i>Ormonte</i>	Hadleigh Adams
<i>Emilio</i>	Alek Shrader

* San Francisco Opera debut † Current Adler Fellow

TIME AND PLACE: 1920s Paris

ACT I

—INTERMISSION—

ACT II

—INTERMISSION—

ACT III

The performance will last approximately three hours and thirty minutes with two intermissions.

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

Patrons who leave during the performance may not be reseated until intermission.

The use of cameras, cell phones, and any kind of recording equipment is strictly forbidden during the performance.

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SATURDAY, JUNE 15, 2024 • 7:30 PM

WEDNESDAY, JUNE 19 • 7:30 PM

SUNDAY, JUNE 23 • 2 PM

TUESDAY, JUNE 25 • 7:30 PM

FRIDAY, JUNE 28 • 7:30 PM

“In love as in a battle, you have to take a chance.”

PRODUCTION NOTES BY DRAMATURG PETER LITTLEFIELD



Anthony Roth Costanzo (Armando), Daniela Mack (Rosmira), Danielle de Niese (Partenope), and Philippe Sly (Ormonte) in the final act of Handel's *Partenope*.
CORY WEAVER/SAN FRANCISCO OPERA

Love is dangerous. We all know that. An emotion that is supposed to be about bringing people together, it causes no end of conflict. In *Partenope*, Handel portrays love as a battle—both literally and figuratively. Prince Emilio attacks the city state of Queen Partenope after she rejects his marriage proposal. And in the various relationships among Partenope; her lover, Arsace; Arsace’s spurned-lover Rosmira; and Armando, yet another Partenope suitor, the battlefields are many.

Through the character of Rosmira, Handel presents one of love’s mysteries: why does love coexist so easily with hate? (“Tearing at my heart are jealousy, love, and rage in equal portions,” she declares.) And, indeed, she takes her scheme to get Arsace back to an extreme. She enters disguised as a man and competes with him for his position in the court. She embarrasses him in every way she can. And ultimately, she has to question her own relentlessness. Not that Arsace doesn’t enjoy this

kind of cat-and-mouse game. It’s what attracts him to her.

Of course, we all become a little crazy in the face of love, because love is the great unsettle. It cares very little about the arrangements people make—the social alliances, the accommodations to power and convention.

In this production, we took our inspiration from the Surrealists and their vision of the erotic nature of the psyche. Artists and writers such as André Breton, Louis Aragon, Max Ernst, Salvador Dalí, and Man Ray came of age under the shadow of the First World War. Influenced by the ideas of Freud and wary of industrialization on the one hand and Fascism on the other, they thought the rational ideal of culture was delusional. In their view of the mind, common sense gives way to the logic of dreams. The forces of feeling overturn the artificiality of relationships. And they put desire at the center—elusive, inescapable, and inextricable from love.



We set Partenope's court in a salon. It's an elite of socialites, men of affairs and artists who enjoy the daily round of parties, cocktails, and card games. Yet each character is troubled by questions about what these relationships add up to. Each must come to terms with one of love's difficulties: Partenope struggles with the contradiction between her public role and personal desire, and she has a tendency to pick the wrong kind of man. Arsace evades commitment and is dishonest about his feelings. And Armindo is simply too timid to declare himself. It is left to Ormonte to suggest an approach that seems to elude the others: "In love as in a battle, you have to take a chance."

The peace of this group is shaken by two assaults. The first, by Rosmira, threatens the relationship between Arsace and Partenope. The second, by Emilio, is more mysterious. We based him very loosely on the Surrealist photographer Man Ray. He uses his camera to uncover the

hidden recesses of desire. He is anarchic and mercurial. He is an embodiment of the libido with all its protean qualities, and the attack he launches on this narrow, little group is nothing less than an attack of love. He sets in motion a kind of game in which relationships are transformed.

So Partenope, Arsace, Rosmira, and Armindo fight it out. If love is a battle, as this highly ironic opera suggests, we all have to ask ourselves why. How does it take hold of us, subvert our expectations, and break us down? Therein lies a mystery of humankind, and the answer lies buried in a tangle of feelings. It's a conundrum expressed in all of our art and literature, and for the Surrealists, it seemed for a moment to hold the key to a revolution of the mind. Love assaults us, they would tell us, with the deeper truth about our natures. And so it would seem for our combatants, whose battle scars are mainly to their illusions. 🌀

Stage director and playwright Peter Littlefield was dramaturg for Partenope at the English National Opera.



Partenope Plays for Keeps

BY JUDITH MALAFRONTÉ

Danielle de Niese as the title role in the 2014 Company premiere of Handel's Partenope. / CORY WEAVER

The minute Handel's London opera company was reorganized in 1729 as the Second Academy of Music, giving him more power, he put *Partenope* on the schedule and set to work writing it. The previous opera board had rejected his earlier pitches to set this libretto by Silvio Stampiglia, even though it had been around since 1699 and twenty-three different composers had used it. Handel had probably seen Antonio Caldara's 1708 setting when he was in Venice. Clearly it was a strong piece, but theater agent Owen Swiney had insisted that *Partenope* would bomb in London. It was "the very worst book (excepting one) that I ever read in my whole life." He objected in particular to Stampiglia's attempts at humor and wit, and swore that any success the work might have had in Italy was "from a depravity of Taste in the audience."

What drew Handel to this libretto? Perhaps it was the same mix of serious and comic elements that Swiney objected to, but that was so characteristic of operas with

female characters blow the men out of the water with their fortitude and complexity. Instead of heroic conflicts between love and duty so common to Handel's other works, we have "a psychological study of the relations between the sexes seen largely from the woman's point of view," in the words of Handel scholar Winton Dean.

As the Queen of Naples, Partenope boasts a collection of suitors and enjoys playing them off against each other. Christopher Alden sees her as a carefree salon hostess, but her music—in major keys with one exception, full of lilting soprano filigree and charm—consistently captivates us. Rosmira, one of Handel's very best mezzo-soprano roles, is more complex. She's come in drag to Partenope's court to track down the man who jilted her. Even when posing as "Eurimene," behind her determination and inner torments we see the fascinating, passionate, and witty woman Rosmira is destined to be. She is true to Arsace, a shallow cad with a short attention span. First sung by the alto castrato Antonio Bernacchi, an unpopular

***“Could it have been the ever so slightly
feminist tone of the story
that attracted the composer?”***

Venetian ancestry. A libretto penned in 1699 would naturally have reflected the 17th-century aesthetic of high drama mixed with low humor, peppered with contemporary jokes from buffoonish characters. Like Handel's early *Agrippina* and the much later *Serse*, one written for Venice and one set to a Venetian libretto from 1654, *Partenope* defies genres. Magic and spectacle are entirely absent, along with thorny subplots and absurd last-minute revelations, and Handel eliminated two unneeded jokesters. And, except when Partenope likens her love life to that of a butterfly flitting around a flame (in the beguiling aria "Qual farfalletta"), we find none of those emotionally distancing *simile* arias where a character claims to feel like a cloud fleeing the wind, a hunter moving steadily and stealthily through the forest, or a rudderless ship in a tempest.⁽¹⁾

Could it have been the ever so slightly feminist tone of the story that attracted the composer? *Partenope*'s two

substitute for the super-star Senesino, Arsace is interested in what's right in front of him, without the moral decision-making power to regulate his behavior until it's almost too late. Handel, dramatically astute as always, saves Arsace's best music for Act Three.

The timid Armindo is hardly a contender, until he develops the nerve—encouraged by "Eurimene"—to declare his love for Partenope. Although Handel's first Armindo was a female contralto, he used castrati for later revivals of the opera, so a contemporary countertenor makes casting sense. Adding to Partenope's lineup of lovers is Emilio, an outsider like Rosmira/Eurimene. Rather than insinuating himself into the group by disguise, however, he is confrontational, with assertive music designed for a supremely virtuosic tenor voice. In this production, Alden likens Emilio to famed Surrealist photographer Man Ray, and he is always around, with his camera intruding, capturing, and interpreting the situation. The one character



“Many of the arias in Partenope are short and personal, juicy and real. The characters here, with their feelings so close to the surface, are often unable to present a conventional aria.”

not in pursuit of Partenope is her captain, Oromonte, a bass with a single aria, as in so many other operas of Handel. Here he offers a steadying, philosophical word: “In love, as in battle, you have to take a chance.”

Perhaps Handel was fascinated by the subtly shifting relationships between these characters. Numerous asides highlight the fact that not everyone is on the same page, so it’s important to keep track of who knows what when. Arsace wonders why he is attracted to “Eurimene,” and while it might make him uncomfortable, we are touched. Once she has sworn him to secrecy, Rosmira is able to insult and humiliate Arsace without retaliation, to everyone’s amazement. Poor, timid Armindo, not in on the disguise, is hurt when his friend “Eurimene” starts coming on to Partenope, who he just admitted he loves. Best of all, when Rosmira cheekily challenges Arsace to combat, he says he won’t fight. We know why, but the clueless people onstage respond:

Emilio: What servile Baseness! (*Aside*)

Armindo: What unmanly Fears! (*Aside*)

But to the bold Rosmira/Eurimene:

Armindo: What Prodigy of Valour! (*Aside*)

Emilio: How undaunted! (*Aside*)

Arsace then bursts into song, but Rosmira beats him to the rhyme:

Arsace: And will that unrelenting Mind,
To stormy Passions all resign'd,
Pursue me with eternal Hate?
Rosmira: (Ah Wretch! Perfidious and ingrate!)
(*Aside to him*)

Arsace: And can such brooding Vengeance nest
In the soft Mansion of that Breast?
(Rosmira! Oh Rosmira say.) (*Aside to her.*)
Rosmira: (Oh basely! Skillful to betray.) (*Softly.*)

Arsace: Oh! Turn on me those lovely Eyes,
And do not all my Prayers despise,
(Rosmira! Oh Rosmira fair!). (*Aside to her.*)
Rosmira: (Thou faithless Cause of all my Care!)
(*Aside to him.*)⁽²⁾

It's a deliciously witty scene. Rather than contemporary humor based on vulgarity, exaggeration, and sight gags, *Partenope's* subtle comedy comes from these skewed perspectives.

Many of the arias in *Partenope* are short and personal, juicy and real. The characters here, with their feelings so close to the surface, are often unable to present a conventional aria. (And notice how many arias don't demand the predictable exit.) We should realize from the trite duet they sing ("I die for you / and I for you / dear jewel / beloved") that Arsace and Partenope are not going to end up together. Certainly, as in *opera seria*, there are rage arias, soul-searching moments, and internal monologues in the form of accompanied recitatives, but

***“There is a richness
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revolving around
the sun of Partenope.”***





Composer George Frideric Handel in an informal portrait by Philip Mercier painted around 1730, the year *Partenope* premiered.

BRIDGEMAN IMAGES

there are also lighter, situational pieces, like Arsace’s first aria:

Either Eurimene is giving off Rosmira’s vibe,
Or Rosmira is pretending to be Eurimene.
The more I contemplate this
The more confused I am.⁽³⁾

Rosmira’s disguise gives her access to Partenope’s circle, where she can observe the fickle Arsace and make him squirm. (Similarly, the abandoned Amastre in Handel’s *Serse* comes to his court dressed as a man, only to learn that he is engaged to another.) Disguise also confers unexpected power. As “Eurimene” Rosmira is able to connect with Armindo, getting him to open up about his feelings for Partenope and eventually act on them.

Shakespeare, of course, made excellent use of gender-swapping, doubly complex with young boys playing female roles. As *You Like It*’s Rosalinde, disguised as “Ganymede,” safely teaches Orlando how to love her. As “Fidele,” *Cymbeline*’s Imogen evades a murder attempt, while Portia poses as a young male Clerk of the Law to successfully defend Antonio in *The Merchant of Venice*. Only Viola, the heroine of *Twelfth Night*, finds restriction in her male disguise when she falls in love with Orsino, the melancholy duke she is serving as “Cesario,” but is unable to express it openly.

A Shakespearean tone—the gentle tone of his comedies—does color *Partenope*. And there is a musical tone as well. Verdi often spoke of the *tinta* of his operas: the orchestral colors and choice of keys that lent each work a specific atmosphere. We might think of Handel’s operas as having a musical quality based on the distribution of vocal parts. The works with mostly treble voices, or those that lack a tenor role, or the operas featuring dueling sopranos have a different feel than *Partenope*⁽⁴⁾. Here there is a richness to the vocal spectrum that brings a welcome variety and naturalness to the various satellites revolving around the sun of Partenope. Stephen Wadsworth, who directed the U.S. premiere in 1988 at Opera Omaha, celebrates the layers of meaning in *Partenope*: “Some situation comedy scenes play amusingly, for sure, but as with all these operas of Handel, things can go either way. There’s music of incredible emotion, and if you just zoom past it, the piece won’t work. It has to be played for keeps.” 🌟

- (1) If you are playing “name that tune,” they are Nerone’s “Come nube che fugge dal vento” from *Agrippina*, Giulio Cesare’s “Va tacito e nascosto,” and too many “Qual nave” arias to name them all, but Cleopatra’s “Da tempeste” will do!
- (2) These exchanges, not performed in the current production, appear in the 1730 libretto, with its literary, rhyming, and fleshed out English translation.
- (3) My translation
- (4) *Alessandro*, *Admeto*, *Riccardo Primo*, *Siroe*, and *Tolomeo*

Judith Malafronte has written for Opera News, Early Music America magazine, and other print and online outlets. After fifteen years on the faculty at Yale University, she now teaches voice in the Historical Performance department at Indiana University’s Jacobs School of Music.



Surrealist artists Salvador Dalí (left) and Man Ray (right) photographed by Carl Van Vechten in Paris, 1934.

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Rise of the Avant Garde

BY JUDITH MALAFRONTE

Looking at the key figures of the Parisian avant garde in the 1920s, it's startling to realize how many were photographed by Man Ray, the American visual artist at the forefront of the Dadaist and Surrealist movements. It's fitting then that Christopher Alden uses Ray as a stand in for Emilio, the military commander who uses his camera instead of a sword to probe and explore his environment.

Man Ray, born Emmanuel Radnitzky (1890–1976), arrived in Paris in 1922 and a year later created the influential “Retour à la Raison” (Return to Reason), a three-minute film that uses a camera-less technique where objects are placed directly onto a photographic surface, then exposed to light. The same year he glued a cutout photograph of an eye onto the arm of a wooden metronome and called it “Object to be Destroyed.” (When it was actually destroyed



Alek Shrader as Emilio in Handel's *Partenope*, featuring a direct reference to Man Ray. / CORY WEAVER



Man Ray's photo of surrealist writer André Breton.
MAN RAY TRUST

by protesting students in 1957, Ray recreated it and renamed it “Indestructible Object.”) The well-known modified photo “Violon d’Ingres” from 1924 features the back of bohemian cabaret singer and artists’ model Kiki de Montparnasse (Alice Prin), Ray’s lover and muse who had also appeared nude in “Retour à la Raison.”

From centers in Paris and Berlin, avant-garde movements sprang up throughout the early 20th century in every artistic discipline: painting, literature, film, music, dance, theater, photography, fashion, and architecture, with plenty of cross-pollination and collaboration. Manifestos announced each new-ism. In 1909 F. P. Marinetti founded Futurism on the front page of *Le Figaro*, proclaiming, “we wish to destroy museums, libraries, academies of any sort.” Dadaism used visual, literary, and sound media to elevate nonsense and irrationality, expressed in sound poet Hugo Ball’s 1916 *Dada Manifesto*. Cubist paintings showed objects from multiple perspectives simultaneously. Surrealism’s psychological dream world pervaded literature, film, music, fashion, and visual arts. Vorticism was primarily an English literary movement, while Expressionism spread

from poetry and painting to theater, dance, music, and architecture. Some -isms were publicity stunts, while some had only one follower, like the French poet Albert-Birot who espoused Nunism.

In music, the Neue Wiener Schule composers Schoenberg, Berg, and Webern employed techniques of atonality and Serialism to override tradition. Inspired by Erik Satie’s parody works, the composers of *Les Six* presented a variety of innovations. Mechanical instruments like the theremin, the ondes martenot, or the Trautonium were invented and were used along with doorbells, typewriters, and airplane propellers. Collaborations between Satie, Picasso, and Cocteau resulted in the Cubist ballet *Parade*, while Diaghilev’s Ballets Russes brought together composer Stravinsky, choreographer Nijinsky, and designer Roerich for the Fauvist sensation *The Rite of Spring*.

During this period political upheavals included the Russian Revolution, the Romanian Peasants’ revolt, the Balkan Wars, the Finnish civil war, the Irish War of Independence as well as the rise of Mussolini and the National Fascist Party in Italy, the Nazi Party in Germany,



Pablo Picasso's curtain for the ballet *Parade* by Eric Satie, 1917.

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and the lead-up to the Spanish Civil War. Nationalist movements in Catalonia, Scotland, and Belgium gave rise to avant-garde poets who raised issues of geopolitical power and representation. Canadian painters formed a “Group of Seven” in 1920. *Estridentismo* (Stridentism) arose in Mexico City with an activist agenda. Influenced by avant-garde movements in Berlin, Tomoyoshi Murayama returned to Japan as a modernist artist, writer, and dramatist, spearheading the radical group MAVO and its short-lived magazine. In China, the May Fourth Movement (1919) grew from student protests into a radical cultural wave, with writer Lu Xun encouraging “*nalai zhuyi*” (Grabism), where Chinese artists would pillage European avant-garde material and transform it into revolutionary, anti-imperialist art, particularly in the form of woodcuts.

While searching for personal artistic freedoms, many avant-garde artists began thinking about gender equality, experimenting with freer dress codes, re-assessing body image, and cross-dressing. The Russian Cubo-Futurist painter Natalia Goncharova wore men’s clothing in public, or—more shockingly—went topless with hieroglyphs and

other symbols painted on her torso. Claude Cahun, born Lucy Renee Mathilde Schwob, explored gender ambiguity in her Surrealist writings and photographs and adopted various contradictory public personae in an attempt to avoid restrictive labels.

Like the socialite Partenope in Alden’s staging, many women held salons to cultivate and patronize avant-garde artists and writers. Gertrude Stein promoted Matisse, Picasso, and Man Ray, who photographed Stein and Alice B. Toklas in front of their fireplace. Sylvia Beach opened the bookstore Shakespeare and Company, and published James Joyce’s *Ulysses*. Pacifist and feminist writer Natalie Clifford Barney was openly lesbian and hosted a literary salon for over sixty years. Along with Man Ray and Marcel Duchamp, Katherine Dreier founded the *Société Anonyme* and promoted abstract art through exhibitions, concerts, and publications. The journalist and activist Nancy Cunard published experimental writers like Ezra Pound and Samuel Beckett. Might a photograph by Man Ray of Cunard with her famous stack of bangles provide a clue to Partenope’s character? 🌟

Artist Profiles

** American Debut * San Francisco Opera Debut † Role Debut ‡ Adler Fellowship and Merola Graduate



CHRISTOPHER MOULDS

(Brighton, Sussex, England)

Conductor

San Francisco Opera

Highlights: *Orlando*

Recent and Upcoming: Purcell's *Dido and Aeneas* (Munich's Bavarian State Opera, Berlin State Opera, Madrid's Teatro Real, Moscow's Bolshoi Theatre); *Idomeneo* (Munich); Haydn's *L'Infedeltà Delusa* (Munich); Cavalli's *La Calisto* (Munich); Monteverdi's *Il Ritorno d'Ulisse in Patria* (Munich); Bach's *St. John Passion* (Armenia); *Così fan tutte* (Zurich Opera); *Le Nozze di Figaro* (Munich, Stuttgart); Handel's *Alcina* (Stuttgart, Rhin Opera); Handel's *Semele* (Karlsruhe); *Die Entführung aus dem Serail* (Munich); Handel's *Saul* (Vienna's Theater an der Wien)



JULIE FUCHS ** †

Soprano (Meaux, France)

Partenope

Recent and

Upcoming: Norina in *Don Pasquale* (Paris

Opera, Zurich Opera); Gilda in *Rigoletto* (Madrid's Teatro Real); recitals with pianist Alphonse Cemin; Fiorilla in Rossini's *Il Turco in Italia* (Zurich, Naples' Teatro di San Carlo); Juliette in *Roméo et Juliette* (Zurich); title role of *L'Incoronazione di Poppea* (Zurich, Barcelona's Gran Teatre del Liceu); La Comtesse Adèle in *Le Comte Ory* (Pesaro's Rossini Opera Festival, Opéra de Versailles, Paris' Opéra Comique); Cleopatra in *Giulio Cesare* (Dutch National Opera); Mélisande in *Pelléas et Mélisande* (Barcelona); Giulietta in *I Capuleti e i Montecchi* (Paris Opera); La Folie in Rameau's *Platée* (Paris Opera);

Fatime and Emilies in Rameau's *Les Indes Galantes* (Paris Opera); Susanna in *Le Nozze di Figaro* (Aix-en-Provence, Madrid); Aspasia in *Mitridate* (Les Musiciens du Louvre tour)
Instagram: @juliefuchssoprano
Facebook: @juliefuchssoprano
TikTok: @juliefuchssoprano
X: @juliefuchssop



DANIELA MACK ‡

Mezzo-Soprano (Buenos Aires, Argentina)

Rosmira

San Francisco Opera

Highlights: Rosmira

in *Partenope*; Rosina in *Il Barbiere di Siviglia/The Barber of Seville*; Idamante in *Idomeneo*; Siebel in *Faust*; Lucienne in *Die Tote Stadt*; Frida in Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*; *In Song: Daniela Mack*
Recent and Upcoming: Idamante in *Idomeneo* (San Francisco Opera); John Adams' *El Niño* (Metropolitan Opera); Frida in Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* (LA Opera); Bradamante in *Alcina* (Seville's Teatro de la Maestranza); Rosmira in *Partenope* (Madrid's Teatro Real); Romeo in *I Capuleti e i Montecchi* (Seville); Béatrice in *Béatrice et Bénédicte* (BBC Philharmonic); Jacqueline Kennedy in David T. Little and Royce Vavrek's *JFK* (Montreal); concerts (Boston Baroque, Kennedy Center)
San Francisco Opera Adler Fellowship: 2008, 2009
Merola Opera Program: 2007



CARLO VISTOLI ** †

Countertenor (Torino, Italy)

Arsace

Recent and

Upcoming: Ottone in *L'Incoronazione di*

Poppea (Salzburg Festival); Ruggiero in Vivaldi's *Orlando Furioso* (Venice's La Fenice); Artabano in Hasse's *Artaserse* (Pinchgut Opera Festival); Sciarrino's *Luci Mie Traditrici*; Handel's *Il Trionfo del Tempo*; Handel's *Semele* (Shanghai); Rossini's *Petite Messe Solennelle* (Paris); Cavaliere's *La Rappresentazione di Anima e di Corpo* (Theater an der Wien); Handel's *Il Trionfo del Tempo* (Moscow); title role of *Orfeo ed Euridice* (Berlin's Komische Oper, Valencia); Pergolesi's *Stabat Mater*; Vivaldi's *L'Olimpiade*; Tolomeo in *Giulio Cesare* (Montpellier Opera, Théâtre des Champs-Élysées); Ruggiero in Handel's *Alcina*; Nerone in *L'Incoronazione di Poppea* (Berlin State Opera); Farnace in Mozart's *Mitridate* (Berlin); title role of Handel's *Rinaldo* (on tour)



NICHOLAS TAMAGNA * †

Countertenor (New York, New York)

Armindo

Recent and

Upcoming: Orfeo in *Orfeo ed Euridice* (Israeli Opera); Narciso

in Handel's *Agrippina* (Metropolitan Opera); Refugee in Jonathan Dove's *Flight* (Oldenburg State Theater); Polinesso in Handel's *Ariodante* (Israeli Opera); title role of Legrenzi's *Il Giustino* (Sydney's Pinchgut Opera); Timagene in Leonardo Vinci's *Alessandro nell'Indie* (Bayreuth Baroque Opera Festival)
Instagram: @ntamagna
Facebook: @countertenortamagna

ARTIST PROFILES CONTINUED



ALEK SHRADER ◊

Tenor
(Alva, Oklahoma)

Emilio

San Francisco Opera

Highlights: Victorin in *Die Tote Stadt*; Arbace

in *Idomeneo*; Nemorino in *L'Elisir d'Amore*; Tamino in *Die Zauberflöte*; Count Almaviva in *Il Barbiere di Siviglia*; Emilio in *Partenope*; David in *Die Meistersinger von Nürnberg*

Recent and Upcoming: Oronte in *Alcina*; Alfredo in *La Traviata*; Count Almaviva in *Il Barbiere di Siviglia*; Jupiter and Apollo in *Semele*; Tony in *West Side Story*; title role of *Candide*

Director of *Dido & Aeneas* (Green-wood Cemetery's "Concerts in the Catacombs") Co-Writer and Co-Director of *Mercy*, based on *La Clemenza di Tito* (Curtis Institute of Music)

Graphic novel of *Carmen* (Arizona Opera) Winner of Metropolitan Opera National Council Auditions (2007)

San Francisco Opera Adler Fellowship: 2008, 2009

Merola Opera Program: 2007



HADLEIGH ADAMS ◊ ♪

Baritone
(Wellington,
New Zealand)

Ormonte

San Francisco Opera

Highlights: Agrippa in

John Adams' *Antony and Cleopatra*; Angelotti in *Tosca*; Schaunard in *La Bohème*

Recent and Upcoming: Stanley Kowalski in Previn's *A Streetcar Named Desire* (Florida Grand Opera); Mercutio in *Roméo et Juliette* (San Diego Opera); Hawkins Fuller in Gregory Spears' *Fellow Travelers* (Minnesota Opera); La Bête in Philip Glass' *La Belle et la Bête* (Opera Parallèle); Doug Hansen in Joby Talbot's *Everest* (Opera Parallèle); title role of *Wozzeck*; The Masque in Anthony Davis'

The Central Park Five; Papageno in *The Magic Flute*; *Carmina Burana* (Sydney Opera House); Schmidt's *Das Buch mit Sieben Siegeln* (Dallas Symphony Orchestra); Britten's *War Requiem* (Queensland Symphony Orchestra); Beethoven's Ninth Symphony (Seattle Symphony)

San Francisco Opera Adler Fellowship: 2013, 2014

Merola Opera Program: 2012

Instagram: @hadleigh.adams

Website: hadleighadams.com



CHRISTOPHER

ALDEN

(New York, New York)

Production

San Francisco Opera

Highlights: Director of *Partenope*, *La*

Cenerentola, *L'Incoronazione di Poppea*, *The Mother of Us All*; Production of *Les Contes d'Hoffmann*, *Harvey Milk*, *Das Verratene Meer*, *I Vespri Siciliani*

Recent and Upcoming: *Partenope* (Madrid's Teatro Real); *Il Turco in Italia* (Warsaw); *Gianni Schicchi* (Opera North); Martinů's *The Greek Passion* (Opera North)



ROY RALLO

(Anaheim, California)

Associate Director

San Francisco Opera

Highlights: Director of *Die Frau ohne Schatten*, *Il Barbiere di*

Siviglia, *The Barber of Seville for Families*, *Pikovaya Dama*; Revival Director of *Il Trovatore*; San Francisco Opera staff director for 27 seasons

Recent and Upcoming: Niloufar Talebi and Aleksandra Vrebalov's *Abraham in Flames* (San Francisco's Z Space); Schubert's *Winterreise* (Le Chimera Project)

Founding member of Canada's Le Chimera Project



ANDREW LIEBERMAN

(Paris, France)

Set Designer

San Francisco Opera

Highlights: *Partenope* **Recent and**

Upcoming: *Roméo et Juliette* (Zurich Opera); Stefan Wirth's *Girl with a Pearl Earring* (Zurich); *The Magic Flute* (Frankfurt Opera); Philip Venables' *Denis and Katya* (Opera Philadelphia, Montpellier Opera, Dutch National Opera, Hannover); Walter Braunfels' *Die Vögel* (Rhin Opera, Strasbourg); *Partenope* (Madrid's Teatro Real); Handel's *Il Trionfo del Tempo e del Disinganno* (Royal Danish Opera, Malmo Opera); *Luisa Miller* (English National Opera, Wuppertal); *Don Carlo* (Washington National Opera); *Candide* (Lyon Opera)



JON MORRELL

(London, UK)

Costume Designer

San Francisco Opera

Highlights: *Partenope* **Recent and**

Upcoming: Set and Costume Designs for *Gotta Dance!* (Royal Danish Ballet); *Cinderella* (Royal Danish Ballet); *Carmen* (Graz Opera Ballet); *Madame Butterfly* (Graz); *Undine* (Graz); *Blixen* (Royal Danish Ballet); *The Queen of Spades* (Royal Danish Ballet); *Georgiana* (Buxton International Festival); *Otello* (Washington National Opera, Canadian Opera Company) Costume Designs for *Sinatra The Musical* (Birmingham Rep); *La Bohème* (Glyndebourne); Halévy's *La Juive* (Geneva); *Anything Goes* (London's Barbican, UK tour); *Un Ballo in Maschera* (Royal Danish Theatre); *Jenůfa* (English National Opera, Santa Fe Opera); *Kát'a Kabanová* (Barcelona's Gran Teatre del Liceu); *Partenope* (Madrid's Teatro Real);

ARTIST PROFILES CONTINUED

Tannhäuser (London's Royal Opera Covent Garden)



ADAM SILVERMAN
(Chicago, Illinois)
Original Lighting Designer
San Francisco Opera
Highlights:
Tannhäuser;

Partenope; *Andrea Chénier*; *Lohengrin*
Recent and Upcoming: Sarah Angliss' *Giant* (Snape Maltings, London's Royal Opera Covent Garden); *Wozzeck* (London); *La Clemenza di Tito* (Covent Garden); *Lohengrin* (Covent Garden); *Andrea Chénier* (Covent Garden); *Jenůfa* (English National Opera); *Peter Grimes* (ENO); *The Rheingold* (ENO); *The Valkyrie* (ENO); Cavalli's *La Calisto* (Milan's Teatro alla Scala); Verdi's *I Masnadieri* (Milan); Britten's *Gloriana* (Madrid's Teatro Real); *Lucia di Lammermoor* (Madrid, ENO); Enda Walsh and Donnacha Dennehy's *The First Child*; Walsh and Dennehy's *The Second Violinist*; *Les Huguenots* (Deutsche Oper Berlin); *Adriana Lecouvreur* (Metropolitan Opera); *Fedora* (Metropolitan Opera); *Don Carlos* (Metropolitan Opera); *Un Ballo in Maschera* (Metropolitan Opera)



GARY MARDER
(San Diego, California)
Revival Lighting Designer
San Francisco Opera
Highlights:
Mefistofele; *The*

Barber of Seville; *Der Fliegende Holländer*; *La Traviata*; Carlisle Floyd's *Susannah*; *Un Ballo in Maschera*; *Tosca*; *La Cenerentola*; *Carmen*; *Jenůfa*; Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; *Manon*; *Rigoletto*; *Turandot*
Recent and Upcoming: *Tosca*

(Washington National Opera); *Madame Butterfly* (Washington); *Turandot* (LA Opera)



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*, Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*, *Il Trovatore*
Revival Choreographer of *Die Meistersinger von Nürnberg*, *Andrea Chénier*, Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*, Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs*; Dance Master of *Don Giovanni*, *Eugene Onegin*, *La Traviata*, *Orfeo ed Euridice*, *Lohengrin*, Rhiannon Giddens and Michael Abels' *Omar*, *L'Elisir d'Amore*

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 Gran Theatre del Liceu); *Manon* (Dallas Opera, Buenos Aires' Teatro Colon); *Giulio Cesare* (Glyndebourne Festival Opera); *L'Elisir d'Amore* (Glyndebourne); *Rinaldo* (Glyndebourne)



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SAN FRANCISCO
OPERA

Illustration by Brian Stauffer.

Kay Stern

SAN FRANCISCO OPERA ORCHESTRA CONCERTMASTER

BY JEANETTE YU

Jeanette Yu: Congratulations on 30 years as San Francisco Opera Orchestra's Concertmaster!

Kay Stern: Thank you! I am so pleased to still be playing with members of this orchestra who were here when I joined, along with the players that have won auditions since I arrived. Our job is like no other in this industry.

JY: In 1994, during your first season as concertmaster, you said, "Joining the Opera orchestra was the first thing I chose to do in my career. Opportunities always came to me. This time I went to it."



words are like fingers pointing ... the music reveals still more. The artistic level in this pit is outstanding.

JY: So much about your music making is about what happens not when you're making sounds but when you're listening to others.

KS: I have spent three decades listening, hearing more and more, experiencing along with my colleagues how to provide what the conductor and the music are asking for, creating ensemble and unity from one side of this wide pit to the other. We have developed a trust, a way of reading each others movements and sounds. We are providing

KS: Auditioning for the San Francisco Opera Orchestra was the first thing I pursued independently. Previously I enjoyed opportunities like being in the Lark Quartet, Concertmaster of St. Luke's Chamber Orchestra and others, teaching at the Cleveland Institute of Music, etc. Auditioning for this opera house was like a light bulb going off in my mind. It seemed to be where I could combine so many musical aspects that make me happy.

JY: What are some things you've learned?

KS: I didn't expect this to be a job that was so all encompassing. Our musicians come from different backgrounds, ages, and experiences. One reason I am so attracted to opera is how our musicians work together, "telling" these epic stories through sound, articulations, and characters with our music, highlighting or playing with the text. The

the audience with a personal experience. Though there can be thousands in attendance, each person has a somewhat "holy" space where they can be immersed in the sounds, colors, storylines, in these epic stories. Over the years we experience the same score and story in different ways, with various singers bringing different life to these roles, and different directors and conductors creating different interpretations. I am in awe how each San Francisco Opera department is involved—from our fabulous chorus, backstage activities, the costumes and lights, the music staff, volunteers, stagehands, and more! We are all devoted to the same thing. I love being a part of this.

JY: At every performance, General Director Matthew Shilvock extends a special welcome for those attending for the first time. For our new friends, what's your favorite part about a night at the opera?

"The purpose of music is to help people feel more, to dare to reach a little further and be brave enough to be curious about what's just over THERE."

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KS: Oh, everything. It is exciting seeing people walking toward the building from all directions. It is sweet to see parents bring children to peer into the pit and sometimes ask questions. The anticipation, the sound of the orchestra warming up, watching the chandelier lights uncurl to darkness, and the hush of the audience in anticipation for the entrance of the conductor. I am sometimes moved by the new audience members and the “regulars.” There is a woman who I have seen for so many years who reminds me of my mother. Sometimes we can see how someone brings a new guest and is eager to share the experience together. Or when I glance and catch somebody taking in something breathtaking. It’s almost like I shouldn’t look, but it is an honor and inspiration to witness somebody experiencing that moment.

JY: It’s so special to hear the reverence you have for all the people coming together to experience opera.

KS: The purpose of music is to help people feel more, to dare to reach a little further and be brave enough to be curious about what’s just over THERE. I respect the audience for giving their time and attention. Our orchestra is part of their journey. Everything is connected, it is remarkable.

JY: What are your hopes for San Francisco Opera and yourself for the next 30 years?

KS: The next 30 years! In terms of the orchestra, I’m here to support our Music Director Eun Sun Kim and her vision, and help grow the orchestra and our visibility. As a pit orchestra, we are never the center of attention, but our world-class ensemble is such a talented, dedicated group of people, giving our lives to music and community, and always

contributing to the artistic output in major and irreplaceable ways. My hope is that my colleagues and I can continue to be a part of San Francisco Opera’s intermingling and building even more community in the years to come.

JY: You’ve worked under the baton of three music directors. What are some unique aspects of collaborating with Music Director Eun Sun Kim?

KS: Eun Sun Kim comes to each moment of rehearsal with complete knowledge of the score. With this she brings to the orchestra the colors, articulations and characters of the music, and needs of the vocal parts and the staging. This maestro’s vision is clear.

Especially after the pandemic, she has been a healing force and a compassionate leader. All of her actions and communications feed into her clear vision of what heights our orchestra has achieved and what we can expand into.

JY: How would you finish this phrase: San Francisco Opera is ...

KS: ... A company/community where so many give their heart and soul. Their discipline, talents, and dedication create meaning. San Francisco Opera is a place of possibilities, innovation, and creativity. I’m excited to see what can happen next. 🌟

Jeanette Yu is a creative and editorial consultant, and former concert cellist. She is Editorial Consultant for San Francisco Opera, following 14 years as Editorial Director and Director of Curation, Artistic & Digital Innovation at the San Francisco Symphony. A storytelling, culture, and social thought specialist, she also serves as DEI Consultant for the Walt Disney Family Museum; Graphic Designer for Masterworks Chorale; and Creative Director and Innovation Lead at Amateur Music Network.

San Francisco Opera News



Coming This Fall!

STAY TUNED FOR A NEW FILM
ABOUT EUN SUN KIM AND
SAN FRANCISCO OPERA'S
PRODUCTION OF *LOHENGRIN*

Taking on a musical Everest for the first time, the stakes are high for San Francisco Opera Music Director Eun Sun Kim as she marshals the monumental forces required for a production of Wagner's *Lohengrin*, leading a cast featuring two seasoned Wagnerians (tenor Simon O'Neill and bass Kristinn Sigmundsson) and three singers new to their formidable roles (soprano Julie Adams, mezzo-soprano Judit Kutasi, and baritone Brian Mulligan). A new film, created by the team behind the award-winning *In Song* series, takes us behind the scenes for Eun Sun's collaboration with singers, chorus, orchestra, and the production staff last fall. We hear how past experiences have prepared her for this undertaking: one that demands rigorous preparation and

care, and the dedication and passion of hundreds, in the collective pursuit of something transcendent. Learn more at sfopera.com/digital. A *San Francisco Opera / Lumahai Productions* film, directed by Elena Park.



OPERA MEDAL AWARDED TO MICHAEL CAVANAGH (1961–2024)



ANITA WATKINS

The opera and theater worlds suffered a great loss with the passing of Michael Cavanagh on March 13. The acclaimed Canadian director, who had battled leptomeningeal cancer, was 62 years old. San Francisco Opera audiences first witnessed his work in 2012 with the local premiere of John Adams' *Nixon in China*. Company General Director Matthew Shilvock remarked, "It was clear from that moment that Michael's vision, energy, and collaborative spirit resonated beautifully with this company and this city, and we entered into a series of new productions with Michael that have defined so much of the artistic arc of San Francisco Opera over the last decade." Cavanagh's stagings here included *Susannah* (2014), *Lucia di Lammermoor* (2015), *Svadba-Wedding* (2016), and the Mozart–Da Ponte trilogy of *Le Nozze di Figaro* (2019), *Così fan tutte* (2021), and *Don Giovanni* (2022). Shilvock said, "In recognition of his extraordinary impact on the artistry of our stage, Michael was presented with our highest honor, the San Francisco Opera Medal, shortly before he passed. Michael will forever be part of the soul of the Company, and it is our great honor to have written a chapter of San Francisco Opera with his friendship."



KRISTEN LOKEN

CELEBRATE THE ART OF STORYTELLING ON JUNE 15

The Opera in You, a series of free writing and storytelling workshops offered in partnership with San Francisco Public Library, will culminate in a public storytelling event on Saturday, June 15 at 3 p.m. at the Koret Auditorium in the Main Library (100 Larkin Street). Hear Bay Area workshop participants share their own true operatic tales at this free showcase. For information, visit sfopera.com/operainyou.



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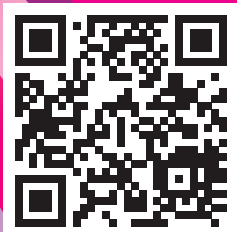
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—Amina Edris, soprano

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Diane Compagno Miller	Barbara H. Paley	Louise Adler Sampson	Dr. Jerome D.* & Mary K. Swalen	Jeffrey Beane* & David Wingate
George M. Miller	Mrs. Doris Panzer	Mr. Jeffrey Sant	Charo Switalski & Paul Eisenman	Mr. John Wong
J. Sanford Miller	Ms. Iris Parris	Mr. Felipe R. Santiago & Mr. Barry T. Joseph	Tom Taffel & Bill Repp	Ms. Virginia Wong
Ann Bogush Millican	Anette Penner	Michael & Gail Savage	Amy Tan & Louis De Mattei	Stanley M. Yantis, M.D.
Birgit & Eitan Milstein	David & Gail Perin	Dorothy R. Saxe	Bob Tandler & Valli Benesch	Ms. Nancy Yee
Dr. Judy C. Miner	Neil & Elsa Pering	Daryl A. Schilling	Dianne & Tad Taube	Dr. & Mrs. Robert Yoerg
John Minnich	Jess G. Perry	Betsey Schneider	Robin Donald Taylor	S. Shariq Yusufzai & Brian E. James
Bill & Susan Mirbach	Cinda & Spence* Perry	Debra Schoenberg	Ms. Kimberly Thompson	Heather A. Young
Mr. D. G. Mitchell	Dame Donna Petersen	Hanne Schultz	Ms. Carol J. Tomlinson	Mr. E. William & Mrs. Mary Alice Yund
Cathy & Howard Moreland	Susan D. Peterson	Thea Lou Seese	Barbara L. Traisman	William T. Zaumen
Andrew Morgan & Danny Richard	Allen & Joyce Phipps	Harold E. Segelstad	Ricardo D. Trimillos	Joan Zawaski* & Rona Siegel
Ms. Camille Morishige	Roger & Deborah* Potash	Marilyn G. Seiberling	Maxine Trost	Dr.* & Mrs. John A. Zderic
Andrew Morris	Mrs. Mary Powell	Sigmund Seigel & Karen Topp	Michael E. Tully	Peggy & Lee Zeigler
William O. & Susan* W. Morris	Jeanette M. Prato	Cynthia B. Selfridge	Mr. & Mrs. James S. Tunnell	Mr.* & Mrs. Stephen A. Zellerbach
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Nancy S. Mueller	Ruth Quigley	James & Connie Shapiro	Yvonne Upsher	Diane* & Michael ZumBrunnen
Manfred K. Mundelius	Michael Raddie	Ms. Deborah Sharpe	Martin Eric Vahur	Grateful Opera Lover
Heidi Munzinger	Cynthia & Terry Ramseyer	Peter* & Helen Sheaff	Gloria Valair	Anonymous (102)
Majbritt Murdock	Alan & Nancy Raznick	Mrs. Jean A. Sherlin	Mark Vallarino	
Lorenzo Murguia, M.D.	Patricia Rees-Miller		Paul E. van Dyk	

LEGACY GIFTS RECEIVED

August 1, 2022 through April 30, 2024

Evelyn Acitelli	Franklin C. Deters	Marion R. Kramer, M.D.	Sheldeen Germaine Osborne	Suzanne E. Turley
David S. & Barbara F. Anger	Thelma Diana Dry	Norman T. Larson	Carol Potter Peckham	Bonnie Woodworth
Raquel Epifania Aragones	Phyllis M. Faber	Mary Lemmon	Galina Pulwers	Anne Zucchi
Elizabeth Lawler Ashley	Michael H. Fahey	David M. Lerma	Robert E. Rabourn	Anonymous (9)
Frances Y. Austin	E. Jean Ferdinandsen	Shirley & Hersch Loomis	Davis Ralston	
Ruth & Frank Belvin	Doris W. Grau	Peter Mansfield	Glenn H. Reid	
Carole B. Berg	Arnold A. Grossman Fund	Grace McCague	Mr. John N. Rooney	
Dawne Bernhardt	Eleanor Guilford	Anne & Malcolm McHenry	Barbara J. Ross	
Linda Blondis	Richard B. Gump	Cecile Mertens	Elizabeth Boardman Ross	
John & Eva Breyer	Joan Hett	Vivienne E. Miller	Kenneth Sanson	
Marion Zimmer Bradley	Ian O. Huebsch	Milton Mosk	Lewis J. Silvers, Jr.	
Cabaniss Memorial Fund	Harriet Nona Hungate	Wanda Nervi	Paul D. Strogen	
Maureen Clarke	Elizabeth B. & J. Burgess Jamieson	Kenneth J. Ness	Dr. Sam Thal	

IN MEMORY

San Francisco Opera extends its sincere condolences to the family and friends of the following Bel Canto Legacy Society members who have recently passed. We are forever grateful for their visionary philanthropy.

John D. Burke	Paul Skeen Jones	Mr. Charles D. Mann	Lynda Spence
Roberta Dean	Mr. Eric W. Kritz	Lucinda Merrill	Fran Stancavage
Carl Wilhelm Folk	Willis J. Larkin	George P. Miller & Walter G. Zimmerman, Jr.	Sheila M. Wishek
Louis B. Gagliardi	James R. Lilienthal	John D. Rogers	Morris Woolfson
Dr. Barry E. Handon	John Lockley & Marti Lochridge	Ms. Joan M. Silva	Sylvia Stein Wright
Mr. C. Bradford Jeffries	Barbara Moller Lyons	Chalmers Smith	Anonymous (11)

* deceased

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, Facebook, YouTube, and TikTok @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

CAFES: 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 email operahousepreorder@ggcatering.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 or after the performance, during intermission, or during the bows, 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 purchased 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

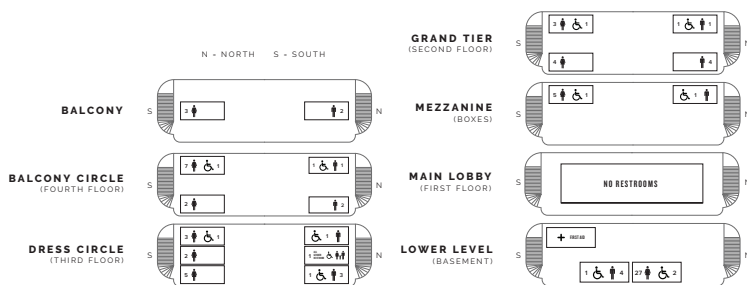
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

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 a.m.–5 p.m., Monday–Friday).

RESTROOMS

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



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.



WALKING GROUPS

Civic Center Ambassadors lead walking groups to BART and the Civic Center & UC SF Law garages after evening performances. They will be holding signs on the Opera House steps facing Van Ness once the performance concludes.

RIDESHARE

Rideshare services pick-up and drop-off using the white loading zone at 301 Van Ness Avenue (located in front of 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.

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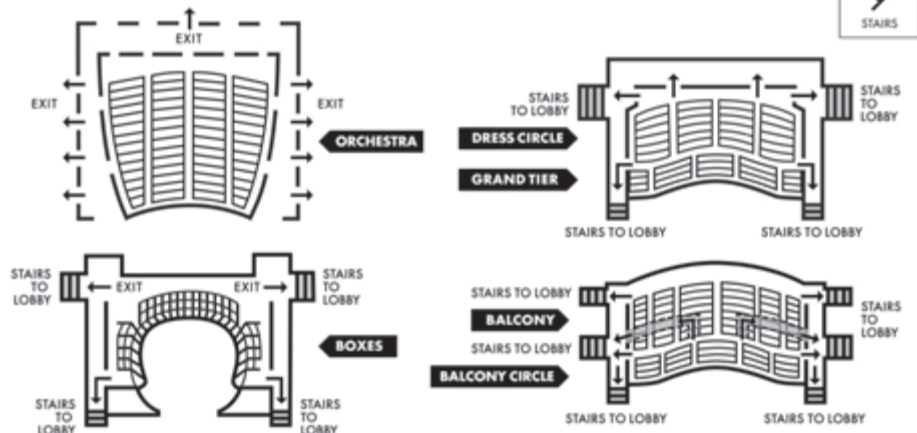
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SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE EXIT DIAGRAM



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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John Churchwell, *Head of Music Staff*

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Music Planning Associate & Opera Librarian

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Zachary Calhoun, *Artistic Operations Coordinator*

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Kseniia Polstiankina Barrad, **Bin Yu Sanford**,

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Patricia Kristof Moy, *French*

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Olga Korolev,

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Celestine Ratsch-Rivera,

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Assistant Box Office Manager

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Emily Tilles, *Subscriptions Manager, Assistant Treasurer*

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Subscriber Representative

Dale Whitmill, *Subscriber Representative*

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Cameron Daly, *Music Operations Associate*
Kip Cranna, *Dramaturg Emeritus*

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Carrie Weick, *Orchestra Librarian*
Krishna Montmorency, *Orchestra Librarian*

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Apurva Shahi, *Human Resources Analyst*

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*Senior Production Staff Member

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*Director of Production Operations & Media**
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Support Services Coordinator
Áine Donnelly,
Production Finance Assistant
Sylvia Jiang,
Production Finance Assistant
Ellen Presley,
Special Projects Manager
Celine Strouts,
Production Operations Manager

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Head of Audio/Video
Ziggy Tomcich,
Assistant Head of Audio/Video

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Neil Biagio, *Assistant Head of Carpentry*
Christopher Davis, *Wilsey Center Head*

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Jai Alltizer, *Costume Shop Manager*
Charlotte Brockman, *Production Accountant*
Galen Till, *Senior Production Supervisor*

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Michael Anderson,
Assistant Head of Electrics
Russell E. Adamson III,
Lighting and Projection Systems Administrator

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Brian Elston, **David Tkach**,
Assistant Lighting Designers
Slick Jorgensen, *Lighting Intern*

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Jodi Gage, *Media Producer*

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Head of Properties
Frederick Wielandt,
Assistant Head of Properties

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Savannah Criswell,
Rehearsal Department Manager & Scheduling
Jacob D. Zdunich,
Rehearsal Department Personnel Associate
Liz R. Ray,
Rehearsal Department Administrative Coordinator
Liv Field, *Rehearsal Department Assistant*

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Steve McNally, *Scenic Artist in Charge*

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*Production Stage Manager**
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Morgan Robinson,
Assistant Stage Directors
Collette Berg, **Jonathan S. Campbell**,
Megan Coutts, **Thea Railey**, **Anna Reetz**,
Assistant Stage Managers
Colm Seery, *Dance Master*

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Ryan O'Steen, *Production Manager**
Scott Cavallo, *Assistant Technical Director*
Lawren Gregory, *Assistant Technical Director*

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Robert Horek, **David McKain**,
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Department Head of Wigs, Hair, and Makeup
Christina Martin,
*Assistant Department Head of
Wigs, Hair, and Makeup*

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Seyfarth Shaw LLP, *Counsel*

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Dr. Mark Almond,
Dr. Robert Harrison,
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Asero Insurance Services, *Insurance Brokers*

Cory Weaver, *Official Photographer*

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Pianos supplied by Piedmont Piano

2023-24 Artists

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 Hadleigh Adams ^†
 Julie Adams ^†
Tori Tedeschi Adams
 Roberto Alagna *
Andrea Alderman
 Angela Arnold
Javier Arrey
 Zhengyi Bai ^†
 Barry Banks
 Oksana Barrios *
Joseph Barron
C. Michael Belle
Ryan Belongie
 Gabrielle Beteag ^†
 David Bižić *
Andrew Bidlack *
 Angel Blue
Aleksey Bogdanov ^
 Aleta Braxton *
Deanna Breiwick
 Bille Bruley *
 William Lee Bryan
Cheryl Cain
Sarah Cambridge ^†
 Victor Cardamone ^†
 Patrick Carfizzi
 Maire Therese Carmack *
 Arturo Chacón-Cruz ^
Sarah Coit
Philip Cokorinos
Catherine Cook ^†
 Sasha Cooke
Caroline Corrales ^†
 Jordan Covington *
 Christopher Craig *
 Johanne Daniel
 Claire de Sévigné *
 Camilo Delgado Diaz **
 Ashley Dixon ^†
 Ruxandra Donose
 Melissa Dufort *
 Marina Dumont **
 Jessica Elizabeth *
 Lilian Farahani *
 John Fluker *
 Victoria Fong *
 Julie Fuchs **
 John Fulton
 Christina Gansch
 Norman Garrett *
Margaret Genovese

Rod Gilfry
 Kevin Gino
 Renato Girolami *
 Edward Graves ^†
 Calvin Griffin *
 Jongwon Han †
 Stella Hannock
 Sam Hannum *
 Earl Hazell
 Julie Hega **
Olga Heikkilä
Clarke Helland
 Jonah Hoskins *
 Vilma Jää **
 Christopher Jackson
 Ernest C. Jackson, Jr. *
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 Silvie Jensen
Chance Jonas-O'Toole
 Jalen Justice *
Mariya Kaganskaya
Chea Kang
 Wilford Kelly *
Samuel Kidd ^†
 Rowan Kieivits **
Hyona Kim
 Thomas Kinch **†
 Bojan Knežević ^†
 Laura Krumm ^†
 Aleksandra Kurzak
 Judit Kutasi **
Dane Larsen
 Joseph Lattanzi ^
 Adam Lau ^
 Randy Lee
 Thomas Lehman *
 Joanna Lynn-Jacobs *
Christine Lyons
 Daniela Mack ^†
Malcolm Mackenzie
 Solah Malik *
Adrian Mann
 James McCarthy ^†
 Jamez McCorkle *
Jana McIntyre
 Liesl McPherrin
Courtney Miller
 Niko Min *
Daniel Moody
 John Moore *
 Thalia Moore *
 Beate Mordal **
 Angela Moser

Brian Mulligan
 Miles Mykkanen *
William O'Neill
 Christopher Oglesby ^†
 Daniel Okulitch ^
 Simon O'Neill ^
 Kenneth Overton
 Andrew Thomas Pardini
 Amitai Pati ^†
 Pene Pati ^†
 George Petean *
Chester Pidduck
 Robert Pomakov
Laurel Cameron Porter
 Nikola Printz ^†
Theodore Raber
 Jacob A. Rainow *
 Taylor Raven ^
 Brittany Renee *
 Rachael Richman *
 Arianna Rodriguez ^†
 Mikayla Sager ^†
Moisés Salazar ^†
 Ekaterina Semenchuk
 Lucy Shelton *
 Alek Shrader ^†
 Kristinn Sigmundsson
 Anna Simińska *
 Philip Skinner ^†
 Olivia Smith ^†
 Brian Soutner *
 Whitney Steele
 Alexander Taite
 Nicholas Tamagna *
 Rehanna Thelwell *
 Jesslyn Thomas
 Jere Torkelsen
 Sydnee Turrentine-
 Johnson *
Kyle van Schoonhoven ^†
 Lauri Vasar **
 Chloe Vaught *
 Carlo Vistoli **
Juliano Wade
 Kevin Walton *
 Wei Wu *
 Kwangchul Youn *
 Slávka Zámečnicková **

CONDUCTORS

Michael Christie
 John Kennedy *
 Clément Mao-Takacs *
 Christopher Moulds
 Eun Sun Kim
 Ramón Tebar *

PRODUCTION

Barrie Kosky * and
 Suzanne Andrade *
 Sir David McVicar
 Simon Stone *

STAGE DIRECTORS

Christopher Alden
 David Alden
 Louise Bakker *
 Jose Maria Condemni
 Kevin Newbury
 Roy Rallo
 Peter Relton *
 Tobias Ribitzki *
 Morgan Robinson
 Kaneza Schaal *
 Daniel Slater

CHOREOGRAPHERS

Kiara Benn *
 Maxine Braham *
 Arco Renz *
 Colm Seery

SOLO DANCERS

James Johnson
 Jermaine McGhee *

KEY:

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

Chorus

John Keene, *Chorus Director*
Fabrizio Corona, *Associate Chorus Master*

REGULAR CHORUS

Nadima Avakian	Claire Kelm t
Buffy Baggott	Bojan Knežević
Kathleen Bayler	Elisabeth Rom Lucio
C. Michael Belle	Liesl McPherrin
William Lee Bryan	Angela Eden Moser
Cheryl Cain	Sally Mouzon
Janet Campbell	Sarah Nadreau *
Danielle Cheiken	Antonio Nagore
Alan Cochran	Erin Neff
Sara Colburn	William O'Neill *
Clare Demer	Andrew Thomas Pardini
Edith Dowd *	Rachelle Perry
Anders Frøhlich	Phillip Pickens
John Fulton	William Pickersgill
Kevin Gino *	Chester Pidduck *
Patrick J. Hagen	Laurel Cameron Porter
Stella Hannock	Samuel Rabinowitz
Harlan Hays	Jonathan Smucker
Daniel Harper t	Whitney Steele *
Christopher Jackson	Jesslyn Thomas *
Michael Jankosky *	Jere Torkelsen
Silvie Jensen *	Andrew Truett
Wilford Kelly *	Jacque Wilson *

EXTRA CHORUS

Morgan Balfour	Eileen Meredith
Jenn Brody	Courtney Miller *
Katie Carlson Cartwright	Thalia Moore
Spencer Dodd	Julia Mulholland
Mélissa Dufort	Alexander Perkins
Jessica Elisabeth	Valery Portnov
Stephanie Feigenbaum	Leandra Ramm
Margaret Genovese	Mary Rauh *
Glenn Healy	Clifton Romig
Matt Hidalgo	Chung-Wai Soong
Nina Jones	Alexander Taite
Celesti'anna Jordan	Nicole Takesono
David Kekuewa	Paul Thompson
Megan Kellogg	Sydnee Turrentine-Johnson
Eric Levintow	Nicolas Vasquez-Gerst
Benjamin Liupaogo	Nick Volkert
Matthew Lovell	Jack Wilkins
Joachim Luis	Daniel Yoder
Zachary Martin	

t Chorus member on leave of absence
 * Solo Role

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 Employees, Local 16

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

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

United Scenic Artists Local Usa – 829, I.A.T.S.E.
 Box Office and Front of House Employees Union,
 Local B-18



Orchestra

Eun Sun Kim, *Music Director*

FIRST VIOLIN

Kay Stern, *Concertmaster*
Maya Cohon, *Associate Concertmaster*
Heidi Wilcox,
Assistant Concertmaster
Jennifer Cho
Dawn Harms
Mariya Borozina
Naoko Nakajima
Barbara Riccardi
Dian Zhang
Leonid Igudesman
Jennifer Hsieh
Asuka Annie Yano

SECOND VIOLIN

Jeremy Preston, *Principal*
Martha Simonds, *Associate Principal*
Beni Shinohara, *Assistant Principal* +
Eva Karasik
Leslie Ludena
Ka-Yeon Lee
Aya Kiyonaga
Craig Reiss

VIOLA

Carla Maria Rodrigues, *Principal*
Joy Fellows, *Associate Principal* +
Emily Liu, *Acting Assistant Principal* ^
Patricia Heller
Natalia Vershilova
Elizabeth Prior ^
Yi Zhou ^
Ivo Bokulic ^

CELLO

Evan Kahn, *Principal*
Thalia Moore,
Associate Principal +
Peter Myers,
Assistant Principal
Nora Pirquet †
Emil Miland
Jung-Hsuan Ko
Ruth Lane
Jungin Yang ^

BASS

Joseph Lescher, *Principal*
Jonathan Lancelle,
Associate Principal +
Shinji Eshima,
Acting Assistant Principal
Evan Hillis ^
Zachary Hislop ^

FLUTE

Julie McKenzie, *Principal*
Susan Kang ^+
Stephanie McNab

PICCOLO

Stephanie McNab

OBOE

Mingjia Liu, *Principal*
Gabriel Young, *Associate Principal* +
Liam Boisset ^

ENGLISH HORN

Liam Boisset ^

CLARINET

José González Granero, *Principal*
Joanne Burke Eisler,
Assistant Principal
Junghwan Lee ^

BASS CLARINET

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*
Meredith Brown ^+
Phillip Palmore ^

TRUMPET

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

TROMBONE

Michael Cox, *Acting Principal*
Jeffrey Budin ^
Bruce Chrisp ^
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, *Acting Principal* ^

LIBRARIAN

Carrie Weick
Krisha Montmorency

ADDITIONAL MUSICIANS

Bryndon Hassman, *harpsichord*
Yang Lin, *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 ^
Marquis Engle
Blanche Hampton ^
Zaria Jackson ~
James Johnson
Bryan Ketron t
Luke Lazzaro
Felipe Leon
Rachel Speidel Little t
Marlayna Elyse Locklear ~
Damon Mahoney
Coral Martin ~

Micah Moch ~
Christopher Nachtrab ^^
Jekyns Pelaez t
Maxwell Simoes ~
Chiharu Shibata ^*
Marcos Vedovetto ^
Jeffrey Ware
Michael Wells ~

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

Supernumeraries

The Magic Flute

Stacey Chien
Karsten Guthridge
Willow Mae
Michael Pinell
Peter Rogers

Backstage Personnel

COSTUME SHOP

Jai Alltizer (24), *Costume Shop Manager*
Galen Till (20),

Senior Production Supervisor

Manuel Gutierrez (25),

Production Coordinator

Sally Thomas (25), *Master Tailor*

Amy Ashton-Keller (31), *Master Draper*

Barbara Ebel (16), *Senior Draper*

Santiago Suanes (15), *Men's Draper*

Nika Cassaro, *Draper*

Paula Wheeler (33), *Senior Milliner*

Amy Van Every (40), *Senior Dyer*

Jersey McDermott (25),

Senior Craftsperson/Shoe Specialist

Emma Lehman, Kristen Tracy (17),

Kaitlyn Patrick, Assistant Cutters

Yui Takenouchi, Taylor Newell,

First Hand

Robyn Marsh, Victoria Mortimer,

Costume Assistants

COSTUME TECHNICIANS

Karla Fix, Hoa Fong (27),

Gillian Haratani (14),

Jaya Grace Goheen, Ashley Grambow,

Kathy Griffith, Meg Horan,

Amanda Mitchell, Sara Morimoto (11),

Mikael Nohai, Sarah Ellen Wilson,

Robert Whitehurst

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Nicolas Chacon

Linda Edwards (25)

Edward Fonseca (12)

Lorraine Lewis (11)

Emma Mueller

Rachell Nichols

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Patrick Sanchez (14)

Don Smith (27)

Scott Stewart (23)

Grisel Torres

Kirsten Tucker (20)

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Kathleen Blake (11)

Ash Cable

Claudia Holaday (44)

Ralph Hoy

Michael Kruzich

Jeffery Larsen

Demetrius Martin

Jennifer O'Neill (11)

Mark Saladino

Amber Vo

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SENIOR WIG ARTISTS

Erin Hennessy (11)

Maur Sela

WIG ARTISTS

Calli Carvajal

Lindsay Saier

Tim Santry (33)

SHOW CALL FOREPERSONS

Melanie Birch (37)

Christina Martin (12)

Tim Santry (33)

PRINCIPAL WIG, HAIR, AND MAKEUP ARTISTS

Calli Carvajal,

Sarah Coy,

Karalynne Fiebig (17),

Maricela Garcia,

Denise Gutierrez (41),

Arina Izadi,

Toby Mayer (33),

Lisa Patnoe (33),

Lindsay Saier,

Tim Santry (33)

Sophie Smith (10)

SHOW CALL WIG, HAIR, AND MAKEUP ARTISTS

Shana Astrachan,

Vanessa Blanchard Lee,

Kristen Campbell, Calli Carvajal,

Sarah Coy, Marisela Garcia,

Denise Gutierrez (41),

Erin Hennessy (11), Arina Izadi,

Raegina Joyner, Amber Laudermilk,

Consuelo Lopez-Robbins,

Letzy Lugo, Christina Martin (12),

Toby Mayer (33), Gloria Mueller,

Naki Mugambi, Robert Mzarik (18),

Leilani Norman, Lisa Patnoe (33),

Sharon Peng, Jordan Plath,

Maurisa Rondeau,

Vanessa Root-Fitzgerald,

Lindsay Saier, Maur Sela,

Sophie Smith (10), Jenny King Turko,

Erica Villanueva, Kimberly Virgen,

Lisa Zomer (25)

SCENE SHOP

Dennis Forry

Christian Martinez

Dylan Maxson

Michael Ramirez

Victor Sanchez (26)

SCENIC ART DEPARTMENT

Jennifer Bennes

CARPENTRY DEPARTMENT

Robert Avery

Dominic Casazza (20),

Assistant Key Flyperson

Gabriel Castellani (13),

Automation Key

Michael Chapman (11), *Key*

Dennis Criswell

Paul Delatorre (24), *Key*

Tony Garcia

Karla Hargrave

Greg Harsha (24), *Key*

Geoffrey R. Heron (17)

Geoffrey W. Heron (29), *Key*

Philip Heron, (21),

Automation and Rigging Foreperson

Ed Joe, *Warehouse Foreperson*

Nick Kukielka

Michael Martino

Alex Meyer

Harry Niedzwetzki (31)

John O'Donnell (35), *Key Flyperson*

Enrique Pronio

Michael Ramirez

James Ryan

Kenneth Ryan (41)

Michael Ryan

Eila Saarni

Gregory Shaff (35), *Key*

Harper Shipley

Cyrus Sindicich

Sean Walden (12)

Randy Walsh (21), *Assistant Key*

Collin Whitfield

Sammy Wong

PROPERTY DEPARTMENT

Scott J. Barringer (23), *Key*

Greta Calvo

Christy Carter

James Eldredge (19), *Shop Mechanic*

Hilary Engelman

Oris Fry

Tim Heaney

Jane Henderson

Patricia Hewett (16), *Assistant Key*

Myron Seth Isaacs (23), *Key*

Mark Kotschnig (21), *Key*

John Matlock, *Assistant Key*

Beth Ozarow (27), *Out of House Key*

Tara Pellack

Sarah Shores (16), *Shop Mechanic*

Morgan Edward Womble-Dahl

ELECTRIC DEPARTMENT

Eugene Ahn (10), *Gel Room*

Juan Aldana (19)

Joni Ben-Yisrael

John Boatwright (36),

House Head Electrician

Ariel Bott, *Assistant Key Stage Left*

Danielle Colburn

Erik Docktor (16), *Projection Programmer*

Amy Domjan, *Layout Electrician*

Will Grunig (21)

Robert Haycock, *Key Stage Right*

Ana Gabriela Hernandez-McKig,

Gel Room

Geoff Heron (14), *Pyro Technician*

Bernard Honigman (24),

Key Light Board Operator

Karen Jine

Brendan Kierans (10),

Electric Shop Foreperson

Sophie Landau

Maria Mendoza (35), *Projection Coordinator*

Jonathan Philpott-Kenny

Lloyd Murphy, *Key Projectionist*

Glenn Quilici, *Assistant Key Stage Right*

Kevin Quintero

Matthew Reynolds

William Rodriguez

Kirt Siders, *Data Administrator*

Andrew Sproule (24), *Key Stage Left*

Jax Steager,

Assistant Key Light Board Operator

AUDIO DEPARTMENT

Eric Bumgarner

Emad Dajani

Christine Dumke

Kimberly Griess, *Key*

Tod Nixon (25), *Key*

Bryan Olson

MEDIA DEPARTMENT

Claude Bauschinger, *Video Editor*

Mike Hanchett

Bob Hines

Doug Hunt

Neal Morrison

Elliott Rice

Brian Shimetz

Uwe Willenbacher (15), *Audio Editor*

STUDIO TEACHERS

Donnell Barnes, Carolyn Crimley,

Rhona Gordon, Lua Hadar,

Martha Harris, Karen Kindig

WRANGLERS

Azami Abe, Isa S. Chu,

Gwyneth Hadfield,

Kate Juliana, Liz Pasha

Employees who have served the Company for more than 10 years are listed with their years of service.



Merola Opera Program Summer Festival
ILLUSTRATION BY KEITH D. SKEEN.
GRAPHIC DESIGN BY SCOTT HOLMAN

Catch Opera's Rising Stars at Merola Opera Program's Summer Festival

Each summer, the Merola Opera Program brings a diverse international group of opera artists on the cusp of their careers to San Francisco for an intensive tuition-free training program. As part of their training, the artists work with world class faculty artists, conductors and stage directors, to produce the Merola Summer Festival of concerts, a recital, and a fully staged opera. Merola alumni go on to grace the stages of opera houses across the globe. 2024 Festival highlights include Mozart's *Don Giovanni*, a vocal chamber music recital, the Schwabacher Summer Concert, Merola Grand Finale gala concert, and much more. Join Merola Opera Program **June 27 to August 17** for a summer of drama and excitement and meet the artists who will define the future of an art form! For more information, please visit merola.org.

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the Performing Arts
Seattle Children's Theatre
Seattle Opera
Seattle Rep
Seattle Theatre Group
Seattle Shakespeare Company
Taproot Theatre Company
Village Theatre



encore+

San Francisco Opera Orchestra



Kay Stern
Concertmaster



Maya Cohon
Associate
Concertmaster



Heidi Wilcox
Assistant
Concertmaster



Jennifer Cho
First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Naoko Nakajima
First Violin



Barbara Riccardi
First Violin



Dian Zhang
First Violin



Leonid Igudesman
First Violin



Jennifer Hsieh
First Violin



Asuka Annie Yano
First Violin



Jeremy Preston
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Ka-Yeon Lee
Second Violin



Aya Kiyonaga
Second Violin



Craig Reiss
Second Violin



Carla Maria Rodriguez
Principal
Viola



Joy Fellows
Associate Principal
Viola



Emily Liu
Acting Assistant
Principal Viola[^]



Patricia Heller
Viola



Natalia Vershilova
Viola



Elizabeth Prior
Viola[^]



Yi Zhou
Viola[^]



Evan Kahn
Principal Cello



Thalia Moore
Associate Principal
Cello



Peter Myers
Assistant Principal
Cello



Nora Pirquet
Cello



Emil Miland
Cello



Jung-Hsuan Ko
Cello



Ruth Lane
Cello



Joseph Lescher
Principal
Bass

[^] = Season Substitute

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Jonathan Lancelle
Associate Principal
Bass



Shinji Eshima
Acting Assistant
Principal Bass



Evan Hillis
Bass[^]



Zach Hislop
Bass[^]



Julie McKenzie
Principal
Flute



Susan Kang
Flute[^]



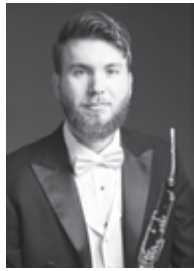
Stephanie McNab
Flute & Piccolo



Mingjia Liu
Principal
Oboe



Gabriel Young
Associate Principal
Oboe



Liam Bosset
Oboe/English Horn[^]



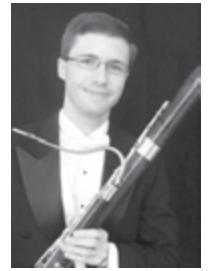
José González Granero
Principal Clarinet



Joanne Burke Eisler
Assistant Principal
Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Michael Severance
Bassoon &
Contrabassoon



Shawn Jones
Bassoon/
Contrabassoon[^]



Kevin Rivard
Principal
Horn



Keith Green
Horn



Brian McCarty
Associate Principal
Horn



Phillip Palmore
Horn[^]



Adam Luftman
Principal
Trumpet



John Pearson
Trumpet



Scott Macomber
Trumpet[^]



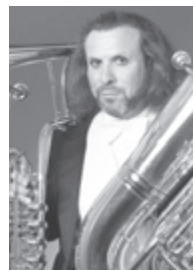
Michael Cox
Acting Principal
Trombone



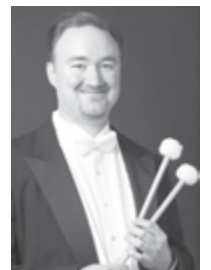
Jeffrey Budin
Trombone[^]



David Ridge
Principal
Bass Trombone



Zachariah Spellman
Tuba



John Burgardt
Timpani



Patricia Niemi
Acting Principal
Percussion



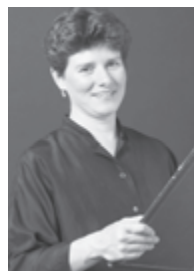
Victor Avdienko
Percussion[^]



Annabelle Taubl
Acting Principal
Harp[^]



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian

*Most photos by John Martin.
Not pictured: Ivo Bokulic (Viola),
Jungin Yang (Cello),
Junghwan Lee (Clarinet, Bass Clarinet),
Meredith Brown (Horn),
Bruce Chrisp (Trombone),
Kevin Myers (Orchestra Operations Manager),
Krisha Montmorency (Librarian)*

[^] = Season Substitute

San Francisco Opera Regular Chorus



Nadima Avakian
Soprano



Kathleen Bayler
Soprano



Cheryl Cain
Soprano



Danielle Cheiken
Soprano



Sara Colburn
Soprano



Clare Demer
Soprano



Claire Kelm
Soprano
Leave of Absence



Crystal Kim
Soprano



Elisabeth Rom Lucio
Soprano



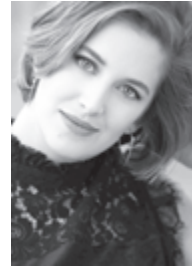
Liesl McPherrin
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



Jesslyn Thomas
Soprano



Buffy Baggott
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Edith Dowd
Mezzo-Soprano



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



Patrick J. Hagen
Tenor



Daniel Harper
Tenor
Leave of Absence



Christopher Jackson
Tenor



Michael Jankosky
Tenor



Phillip Pickens
Tenor



Antonio Nagore
Tenor



Chester Pidduck
Tenor



Jonathan Smucker
Tenor



Andrew Truett
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



William Lee Bryan
Baritone



Anders Fröhlich
Baritone



Andrew Thomas Pardini
Baritone



John Fulton
Baritone



Harlan Hays
Baritone



Jere Torkelsen
Baritone



Wilford Kelly
Bass



Bojan Knežević
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass



Samuel Rabinowitz
Bass

*Most photos by John Martin.
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
Leave of Absence

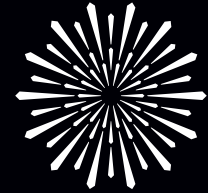


Chiharu Shibata



Marcos Vedovetto

San Francisco Opera Guild



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Kathie Lowry, *Vice President, Associates*
Peggy Hill, *Vice President, Chapters*
Natalasha Dalzell-Martinez, *Vice President, DEI & Community Outreach*
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Elizabeth Birka-White, *Governance Chair*

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David Gockley

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Caroline Altman, *Director of Education*
Max Morgan-Butcher, *Education Program Manager*
Celeste Camarena, *Program Engagement Coordinator*
Teddy Reich, *Special Events Manager*
Régine Danaé Jackson, *Special Events and Marketing Associate*
Martha Chesley, *Finance Manager*
Siobhan Cullen, *Administrative Assistant*

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Celeste Lee-Bobroff
Deno Maggi
Irena Matijas
Mr. Jorge Maumer
Linda & Stephen Mayne
John McNellis
Teresa & Mark Medearis
Rita & James Milner
Mr. Jack Mosbacher
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Maryam & Oran Muduroglu
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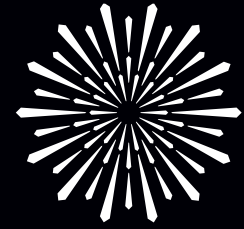
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Protecting Our Creative DNA

BY GENERAL DIRECTOR MATTHEW SHILVOCK

Almost nine years ago, I had dinner with composer Kaija Saariaho in the North Box Bar before a performance of Wagner's *Die Meistersinger*. I was captivated as she told me about a new opera she was conceiving. It was provisionally titled *The Uninvited Guest* but would become *Innocence*. As Kaija described the impetus and deep personal belief she had for the work, I knew it was a piece that must come to San Francisco Opera.

There is no standard way that new work enters our repertory. Some pieces evolve through conversations with composers with whom we're eager to work. Others are presented as opportunities to join an already-developed project. Some, like *Innocence*, come out of being in the right place at the right time. The uncertain origin for new projects is a thrilling part of the creative process.

The artistic legacy of San Francisco Opera is deeply infused with the vitality of new work, whether i) world premieres like John Adams' *Antony and Cleopatra*, seen on our stage for the very first time, ii) co-commissions when we're part of the originating creative consortium like Gabriela Lena Frank's *Fridy y Diego*, or iii) American premieres of critically important operas coming to the US for the first time. San Francisco Opera has a storied history of American premieres from Poulenc's *Dialogues of the Carmelites* and Strauss' *Die Frau ohne Schatten* in the 1950s to Aribert Reimann's *Lear* in 1981 (Reimann sadly passed earlier this year), to Messiaen's *St. François d'Assise* in 2002, to name just a few.

Innocence, as both a co-commission and an American premiere, is an exemplar of our commitment to new programming. That commitment is a central part of the identity of this company, and you, our audience and donors, have made this possible for decades. As we



KRISTEN LOKEN

navigate the future, it's essential that we ensure a continued place for work that expands the repertoire.

San Francisco Opera is facing a critical intersection of two realities. One reality is surging with artistic energy and exploration, the inspiring musical leadership of Eun Sun Kim, and a dedication to telling new stories. It is a reality manifest in growing ticket sales and an unprecedented number of new audiences.

The second reality is a fiscal model that has stretched to breaking point over twenty years. Even with a box office firing on all cylinders, the percentage of revenue from ticket sales has declined from 60% in the 1960s to 16% today, a trend mirrored nationally. And, while an ever-greater need has been placed on our incredibly generous donors, our base annual support has remained static for 15 years. When I started working here in 2005, our annual fund was \$29M; as we go into 2024-25, our annual fund is projected to be ... \$29M. With inflation it should be \$51M. These trends are happening all over America and are forcing increasingly difficult decisions, as we see next year with our change to six mainstage operas.

The Company is committed to finding transformative financial solutions that allows us to solve the second reality without forsaking the first. Works like *Innocence* and the world premiere of Huang Ruo and David Henry Hwang's *The Monkey King* in fall 2025 are absolutely vital parts of our creative DNA. A focus on bold stories has shaped our past and it must shape our future. The fracturing of the financial model requires radical change, but it is imperative that we remain an international leader in the creation of new repertory. We must be able to seize the serendipitous moments like dining with Kaija Saariaho, and becoming a part of one of the greatest new operas of our time. 🌟

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