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# The (R)evolution of Steve Jobs

MUSIC BY MASON BATES  
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# At a Glance

## IL TROVATORE

MUSIC BY GIUSEPPE VERDI; LIBRETTO BY SALVADORE CAMMARANO

**Structure:** 4 acts, with 1 intermission after Act II

**Running time:** 2 hours, 40 minutes

**Language:** Sung in Italian, with English supertitles

**Key Characters:**

- *Manrico*, a troubadour and rebel fighter
- *Leonora*, a noblewoman in love with Manrico
- *Count di Luna*, commander of the king's guard who desires Leonora
- *Azucena*, Romani woman bent on avenging her mother's death at the hands of the Count's father

The most popular of Verdi's works during his lifetime, *Il Trovatore* has enjoyed uninterrupted success since its 1853 premiere. It is the composer's 17th opera and marks the beginning of his middle period, along with other enduring works like *Rigoletto* and *La Traviata*.

The opera opens with a chilling horror story, introducing a fast-moving plot that hurls toward a shocking conclusion. Verdi's arias, duets, ensembles, and choruses sustain the work's momentum while giving the performers numerous opportunities to create moments of elegance, grandeur, reflection, and extreme drama. *Il Trovatore* does not preach a moralistic message or put forward a philosophy; its principal aim is to tell an exciting and musically vivid tale, at the heart of which are intense family dynamics.

**Listen for:** The concluding act is filled with vocal highlights for all four of the key characters, but listen to how Verdi creates something special for Leonora in Act IV. The scene opens with an expressive aria, followed by the Miserere sung with Manrico and the chorus, which leads into a two-part duet with the Count. The resulting vocal showcase has Leonora onstage and singing for roughly 22 minutes straight.

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## THE (R)EVOLUTION OF STEVE JOBS

MUSIC BY MASON BATES; LIBRETTO BY MARK CAMPBELL

**Structure:** 18 scenes, no intermission

**Running time:** 90 minutes

**Language:** Sung in English, with English supertitles

**Key Characters:**

- *Steve Jobs*, tech icon and founder of Apple
- *Laurene Powell Jobs*, Steve Jobs' wife
- *Steve Wozniak*, Apple co-founder known as "Woz"
- *Kōbun Chino Otagawa*, spiritual advisor to Jobs
- *Chrisann Brennan*, Jobs' girlfriend

*The (R)evolution of Steve Jobs* is the first opera by Bay Area composer and DJ Mason Bates. It features an electro-acoustic score for orchestra and electronica paired with a libretto by Pulitzer Prize-winning writer Mark Campbell.

Musically and dramatically inspired by the creative spirit of Steve Jobs, the opera progresses non-linearly through episodes in Jobs' life, from a 2007 product launch to scenes set in 1973 when he is inventing in the Jobs family garage with Woz and, after 18 scenes, to Jobs' own funeral in 2011. In the tradition of Richard Wagner's leitmotifs, i.e. melodies associated with specific characters or themes, Bates pairs each of the opera's characters with not just their own musical motif but a distinct sonic identity, and these collide and blend as the people interact, as if mixed by a DJ.

**Did you know?** Since its 2017 world premiere at Santa Fe Opera, *The (R)evolution of Steve Jobs* has been presented by seven different companies across the United States and won a Grammy Award. San Francisco Opera is one of the original co-commissioners of the opera, and these performances, postponed from 2020 by the pandemic shutdown, mark the opera's long-awaited local premiere near the Silicon Valley environs that provide much of the opera's setting.

# Welcome to San Francisco Opera's Fall Season!

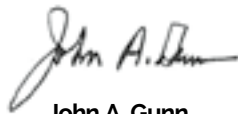
We're thrilled to be launching our 101st season after the tremendous success of our Centennial which officially ended this July. Our new season offers equally captivating artistry with three co-commissions by San Francisco Opera and the highest ratio of new stories that we have ever offered on our stage.

This season, Caroline H. Hume Music Director Eun Sun Kim will launch her initiative to perform operas by Giuseppe Verdi and Richard Wagner each season. She begins with Verdi's magnificent *Il Trovatore* and a new-to-San Francisco production of Wagner's *Lohengrin* (read more about it on page 25). Next summer she will lead an acclaimed production of Mozart's *The Magic Flute* that was inspired by 1920s cinema.

We will also explore powerful subjects including the multifaceted impact of technology on our lives with *The (R)evolution of Steve Jobs* by Mason Bates and Mark Campbell, protecting individual identity when society denies your freedom with *Omar* by Rhiannon Giddens and Michael Abels, and the resilience of families in the face of tragedy with Kaija Saariaho's *Innocence*.

Thank you for all you do to make this level of creativity possible. As a nonprofit organization, San Francisco Opera depends on all of you to support the level of artistic excellence that our community has come to enjoy. Thank you for being a part of our opera family, and we hope you enjoy this incredible year as we launch the second century of San Francisco Opera!

Sincerely,



**John A. Gunn**  
Chairman of the Board  
San Francisco Opera Association



**Jack Calhoun**  
President  
San Francisco Opera Association



**P.S. from Jack Calhoun.** This marks my first season as president of the San Francisco Opera Association. I have been privileged to serve on the Board for 15 years, and stepping into this role is incredibly meaningful for me, particularly as we embark upon our next century. We have made great strides in the last year, welcoming new people into our opera community with new performances, venues, and ticketing programs. I look forward to continuing to welcome new and returning patrons into our magical world of opera! Thank you for your ticket purchases and financial contributions that make it all possible.

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# John A. & Cynthia Fry Gunn



TERRENCE MCCARTHY

**O**nce again, the unprecedented generosity of Cynthia and John Gunn has set the stage for a dazzling season at San Francisco Opera. Since 2002, when John joined the Opera Board, the couple has underwritten numerous productions and provided exceptional support for many of the Company’s innovative endeavors. In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of 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 ten 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.

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# Donor Spotlight



## **Diane B. Wilsey (Opening Week Grand Sponsor)**

Dede Wilsey, a longtime San Francisco Opera board member, patron, and *Opera Ball* supporter, believes deeply in the transformative power of the arts, particularly the multifaceted world of opera. Says Dede, “It’s a marvelous spectacle. From the voices and pageantry to the scenery, costumes, and acting, opera fills the senses and takes you to another place.” Thanks to Dede’s generosity, opera enthusiasts of all ages have much to celebrate. As Opening Week Grand Sponsor for the seventeenth year, she is excited to celebrate the start of our 101st season with a concert of opera stars Roberto Alagna and Aleksandra Kurzak, with our beloved San Francisco Opera Orchestra and Chorus under the baton of Caroline H. Hume Music Director Eun Sun Kim. Dede is also supporting the celebratory floral arrangements that grace the War Memorial Opera House on

September 8, the free, annual *Opera in the Park* concert at Robin Williams Meadow on September 10, and the opening production of Verdi’s *Il Trovatore* under the baton of Eun Sun Kim. Dede’s leadership support was critical in the creation of the Diane B. Wilsey Center for Opera, a dynamic, intimate space at the Veterans Building, which opened in spring 2016. Her philanthropic commitment to the community extends to many organizations. Dede has been chairman of the board of the Fine Arts Museums of San Francisco since 1996 and serves on the boards of the San Francisco Opera, San Francisco Ballet, and the War Memorial Performing Arts Center and is a lifetime trustee of UCSF.



DREW ALTIZER PHOTOGRAPHY

## **Jerome and Thao Dodson (Production Sponsor, *Il Trovatore*)**

“A fiery horse with the speed of light, a cloud of dust, and a hearty, ‘Hi-Yo, Silver!’”

Those words, accompanied by the galloping excitement of Rossini’s *William Tell* Overture, transfixed a young Jerry Dodson as he listened to *The Lone Ranger* on the family radio in Oak Park, Illinois. Just as Bugs Bunny’s *Rabbit of Seville* had done for many, a lighthearted entertainment sparked a future operatic devotion.

That little boy grew up to attend Berkeley in the 60s, serve with the American Embassy in Vietnam where he and Thao met, and attend Harvard Business School. Eventually, the couple married, settled in the Bay Area, and raised a family. In the 1980s, Jerry was a pioneer in the field of socially responsible investing with little interest in opera. But in 1992, when San Francisco Opera decided to celebrate Rossini’s

bicentennial with the rarely performed *Guillaume Tell*, Thao, already an opera lover, suggested to Jerry that they go.

*Tell* was praised for its striking Mansouri production, and the Dodsons began attending regularly. They became season ticket holders in 1999 and supporters, “in a small way,” as Jerry puts it. A friendship with David Gockley, which endures to this day, led to a larger role as Company Sponsors. “I so admired what he did for the opera, but it was not very good for my pocketbook,” Jerry laughs. Jerry also lends his financial expertise to the audit committee.

In 2016, Dodson considered the import of Gockley’s departure. He met with Matthew Shilvock and joined the Board that year. “We hit it off right away!” Jerry says. He felt a similar affinity with Keith Geeslin, then President of the San Francisco Opera Association. Eager to continue support, the Dodsons see this as a perfect time to revitalize and energize the Company within the San Francisco community. The initial fire ignited by *William Tell* continues to burn brightly.

---

# Donor Spotlight



KRISTEN LOKEN

## **Burgess & Elizabeth Jamieson (Production Sponsor, *Il Trovatore*)**

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

attract the next generation of opera lovers.”

Burgess says. “We are so pleased to play a contributing role in bringing *Il Trovatore* to the stage. We look forward to this grand production, especially as it features Music Director Eun Sun Kim.” In 2011, at the conclusion of more than 45 years of active experience in private and public investment management, Burgess began serving as a Board Member on the San Francisco Opera’s Board of Directors and its investment committee.



DREW ALTIZER PHOTOGRAPHY

## **Barbara A. Wolfe (Production Sponsor, *The (R)evolution of Steve Jobs*)**

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*, *Tosca*, and *Die Frau ohne Schatten*, as well as the 2018 *Ring* cycle. With her late husband Tom, Barbara also sponsored *Tannhäuser*, *Tristan und Isolde*, *The Magic Flute*, *Mefistofele*, *Norma*, and *Don Carlo*. Barbara serves on the boards of the San Francisco Opera Association and San Francisco SPCA and was a longtime trustee at Mills College. She has supported educational programs and scholarships at several primary and secondary schools, graduate scholarship and fellowship programs at UCSF Foundation, and the Achievement Rewards for College Scientists program in Northern California.

Barbara is also a supporter of the Fine Arts Museums of San Francisco, as well as numerous humanitarian and animal welfare organizations.

## Jan Shrem & Maria Manetti Shrem



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

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

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

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

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

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

# Our Donor Family

The collective support of San Francisco Opera's generous donor family keeps world-class opera on the stage and brings community programs to students and families. Each year, support from individuals and institutional funders accounts for 86% of the revenue needed to create transformative opera.

Listed gifts were received between **August 1, 2022 and August 18, 2023**. We have made every effort to ensure the accuracy of our donor listings. If we have misspelled or omitted a name, please accept our apology and notify us at **(415) 565-3212** so that we may update our records accordingly.

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# Omar Giving Circle

Join a special new giving circle, available for new and increased gifts to support Rhiannon Giddens and Michael Abels' *Omar*. *Omar* is the true story of a 19th-century Islamic scholar from West Africa, enslaved in South Carolina, but who found and expressed identity and faith through the written word. The Omar Giving Circle is a broad-based effort beginning at only \$22, embracing gifts of all sizes as vital to bring this important work to our community.



## TAMBOURINE \$22

Encircled by repeating pairs of metal discs, the "22" level is inspired by the prominence of the tambourine in the opera. Most scholars agree that the origins of the tambourine date back to 1700 BCE or even earlier, and it appears in sacred texts from West Africa, Turkey, Greece, Italy, India, and throughout the Middle East.



## KUFI \$120

The traditional hat worn by Omar in the opera is called a Kufi from the Kufi script it resembles. It plays a significant role in the opera as Julie, an enslaved woman, becomes close to him. The Kufi script is thought to have gone into general use in the 12th century. The hat is a part of the national dress of many West African countries and symbolizes African descent in many American cultures.



## AKONTING \$517

The akonting is an African gourd lute known as the ancestor of the modern banjo played by co-composer Rhiannon Giddens, who studied the instrument. The three strings of the akonting are tuned to the pattern 5-1-7, which inspires the name for this level! (7-note scale with 7th, 5th, and 1st notes.)



## SCHOLAR \$1,831

The best known of the scholar Omar Ibn Said's writings is his autobiographical essay, *The Life of Omar Ibn Said*, written in 1831, the work forms the basis of the opera.



## BLUEGRASS \$4,000

In honor of co-composer Rhiannon Giddens' frequent genre, bluegrass. Bluegrass was born out of North American blues music which was directly influenced by West African music. Recognized as a new American artform in the 1940's, Bluegrass is a fusion of music styles and experiences, much like the fusion of opera, Senegalese, and American styles found in *Omar*.



## TAMA \$7,280

The Senegalese tama, or talking drum, is known to project sounds imitating human speech across a seven-to-eight kilometer distance, or 7-2-8. Omar Ibn Said was originally abducted from West Africa, in the Futa Toro region (modern-day Senegal) where the Tama is played widely and used to send messages as well as make music.



## OLIVE TREE \$30,000+

Omar sings of the olive tree during the moment of darkness when his humanity is attacked, "The example of His light is like a niche within which is a lamp, which is within a glass, which is like a brilliant star fueled by a blessed tree, an olive tree, neither Eastern nor Western, whose oil would almost glow, even if untouched by fire." The themes of our shared humanity can be seen in the symbol of the olive tree.

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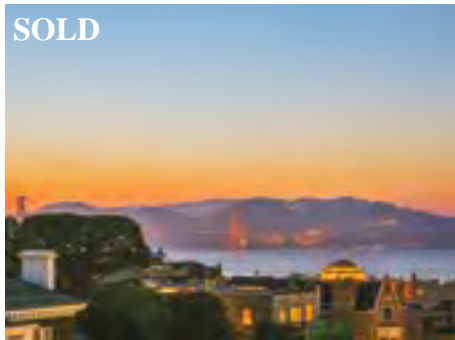
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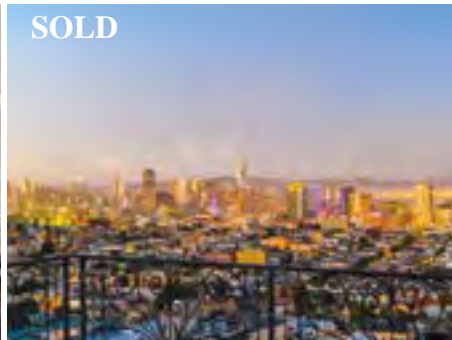
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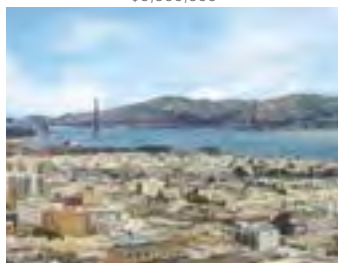
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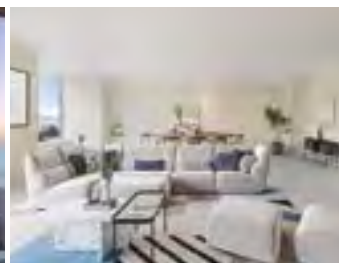
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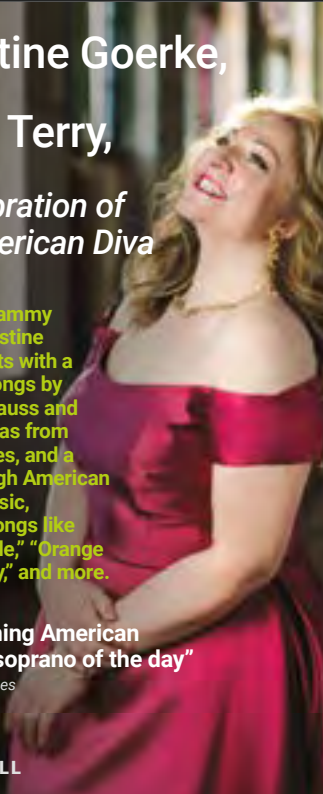
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**Craig Terry,**  
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Peter Sellars, Grant Gershon, and singers of the Los Angeles Master Chorale reunite to perform Heinrich Schütz's *Music to Accompany a Departure*, a deeply personal meditation on what it means to say goodbye during times of struggle.

**Oct 28**  
ZELLERBACH HALL



**Kristin Chenoweth**  
**For the Girls**

Musical comedy diva and winner of Emmy and Tony Awards for both her singing and acting, Kristin Chenoweth presents an evening of unforgettable songs made famous by great women singers who have inspired her, from Doris Day's "When I Fall In Love" to Barbra Streisand's "The Way We Were," Peggy Lee's "I'm a Woman," and Dolly Parton's "I Will Always Love You."

**Nov 15**  
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**The English Concert**  
**Handel's Rodelinda**  
Harry Bicket, *conductor*

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**Feb 9**  
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**Amina Edris,** *soprano*  
**Pene Pati,** *tenor*  
**Robert Mollicone,** *piano*  
**Voyages**

Works by Duparc, Ravel, Saint-Saëns, Quilter, and Vaughan Williams, and traditional songs from Egypt and Samoa

Darlings of the opera world, the wife and husband duo of soprano Amina Edris and tenor Pene Pati returns to the Bay Area with a varied program of songs traversing eras and continents.

**Apr 23**  
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# A Voyage with Giants

CAROLINE H. HUME MUSIC DIRECTOR EUN SUN KIM  
UNVEILS HER NEW VERDI AND WAGNER INITIATIVE

BY ROGER PINES



**T**his fall San Francisco Opera embarks on a glorious adventure, starting two of the greatest composers in operatic history: Giuseppe Verdi and Richard Wagner. Beginning in 2023–24 with *Il Trovatore* and *Lohengrin*, Music Director Eun Sun Kim will conduct a Verdi and a Wagner opera each season well into the future.

No one is more excited about the Verdi/Wagner initiative than Kim herself. “It was my idea,” she explains. “After I debuted here with *Rusalka* (2019), we talked through other possibilities. When I accepted this position, Wagner was there from the beginning. I wanted to add Verdi as I planned my ongoing collaboration with the orchestra.”

Kim’s goal in that collaboration is to set priorities that will lead to the artistic growth of the Company. In considering how Verdi and Wagner can help in achieving that goal, she begins by comparing this project with a symphony music director’s cycles of Beethoven, Brahms, Schumann, or Mahler—“composers who showed enormous range within their own style as they developed.” It’s the same with Wagner and Verdi. Kim declares with great enthusiasm, “It will be wonderful to work with our orchestra on this repertoire on a long-term basis.”



PHOTO BY STEFAN COHEN

Examining any Verdi or Wagner score is meaningful to Kim because “they have such depth musically, and you can’t detach the relationship between the music and the drama. The musical language simply *goes* with the drama! In bel canto opera, you have such beautiful melodies, but not necessarily with real drama behind them.” Wagner described his own works as “music drama,” but for Kim that phrase clearly applies to Verdi as well.

Initially, the Company will present better-known Verdi operas. (As a “prelude,” Kim led *La Traviata* last season.) The Verdi opera for 2023–24 will be a longtime audience favorite, *Il Trovatore*, written in 1853—the same year as *Traviata*—when the composer was mid-career. “I’m hoping we’ll move toward Verdi’s later works eventually,” says Kim, mentioning *Simon Boccanegra* as a work of particular interest.

Born in the same year (1813), Verdi and Wagner are described by Kim as “giants.” That designation comes, above all, from her feeling that “their music moves our hearts.” She’s also especially invigorated by the rhythmic vitality that makes Verdi immensely enjoyable to perform, both for singers and orchestral musicians. One word figuring prominently in Kim’s conversation is “nuance,” particularly vital in Wagner. “In a Wagner score, you can find nearly thirty measures within

which he might give only one musical indication, from *piano* to *crescendo*. How will you create the necessary nuances there? As opposed to Puccini, where in *La Bohème* he wrote four different musical indications in *one bar*.”

In addition to *Traviata*, Kim’s Verdi conducting to date has included *Rigoletto*, *Il Trovatore*, *Un Ballo in Maschera*, and the Requiem. In any Verdi work, she feels it is essential “to balance between bringing out the music’s virtuosity and making the drama happen.” She recognizes the excitement of the musically grand-scale, thrillingly impassioned episodes that abound in *Trovatore*, but she also appreciates the intimacy that Verdi makes possible: “His orchestra totally reflects the singers’ emotion, the *internal* voice of the characters—that’s what makes him one of the giants.”

In *Trovatore*, Kim can’t really pick a favorite moment, but she does especially relish the Manrico/Azucena duet in Act II, “which really *hurts* when you think about this story—it’s really *doloroso* [painful]. That’s a moment in the opera on which I am most concentrated. It’s not only *doloroso*, but also sensitive and delicate as well, in presenting the relationship between these two characters.”

CONTINUED ON PAGE 43

# The (R)evolution of Steve Jobs

MUSIC BY MASON BATES

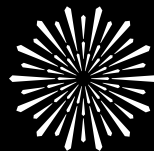
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# The (R)evolution of Steve Jobs

## PROLOGUE

### 1965: The Jobs family garage, Los Altos

Paul Jobs presents his ten-year-old son Steve with a wooden workbench as a birthday gift.

## SCENE 1

### 2007: The stage of a convention center, San Francisco

An adult Jobs delivers a public launch of his company's new product—"one device"—that will revolutionize technology. He ends his pitch noticeably weak and short of breath.

## SCENE 2

### 2007, directly after: Corporate offices, Cupertino

Steve retreats to his office. His wife, Laurene, chides him for not taking better care of himself and getting lost in his work.

## SCENE 3

### 2007, later that afternoon: The hills around Cupertino

Steve goes on a long meditative walk. He encounters Kōbun Chino Otagawa, his former spiritual mentor in Sōtō Zen Buddhism, who died five years before. Steve remembers something he once said: "You can't connect the dots going forward. You can only connect them going backward." As they gaze at the sunset, Kōbun prompts Steve to acknowledge his mortality.

## SCENE 4

### 1973: A class in calligraphy, Reed College, Oregon

A teacher discusses the significance of the ensō, a circle drawn in Japanese calligraphy. Steve is inspired by the aesthetic ideas of elegance and simplicity.

## SCENE 5

### 1973: The garage of the Jobs family home, Los Altos

Steve's best friend, Steve Wozniak, has created a "blue box," a device that allows the user to make free telephone calls. Steve and "Woz" celebrate the ease with which they think corporate giants can be toppled.

## SCENE 6

### 1974: An apple orchard near Los Altos

Steve and his girlfriend Chrisann take LSD. He imagines their surroundings coming to life as though an orchestra, playing Bach. The two start to make love when Kōbun interrupts them.

## SCENE 7

### 2007: The hills around Cupertino

#### 1975: Los Altos Zen Center

Kōbun informs Steve that he cannot live at the Zen Center and hints that his destiny may lie elsewhere.

## SCENE 8

### 1989: A lecture hall, Stanford University

Steve meets Laurene for the first time.

## SCENE 9

### 1976: The garage of the Jobs family home, Los Altos

Woz shows a new computer interface to Steve. Chrisann arrives and tells Steve that she is pregnant. When Steve demands that Chrisann end the pregnancy, she leaves in tears. Steve and Woz dream about the future of their invention, Steve remembering the orchestra in the orchard playing Bach and imagining the computer as "something we play."

## SCENE 10

### 1980: Corporate offices, Cupertino

Steve severs ties with Chrisann and angers Woz by denying a fellow employee his pension. Chrisann and Woz lament the loss of the Steve they once knew.

## SCENE 11

### 1989: Steve Jobs' home, Palo Alto

Steve shows Laurene his sparsely furnished home. Photographs by Ansel Adams prompt a brief discussion about artistic inspiration.

CONTINUED ON PAGE 30

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**Japhy Weideman**\*

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**59 Productions**\*

**For 59 Productions:**  
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Original Choreographer  
**Chloe Treat**\*

Chorus Director  
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Assistant Conductor  
**Aaron Breid**\*

Musical Preparation  
**William Woodard**\*

**Kseniia Polstiankina Barrad**  
**Yang Lin**

**John Churchwell**  
**Fabrizio Corona**

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Stage Manager  
**Thea Railey**

Assistant Stage Managers  
**Megan Coutts**  
**Jonathan S. Campbell**  
**Anna Reetz**

Fight Director  
**Dave Maier**

Costume Supervisor  
**Lyre Alston**

Hair and Makeup  
**Jeanna Parham**

FRIDAY, SEPTEMBER 22, 2023 • 7:30 PM  
SUNDAY, SEPTEMBER 24 • 2 PM  
WEDNESDAY, SEPTEMBER 27 • 7:30 PM  
SATURDAY, SEPTEMBER 30 • 7:30 PM  
TUESDAY, OCTOBER 3 • 7:30 PM  
SATURDAY, OCTOBER 7 • 7:30 PM

# The (R)evolution of Steve Jobs

Music by **Mason Bates**  
Libretto by **Mark Campbell**

(Sung in English with English supertitles)

## CAST

(in order of appearance)

<i>Paul Jobs</i>	<b>Joseph Lattanzi</b> *
<i>Steve Jobs</i>	<b>John Moore</b> *
<i>Laurene Powell Jobs</i>	<b>Sasha Cooke</b>
<i>Kōbun Chino Otagawa</i>	<b>Wei Wu</b> *
<i>Teacher</i>	<b>Gabrielle Beteag</b> †
<i>Steve Wozniak</i>	<b>Bille Bruley</b> *
<i>Chrisann Brennan</i>	<b>Olivia Smith</b> †
<i>Board Member</i>	<b>Angela Moser</b>
<i>Designer #1</i>	<b>Jere Torkelsen</b>
<i>Engineer</i>	<b>Michael Jankosky</b>
<i>Designer #2</i>	<b>Stella Hannock</b> *
<i>Designer #3</i>	<b>Christopher Jackson</b>
<i>Receptionist</i>	<b>Liesl McPherrin</b>
<i>Reporter</i>	<b>Andrew Thomas Pardini</b>
<i>Secretary</i>	<b>Silvie Jensen</b>

*Reporters, students, co-workers, wedding, and memorial service guests*

\* San Francisco Opera debut † Current Adler Fellow

## TIME AND PLACE

<b>PROLOGUE</b>	1965: The garage of the Jobs family home, Los Altos
<b>SCENE 1</b>	2007: The stage of a convention center, San Francisco
<b>SCENE 2</b>	2007, directly after: Corporate offices, Cupertino
<b>SCENE 3</b>	2007, later that afternoon: The hills around Cupertino
<b>SCENE 4</b>	1973: A class in calligraphy, Reed College, Oregon
<b>SCENE 5</b>	1973: The garage of the Jobs family home, Los Altos
<b>SCENE 6</b>	1974: An apple orchard near Los Altos
<b>SCENE 7</b>	2007: The hills around Cupertino   1975: Los Altos Zen Center
<b>SCENE 8</b>	1989: A lecture hall, Stanford University
<b>SCENE 9</b>	1976: The garage of the Jobs family home, Los Altos
<b>SCENE 10</b>	1980: Corporate offices, Cupertino
<b>SCENE 11</b>	1989: Steve Jobs' home, Palo Alto
<b>SCENE 12</b>	1981–1986: Corporate offices, Cupertino
<b>SCENE 13</b>	2007: The hills around Cupertino
<b>SCENE 14</b>	2007: The hills around Cupertino   1989: A lecture hall, Stanford University
<b>SCENE 15</b>	2007: The hills around Cupertino   1989: Steve Jobs' home, Palo Alto
<b>SCENE 16</b>	2007: Steve Jobs' home
<b>SCENE 17</b>	1991: Yosemite National Park
<b>SCENE 18</b>	2011: Stanford University Chapel
<b>EPILOGUE</b>	1965: The garage of the Jobs family home, Los Altos

*The performance will last approximately one hour and forty minutes without intermission.*

**SCENE 12****1981–1986: Corporate offices, Cupertino**

Steve denies alimony to Chrisann for their child, Lisa, and offends Woz, who quits. Demoted by the board of directors, Steve bitterly leaves the company and has a breakdown.

**SCENE 13****2007: The hills around Cupertino**

Kōbun reminds Steve that it was necessary for him to learn from his mistakes. He shows Steve a brief replay of his life after he fell apart, revisiting his first meeting with Laurene and the evening when he fell in love with her.

**SCENE 14****2007: The hills around Cupertino****1989: A lecture hall, Stanford University**

The day when Steve and Laurene met.

**SCENE 15****2007: The hills around Cupertino****1989: Steve Jobs' home, Palo Alto**

The evening in Steve's home when he fell in love with Laurene. Kōbun reminds Steve that Laurene also helped keep his ego in check.

**SCENE 16****2007: Steve Jobs' home**

Steve returns home after his walk to find Laurene waiting for him. She confronts Steve and persuades him to accept his illness and mortality.

**SCENE 17****1991: Yosemite National Park**

Kōbun marries Steve and Laurene in a Buddhist ceremony. Steve expresses his love for Laurene and his gratitude to her for teaching him the value of human connection. When it is revealed how he died in 1992, Kōbun says, “we start at nothing, return to nothing—the circle ends where it was begun.”

**SCENE 18****2011: Stanford University Chapel**

Steve suspects he is now at his own memorial service and Kōbun verifies it. He protests a few production elements in the service, but Kōbun tells him to be still, to simplify. Laurene and Woz muse about Steve and his life. Finally, Laurene is left alone and observes that while Steve will be both lionized and demonized, no one can deny his influence on the world.

**EPILOGUE****1965: The garage of the Jobs family home, Los Altos**

As Laurene looks on, Paul Jobs presents his son with a workbench on his birthday.

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**First performance:** Santa Fe Opera, July 22, 2017

**First San Francisco Opera performance:** September 22, 2023

**Personnel:** 8 principals, 24 choristers, 2 supernumeraries:  
**34 total**

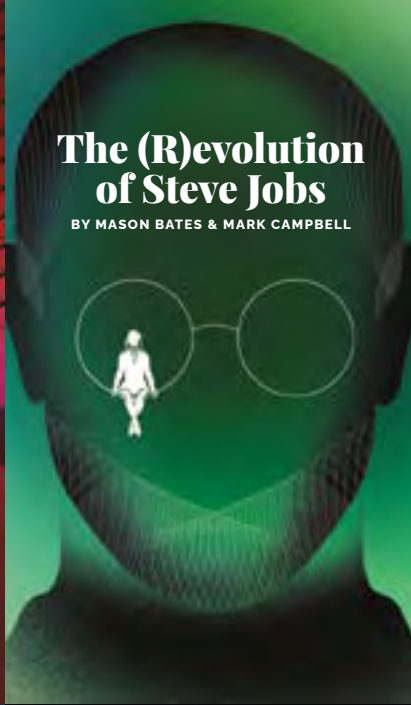
**Orchestra:** 2 flutes (1 doubling piccolo, 1 doubling piccolo and alto flute), 1 oboes, 1 clarinet, 2 bassoons (1 doubling contrabassoon), 2 alto saxophones, 4 horns, 2 trumpets, 3 trombones, 1 harp, 1 piano, 1 acoustic guitar, 1 electronica, 1 timpani, 3 percussion, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses): **65 total**

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*The (R)evolution of Steve Jobs* is inspired by the life and creative spirit of Steve Jobs and does not purport to depict actual events as they occurred or statements, beliefs, or opinions of the persons depicted. It has not been authorized or endorsed by Apple Inc., the Estate or Family of Steve Jobs, or by any persons depicted.



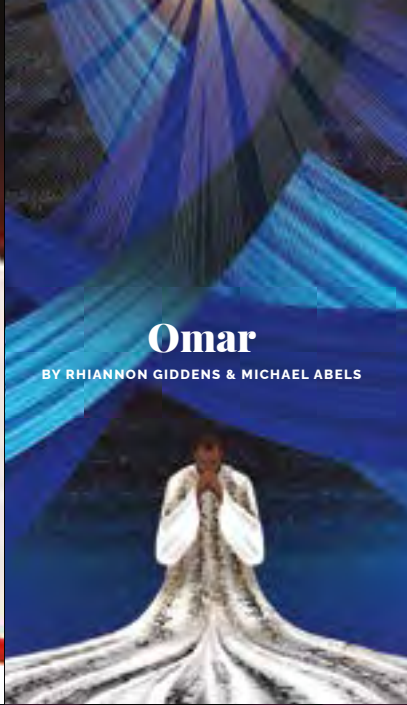
**Il Trovatore**  
BY GIUSEPPE VERDI



**The (R)evolution of Steve Jobs**  
BY MASON BATES & MARK CAMPBELL



**Lohengrin**  
BY RICHARD WAGNER



**Omar**  
BY RHIANNON GIDDENS & MICHAEL ABELS



**The Elixir of Love**  
BY GAETANO DONIZETTI



**The Magic Flute**  
BY WOLFGANG AMADEUS MOZART



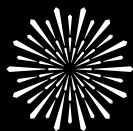
**Innocence**  
BY KALJA SAARIAHO & SOFI OKSANEN



**Partenope**  
BY GEORGE FRIDERIC HANDEL

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# The Music of Communication

Operas through the centuries are filled with creative characters—from *Bohème's* starving artists to *Death in Venice's* haunted author. About ten years ago I started dreaming about an opera that would examine a different kind of creative individual: the creative technologist. Living in the Bay Area for a decade leading up to that moment, I became familiar with the fascinating breed of creative people whose innovations transform civilization. And no one better exemplified this than Steve Jobs.



Mason Bates / KATE WARREN

The story of Steve Jobs exists at the intersection of creativity, technology, and human communication—a thematic crossroads that opera can explore unlike any other medium. Opera, after all, can illuminate the interior thoughts of different characters simultaneously through the juxtaposition of individual themes. That makes it an ideal medium to explore a man who revolutionized how we communicate.

*The (R)evolution of Steve Jobs* explodes the concept of Wagnerian leitmotifs—the melodies assigned to various characters—into soundworlds. Each character in this opera walks onstage with not only a theme but an entire sonic identity. As they interact, their musics (sounds) collide, blending almost as if mixed by a DJ. The music of Steve Jobs is a quicksilver blend of orchestra and whirring electronica, the latter of which was partly built using samples of Mac gear (spinning hard drives, key clicks, charming whizzes and beeps). Accompanying Steve is also an acoustic guitar—an instrument whose predecessors appeared often in early opera. Jobs loved the guitar, and the energetic sound of a fingerpicked steel-string illuminates the busy inner spirit of a restless man.

Jobs' search for inner peace is the story of the opera—which, in a sentence, is about a man who learns to be human again. The key role in this journey is his wife, Laurene, who

acted as the electrical “ground” to the positive and negative charges of Jobs. Laurene is a soulful and strong woman who convinces Jobs of the importance of true human connection, the person who reminds him that people don't have one button: they are beautifully complicated. Her slow-moving, oceanic harmonies collide with the frenetic music of Steve, and ultimately she succeeds in slowing down his music.

Another key character is Buddhist advisor Kobun, an important yet overlooked figure who receives stunning treatment by master

librettist Mark Campbell. A panoply of Tibetan prayer bowls and Chinese gongs sometimes sounds purely acoustic and is sometimes imaginatively processed. This opera expands the ‘mystical bass’ trope (e.g., *Magic Flute's* Sarastro) with the enhanced storytelling of electronic sounds, which eerily blow across the mesmerizing sound of a low bass voice.

Finally, we have Steve Wozniak and Chrisann Brennan. Woz is always trailed by a pair of saxophones, whereas Chrisann is accompanied by hummingbird-like flutes. These two characters know Steve from the early days, and through their eyes we witness his stunning transformation.

Creatives, who tend to be animated by intriguing conflicts and tempestuous lovers, make good opera subjects. One question this opera asks is how this new breed of creative technologist can fit into that history and enrich it. Jobs possessed an impetuous temperament, a magnetic charisma, and occasional dismissiveness of those who fell out favor—and those qualities make for big human conflicts that animate this opera.

As a tech mogul who presented as an artist, Steve Jobs gives us a unique opera subject—both protagonist and antagonist—who journeys from hippy idealist to master of the universe. It's a story that resonates deeply in the Bay Area, and it is tremendously meaningful to experience this story at San Francisco Opera. 🌟



Steve Jobs, founder of Apple, in 1984  
when the first Macintosh was released.  
BRIDGEMAN IMAGES



# Circling Around Steve Jobs

BY JAMES M. KELLER

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**T**o Steve Jobs we owe much that defines modern life—not just the iPhones, iPods, iPads, and iMacs that transformed how we gather and communicate information but also the engineering, the packaging, and even the attitudes that changed those once onerous and time-consuming tasks into bursts of instant gratification. But who, really, was Steve Jobs? He was certainly a genius, a whiz-bang engineer, a prodigy of commerce, and a social visionary. Yet, as we look into his life and lore, he emerges as more nuanced than that. He could be a malevolent monster in his personal and professional dealings, leaving a trail of roadkill as he careened down the highway of his life. Inwardly, he yearned for human comfort he was ill-equipped to accept. He sought to boost the metaphysical side of his life but was often frustrated when his personality and ambition impeded his spiritual goals.

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***“At heart the opera tells  
a California story,  
a chapter in a long-running  
saga of scientific innovation  
and commercialization.”***

---

Hamlet said it of his own father: “He was a man, take him for all in all, I shall not look upon his like again.” So it is with every mortal, but in Steve Jobs the contradictions stood in unusually high relief. He was a hero and a villain, a success and a failure. From this bundle of paradox emerges a character we might indeed describe as operatic.

Librettist Mark Campbell was not immediately entranced when composer Mason Bates floated the idea of collaborating on a Steve Jobs opera. His reticence was not to be underestimated. He had by then written some 25 opera librettos for a host of notable composers; one of them, *Silent Night*, had won a Pulitzer Prize when set to music by Kevin Puts. In contrast, it would be Bates’ first opera. Although Campbell knew and admired a number of Bates’ pieces, the composer was not quite the star he is today; he had been championed by the San Francisco Symphony and had fulfilled a prestigious term as composer-in-residence at the Chicago Symphony Orchestra but was just on the



Steve Jobs speaks in front of a photo of himself with Apple co-founder Steve Wozniak during the launch of the Apple iPad tablet in San Francisco, Jan 27, 2010.

TONY AVELAR/BLOOMBERG VIA GETTY IMAGES

brink of becoming the first-ever composer-in-residence at the Kennedy Center of the Performing Arts in Washington, D.C. Still, the more Campbell dug into the subject, the more he felt that Bates' operatic instincts were on target, and the possibilities for their collaborative work came into focus. In the summer of 2015, Santa Fe Opera announced that it had commissioned *The (R)evolution of Steve Jobs* (by then in progress), leading a consortium that would include San Francisco Opera and Seattle Opera, with support from Cal Performances. Two years later, the opera was introduced to rapturous audience response in the tech-infused terrain of northern New Mexico, with the lights of Los Alamos National Laboratory glittering in the distance behind the open-backed stage.

At heart, though, the opera tells a California story, a chapter in a long-running saga of scientific innovation and commercialization. This has been played out time and again in the state's history: quick-as-lightning entrepreneurship accompanying the Gold Rush, advances in radio and electrical engineering in the early 20th century, capitalizing on sound and film technology for the movie industry, defense innovation during World War II and its subsequent adaptation for civilian use, the rise of personal computing, and the high-tech boom of Silicon Valley. That last locale is well-known to Bates, who moved to the Bay Area in 2001 to earn his Ph.D. in composition from the University of California, Berkeley and gained a local following as a DJ in the club scene and as a composer in concert venues.

Silicon Valley is also where *The (R)evolution of Steve Jobs* begins and ends, in the Jobs family's garage in Los Altos. The opera moves vigorously through 18 scenes (not counting a prologue, epilogue, overture, and four interludes), touching down in and around San Francisco, Cupertino, Palo Alto, Yosemite National Park, and one out-of-state locale—Reed College in Portland, Oregon, which numbers Jobs among its dropouts. The scenes in this 90-minute work are short, mostly running from three to five minutes (though one reaches to 12), each offering a fleeting fragment of a chronicle that tells the parallel—or sometimes overlapping—stories of Jobs' personal and professional journey. Most operas are built out of standalone scenes, to be sure, sometimes laid out almost as if in real time (say, *Tosca*), sometimes hewing to a more episodic structure in which moments from the protagonists' lives seem plucked almost at random from a longer span (think *La Bohème*). *The (R)evolution of Steve Jobs* is more of the *La Bohème* sort, but being a thoroughly modern piece, it pushes the narrative envelope further. It unrolls through most of a lifetime, from the moment when 10-year-old Steve receives a workbench as a birthday present ("a fine place to start," says his father) to his memorial service 46 years later. What's more, the story is not laid out chronologically. It is as if Campbell wrote each chapter of the tale on its own index card ... and then shuffled the deck.

The result could have been confusing, but it comes across as logical and unambiguous in performance.



Scenes from the 2017 world premiere of *The (R)evolution of Steve Jobs* at Santa Fe Opera with Edward Parks as Steve Jobs and Sasha Cooke as Laurene Powell Jobs.

KEN HOWARD

A viewer's mind has no trouble imagining the real-life sequence of events even though they are presented through flashbacks and leaps forward, and the unusual structure adds a particular flavor to the telling. Instead of presenting Jobs' life as an inevitable historic progression, the libretto may suggest that all the strands of his life were there all the time, that the life itself was the twinkling refractions of his multifaceted being simultaneously rolled into one. A boy giving rein to scientific curiosity, a student intrigued by spiritual enlightenment, an adult succeeding or failing at relationships, a man unveiling momentous inventions—each facet emerges with a sort of equality.

This clarity was achieved through the forces of art. Bates helps orient the listener within this discontinuous storyline through recurrent, role-specific sound-worlds that he has described as somewhat analogous to Wagner's leitmotifs. Jobs is characterized by a mercurial blend of orchestra and whirring electronica (a Bates specialty), often with an overlay of acoustic guitar, as at the opera's outset. His wife, Laurene, is accompanied by stately "oceanic harmonies," his girlfriend Chrisann by flutes, his business partner Steve Wozniak by saxophones, his Buddhist mentor Kōbun Chino Otogawa by gongs, Tibetan singing bowls, and the veiled tones of an alto flute.

An essential unifying device in this opera is the image of the circle. It appears most prominently in the form of the *ensō*, a calligraphic ring drawn daily in one stroke or

two as a Zen exercise. In the opera, we witness Jobs learning about it in a college class and later pondering it under the guidance of Kōbun, a deeply sympathetic character. The fact that the *ensō* is hand-drawn guarantees that it will be a flawed circle; reflecting its human creation, it will fall short of perfect execution. This goes to the crux of Jobs' tragic flaw or perhaps his heroism—the distance separating idealized vision from human capacity. But circles appear elsewhere, too: in apples (a whole orchard of them, at one point), in projected icons of apps, in an Apple computer case, the sun, his girlfriend's pregnant belly, a meditation maze. Even the title's typography seems to derive from the image. The word "(R)evolution" invites an open-ended interpretation involving the revolution or evolution Jobs wrought in the world or in himself; but, visually, the parentheses embrace the R like a two-stroke *ensō*. "We start at nothing, Return to nothing," sings Kōbun. "The circle ends where it was begun." And so at the opera's conclusion we bid farewell to the same 10-year-old birthday boy we met at the beginning—one we have come to understand "for all and all," a man more successful at humanizing the computer than at humanizing the complex being that was Steve Jobs. 🍎

*James M. Keller is the long-time program annotator of the San Francisco Symphony. As former critic-at-large for the Santa Fe New Mexican, he covered the creation of The (R)evolution of Steve Jobs.*



A 1983 surprise outing for Steve Jobs' birthday organized by the Apple team. Jobs is fourth from the left in the pirate hat. / COURTESY, BARBARA BARZA

# Working with Steve Jobs

BY DONNA DUBINSKY

**T**he first question I get when someone learns that I worked at Apple in the 1980s is “Did you know Steve Jobs?” Yes, indeed, I did. I joined Apple after business school in 1981 and moved through a succession of positions in logistics and operations. Although I was never a member of his inner circle, and many others worked more closely with Steve than I did, I had regular interactions with him over the course of many years, including some discussions after I left Apple to join a start-up, Palm Computing.

Steve was a big part of why I was drawn to Apple. He was mesmerizing. His ideas were big. When we were working on the Apple II, we were not creating a gadget to play Asteroids

or generate a budget, we were creating “bicycles for the mind.” We were not building a business; we were changing the world. Steve’s inspiration led me to always seek out the bigger mission—not just WHAT we are doing but WHY.

Steve was never satisfied with “okay” or with “good enough.” He aimed to get every detail right. Nothing short of perfection would satisfy him. He pushed engineers, product designers, graphic artists, marketing staff, and even those of us in the less visible, back-office operations to accomplish the impossible. He taught us to “think different,” as his famous advertising campaign exhorted. Just because something has been done a certain way in the past does not mean it is the best way to do it now.

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Challenge your assumptions; don't accept conventional wisdom until you are sure it is right. I've carried this mantra forward throughout my career.

Steve's maniacal focus on excellence yielded breakthrough products, but it had a dark side as well. In pushing people to achieve sometimes impossible targets, Steve was very demanding. He asked for personal sacrifices beyond the norm and was sometimes cruel when he did not get the results he wanted. An engineer might write code around the

clock for weeks, only to have Steve look at the work, decide that it was not worthy, and unceremoniously kill the project without discussion.

Creating an opera about a contemporary figure known by many living people is a fraught exercise. Indeed, some former colleagues from my Apple days object to various aspects of the opera because they are not historically accurate. But that's not the point of the opera. It is not intended as a true-to-life biography. It is a work of art, not a documentary. What *The (R)evolution of Steve Jobs* captures well is the paradox of Steve Jobs, who, like many other consequential figures throughout history (and perhaps more than a few leaders today), is a complex and compelling combination of genius and ruthlessness.

The opera pushes us to consider hard questions. Is it essential that genius be combined with a disregard for the feelings of others? Is callousness the only way to achieve greatness because if you don't push people to their limits, they won't strive to accomplish amazing things? If you temper your management style with kindness, are you inviting mediocrity? Are brilliance and meanness inextricably linked?

And why do people follow leaders like Steve Jobs, even



when they know that they may get hurt if they dissatisfy him or do not meet his standards? Why don't they just leave? Indeed, some people did leave, but many others stayed and flourished. Perhaps we all were infected with that desire for greatness and the thrill of achieving something outstanding as a team beyond what we thought we could do. Steve urged us to make a "dent in the universe." He surely did, and we wanted to, too.

The opera is not only about Steve Jobs. Yes, it captures the arc of his story and his powerful but flawed genius. But to me, the opera is about a more universal theme of humanity: the struggle between our agitated efforts to change the world while seeking the peace and calm that comes with acceptance of the world as it is. Nicole Paiement, who conducted the opera in Seattle, pointed out to me that the music brilliantly emphasizes this constant battle in its alternation between powerful restless energy and wonderfully calm, meditative moments.

Steve would often say "the journey is the reward," but I found the statement confusing coming from him. Wasn't Steve the master of an "ends justify the means" ethos? Of the quest for a beautiful, world-changing product as the only acceptable outcome, irrespective of the costs along the way? Well, maybe not. *The (R)evolution of Steve Jobs* proposes an answer to this conundrum by showing a Steve Jobs who, with the guidance of his wife and his guru, can indeed evolve towards a balance between his passion to make change with a desire to live in harmony with others and with history. 🌱

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*Donna Dubinsky is a Silicon Valley-based entrepreneur.*

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***“What The (R)evolution of Steve Jobs captures well is the paradox of Steve Jobs, who, like many other consequential figures throughout history ... is a complex and compelling combination of genius and ruthlessness.”***

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# Artist Profiles

\* San Francisco Opera Debut † Role Debut ‡ Current Adler Fellow • Merola Opera Program Graduate



## MASON BATES

(Richmond, Virginia)

### Composer

### Recent and

### Upcoming: *The*

*(R)evolution of Steve Jobs* (Calgary Opera,

Utah Opera); *The Rhapsody of Steve Jobs* (Philadelphia Orchestra, Atlanta Symphony); *Philharmonia Fantastique: The Making of the Orchestra* for animated film and live orchestra; violin concerto (Philadelphia Orchestra); new work for period instruments (Philharmonia Baroque Orchestra); *Whalesong* (BBC Proms); piano concerto for Daniil Trifonov (San Francisco Symphony, Philadelphia Orchestra, Israel Philharmonic, Rotterdam Philharmonic, Spanish National Orchestra, Orchestra Philharmonique de Radio France); *The Amazing Adventures of Kavalier & Clay* (Metropolitan Opera) Mercury Soul club show co-founder, artistic director, and performer as DJ Masonic Faculty member of San Francisco Conservatory of Music Grammy Award for Best Opera Recording (*The (R)evolution of Steve Jobs*) Grammy Award for Best Engineered Album, Classical (*Philharmonia Fantastique: The Making of the Orchestra*)



## MARK CAMPBELL

(Washington, D.C.)

### Librettist

### Recent and

### Upcoming: *The*

*Shining* (Lyric Opera of Kansas City, Opera

Parallèle, Atlanta Opera); *Unruly Sun* (Toronto's 21C Music Festival); *A Nation of Others* (Oratorio Society of New York at Carnegie Hall); *Edward Tulane* (Minnesota Opera); *Sanctuary Road* (Virginia Opera); *A Sweet Silence in Cremona* (Teatro

Ponchielli di Cremona); *Émigré* (Shanghai Symphony Orchestra); *A Thousand Acres* (Des Moines Metro Opera); *Irena* (Teatr Muzyczny w Poznaniu); *Stonewall* (Mexico City's Teatro de la Ciudad); *Elizabeth Cree* (West Edge Opera, Glimmerglass Festival) Created and funds the annual Campbell Opera Librettist Prize

Co-created the True Voice Award to help with the training of transgender singers Pulitzer Prize in Music for *Silent Night* Grammy Award for Best Opera Recording (*The (R)evolution of Steve Jobs*)



## MICHAEL CHRISTIE

(Buffalo, New York)

### Conductor

### San Francisco Opera

### Highlights: Mark

Adamo's *The Gospel of Mary Magdalene*

**Recent and Upcoming:** Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs* (Lyric Opera of Kansas City, Atlanta Opera, Calgary Opera); *Journey to Valhalla* (Kansas City); *Pagliacci* (Sacramento Philharmonic and Opera); Huang Ruo's *An American Soldier* (Opera Theatre of Saint Louis) Artistic and Music Director of New West Symphony Grammy Award for Best Opera Recording (*The (R)evolution of Steve Jobs*) Facebook: @michaelchristieonline Instagram: @michaelchristiemusic Website: michaelchristieonline.com



## JOHN MOORE \*

Baritone (Okoboji, Iowa)

### Steve Jobs

### Recent and

### Upcoming:

Steve Jobs in Mason

Bates and Mark Campbell's *The (R)evolution of Steve Jobs* (Utah Opera,

Atlanta Opera, Austin Opera, Seattle Opera); title role of *Sweeney Todd* (Dayton Opera); Pelléas in *Pelléas et Mélisande* (Des Moines Metro Opera); Leon Klinghoffer in John Adams' *The Death of Klinghoffer* (Amsterdam's Royal Concertgebouw); Rasheed in Sheila Silver's *A Thousand Splendid Suns* (Seattle); Count Almaviva in *Le Nozze di Figaro* (New Zealand Opera); Achilla in *Giulio Cesare* (Glyndebourne Festival)



## SASHA COOKE

Mezzo-Soprano

(College Station, Texas)

### Laurene Powell Jobs

### San Francisco Opera

### Highlights: Title role

of Mark Adamo's *The*

*Gospel of Mary Magdalene*; Anna in *Les Troyens*; Magdalene in *Die Meistersinger von Nürnberg*; title role of *Orlando*; Hansel in *Hansel and Gretel*

**Recent and Upcoming:** Donna Elvira in *Don Giovanni* (Houston Grand Opera); Brangäne in *Tristan und Isolde* (Rouen Opera); Sylvie in Joby Talbot's *The Diving Bell and the Butterfly* (Dallas Opera); Thirza in Dame Ethel Smyth's *The Wreckers* (Houston); Stravinsky's *Pulcinella* (San Francisco Symphony); Corigliano's *One Sweet Morning* (Nashville Symphony); Mahler's *Lieder eines Fahrenden Gesellen* (Accademia di Saint Cecilia, Minnesota Orchestra, New World Symphony); Mahler's *Das Lied von der Erde* (Houston Symphony); Elgar's *The Dream of Gerontius* (Wiener Konzerthaus); Michael Tilson Thomas' *Meditations on Rilke* (New York Philharmonic, Los Angeles Philharmonic); Mahler's Third Symphony (New Zealand Symphony); Mendelssohn's *Elijah* (Utah Symphony, NDR Elbphilharmonie Orchestra); Vivaldi (Chicago Symphony Orchestra); Handel's *Messiah* (Philadelphia

ARTIST PROFILES CONTINUED

Orchestra, Oregon Symphony); Jake Heggie's *Intonations: Songs from the Violins of Hope*; recitals with John Churchwell (Chamber Music Society of Palm Beach), Laura Dahl and members of St. Lawrence String Quartet (Stanford Live), and pianist Kirill Kuzmin and guitarist Jason Vieaux (Cleveland Institute of Music)  
Co-Director of the Lehrer Vocal Institute at Music Academy of the West  
Grammy Award for Best Opera Recording (John Adams' *Doctor Atomic*; Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs*)



**BILLE BRULEY \***  
Tenor  
(Montgomery, Texas)  
**Steve Wozniak**  
**Recent and Upcoming:** Steve Wozniak in Mason

Bates and Mark Campbell's *The (R)evolution of Steve Jobs* (Austin Opera, Atlanta Opera, Lyric Opera of Kansas City); *Jenůfa* (Lyric Opera of Chicago); Bacchus in *Ariadne auf Naxos* (Arizona Opera); Beadle in *Sweeney Todd* (Austin); Steuermann in *Der Fliegende Holländer* (Santa Fe Opera); Ferrando in *Così fan tutte* (Arizona); Louis Sullivan in Daron Hagen's *Shining Brow* (Arizona); Bern Venters in Craig Bohmler's *Riders of the Purple Sage* (Arizona)



**WEI WU \***  
Bass  
(Beijing, China)  
**Kōbun Chino**  
**Otogawa**  
**Recent and Upcoming:** Kōbun in

Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs* (Calgary Opera, Utah Opera, Austin Opera, Lyric Opera of Kansas City); Zuniga in *Carmen* (Metropolitan Opera); Angelotti in *Tosca* (LA Opera); Frère Laurent in *Roméo et*

*Juliette* (Central City Opera); Sparafucile in *Rigoletto* (Opera Philadelphia); Hunding in Act I of *Die Walküre* (New Orleans Opera); Mary Carson in Kristin Kuster's *A Thousand Acres* (Des Moines Metro Opera); Snug in Britten's *A Midsummer Night's Dream* (Des Moines)  
Grammy Award for Best Opera Recording (*The (R)evolution of Steve Jobs*)



**OLIVIA SMITH** ♯+  
Soprano  
(Penticton, Canada)  
**Chrisann Brennan**  
**San Francisco Opera**  
**Highlights:** Mimi in

*Bohème Out of the Box*; Voice of the Falcon and Voices of Unborn Children in *Die Frau ohne Schatten*  
**Recent and Upcoming:** Governess in Britten's *The Turn of the Screw* (Curtis Opera Theatre); Marguerite in excerpts of Gounod's *Faust* (Curtis Symphony Orchestra); Cathleen in Vaughan Williams' *Riders to the Sea* (Curtis Opera Theatre); First Witch in *Dido and Aeneas* (Curtis Opera Theatre); Mrs. Gobineau in Menotti's *The Medium* (Curtis Opera Theatre)  
San Francisco Opera Adler Fellowship: 2023  
Merola Opera Program: 2022



**JOSEPH LATTANZI** ♯+  
Baritone  
(Atlanta, Georgia)  
**Paul Jobs**  
**Recent and Upcoming:** Hawkins

Fuller in Gregory Spears' *Fellow Travelers* (Lyric Opera of Chicago, Arizona Opera, Des Moines Metro Opera); Belcore in *L'Elisir d'Amore* (Minnesota Opera); title role of *Don Giovanni* (Arizona Opera); Jonathan Leshnoff's *Sacrifice of Isaac* (Atlanta Symphony Orchestra)  
Merola Opera Program: 2012, 2013  
Instagram: @Joseph.Lattanzi



**GABRIELLE BETEAG**  
♯+  
Mezzo-Soprano  
(Atlanta, Georgia)  
**Teacher**  
**San Francisco Opera**  
**Highlights:**

Flower/Lady-in-Waiting/Solo Maid in Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Iras in John Adams' *Antony and Cleopatra*; Sister Gertrude in *Dialogues of the Carmelites*; Voice from Above and Voices of Unborn Children in *Die Frau ohne Schatten*; Frida Image #3 in Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*  
**Recent and Upcoming:** Errollyn Wallen's *Roundel* (San Francisco Performances); Mercédès in *Carmen* (Atlanta Opera); Woman in a Hat/Duchess in *The Ghosts of Versailles* (Chautauqua Opera)  
Winner of Metropolitan Opera National Council Auditions 2020  
San Francisco Opera Adler Fellowship: 2022, 2023  
Merola Opera Program: 2021



**ANGELA MOSER** ♯  
Soprano  
(Claremont, California)  
**Board Member**  
**San Francisco Opera**  
**Highlights:** Seeker

in Mark Adamo's *The Gospel of Mary Magdalene*; Woman's Voice in *Jenůfa*; Madrigalist in *Manon Lescaut*  
**Recent and Upcoming:** Donna Anna in *Don Giovanni* (Open Opera, Virago Theater); Giulietta in *Les Contes d'Hoffmann* (Pocket Opera); Madame Herz in Mozart's *Der Schauspieldirektor* (Capitol Opera); Ereshkigal in Marcia Burchard's *The Descent of Inanna* (Chrysalis Productions); Sophia in Marcia Burchard's *The Mystery of Love* (Chrysalis Productions); Mahler's Second

ARTIST PROFILES CONTINUED

Symphony; Verdi Requiem; Mozart Requiem; Vivaldi Gloria; Haydn's Coronation Mass; Poulenc Gloria; Orff's *Carmina Burana*; Fauré Requiem  
Member of San Francisco Opera Regular Chorus  
Website: angelaedenmoser.com



**JERE TORKELSEN** ♪  
Baritone  
(San Francisco, California)  
**Designer #1**  
**San Francisco Opera**  
**Highlights:** Brigadier

General John A. Rawlins in Philip Glass' *Appomattox*; The Imperial Commissioner in *Madame Butterfly*; A Journalist in *Lulu*; A Steersman in *Tristan und Isolde*

**Recent and Upcoming:** Polyphemus in Handel's *Acis and Galatea*; Charlemagne in *Pippin*

Member of San Francisco Opera Regular Chorus



**MICHAEL JANKOSKY** ♪  
Tenor  
(Pittsburgh, Pennsylvania)  
**Engineer**  
**San Francisco Opera**  
**Highlights:** A Prune

Vendor in *La Bohème*; Sergeant in *Manon*; Stone (voice)/Eunuch in Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; A Peasant in *Eugene Onegin*; Giuseppe in *La Traviata*

**Recent and Upcoming:** Member of San Francisco Opera Regular Chorus and San Francisco Symphony Chorus



**STELLA HANNOCK** \*♪  
Mezzo-Soprano  
(Port Macquarie, Australia)  
**Designer #2**  
**Recent and Upcoming:** L'Enfant

in Ravel's *L'Enfant et les Sortilèges* (San Francisco Conservatory of Music); Sesto in *La Clemenza di Tito* (SFCM)  
Member of San Francisco Opera Regular Chorus



**CHRISTOPHER JACKSON** ♪  
Tenor  
(Buffalo, New York)  
**San Francisco Opera**  
**Highlights:** Pony Express Rider in *La*

*Fanciulla del West*; Giuseppe in *La Traviata*; Uncle Yakuside in *Madame Butterfly*; Jeppo Liverotto in *Lucrezia Borgia*; Backwoodsman in *Show Boat*

**Recent and Upcoming:** Member of San Francisco Opera Regular Chorus



**LIESL MCPHERRIN** ♪  
Soprano  
(Yuba City, California)  
**Receptionist**  
**San Francisco Opera**  
**Highlights:** Flower (voice)/Lady-in-

Waiting in Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*

**Recent and Upcoming:** Page #2 in *Lohengrin* (San Francisco Opera); Member of San Francisco Opera Regular Chorus



**ANDREW THOMAS PARDINI** ♪  
Baritone  
(Modesto, California)  
**Reporter**  
**San Francisco Opera**  
**Highlights:** Flora's

Servant in *La Traviata*; The Imperial Commissioner in *Madame Butterfly*  
**Recent and Upcoming:** Sciarrone in *Tosca* (Livermore Valley Opera); baritone soloist in *40th Anniversary Gala* (Opera Modesto); Marcello in *La Bohème* (San Francisco Opera Guild);

Giuseppe Palmieri in Gilbert & Sullivan's *The Gondoliers* (Winter Opera Saint Louis); Schounard in *La Bohème* (Gulfshore Opera, Opera North, Salt Marsh Opera); Dancaire in *Carmen* (Opera Orlando); Dr. Falke in *Die Fledermaus* (Orlando); Edmund Bertram in Jonathan Dove's *Mansfield Park* (Modesto); The Pirate King in *The Pirates of Penzance* (Saint Louis); Silvio in *Pagliacci* (Salt Marsh Opera); Der Dritte Edle in *Lohengrin* (Opera Southwest); Tobia Mill in *La Cambiale di Matrimonio* (Opera Southwest)  
Member of San Francisco Opera Regular Chorus



**SILVIE JENSEN** ♪  
Mezzo-Soprano  
(San Francisco, California)  
**Secretary**  
**San Francisco Opera**  
**Highlights:**

Lehrbuben in *Die Meistersinger von Nürnberg*; Mother in *Madame Butterfly*  
**Recent and Upcoming:** Page #4 in *Lohengrin* (San Francisco Opera); *Scheherazade* (Mendocino Music Festival); Selysette in *Ariane et Barbe Bleue* (West Edge Opera); Nurse in *Boris Godunov*, alto soloist in Bach's *St. Matthew Passion*, alto soloist in Bach's *Magnificat* (San Francisco Symphony); Maddalena in *Rigoletto* (Modesto Opera)  
Member of San Francisco Opera Regular Chorus  
Website: silviejensen.com



**KEVIN NEWBURY**  
(Auburn, Maine)  
**Director**  
**San Francisco Opera**  
**Highlights:** Mark Adamo's *The Gospel of Mary*

*Magdalene*; *Norma*  
**Recent and Upcoming:** Mason Bates



## ARTIST PROFILES CONTINUED

and Mark Campbell's *The (R)evolution of Steve Jobs* (Seattle Opera); Bernstein's *MASS* (Ravinia Festival, PBS Great Performances); *Doubt* (PBS Great Performances); Karim Sulayman's *Unholy Wars* (Spoleto Festival USA, Philadelphia Opera's O Festival); *The Good Swimmer* (BAM Next Wave Festival); Gregory Spears' *Castor and Patience* (Cincinnati Opera); Gregory Spears and Tracy K. Smith's *The Righteous* (Santa Fe Opera); Bernstein's *Candide* (Philadelphia Orchestra); *Dickinson* (Apple TV+)

Co-founder of Up Until Now Collective  
Websites: kevinnewbury.com and upuntilnowcollective.com  
Instagram: @kevinnewbury and @upuntilnowcollective



**VICTORIA (VITA) TZYKUN \***

(Odesa, Ukraine)

**Set Designer**

**Recent and**

**Upcoming:** Designer, director, and

multimedia artist; engagements with Lyric Opera of Chicago, Houston Grand Opera, Seattle Opera, Tel Aviv Museum of Art

GLMMR interdisciplinary art collective with David Adam Moore: *REFUGE* large-scale immersive theater installation in response to Russia's invasion of Ukraine (Granada artist residency UC Davis)

Faculty member of National Theater Institute

Lecturer at NYU Tisch School of the Arts, Mannes School of Music, Carnegie Hall's Weill Institute

Advisory role with National Endowment for the Arts

Tech-focused panelist for San Diego Opera, Austin Opera

@vitatzkykun



**PAUL CAREY \***

(San Francisco, California)

**Costume Designer**

**Recent and**

**Upcoming:** *Candide* (Philadelphia

Orchestra); Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs* (Seattle Opera, Indiana University); Bernstein's *MASS* (Ravinia Festival); Gregory Spears' *Fellow Travelers* (Lyric Opera of Chicago, Prototype Festival, Arizona Opera)



**JAPHY WEIDEMAN \***

(Asheville, North Carolina)

**Lighting Designer**

**Recent and**

**Upcoming:** Mason Bates and Mark

Campbell's *The (R)evolution of Steve Jobs* (Seattle Opera); *The Piano Lesson* (Broadway); *Lobby Hero* (Broadway); *Dear Evan Hansen* (London's Noël Coward Theatre); *Shucked!* (Broadway); *Summer, 1976* (Broadway)

Website: japhyweideman.com



**59 PRODUCTIONS \***

(London and New York)

**Projection Design**

Video Designer:

Benjamin Pearcy

Associate Video Designer: Brad Peterson

Animators: David Curtis, Marcus Chaloner

Associate Producer: Anna Jones

**Recent and Upcoming:** Directors and designers of *David Hockney: Bigger & Closer* (London's Lightroom), *Immersion* (Guggenheim Bilbao), *About Us* (Unboxed Festival), *Sting: My Songs* (Caesars Palace Las Vegas), *Apollo 50: Go for the Moon* (National Air and Space

Museum Washington, D.C.), *Invisible Cities* (Manchester International Festival, Brisbane Festival), *Leonardo: Experience a Masterpiece* (London's The National Gallery), *Five Telegrams* (Edinburgh International Festival); set and video designers of *Kan Yama Kan* (Riyadh), *Kuwait Calling* (Kuwait), *The Last Ship* (Northern Stage, UK tour, US tour); video design for *Pictures from Home* (Broadway), *Camelot* (Lincoln Center), *The Coast Starlight* (Lincoln Center), *Flying Over Sunset* (Lincoln Center), *Intimate Apparel* (Lincoln Center); video designers for Nico Muhly's *Marnie* (Metropolitan Opera)

Website: 59productions.co.uk

X: @59productions

Instagram: @59\_productions



**BEN PEARCY \***

(New York, New York)

**Projection Designer**

**Recent and**

**Upcoming:** Lighting and projection designer for theater,

opera, and architectural projects, including *Camelot* (Lincoln Center); *Pictures from Home* (Broadway), *Flying Over Sunset* (Lincoln Center)  
Member of 59 Productions  
Frequent collaborator with artist James Turrell



**BRAD PETERSON \***

(Charlotte, North Carolina)

**Associate Projection Designer**

**Recent and**

**Upcoming:**

With 59 Productions: *Candide* (Santa Fe Opera); *Les Pêcheurs de Perles* (Metropolitan Opera); *Camelot* (Broadway); *Flying Over Sunset* (Broadway); designs for *Sing Street* (Boston's The Huntington); *Broadway*

ARTIST PROFILES CONTINUED

*Bounty Hunter* (Off-Broadway); Associate credits: Matthew Aucoin's *Eurydice* (Metropolitan Opera); Daniel Catán's *Florencia en el Amazonas* (Metropolitan Opera); *West Side Story* (Broadway revival); *Prima Facie* (Broadway)  
Website: bradpetersondesign.com



**RICK JACOBSONH \***  
(Cortlandt Manor, New York)

**Sound Designer and Mixing Engineer**

**Recent and**

**Upcoming:** Sound

engineer for Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs* and Karim Suylaman's *Unholy Wars*; producer and engineer for the Baltimore Symphony Orchestra; producer and engineer for Philadelphia Orchestra's weekly broadcasts on WRTI and 2020 Digital Stage season; commercial projects with Carlos Simon, Kevin Puts, Marin Alsop, Baltimore Symphony Orchestra, Du Yun, Claire Chase  
Instagram: @rick.jacobsohn



**CHLOE TREAT \***  
(San Antonio, Texas)

**Original Choreographer**

**Recent and**

**Upcoming:** Director and choreographer of

*Natasha, Pierre and the Great Comet of 1812* (Shanghai Grand Theater)  
Director of The American Opera Initiative (Washington National Opera); *Taking Up Serpents/Holy Ground* (Glimmerglass Festival); David Malloy's *Don't Stop Me* (Manhattan School of Music, Polyphone Festival); *Iron John* (Irish Arts Center)  
Choreographer of *Don Giovanni* (Heartbeat Opera)  
Co-Director of *Der Freischütz* (Heartbeat Opera)  
Associate Artist for Heartbeat Opera



**COLM SEERY**  
(Dublin, Ireland)

**Revival**

**Choreographer**

**San Francisco Opera**

**Highlights:**

Movement Director

of John Adams' *Antony and Cleopatra*; Choreographer of *Il Trovatore*; *Madame Butterfly*, *Die Frau ohne Schatten*, Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*; Revival Choreographer of *Die Meistersinger von Nürnberg*, *Andrea Chénier*, Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Dance Master of *Don Giovanni*, *Eugene Onegin*, *La Traviata*, *Orfeo ed Euridice*

**Recent and Upcoming:** Choreographer of *Idomeneo* (Berlin State Opera); 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)



**JOHN KEENE**

(Lancaster, Pennsylvania)

**Chorus Director**

**San Francisco Opera**

**Highlights:** *Don*

*Giovanni*; Bright Sheng

and David Henry Hwang's *Dream of the Red Chamber*; Eun Sun Kim Conducts *Verdi*; John Adams' *Antony and Cleopatra*; *Eugene Onegin*; *Dialogues of the Carmelites*; *La Traviata*; *Orpheus and Eurydice*; *Madame Butterfly*; *Die Frau ohne Schatten*; Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*; *100th Anniversary Concert*; *Il Trovatore*

**Recent and Upcoming:** *Lohengrin*; Rhiannon Giddens and Michael Abels' *Omar*; *The Elixir of Love*; *The Magic Flute*; Kaija Saariaho, Sofi Oksanen, and Aleksis Barrière's *Innocence*  
Metropolitan Opera Laffont Competition and San Francisco Conservatory of Music Voice Concerto Competition judge

Instagram: @keenejohn



**DAVE MAIER**

(El Cerrito, California)

**Fight Director**

**San Francisco Opera**

**Highlights:** John

Adams' *Antony and Cleopatra*; *Carmen*;

*Tosca*; the *Ring* cycle; *Pagliacci*; *Rigoletto*; *Romeo and Juliet*; *Billy Budd*  
**Recent and Upcoming:** *Romeo and Juliet* (Opera San José); *POTUS* (Berkeley Rep); *Hamlet* (Marin Shakes); *Twelfth Night* (Marin Shakes); *Who's Afraid of Virginia Woolf?* (Oakland Theater Project); *King Lear* (Santa Cruz Shakespeare); *The Taming of the Shrew* (Santa Cruz Shakespeare)

*“I always joke that casting  
Trovatore is very easy—  
you just need to find the five  
best singers in the world ...  
I really think we have  
those singers  
on our team!”*



PHOTO BY CODY PICKENS

It's often lamented that there are few great Verdi singers nowadays, but the Company's *Trovatore* artists have been triumphantly successful internationally in Verdi roles. Kim has worked previously with Ekaterina Semenchuk and George Petean, but it will be a “first date” for her with the other three principals. Paraphrasing a quip from the legendary tenor Enrico Caruso, she notes that “I always joke that casting *Trovatore* is very easy—you just need to find the five best singers in the world,” adding, “I really think we have those singers on our team!”

As for Wagner, his music was new to Kim when she arrived in Europe from her native Korea to finish her studies. “In Germany, Wagner came into my life. I had to get over all the clichés about Wagner being long, boring, difficult.” Her first time conducting Wagner was an unexpected work, rarely heard today: *Das Liebesverbot*. “I don't feel I need to perform it again,” she said of the composer's first staged opera, written at age twenty-two, “but it was a great beginning in getting to know Wagner.” That production in Meiningen was followed by *Der Fliegende Holländer*, first in Bergen and then Frankfurt. It was a Bergen performance for students that showed Kim how Wagner could affect an audience. Her listeners, ranging in age from seven-year-olds to teenagers, were “so silent, so into the drama. At the end, it was like a rock concert—they went *crazy* over that music! Wagner speaks to kids, to adults, to everyone.”

Kim is clearly delighted to launch the Wagner portion of the Verdi/Wagner initiative with her first *Lohengrin*, the work with which Wagner began to find his own style. “With *Holländer* and *Tannhäuser*, Wagner was experimenting,” Kim notes. “*Lohengrin* is the first piece where he's on the way to getting rid of ‘numbers’ [distinctly defined, self-contained arias and duets].” When Wagner wrote about the *Lohengrin* Act I prelude, “he said he wanted it to be ‘*erstmalig, einmalig, neuartig*’ [as if for the first time, unique, new], and also *überirdisch* [unearthly, celestial]. That music is a perfect way to begin the opera.”

Wagner composed magnificently for the *Lohengrin* chorus and Kim looks forward to working on this opera with the Company's choristers. “In our rehearsals we'll work on details, nuances, and on how we'll drive the drama forward.”

Surprisingly, Kim finds *Lohengrin* relatable to contemporary lives. No matter that it was created nearly 175 years ago: “What makes us human beings hasn't drastically



Eun Sun Kim bows with the cast and creative team for Puccini's *Madame Butterfly*, 2023. / DREW ALTIZER



Eun Sun Kim. / STEFAN COHEN

changed! Figures like Lohengrin, like Ortrud, are always present in our own time. As long as the storytelling is strong and it works onstage, I think the audience can connect with the piece very easily." She's reminded in that respect of last season's *Die Frau ohne Schatten*, where "you could feel the audience's energy, how connected they were to the drama. That's the power of a live performance, and why we all gather together to experience it."

As with *Trovatore*, Kim can't wait to collaborate with the *Lohengrin* cast. "I haven't worked with [tenor] Simon O'Neill, but I've heard him perform a lot in Europe. There's such clarity in his voice, and what he does with the text makes the storytelling meaningful. Heldentenor repertoire is physically demanding and the singer must pace himself, yet without letting the audience think, 'Oh, now he's saving his energy to get to the end.' Simon understands this. I have huge respect for him." Opposite O'Neill is Julie Adams, a former Adler Fellow singing her first Elsa. "I've been working with her on the role since last summer. We're both people who are picky about the details—this work has been really exciting."

Kim hasn't seen the productions by Sir David McVicar (*Il Trovatore*) and David Alden (*Lohengrin*), but she

conducted the McVicar *Rusalka* in San Francisco "and I admired its wonderful *Personenführung* [lit., "guidance of the characters"]. When seen in London, Alden's *Lohengrin* was hailed by *Bachtrack's* critic as "provoking far more thought and tension than any *Lohengrin* I've ever seen." Kim is "very, very excited to finally work with David Alden. Like David McVicar, he's totally connected with the *music* as well as the drama in all his productions."

In all the upcoming Verdi and Wagner repertoire, Kim knows that "what the audience gets from the live performances will always be different. For longtime subscribers, I hope experiencing these operas will be meaningful for them, and that they'll realize how closely the orchestra and I are connected—that we're a team. And for firstcomers, I hope these operas will be a special voyage of discovery. If one of our performances is a life-changing moment for them, what more can I expect?" ❁

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*Roger Pines is a contributing writer to Opera News, Opera (U.K.), programs of opera companies internationally, and major recording labels. A faculty member of Northwestern University's Bienen School of Music, he has also been a panelist on the Metropolitan Opera broadcasts' "Opera Quiz" each season since 2006.*

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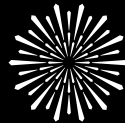
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BY RHIANNON GIDDENS AND MICHAEL ABELS

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

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**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](https://sfopera.com/dine) or email [operahousepreorder@ggcatery.com](mailto:operahousepreorder@ggcatery.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 drinks into the theater, but please be mindful of your fellow patrons.
- As a courtesy to those who may have fragrance allergies, please avoid wearing perfume or cologne.
- Get to know and enjoy this wonderful community of opera lovers. Say hello to one another pre-show, at intermission, or leaving the theater.

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

## FIRST AID STATION

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

## ACCESSIBILITY

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

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

**LARGE-PRINT CAST SHEETS AND SYNOPSES**

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

**LISTENING DEVICES**

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

**LIVE TITLES: TEXT-TO-VOICE SUPERTITLES**

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

**OPERA GLASSES**

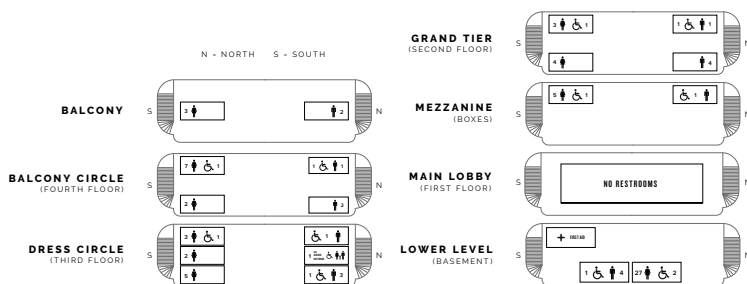
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

**LOST AND FOUND**

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

**RESTROOMS**

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



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Direct your rideshare service to pick up and drop off using the white loading zone at 455 Franklin Street (located behind the Opera House).

**TAXI SERVICE**

Patrons desiring a taxi after a performance should come to the Grove Street Taxi Ramp located on the south side of the Opera House. Taxis cannot be guaranteed as service is based on availability of licensed taxis. Please note the Taxi Ramp is not staffed.

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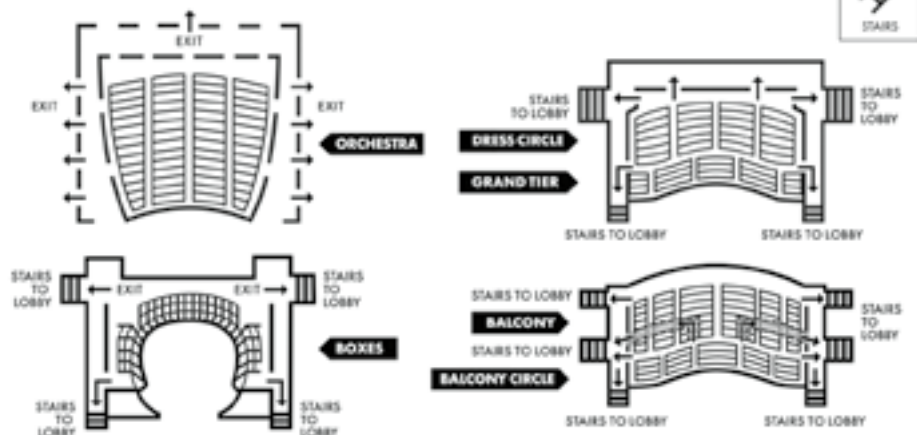
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- Gorretti Lo Lui, *Vice-President*
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- Stanlee Ray Gatti
- Judge Quentin L. Kopp (Ret.)
- Maryam Muduroglu
- Joyce Newstat
- Paul F. Pelosi
- Lieutenant General Michael A. Rocco, USMC (Ret.)
- Diane B. Wilsey
- Brenda Wright

Kate Sofis, *Managing Director*  
 Rob Levin, *Assistant Managing Director*  
 Elizabeth Murray, *Managing Director Emerita*

**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.

# Administration

## Matthew Shilvock

*Tad and Dianne Taube General Director*

## Eun Sun Kim

*Caroline H. Hume Music Director*

## Jennifer Good

*Managing Director: Production*

## Gregory Henkel

*Managing Director: Artistic*

## Michael Simpson

*Managing Director: Administration/Chief Financial Officer*

## Lee Helms

*Director of Innovation Programs*

## Julia Inouye

*Director of Communications*

## Troy Smith

*Director of Marketing*

## Theresa Von Klug

*Chief Operating Officer*

**David Gockley**, *General Director Emeritus*

## ADMINISTRATION

### FINANCE

**Christopher Tom**, *Controller*

**Jess G. Perry**, *Senior Budget Manager*

**Mingsy Yan-Lau**, *Senior Accountant*

**Linda Rodriguez**, *Accounting Manager*

**Gracie Tang**, *Senior Accountant*

**Whitney Ward**, *Payroll Administrator*

### INFORMATION SERVICES

**Paul Goetz**, *Systems Administrator*

**Steve Long**, *Network & Systems Administrator*

**Daniel Rivera-Quezada**, *Network Support Engineer*

**Sara Lee**, *Programmer/Analyst*

**Susan McConkey**, *Consultant*

### HUMAN RESOURCES

**Timmy Yuen**, *Human Resources Manager*

**Paulette Piedad**, *Human Resources Generalist*

## ARCHIVES

**Barbara Rominski**, *Director of Archives*

## ARTISTIC

### CHORUS DIRECTION

**John Keene**, *Chorus Director*

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

### ARTISTIC AND MUSIC PLANNING

**Zackery Hayhurst**, *Artistic Planning Manager*

**Ilana Rainero-de Haan**, *Music Planning Manager*

**John Churchwell**, *Head of Music Staff*

**Brandon Drake**,

*Artistic Operations & Technology Coordinator*

## Vivian Wang,

*Music Planning Associate & Opera Librarian*

**Valentina Simi**, *Artist Services Coordinator*

**Justin Benard**,

*Assistant to the Managing Director: Artistic*

### MUSIC STAFF

**Aaron Breid**, **César Cañón**, **John Churchwell**,

**Edo Frenkel**, **Bryndon Hassman**, **Andrew King**,

**William Long**, **Robert Mollicone**, **Matthew Piatt**,

**Laura Poe**, **Kseniia Polstiankina Barrad**,

**Brendon Shapiro**, **Bin Yu Sanford**, **Stefano Sarzani**,

**Peter Walsh**, **William Woodard**

**Geoffrey Lee**, *Ballet Pianist*

### LANGUAGE COACHES

**Radoslava Biancalana**, *Czech*

**Anja Burmeister**, *German*

**Alessandra Cattani**, *Italian*

**Patricia Kristof Moy**, *French*

**Lynne Soffer**, *English Diction*

### SAN FRANCISCO OPERA CENTER

**Carrie-Ann Matheson**,

*Artistic Director, San Francisco Opera Center*

**Markus Beam**,

*General Manager, San Francisco Opera Center*

## COMMUNICATIONS

**Jeffery McMillan**, *Public Relations Director*

**Teresa Concepcion**, *Communications Manager*

## DEVELOPMENT

**Tabitha Rowell**, *Director of Development*

**Donna Batson**, *Director of Institutional Giving*

**Lisa Bordachar**,

*Director of Prospect Research and Strategy*

### ANNUAL GIVING

**Roya Clune**, *Director of Annual Giving*

**Alek Shrader**, *Annual Giving Officer*

### INDIVIDUAL AND LEADERSHIP GIVING

**Jen Amato**, *Leadership Giving Officer*

**Tom Mulder**, *Senior Individual Giving Officer*

**Alondra Orellana**,

*Senior Individual Giving Officer*

**Gabriel Tanguay Ortega**,

*Senior Individual Giving Officer*

**Maita Eyzaguirre**,

*Development Associate: Strategy*

**Johann Joson**,

*Development Associate: Stewardship*

**Maude Engström**, *Legacy Giving Associate*

### SPECIAL EVENTS

**Karman Ferrell Pave**, *Director of Special Events*

**Katie Cagampan**,

*Associate Director of Special Events*

## DIVERSITY, EQUITY AND COMMUNITY

**Ryan Marchand**,

*Interim Director of Diversity, Equity and Community*

**Christabel Nunoo**, *Education Development Manager*

**Cole Thomason-Redus**, *Educational Content Curator*

**Chelbi Harvin-Dickens**,

*Community Engagement Coordinator*

**Anthony Aguilar**, **Vivienne Alcantar**,

**Joshua Raoul Brody**, **Marcelle Dronkers**,

**Kevin Gordon**, **Cole Thomason-Redus**,

**Jacob Russel-Snyder**, **Katherine Issel Pitre**,

**Christopher Street**, **Sven Olbash**

*Teaching Artists*

## EXECUTIVE OFFICES

**Jordan Amann**, *General Director's Associate*

**Rachael Smith**,

*Executive Assistant to the Music Director*

**Celestine Ratsch-Rivera**,

*Assistant to the Executive Offices*

**Elena Park**, *Strategic Advisor*

## MARKETING

**Chi-Hsuan Yang**,

*Associate Director of Analytics and Strategy*

**Michael Bragg**, *Marketing Manager, Digital Content*

**Tyler Cervini**,

*Marketing Manager, Digital & Acquisition*

**Alyssa Feskanin**,

*Marketing Manager, Email and Digital*

**Jen Fingal**, *Marketing Manager, Brand and Loyalty*

**Sophia Nguyen**,

*Senior Marketing Coordinator, Brand and Loyalty*

**Farrah Hammond**, *Marketing Manager,*

*Engagement and Partnerships*

**Emma Saperstein**, *Marketing Coordinator*

**Bill Murray**, *Marketing Manager, Web and E-Commerce*

**Adam Snellings**, *Art Director*

**Katy Zolfaghari**, *Creative Project Manager*

### BOX OFFICE

**Jessica Fauver**, *Box Office Manager, Treasurer*

**Rebecca Page**,

*Medallion Society Concierge Manager,*

*Assistant Box Office Manager*

**Jennifer Pollack**,

*Group Sales Manager, Assistant Treasurer*

**Charles McGraw**, **Christopher Mark**,

*Assistant Treasurer*

**Emily Tilles**,

*Subscriptions Manager, Assistant Treasurer*

**Roberto Bonilla**, *Phone Room Sales Manager,*

*Subscriber Representative*

**Dale Whitmill**, *Subscriber Representative*

**Jing Bentley**, **Adrienne Chu**, **Marilyn Duran**,

**Julia Grizzell**, **Kyle Minor**,

*Patron Services Personnel*



## FRONT OF HOUSE

**Jamye Divila Largent**, *House Manager*  
**Marialice Dockus**, *Head Usher*

**Rodney Anderson, Sy Auerbach, Marcelo Barbero, Armando Benutto, Stuart Bousel, Jan Brown, Danica Burt, Wendy Chang, Frank Chow, Kathy Dere, Martin Dias, Dave Doering, Jonathan Drogin, Mel Dufort, Bill Flanagan, Christine Ford, Jorge Gonzalez-Rodriguez, Chip Heath, Kate Juliana, Elaine Kawasaki, Kathleen Keeler, Eileen Keremitsis, Helen Kim, Ryszard Koprowski, Chris Largent, Bill Laschuk, Sharon Lee, Leland Leong, Marilyn Leong, Sadie Li, Julia Livesey, Lenore Long, Doug Luyendyk, Michael Mak, Dina Marshalek, Manuel Martinez, Leontyne Mbele-Mbong, Sam Mesinger, Alicia Morales, John Morris, Timm Muldoon, Dale Nedelco, Beth Norris, Jeff Norris, Jan Padover, Julie Peck, Christine Plowright, Robert Remple, Bill Repp, Robyn Sandberg, Allen Sawyer, Kelly Smith, Stephanie Somersille, Kumi Stanfield, Melissa Stern, Theresa Sun, Claire Tremblay, Richard Wagner, Steve Weiss, Tom Wong, May Yasui, Elaine Yee**  
*Ushers*

**Ginny Lackner, Bob Nelson**,  
*Volunteer Usher, 50+ years of service*

**Hui Ming Wu**, *Show Maid*

## OPERA SHOP

**Jay Stebley**, *Retail Manager*  
**Susan Montana**, *Assistant Manager*

## MUSIC OPERATIONS

**Matthew Buckman**, *Director of Music Operations*  
**Kali Wilson**, *Associate Music Operations Director*  
**Noelle Romelfanger**,  
*Senior Music Operations Associate*

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

## ORCHESTRA

**Tracy Davis**, *Orchestra Manager*  
**Kevin Myers**, *Orchestra Operations Manager*  
**Carrie Weick**, *Orchestra Librarian*  
**Krishna Montmorency**, *Assistant Orchestra Librarian*

## PATRON OPERATIONS

**David Odenkirchen**,  
*Director of Patron Operations  
and Revenue Management*  
**Jess Levy**, *Associate Director of Patron Data*  
**Alix Josefski**,  
*Associate Director of Donor Services*  
**Sarah Benjamin**, *Patron Data Assistant*  
**Chivly Krouch**, *Donor Records Coordinator*  
**Amir Magid**, *Donor Benefits Coordinator*  
**Mark Wladika**, *Web Development Manager*

## PRODUCTION

\*Senior Production Staff Member

## PRODUCTION ADMINISTRATION

**Jeremy Patfield**,  
*Director of Production Operations & Media\**  
**Paul Dana**,  
*Support Services Coordinator*  
**Sylvia Jiang**,  
*Production Finance Assistant*  
**Ellen Presley**,  
*Special Projects Manager*  
**Celine Strouts**,  
*Production Operations Manager*

## AUDIO

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

## CARPENTRY

**David Hatch**, *Master Carpenter*  
**Mark Baumann**, *Assistant Master Carpenter*  
**Christopher Davis**, *Wilsey Center Head*

## COSTUME DEPARTMENT

**Daniele McCartan**, *Costume Director\**  
**Jai Alltizer**, *Costume Shop Manager*  
**Charlotte Brockman**, *Production Accountant*  
**Galen Till**, *Senior Production Supervisor*

## ELECTRICS

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

## FIGHT DIRECTION

**Dave Maier**, *Fight Director*

## LIGHTING

**Justin Partier**, *Lighting Director\**  
**David Tkach**, *Assistant Lighting Designer*  
**Daniel Friedman**, *Assistant Lighting Designer*  
**Sasha Finley**, *Lighting Intern*  
**Natalia Carlson**, *Hemsley Lighting Intern*

## MEDIA

**Jodi Gage**, *Media Producer*

## PROPERTIES

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

## REHEARSAL

**Marin Venturi**,  
*Rehearsal Department Director\**  
**Savannah Criswell**, *Rehearsal Administrator*  
**Jacob Zdunich**, *Rehearsal Coordinator: Personnel*  
**Liz R. Ray**, *Rehearsal Coordinator: Administration*  
**Heather Kelly-Laws**, *Rehearsal Assistant*

## SCENE SHOP

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

## STAGING STAFF

**Darin Burnett**,  
*Production Stage Manager\**  
**Darin Burnett, Jennifer Harber, Jayme O'Hara, Thea Railey**,  
*Stage Managers*  
**Ian Andrew Askew, Jose Maria Condemi, E. Reed Fisher, Jennifer Harber, Dan Wallace Miller, Roy Rallo, Morgan Robinson**,  
*Assistant Stage Directors*  
**Collette Berg, Jonathan S. Campbell, Megan Coutts, Jayme O'Hara, Thea Railey, Anna Reetz**,  
*Assistant Stage Managers*  
**Colm Seery**, *Dance Master*

## TECHNICAL DIRECTION

**Erik Walstad**, *Technical and Safety Director\**  
**Ryan O'Steen**, *Production Manager\**  
**Lawren Gregory**, *Assistant Technical Director*  
**Scott Cavallo**, *Assistant Technical Director*

## WARDROBE

**Tony Gorzycki**, *Head of Wardrobe*  
**Cynthia Fusco, Carol Horaitis, Robert Horek, David McKain**,  
*Wardrobe Assistants*

## WIG, HAIR, & MAKEUP

**Jeanna Parham**,  
*Department Head of Wigs, Hair, and Makeup*  
**Christina Martin**,  
*Assistant Department Head of  
Wigs, Hair, and Makeup*

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Dr. Myron Marx, *Company Medical Adviser*

Seyfarth Shaw LLP, *Counsel*

Armanino LLP, *Independent Public Accountants*

*UCSF doctors:*  
Dr. George Rutherford,  
Dr. Mark Almond,  
Dr. Robert Harrison,  
Dr. Sanziana Roman,  
Dr. Clark Rosen

Asero Insurance Services, *Insurance Brokers*

Cory Weaver, *Official Photographer*

Yamaha is the Official Piano of San Francisco Opera

Pianos supplied by Piedmont Piano

# 2023-24 Artists

## PRINCIPAL ARTISTS

Julie Adams \*^  
 Hadleigh Adams \*^  
 Roberto Alagna \*  
 Andrea Alderman  
 Angela Arnold  
 Javier Arrey  
 Zhengyi Bai \*^  
 Barry Banks  
 Joseph Barron  
 Michael Belle  
 Gabrielle Beteag ^†  
 David Bizic \*  
 Angel Blue  
 Aleksey Bogdanov ^  
 Aleta Braxton \*  
 Bille Bruley \*  
 William Lee Bryan  
 Cheryl Cain  
 Sarah Cambridge \*^  
 Victor Cardamone ^†  
 Maire Therese Carmack \*  
 Arturo Chacón-Cruz ^  
 Sarah Coit  
 Sasha Cooke  
 Christopher Craig \*  
 Johanne Daniel  
 Claire de Sevigne \*  
 Camilo Delgado Diaz \*\*  
 Ashley Dixon \*^  
 Ruxandra Donose  
 Melissa Dufort \*  
 Marina Dumont \*\*  
 Jessica-Elizabeth \*  
 John Fluker \*  
 Julie Fuchs \*  
 John Fulton  
 Christina Gansch  
 Norman Garrett \*  
 Margaret Genovese  
 Rod Gilfry  
 Kevin Gino  
 Renato Girolami \*  
 Edward Graves ^†  
 Calvin Griffin \*  
 Jongwon Han ^†  
 Stella Hannock  
 Earl Hazell  
 Julie Hega \*\*  
 Jonah Hoskins \*  
 Vilma Jää \*\*  
 Christopher Jackson

Ernest C. Jackson, Jr. \*  
 Joanna Lynn-Jacobs \*  
 Michael Jankosky  
 Silvie Jensen  
 James Johnson ~  
 Sydnee Turrentine-Johnson \*  
 Wilford Kelly \*  
 Hyona Kim  
 Simon Kluth \*\*  
 Bojan Knežević  
 Laura Krumm \*^  
 Aleksandra Kurzak  
 Judit Kutasi \*\*  
 Joseph Lattanzi \* ^  
 Adam Lau ^  
 Thomas Lehman \*  
 Christine Lyons  
 Daniela Mack \*^  
 Malcolm MacKenzie  
 Jamez McCorkle \*  
 Jermaine McGhee \*\*  
 Liesl McPherrin  
 Courtney Miller  
 John Moore \*  
 Thalia Moore \*  
 Beate Mordal \*\*  
 Angela Moser  
 Brian Mulligan  
 Miles Mykkanen \*  
 Daniel Okulitch ^  
 William O'Neill  
 Kenneth Overton  
 Simon O'Neill ^  
 Andrew Thomas Pardini  
 Pene Pati \*^  
 Amitai Pati \*^  
 George Petean \*  
 Chester Pidduck  
 Robert Pomakov  
 Laurel Cameron Porter  
 Nikola Printz ^†  
 Taylor Raven ^  
 Brittany Renee \*  
 Arianna Rodriguez ^†  
 Mikayla Sager ^†  
 Moisés Salazar  
 Ekaterina Semenchuk  
 Lucy Shelton \*  
 Alek Shrader \*^  
 Kristinn Sigmundsson  
 Anna Simińska \*  
 Olivia Smith ^†

Whitney Steele  
 Alexander Taite  
 Nicholas Tamagna \*  
 Rehanna Thelwell \*  
 Jere Torkelsen  
 Lauri Vasar \*\*  
 Carlo Vistoli \*  
 Chloe Vaught \*  
 Wei Wu \*  
 Kyle van Schoonhoven ^  
 Jesslyn Thomas  
 Kwangchul Youn \*  
 lávka Zámečnicková \*\*

## CONDUCTORS

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

## PRODUCTION

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

## STAGE DIRECTORS

David Alden  
 Christopher Alden  
 Kevin Newbury  
 Roy Rallo  
 Peter Relton \*  
 Tobias Ribitzki \*  
 Kaneza Schaal \*  
 Daniel Slater

## CHOREOGRAPHERS

Kiara Benn \*  
 Maxine Braham \*  
 Timothy Claydon \*

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

t Chorus member on leave of absence  
 \* Solo Role

## EXTRA CHORUS

Andrea Alderman	Joanna Lynn-Jacobs *
Angela Arnold	Ilanthe Marini
Elizabeth Baker	Zachary Martin
Aleta Braxton *	Michael Mendelsohn
Jennifer Brody	Courtney Miller
Katie Carlson Cartwright	Thalia Moore *
Sara Colburn	Julia Mulholland
Christopher Craig *	Antonio Nagore
Johanne Daniel	Raiña Parks
Clare Demer	Alexander Perkins
Spencer Dodd	Aimée Puentes
Melissa Dufort *	Samuel Rabinowitz
Jessica-Elizabeth *	Leandra Ramm
John Fluker *	Clifton Romig
Margaret Genovese	Fernando Ruiz
Patrick J. Hagen	Chung-Wai Soong
Harlan Hays	Alexander Taite *
Earl Hazell *	Nicole Takesono
Glenn Healy	Taylor Thomas-Thompson
Matt Hidalgo	Patrick Tsoi-A-Sue
Joshua Hughes	Sydnee Turrentine-Johnson *
Ernest C. Jackson Jr. *	Nicolas Vasquez-Gerst
Jawan Jenkins	Chloe Vaught *
Celestí'anna Jordan	Igor Vieira
David Kuewa	Nick Volkert
Michael Kuo	Miles Ward
Eric Levintow	Jack Wilkins
Benjamin Liupaogo	Jacque Wilson
Matthew Lovell	Daniel Yoder
Joachim Luis	

San Francisco Opera extends its gratitude and appreciation to the following labor organizations whose members, artists, and craftspeople make possible our performances.

American Federation of Musicians, Local 6  
 American Guild of Musical Artists, Inc.  
 International Alliance of Theatrical Stage  
 Employees, Local 16

Theatrical Wardrobe Union, Local 784, I.A.T.S.E.  
 Make-Up Artists and Hair Stylists Union, Local 706,  
 I.A.T.S.E.

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



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# 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 ^

## CELLO

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

## BASS

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

## FLUTE

Julie McKenzie, *Principal*  
Susan Kang ^  
Stephanie McNab

## PICCOLO

Stephanie McNab

## OBOE

Mingjia Liu, *Principal*  
Gabriel Young, *Associate Principal* +  
Liam Boisset ^  
Books Fisher ^  
Wentao Jiang ^

## ENGLISH HORN

Liam Boisset ^  
Wentao Jiang ^

## CLARINET

José González Granero, *Principal*  
Joanne Burke Eisler,  
*Assistant Principal* †  
Sean Krissman ^  
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 ^  
Caitlyn Smith-Franklin ^

## TRUMPET

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

## TROMBONE

Samuel Schlosser, *Principal*  
Michael Cox  
David Ridge

## BASS TROMBONE

David Ridge, *Principal*

## TUBA/CIMBASSO

Zachariah Spellman, *Principal*

## TIMPANI

John Burgardt, *Principal*

## PERCUSSION

Patricia Niemi, *Acting Principal*  
Victor Avdienko ^

## HARP

Annabelle Taubl ^

## LIBRARIAN

Carrie Weick  
Krisha Montmorency, *Assistant Librarian*

## ADDITIONAL MUSICIANS

Bryndon Hassman, *organ*  
Kseniia Polstiankina Barrad,  
*piano & celeste*

## ORCHESTRA MANAGER

Tracy Davis  
Kevin Myers,  
*Orchestra Operations Manager*

† = Leave of absence

+ = Principal for one or more  
Summer season operas

^ = Season Substitute

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# 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

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# Supernumeraries

## *Il Trovatore* Child Supernumeraries

Otto Cheshire  
James Coniglio  
Siena Coniglio  
Camden Hsueh  
Gerrit Hsueh  
Alliana Lili Young

## Steve Jobs Child Supernumeraries

Atom Young Maguire

# Backstage Personnel

## COSTUME SHOP

Jai Alltizer (23), *Costume Shop Manager*  
Galen Till (19),

*Senior Production Supervisor*

Lyre Alston, *Production Supervisor*  
Manuel Gutierrez (24),

*Production Coordinator*

Sally Thomas (24), *Master Tailor*  
Amy Ashton-Keller (30), *Master Draper*  
Barbara Ebel (15), *Senior Draper*  
Santiago Suanes (14), *Men's Draper*  
Nika Cassaro, *Draper*

Paula Wheeler (32), *Senior Milliner*  
Amy Van Every (39), *Senior Dyer*  
Karen Lewis, *Assitant Dyer*

Jersey McDermott (24),

*Senior Craftsperson/Shoe Specialist*

Emma Lehman, Kristen Tracy (16),  
*Assistant Cutters*

Yui Takenouchi, Taylor Newell,  
Kaitlyn Patrick, *First Hand*

Robyn Marsh, Victoria Mortimer,  
*Costume Assistants*

## COSTUME TECHNICIANS

Miriam Acosta (26), Karla Fix,

Hoa Fong (25), Gillian Haratani (12),

Haratini (12), Jaya Grace Goheen,

Ashley Granbow, Katherine Griffith,

Meg Horan, Amanda Mitchell,

Sara Morimoto, Mikael Nohai,

Sarah Ellen Smith, Charles Sullivan,

Yesenia Villenasenor, Robert Whitehurst

## WARDROBE DEPARTMENT

### CORE CREW

Nicolas Chacon

Linda Edwards (25)

Edward Fonseca (12)

Lorraine Lewis (11)

Emma Mueller

Rachell Nichols

Phil Perry (26)

Patrick Sanchez (14)

Don Smith (27)

Scott Stewart (23)

Grisel Torres

Kirsten Tucker (20)

### DRESSERS

Paula Barish

Kathleen Blake (11)

Ava Byrd

Ash Cable

Claudia Holaday (44)

Ralph Hoy

Michael Kruzich

Jeffery Larsen

Demetrius Martin

Jennifer O'Neill (11)

Mark Saladino

## WIG, HAIR, AND MAKEUP DEPARTMENT

### SENIOR WIG ARTISTS

Erin Hennessy (10)

Maur Sela

### WIG ARTISTS

Tori Grayum

Gloria Mueller

Sharon Peng

Lindsay Saier

### SHOW CALL FOREPERSONS

Consuelo Lopez-Robbins

Christina Martin (11)

Sharon Peng

Tim Santry (32)

### PRINCIPAL WIG, HAIR, AND MAKEUP ARTISTS

Melanie Birch (36), Calli Carvajal,

Sarah Coy, Maricela Garcia,

Denise Gutierrez (40), Arina Izadi,

Amber Laudermilk,

Consuelo Lopez-Robbins,

Toby Mayer (32), Lisa Patnoe (32),

Sharon Peng, Maurisa Rondeau,

Tim Santry (32)

### SHOW CALL WIG, HAIR, AND MAKEUP ARTISTS

Shana Astrachan,

Vanessa Blanchard Lee,

Kristen Campbell, Calli Carvajal,

Sarah Coy, Tatyana Fateyeva,

Marisela Garcia, Denise Gutierrez (40),

Erin Hennessy (10), Arina Izadi,

Amber Laudermilk,

Consuelo Lopez-Robbins, Letzy Lugo,

Christina Martin (11), Toby Mayer (32),

Gloria Mueller, Naki Mugambi,

Robert Mzarik (17), Leilani Norman,

Lisa Patnoe (32), Sharon Peng,

Jordan Plath, Maurisa Rondeau,

Lindsay Saier, Maur Sela,

Sophie Smith (9), Kimberly Virgen,

Lisa Zomer (24)

### SCENE SHOP

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Christian Martinez

Dylan Maxson

Victor Sanchez (26)

### SCENIC ART DEPARTMENT

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Jennifer Bennes

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Tony Garcia

Karla Hargrave

Greg Harsha (24), *Key*

Geoffrey R. Heron (17)

Geoffrey W. Heron (29), *Key*

Philip Heron, (21),

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Nick Kukielka

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Enrique Pronio

Michael Ramirez

Ty Russell, *Night Crew Foreman*

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

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Greta Calvo

Christy Carter

James Eldredge (19), *Shop Mechanic*

Hilary Engelman

Oris Fry

Tim Heaney

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Patricia Hewett (16), *Assistant Key*

Myron Seth Isaacs (23), *Key*

Mark Kotschnig (21), *Key*

Emilio Lopez

John Matlock, *Assistant Key*

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

Tara Pellack

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Morgan Edward Womble-Dahl

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Glenn Quilici, *Assistant Key Stage Right*

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*Assistant Key Light Board Operator*

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**Heidi Wilcox**  
Assistant  
Concertmaster



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First Violin



**Dawn Harms**  
First Violin



**Mariya Borozina**  
First Violin



**Barbara Riccardi**  
First Violin



**Dian Zhang**  
First Violin



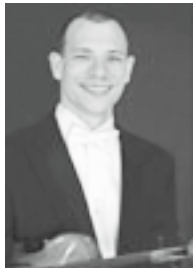
**Leonid Igudesman**  
First Violin



**Jennifer Hsieh**  
First Violin



**Asuka Annie Yano**  
First Violin



**Jeremy Preston**  
Principal  
Second Violin



**Martha Simonds**  
Associate Principal  
Second Violin



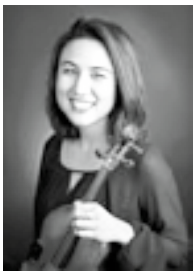
**Beni Shinohara**  
Assistant Principal  
Second Violin



**Eva Karasik**  
Second Violin



**Leslie Ludena**  
Second Violin



**Maya Cohon**  
Second Violin



**Craig Reiss**  
Second Violin



**Heegun Song**  
Second Violin  
*Regular Substitute*



**Carla Maria Rodrigues**  
Principal  
Viola



**Joy Fellows**  
Associate Principal  
Viola



**Patricia Heller**  
Viola



**Natalia Vershilova**  
Viola



**Elizabeth Prior**  
Viola  
*Regular Substitute*



**Thalia Moore**  
Associate Principal  
Cello



**Peter Myers**  
Assistant Principal  
Cello



**Nora Pirquet**  
Cello



**Emil Miland**  
Cello



**Ruth Lane**  
Cello



**Joseph Lescher**  
Principal  
Bass



**Jonathan Lancelle**  
Associate Principal  
Bass



**Shinji Eshima**  
Acting Assistant  
Principal Bass



**Julie McKenzie**  
Principal  
Flute



**Stephanie McNab**  
Flute & Piccolo



**Mingjia Liu**  
Principal  
Oboe



**Gabriel Young**  
Associate Principal  
Oboe

**SAN FRANCISCO OPERA ORCHESTRA CONTINUED**



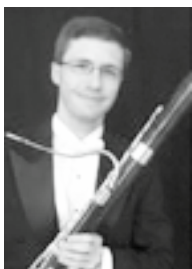
**José González Granero**  
Principal Clarinet



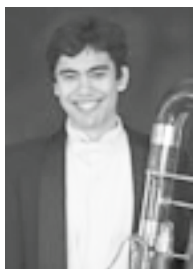
**Joanne Burke Eisler**  
Assistant Principal Clarinet



**Rufus Olivier**  
Principal Bassoon



**Daniel MacNeill**  
Bassoon



**Michael Severance**  
Bassoon & Contrabassoon



**Kevin Rivard**  
Principal Horn



**Keith Green**  
Horn



**Brian McCarty**  
Associate Principal Horn



**Adam Luftman**  
Principal Trumpet



**John Pearson**  
Trumpet



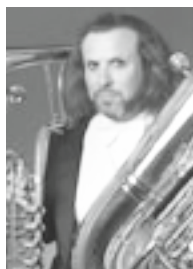
**Scott Macomber**  
Trumpet  
*Regular Substitute*



**Samuel Schlosser**  
Principal Trombone



**David Ridge**  
Principal Bass Trombone



**Zachariah Spellman**  
Tuba/Cimbasso



**John Burgardt**  
Timpani



**Patricia Niemi**  
Acting Principal Percussion



**Tracy Davis**  
Orchestra Manager



**Carrie Weick**  
Librarian

*Most photos by John Martin.*

*Not pictured: Naoko Nakajima (Violin), Ka-Yeon Lee (Violin), Aya Kiyonaga (Violin), Emily Liu (Viola), Yi Zhou (Viola), Evan Kahn (Cello), Jung-Hsuan Ko (Cello), Evan Hillis (Bass), Susan Kang (Flute), Liam Boissett (Oboe), Brooks Fisher (Oboe), Wentao Jiang (Oboe), Zach Hislop (Bass), Sean Krissman (Clarinet), Junghwan Lee (Clarinet), Shawn Jones (Bassoon), Meredith Brown (Horn), Phillip Palmore (Horn), Caitlyn Smith-Franklin (Horn), Michael Cox (Trombone), Victor Advienko (Percussion), Annabelle Taubl (Harp), Kevin Myers (Orchestra Operations Manager), Krisha Montmorency (Assistant Librarian)*

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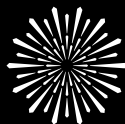
— NEW YORK TIMES

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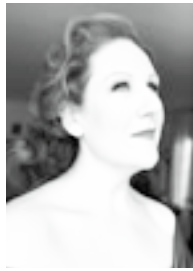
# San Francisco Opera Regular Chorus



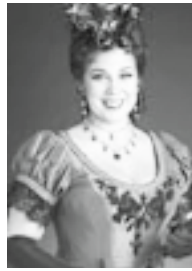
**Nadima Avakian**  
Soprano



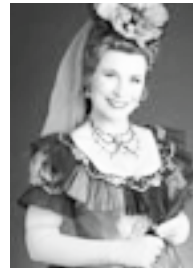
**Kathleen Bayler**  
Soprano



**Cheryl Cain**  
Soprano



**Sara Colburn**  
Soprano  
*Leave of Absence*



**Claire Kelm**  
Soprano



**Crystal Kim**  
Soprano



**Elisabeth Rom Lucio**  
Soprano



**Liesl McPherrin**  
Soprano



**Angela Eden Moser**  
Soprano



**Rachelle Perry**  
Soprano



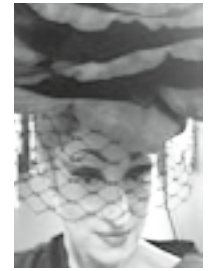
**Carole Schaffer**  
Soprano  
*Leave of Absence*



**Jesslyn Thomas**  
Soprano



**Buffy Baggott**  
Mezzo-Soprano



**Janet Campbell**  
Mezzo-Soprano



**Edith Dowd**  
Mezzo-Soprano



**Stella Hannock**  
Mezzo-Soprano



**Silvie Jensen**  
Mezzo-Soprano



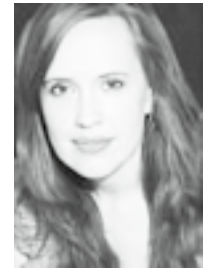
**Sally Mouzon**  
Mezzo-Soprano



**Sarah Nadreau**  
Mezzo-Soprano



**Erin Neff**  
Mezzo-Soprano



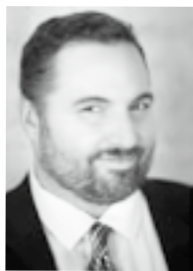
**Laurel Cameron  
Porter**  
Mezzo-Soprano



**Whitney Steele**  
Mezzo-Soprano



**C. Michael Belle**  
Tenor



**Alan Cochran**  
Tenor



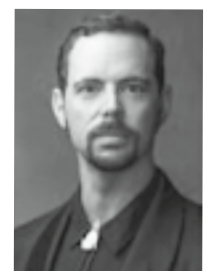
**Kevin Gino**  
Tenor



**Daniel Harper**  
Tenor



**Christopher Jackson**  
Tenor



**Michael Jankosky**  
Tenor



**Phillip Pickens**  
Tenor



**Chester Pidduck**  
Tenor



**Jonathan Smucker**  
Tenor



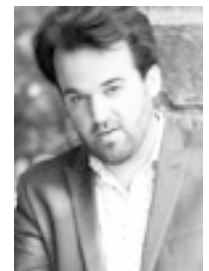
**Andrew Truett**  
Tenor



**William Lee Bryan**  
Baritone



**Anders Fröhlich**  
Baritone



**Andrew Thomas  
Pardini**  
Baritone



**John Fulton**  
Baritone



**Jere Torkelsen**  
Baritone



**Wilford Kelly**  
Bass



**Bojan Knezevic**  
Bass



**William O'Neill**  
Bass



**William Pickersgill**  
Bass



**Valery Portnov**  
Bass

*Most photos by John Martin.*

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

## San Francisco Opera Corps Dancers



**Jamielyn Duggan**



**Brett Conway**



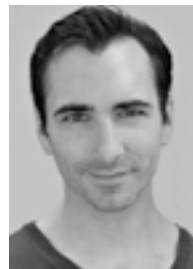
**Blanche Hampton**



**Bryan Ketron**  
*Leave of Absence*



**Rachel Speidel Little**  
*Leave of Absence*



**Christopher Nachtrab**



**Jekyns Peláez**  
*Leave of Absence*



**Chiharu Shibata**

# San Francisco Opera News

## RENATA SCOTTO (1934-2023)



Renata Scotto as Leonora in *Il Trovatore*, 1975.  
RON SCHERL

Opera enthusiasts worldwide were saddened to learn of the passing of Italian soprano Renata Scotto on August 16. Her commitment on the stage and theatrical intensity made Scotto not only a fan favorite but one of the art form's most unforgettable figures. Scotto made her San Francisco Opera debut in 1974 as Cio-Cio-San in *Madama Butterfly*, returning on multiple occasions including for the 1979 opening night performance of Ponchielli's *La Gioconda*, which was telecast. In recognition of her artistry and the gift she brought to music lovers in the Bay Area and around the globe, San Francisco Opera dedicates the September 12 performance of *Il Trovatore* to her memory.

## KEITH GEESLIN RECEIVES 2023 NATIONAL OPERA TRUSTEE AWARD

Former president of the San Francisco Opera Association Keith Geeslin is a recipient of the 2023 National Opera Trustee Recognition Award. Geeslin, who recently stepped down from his role after a decade of distinguished service and currently serves as Vice Chairman of the San Francisco Opera Board, is being honored for his exemplary leadership, particularly in growing audiences, doubling the size of the Opera's endowment, ensuring the financial health of the Company during the pandemic, and spearheading a number of key Board initiatives. "The 2023 National Opera Trustee Recognition Award recipients represent the best of our field's leadership," states Marc A. Scorca, president and CEO of OPERA America. "We shine a light on their service to their opera companies as models of superb nonprofit governance. Their exceptional service to their companies strengthens opera across North America."



Keith Geeslin / SCOTT WALL

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**—Amina Edris, soprano and Cleopatra in the world premiere production of John Adams' *Antony and Cleopatra***

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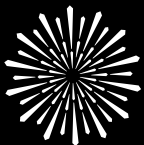
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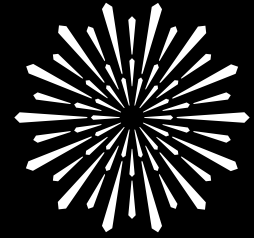
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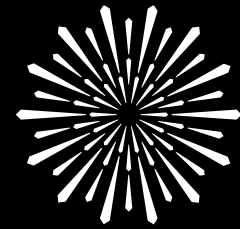
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*The Merola Opera Program also extends its most sincere appreciation to all those contributors who helped meet our annual income needs through gifts of \$1 to \$999.*

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# Reflecting on Life at 100

BY GENERAL DIRECTOR MATTHEW SHILVOCK

As a proud San Francisco Opera centenarian, I hope you might humor me with a few words of reflection on what it meant to turn 100. It was around 2017 that we started developing plans for the Centennial, exploring repertoire, discussing special programming, and determining how to frame this auspicious moment, one with very little precedence in America. We quickly determined the Centennial must be a season that both honored our storied legacy but that also propelled us into a new century—a springboard from a glorious past into a thrilling future.

How little could we have known just what a hurdle we would have to leap over, and how much of the Centennial would ultimately be planned not five years out but rather 18 months out. While big fundamentals like a new John Adams opera and *Die Frau ohne Schatten* were already underway in 2017, pausing the Company in 2020 for the pandemic meant re-envisioning everything else.

By the spring of 2021 we were reassembling a new Centennial, holding true to the guiding principle that it both honor the past and energize the future. And, in a way, how much more prescient to envision the future on an 18-month cycle rather than a five-year horizon!

I am so proud of how the Centennial ultimately honored the past and trailblazed the future: a balance of works, artists, and themes that ensured the finest opera in our theater, and a suite of innovation programs that previewed the future edge of the artform. In that intersection was, I believe, an exemplar for what is vital to our future:

- Extraordinary artistry, helmed by a spectacular music director as we are so fortunate to have in Eun Sun Kim.
- Unparalleled casting, as in a trio of leading Brünnhildes onstage in one evening as we had with *Die Frau ohne Schatten*.
- Bold, visionary new operas that tell meaningful stories, and fresh productions conceived and designed for this theater and for this community.
- Pushing on artistic boundaries, forging new and unexpected paths that can result in a shipping



KRISTEN LOKEN

container opera popping up in Los Gatos, or one of our Instigators, a VR-expert, being inspired by an Adler Fellow to explore brain-wave technology.

This, and so much more, was our Centennial Season.

What was so thrilling to me was that the Centennial was not just an artistic triumph; it was also an exemplar for how to energize audiences. At a time when audiences are much more selective about entertainment choices, we realized some quite amazing audience statistics this past year. Here are a few highlights:

- The summer season saw an extraordinary 90% of the house's capacity filled.
- Although we began the year down 20% in subscriber households compared to 2019 (sadly a very common, post-pandemic statistic industry-wide), five of the eight operas sold enough single tickets to exceed their subscription shortfall.
- *El último sueño de Frida y Diego* saw 99% of its capacity filled. We also know that the audience represented a much higher proportion of Hispanic patrons than is typical here, tripling from 6% to 19%.
- Both *Madame Butterfly* and *Frida y Diego* saw over 50% of their single ticket buying audiences being brand new to San Francisco Opera.
- The Dolby Family' *Opera for the Bay* subsidized tickets initiative was transformational. This vanguard program saw 9,000 tickets sold at just \$10 each during the Centennial, with 70% of recipients being new to the Company. 17% of those recipients having already re-engaged to see another opera.
- We know from available demographic analysis that programs like *Opera for the Bay*, and new programming like *Bohème Out of the Box* and *Frida y Diego* are bringing in younger people and are beginning to broaden our demographic reach.

This is not an easy time to be attracting audiences. Many are going out much less than they did pre-



Left: Senior milliner Paula Wheeler works on a wig for John Adams' Antony and Cleopatra. / DREW ALTIZER PHOTOGRAPHY; Center top: The San Francisco Opera Chorus rehearsing the offstage voices at the end of Strauss and Hofmannsthal's Die Frau ohne Schatten. / CORY WEAVER; Center bottom: Yaritza Véliz as Catrina (El último sueño de Frida y Diego) backstage with composer Gabriela Lena Frank. / DREW ALTIZER; Right top: The tech table at a rehearsal for Bohème Out of the Box. / KRISTEN LOKEN; Right bottom: The three Brünnhildes of Die Frau ohne Schatten: Linda Watson, Nina Stemme, Camilla Nylund. / KRISTEN LOKEN;

pandemic, and we're all battling the doom-loop narrative of San Francisco. The Centennial was much needed proof both locally and nationally that thrilling programming produced at the highest levels of excellence can fill houses and create a wonderful city-wide energy!

We felt that so proudly with the critical acclaim for the Centennial. Joshua Kosman of the *San Francisco Chronicle* noted "I've been covering this company since 1985, and in all that time there's never been a season in which so much ambition has been paired with such a high level of execution." Joshua Barone in the *New York Times* noted of the summer season (referencing operatic work both here and at the Symphony) "For a week this month, San Francisco was the country's opera capital."

This all was made possible because of the generosity of our donor community who partnered with us at extraordinary levels to create a season of such impact and energy. We raised \$55.5M in donations for the Centennial, the most significant annual fundraising goal this company has ever seen. From patrons rounding up ticket purchases with online purchases to multi-million-dollar commitments, every penny of contributed revenue is critical to our survival, and we saw last season just how profound the

impact of visionary philanthropy can be.

The level of passionate devotion we saw this Centennial is so indicative of you, our spectacular audience. For 100 years, San Francisco Opera audiences have propelled this company to the stratosphere. Artists adore singing for you, your passion enables history to be made on this stage, and your devotion has sustained this company in the most extraordinary way.

It is hard to put into words my gratitude for the Company members who went above and beyond at every step of the journey to create artistry and energize the entire community around San Francisco Opera. At every turn, they were the Centennial heroes, carrying forth the torch and legacy that so many have built and nurtured over the first hundred years. This is a company for which, quite literally, anything is possible.

And now, it's on to #101. The first season of our second century. It's a season that has the potential to be as exciting as #100, and I cannot wait to see us propel forward the energy of a most spectacular centennial and, together, keep sharing in these awe-inspiring experiences.

Thank you for being a part of something so extraordinary. 🌟

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