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The Magic Flute

BY WOLFGANG AMADEUS MOZART

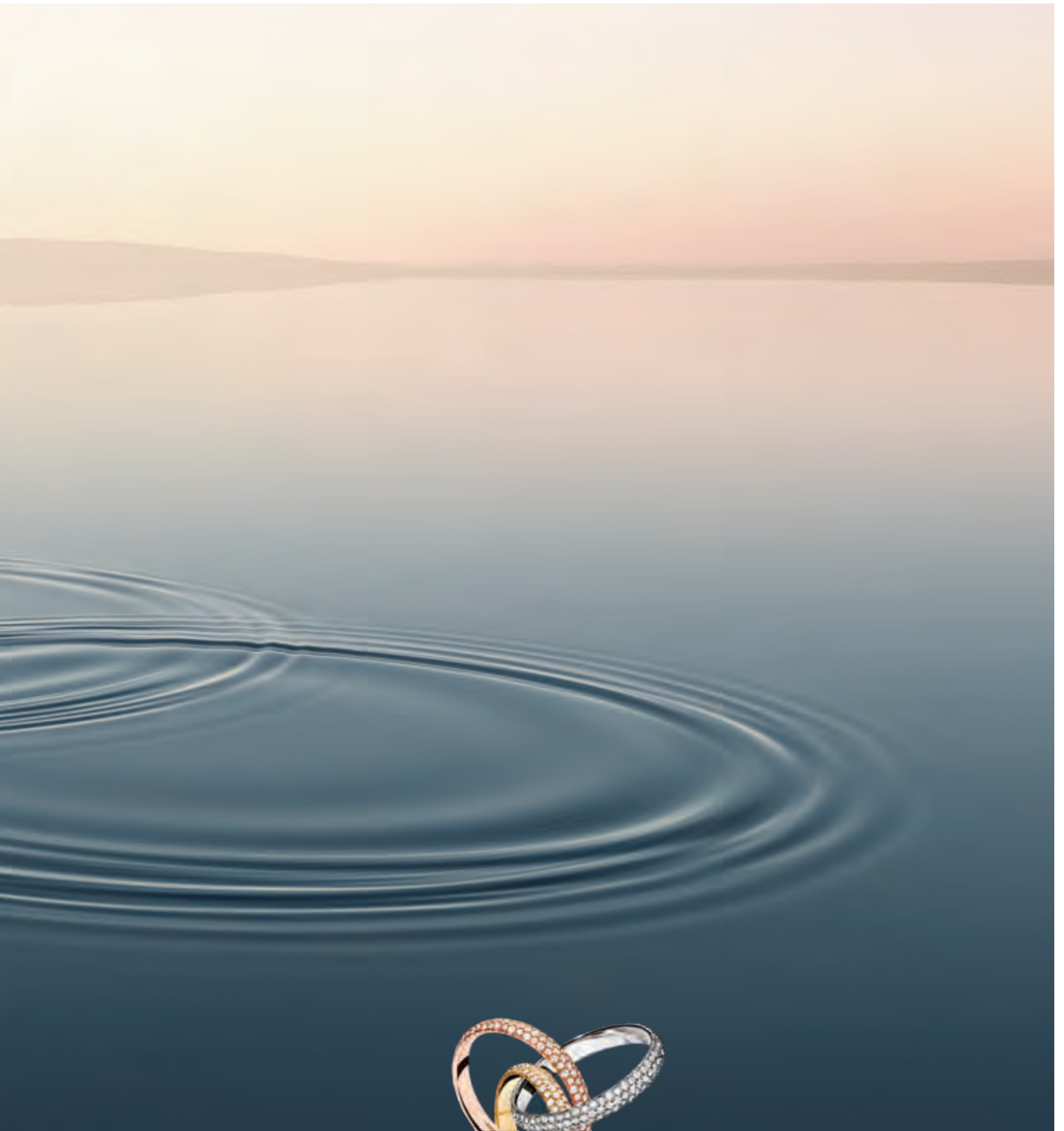
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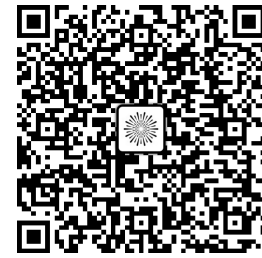
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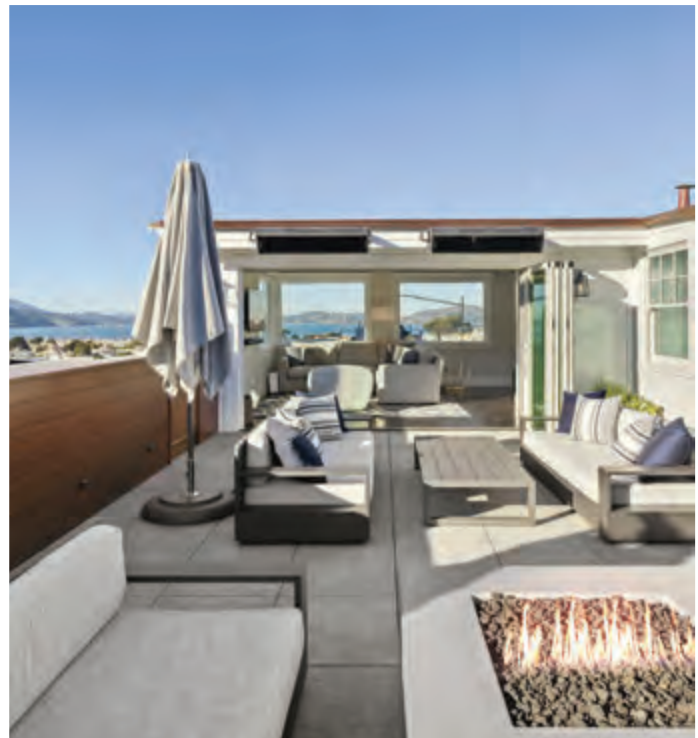


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The Magic Flute

MUSIC BY **WOLFGANG AMADEUS MOZART**

LIBRETTO BY **EMANUEL SCHIKANEDER**

Structure: 2 acts with 1 intermission

Running time: 2 hours, 50 minutes

Language: German with English supertitles

Key Characters:

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

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

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

Partenope

MUSIC BY **GEORGE FRIDERIC HANDEL**

Structure: 3 acts with 2 intermissions

Running time: 3 hours, 20 minutes

Language: Italian with English supertitles

Key Characters:

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

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

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

Innocence

MUSIC BY **KAIJA SAARIAHO**

ORIGINAL FINNISH LIBRETTO BY **SOFI OKSANEN**

MULTILINGUAL LIBRETTO AND DRAMATURGY BY **ALEKSI BARRIÈRE**

Structure: 5 acts without intermission

Running time: 1 hour, 45 minutes

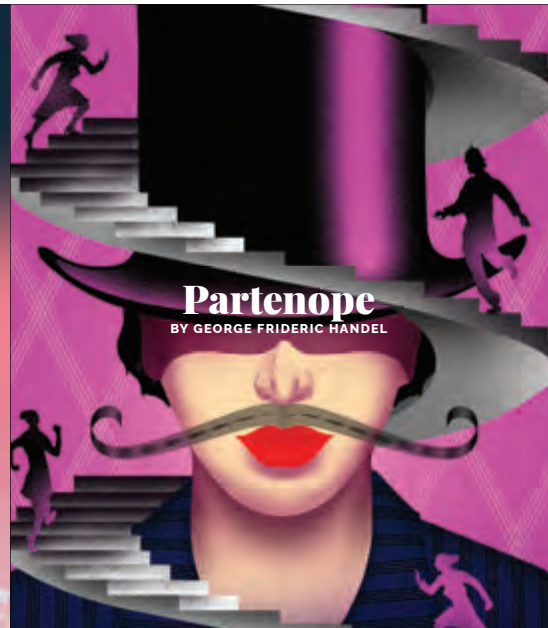
Language: Characters sing and speak in English, Finnish, Czech, Romanian, French, Swedish, German, Spanish, and Greek with English and original language supertitles

Key Characters:

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

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

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



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WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

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

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

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

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

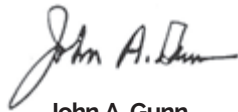
and Osher ticket programs and they are coming back for more. If you are here for the first time, welcome!

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

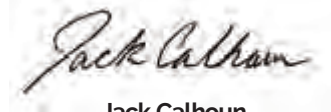
Our incredibly talented management team and board of directors are aligned and inspired to reset this financial equation by finding long-term solutions so that San Francisco Opera can continue to be the world class opera that we deserve here. We are looking at bold options for the future that will ensure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

Thank you for being a part of something so special.

Sincerely,



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



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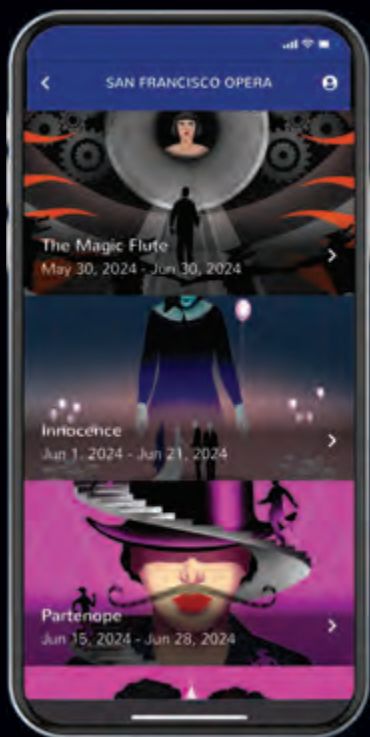


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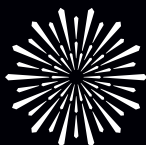
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John A. & Cynthia Fry Gunn



TERRENCE MCCARTHY

Once again, the unprecedented generosity of Cynthia and John Gunn has set the stage for a dazzling season at San Francisco Opera. Since 2002, when John joined the Opera Board, the couple has underwritten numerous productions and provided exceptional support for many of the Company’s innovative endeavors. In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of then General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs, and they have proudly continued that support for General Director Matthew Shilcock. This season, the Gunns’ inspired generosity is helping make possible four productions—*Il Trovatore*, *The (R)evolution of Steve Jobs*, *Lohengrin*, and *The Magic Flute*. The Gunns invite everyone to give and join them as a member of San Francisco Opera’s donor community. John comments, “Opera is a dynamic art form, and all of us play a role in keeping it a meaningful part of our social fabric. With you we can propel San Francisco Opera into its next

100 years of artistic history.” John is the former chairman and CEO of Dodge & Cox Investment Managers. He joined the firm in 1972, the year he received his MBA from Stanford Business School and married Cynthia, who graduated from Stanford with an A.B. in political science in 1970. Early in her career, Cynthia was the editor and director of *The Portable Stanford* book series for 10 years. She edited 28 books by Stanford professors on a vast array of topics, including *Economic Policy Beyond the Headlines* by George Shultz and Ken Dam. In addition to their support of San Francisco Opera, the Gunns are active members of the community. John is a former trustee of Stanford University and is Chairman Emeritus of the Advisory Board for the Stanford Institute for Economic Policy Research. Cynthia currently serves as a trustee of the Fine Arts Museums of San Francisco, is a former overseer of Stanford’s Hoover Institution, and has been a member of the advisory board of Family and Children Services and the board of the Lucile Packard Foundation for Children’s Health. Opera lovers are grateful to Cynthia and John and applaud their commitment to keeping San Francisco Opera a leading-edge company.

Barbara A. Wolfe

Production Sponsor, *Partenope*



DREW ALTIZER PHOTOGRAPHY

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

Donor Spotlight



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

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

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

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

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



DREW ALTIZER PHOTOGRAPHY

Edmund W. and Jeannik Méquet Littlefield Fund (Production Sponsor, *The Magic Flute*)

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

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

Donor Spotlight



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

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

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

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



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

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

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



DREW ALTIZER

Louise Gund (Production Sponsor, *Innocence*)

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

Louise is passionate about enabling creativity to flourish, telling stories of meaning, and ensuring a vibrant future for the arts.

Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

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

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

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



DREW ALTIZER PHOTOGRAPHY

Denise Littlefield Sobel (Production Sponsor, *Partenope*)

Denise Littlefield Sobel is a philanthropist with a longstanding commitment to the visual, performing, and supporting arts. She is at the forefront of several initiatives to promote diversity within the arts, including at San Francisco Opera, and serves on numerous diversity committees for other nonprofit organizations. Denise supports a variety of cultural institutions around the world, including the Clark Art Institute in Williamstown, MA, where she is currently the first woman Chair of the Board of Trustees. In 2019, the French government presented Sobel with the country's highest civilian honor, naming her a Chevalier of the Légion d'honneur in recognition of her extraordinary contributions to French culture. In 2023, she was also appointed an Officer of the French Council of the Order of Arts and Letters. The youngest child of

Edmund Wattis Littlefield and Jeannik Méquet Littlefield, she continues her parents' legacy of support of San Francisco Opera through her personal philanthropy and the Edmund W. and Jeannik Méquet Littlefield Endowment Fund, which provides a permanent and unrestricted source of income for the Company. In 2021, she and her brother, Ed Littlefield, Jr., received the Crescendo Award, bestowed by the San Francisco Opera Guild, for their family's half-century support of San Francisco Opera.

Innocence Healing Circle

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



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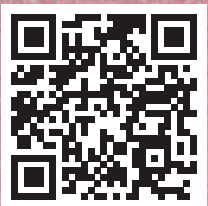
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Innocence Giving Circle

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

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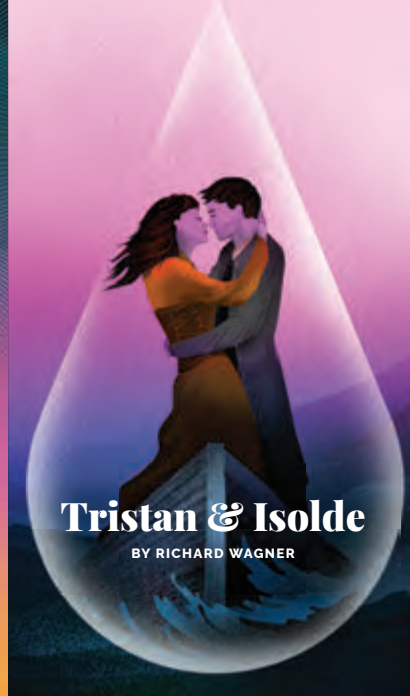
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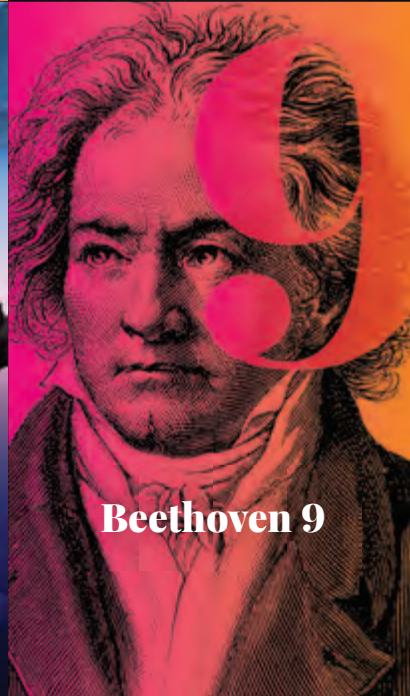
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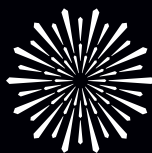
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SAN FRANCISCO
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The Magic Flute

ACT I

In a dark forest, far away ...

As he flees from a dangerous giant serpent, Tamino is rescued at the last second by the three ladies who serve the Queen of the Night. When he regains consciousness, the first thing Tamino sees is Papageno, and he believes him to be his rescuer.

Papageno, a bird catcher in search of love, does nothing to dispel the misunderstanding. The three ladies return and punish Papageno for his lies by rendering him mute. They show Tamino a picture of Pamina, the daughter of the Queen of the Night, with whom Tamino instantly falls in love.

Shortly thereafter, the Queen of the Night herself appears and tells Tamino of her daughter's kidnapping at the hands of Sarastro. Tamino responds with great enthusiasm to her command that he free Pamina. The three ladies give Papageno back his voice and instruct him to accompany Tamino. As a protection against danger, they give Tamino the gift of a magic flute, while Papageno receives magic bells. The three ladies declare that three boys will show Tamino and Papageno the way to Sarastro.

Pamina is being importuned by Sarastro's slave Monostatos. Papageno, who has become separated from Tamino on the way to Sarastro, is as scared by the strange appearance of Monostatos as Monostatos is by Papageno's. Alone with Pamina, Papageno announces that her rescuer Tamino will soon arrive. Papageno himself is sad that his search for love has thus far proved fruitless. Pamina comforts him.

The three boys have led Tamino to the gates of Sarastro's domain. Although he is initially refused entry, Tamino begins to doubt the statements regarding Sarastro made by the Queen of the Night. He begins to play his magic flute and enchants nature with his music.

Papageno meanwhile flees with Pamina, but they are caught by Monostatos and his helpers. Papageno's magic bells put their pursuers out of action. Sarastro and his retinue then enter upon the scene. Monostatos leads in Tamino. The long yearned-for encounter between Tamino and Pamina is all too brief. Sarastro orders that they must first face a series of trials.

ACT II

The trial of silence

Tamino and Papageno must practice being silent. Because of the appearance of the ladies and their warnings, their ordeal is a truly testing one. Tamino remains resolute, while Papageno immediately begins to chatter.

Meanwhile, Monostatos again tries to get close to the sleeping Pamina. The Queen of the Night appears and orders her daughter to kill Sarastro. Pamina remains

behind, despairing. Sarastro seeks to console Pamina by foreswearing any thoughts of revenge.

The trial of temptation

Tamino and Papageno must resist any temptation: no conversation, no women, no food! As well as the magic flute and magic bells the three boys also bring Tamino and Papageno food, which Tamino once again steadfastly resists. Even Pamina fails to draw a single word from Tamino's lips, which she interprets as a rejection. She laments the cooling of Tamino's love for her. Before the last great trial, Pamina and Tamino are brought together one last time to say farewell to one another.

Papageno is not permitted to take part in any further trials. He now wishes for only a glass of wine and dreams of love. For her part, Pamina believes that she has lost Tamino forever. In her despair, she seeks to end her own life but is prevented from doing so by the three boys, who assure her that Tamino still loves her. Gladdened and relieved, Pamina accepts their invitation to see Tamino again. Reunited at last, Tamino and Pamina undergo the final trial together.

The trial of fire and water

The music of the magic flute and their love for one another allow Tamino and Pamina to conquer their own fear and overcome the dangers of fire and water.

Papageno is meanwhile still unsuccessful in his search for love. Despairing, he now also seeks to end his life but is also prevented from doing so by the three boys. Papageno's dream finally comes true: together with his Papagena, they dream of being blessed with many children.

Meanwhile ... the Queen of the Night, the three ladies, and the turncoat Monostatos arm themselves for an attack against Sarastro and his retinue. However, the attack is repelled. Tamino and Pamina have completed their trials and can finally be together.

First performance: Vienna, Theater auf der Wieden, September 30, 1791

First performance in the U.S.: New York, Palmo's Opera House, April 17, 1833

First San Francisco Opera performance: October 11, 1950

Personnel: 16 principals, 42 choristers, 4 supernumeraries; **62 total**

Orchestra: 2 flutes (2nd doubling piccolo), 2 oboes, 2 clarinets (both doubling basset horns), 2 bassoons, 3 horns, 2 rotary trumpets, 3 trombones, 1 timpani, 2 percussion, keyboard glockenspiel, 32 strings (10 first violins, 8 second violins, 6 violas, 5 cellos, 3 double basses); **52 total**

Conductor

Eun Sun Kim

Production

Barrie Kosky * and **Suzanne Andrade** *

Revival Stage Director

Tobias Ribitzki *

Production Designer

Esther Bialas *

Animation Designer

Paul Barritt *

Chorus Director

John Keene

Assistant Conductor

Robert Mollicone

Prompter

Andrew King

Fortepiano

Bryndon Hassman

Musical Preparation

**Bin Yu Sanford, Bryndon Hassman,
Julian Grabarek** †, **John Churchwell,**

Fabrizio Corona

Diction

Anja Burmeister

Supertitles

Komische Oper Berlin

Assistant Director

Morgan Robinson

Stage Manager

Thea Railey

Animation Stage Manager

Jennifer Harber

Assistant Stage Managers

**Collette Berg, Anna Reetz,
Jonathan S. Campbell**

Dance Master

Colm Seery

Fight Director

Dave Maier

Technical Supervisors

Scott Cavallo

Ryan O'Steen

Costume Supervisor

Jai Alltizer

Hair and Makeup

Jeanna Parham

THURSDAY, MAY 30, 2024 • 7:30 PM

SUNDAY, JUNE 2 • 2 PM

TUESDAY, JUNE 4 • 7:30 PM

SATURDAY, JUNE 8 • 7:30 PM

FRIDAY, JUNE 14 • 7:30 PM

THURSDAY, JUNE 20 • 7:30 PM

SATURDAY, JUNE 22 • 7:30 PM

WEDNESDAY, JUNE 26 • 7:30 PM

SUNDAY, JUNE 30 • 2 PM

The Magic Flute

DIE ZAUBERFLÖTE

Opera in two acts by **Wolfgang Amadeus Mozart**

Libretto by **Emanuel Schikaneder**

(Sung in German with English supertitles)

CAST

(in order of vocal appearance)

<i>Tamino</i>	Amitai Pati
<i>First Lady</i>	Olivia Smith †
<i>Second Lady</i>	Ashley Dixon
<i>Third Lady</i>	Maire Therese Carmack *
<i>Papageno</i>	Lauri Vasar *
<i>The Queen of The Night</i>	Anna Simińska *
<i>Monostatos</i>	Zhengyi Bai
<i>Pamina</i>	Christina Gansch
<i>First Spirit</i>	Niko Min *
<i>Second Spirit</i>	Solah Malik *
<i>Third Spirit</i>	Jacob A. Rainow *
<i>The Speaker (The Old Priest)</i>	Jongwon Han †
<i>Sarastro</i>	Kwangchul Youn *
<i>Papagena</i>	Arianna Rodriguez †
<i>First Armored Man</i>	Thomas Kinch †
<i>Second Armored Man</i>	James McCarthy †
<i>Chorus</i>	

* San Francisco Opera debut † Current Adler Fellow

TIME AND PLACE: A Fairy-Tale World

ACT I

—INTERMISSION—

ACT II

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

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

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

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

Please turn off and refrain from using all electronic devices.



THE MAGIC FLUTE

A Magical Storybook

BARRIE KOSKY, SUZANNE ANDRADE, AND PAUL BARRITT ON FLYING ELEPHANTS,
THE WORLD OF SILENT FILM, AND THE ETERNAL SEARCH FOR LOVE

CORY WEAVER/LYRIC OPERA OF CHICAGO

How did you come up with the idea of staging *The Magic Flute* with the British theater company 1927?

Barrie Kosky (stage director): *The Magic Flute* is the most frequently performed German-language opera, one of the top 10 operas in the world. Everyone knows the story; everyone knows the music; everyone knows the characters. On top of that, it is an “ageless” opera, meaning that an eight-year-old can enjoy it as much as an octogenarian can. So you start out with some pressure when you undertake a staging of this opera. I think the challenge is to embrace the heterogeneous nature of this opera. Any attempt to interpret the piece in only one way is bound to fail. You almost have to celebrate the contradictions and inconsistencies of the plot and the characters, as well as the mix of fantasy, surrealism, magic, and deeply touching human emotions.

About 13 years ago I attended a performance of *Between the Devil and the Deep Blue Sea*, the first show created by the British theater company known as 1927. From the moment the show started, there was this fascinating mix of live performance with animations, creating its own aesthetic world. Within minutes, this strange mixture of silent film and music hall had convinced me that these people had to do *The Magic Flute* with me in Berlin! It seemed to me quite an advantage that Paul and Suzanne would be venturing into opera for the first time, because they were completely free of any preconceptions about it, unlike me.

The result was a unique *The Magic Flute*.

Although Suzanne and Paul were working in Berlin for the first time, they had a natural feel for the city’s artistic ambiance, especially the Berlin of the 1920s, when it was such an important creative center for painting, cabaret, silent film, and animated film. Suzanne, Paul, and I share

a love for revue, vaudeville, music hall, and similar forms of theater, and, of course, for silent film. So our Papageno is suggestive of Buster Keaton, Monostatos is a bit Nosferatu, and Pamina perhaps a bit reminiscent of Louise Brooks. But it's more than an homage to silent film, there are far too many influences from other areas. But the world of silent film gives us a certain vocabulary that we can use in any way we like.

Is your love of silent film the motivation behind the name 1927?

Suzanne Andrade (stage director/writer/performer; co-creator of 1927): 1927 was the year of the first sound film: *The Jazz Singer* with Al Jolson, an absolute sensation at the time. Curiously, however, no one believed at that time that the talkies would prevail over silent films. We found this aspect especially exciting. We work with a mixture of live performance and animation, which makes it a completely new art form in many ways. Many others have used film in theater, but 1927 integrates film in a very new way. We don't do a theater piece with added movies. Nor do we make a movie *and* then combine it with acting elements. Everything goes hand in hand. Our shows evoke the world of dreams and nightmares, with aesthetics that harken back to the world of silent film.

Paul Barritt (filmmaker; co-creator of 1927): And yet it would be wrong to see in our work only the influence of the 1920s and silent film. We take our visual inspiration from many eras, from the copper engravings of the eighteenth century as well as in comics of today. There is no preconceived aesthetic setting in our mind when we work on a show. The important thing is that the image fits. A good example is Papageno's aria "Ein Mädchen oder Weibchen" [a girl or a little wife]. In the libretto, he is served a glass of wine in the dialogue before his aria, "We let him have a drink," but it isn't wine. It's a pink cocktail from a giant cocktail glass, and Suzanne had the idea that he would start to see pink elephants flying around him. Of course, the most famous of all flying elephants was Dumbo—from the 1940s—but the actual year isn't important as long as everything comes together visually.

SA: Our *Magic Flute* is a journey through different worlds of fantasy. But as in all of our shows, there is a connecting style that ensures that the whole thing doesn't fall apart aesthetically.

BK: This is also helped by 1927's very special feeling for rhythm. The rhythm of the music and the text has an enormous influence on the animation. As we worked together on *The Magic Flute*, the timing always came from the music, even—especially—in the dialogues, which we condensed and transformed into silent film intertitles with piano accompaniment.

However, we use an eighteenth-century fortepiano, and the accompanying music is by Mozart, from his two fantasias for piano, K.475 in C minor and K.397 in D minor. This not only gives the whole piece a consistent style but also a consistent rhythm. It's a silent film by Wolfgang Amadeus Mozart, so to speak!

Does this piece work without the dialogue?

SA: I think that almost any story can be told without words. You can undress a story to the bone, to find out what you really need to convey the plot. We tried to do that in *The Magic Flute*. You can convey so much of a story through purely visual means. You don't always need two pages of dialogue to show the relationship between two people. You don't need a comic dialogue to show that Papageno is a funny character. A clever gimmick can sometimes offer more insight than dialogue.

PB: Going back to silent films, for a moment—they weren't just films without sound, with intertitles in place of the missing voices. Intertitles were actually used very sparingly. The makers of silent films instead told their stories through the visual elements. While talkies convey the stories primarily through dialogue, silent films told their story through gestures, movements, and glances, and so on.

BK: This emphasis on the images makes it possible for every viewer to experience the show in his or her own way: as a magical, living storybook; as a curious, contemporary meditation on silent film; as a singing silent film; or as paintings come to life. Basically, we have a hundred stage sets in which things happen that normally aren't possible onstage: flying elephants, flutes trailing notes, bells as showgirls We can fly up to the stars and then ride an elevator to hell, all within a few minutes. In addition to all the animation in our production, there are also moments when the singers are in a simple white spotlight and suddenly there's only the music, the text, and the character. The very simplicity makes these perhaps the most touching moments of the evening. During the



CORY WEAVER/LYRIC OPERA OF CHICAGO

performance, the technology doesn't play in the foreground. Although Paul spent hours and hours sitting in front of a computer to create it, his animation never loses its deeply human component. You can always see that a human hand has drawn everything. Video projections as part of theatrical productions aren't new. But they often become boring after a few minutes, because there isn't any interaction between the two-dimensional space of the screen and the three dimensions of the actors. Suzanne and Paul have solved this problem by combining all of these dimensions into a common theatrical language.

What is *The Magic Flute* really about?

PB: It's a love story, told as a fairy tale.

SA: The love story between Tamino and Pamina. Throughout the entire piece, the two try to find each other—but everyone else separates them and pulls them away from each other. Only at the very end do they come together.


BK: A strange, fairy-tale love story, one that has a lot of archetypal and mythological elements, such as the trials they must undergo to gain wisdom. They have to go through fire and water to mature. These are ancient rites of initiation. The Masonic trappings imposed on the story interested us very little, since they have, of course, much, much deeper roots.

Tamino falls in love with a portrait. How many myths and fairy tales include this plot point? The hero falls in love with a picture and goes in search of the subject. And on his way to her, he encounters all sorts of obstacles. And, at the same time, the object of his desire faces her own personal obstacles on her own journey.

You can experience our production as a journey through the dream worlds of Tamino and Pamina. These two dream worlds collide and combine to form one strange dream. The person who combines these dreams and these worlds is Papageno. We are very focused on these three characters. Interestingly, Papageno is in pursuit of an idealized image too: the perfect fantasy woman at his side, something he craves almost desperately. Despite all of the comedic elements, there is a deep loneliness in *The Magic Flute*. Half of the piece is the fact that people are alone—despite the joy in Papageno's birdcatcher aria, it's ultimately about a man who feels lonely and longs for love. At the beginning of the opera, Tamino is running alone through the forest. The three ladies are alone, so they are immediately attracted to Tamino. The Queen of the Night is alone—her husband has died and her daughter has been kidnapped. Even Sarastro, who has a large following, has no partner at his side. Not to mention Monostatos, whose unfulfilled longing for love degenerates into unbridled lust. *The Magic Flute* is about the search for love and about the different forms that this search can take.

Finally, it is also an Orphic story—it is about the power of music, music that can move mountains and nature. After all, the opera is called *The Magic Flute* not *Tamino and Pamina*! The magic flute isn't just an instrument, it is the quintessence of music, and music in this case, is synonymous with love. I think that's the reason why so many people love this opera so much, because they see, hear, and feel that it's a universal representation of those looking for love, a journey that we all take time and time again. 🌟

This interview by Ulrich Lenz originally appeared in the LA Opera program book and is reprinted by permission.



Scene from Fritz Lang's 1927
masterpiece of the silent film era,
Metropolis. / ALAMY STOCK PHOTO

Shadows and Light: *The Magic Flute* in the Golden Twenties

BY ALEXANDRA MONCHICK

Imagine the golden twenties at night. Under neon lights in dark streets, one finds inside identical cropped-haired cabaret girls in scanty, fringed costumes. The room is cloaked in smoke as an infinite fountain of cocktails backs the energy of the crowd. Policemen in rounded hats tap their feet to the Charleston as they lean back and ogle the legs of women dancing in a mechanistic chorus line. How could one set *The Magic Flute*, a family-friendly fairy tale, during this era of salaciousness that precedes one of the darkest periods in modern world history?

Director Barrie Kosky and the British theater company 1927 have crafted a *Gesamtkunstwerk* (“total work of art”) of music, staging, and animation to revivify and shed a not-so-metaphorical new light on one of the most performed

operas in the world. At first glance, an incongruous connection appears in the linking of *The Magic Flute* with 1920s Germany. We know we are in this era of the Weimar Republic because of silent film character prototypes, silhouette projections, and glowing animation. This time reflects the crisis of modernity just as Mozart’s last opera embodied the crisis of Enlightenment.

Many historical comparisons can be drawn between 1791, the year Mozart composed *The Magic Flute*, and 1927, a hypothetical year in which this production takes place. Having died two months after his opera’s premiere and only two years after the storming of the Bastille, Mozart would not witness the Reign of Terror or Napoleon’s subsequent rise to power. Yet, Mozart was steeped in tenets



Karl Friedrich Schinkel's design for Mozart's *The Magic Flute*, 1815.
ALAMY STOCK PHOTO

of knowledge, logic, and equality which sparked the revolution and its reverberations throughout Europe. It was an era of democratic optimism not unlike the founding of the Weimar Republic. Established as the outcome of the November Revolution in 1918, which ultimately ended the First World War and German monarchy, the new republic rekindled enlightenment ideals, albeit during a fraught era of political and economic instability.

The zeitgeist of both periods provoked corresponding artistic trends and responses. In the late eighteenth century, the literary, artistic, and musical movement of *Sturm und Drang* (“storm and stress”) was overthrown by Weimar Classicism. It was no coincidence that the Weimar Constitution was signed in 1918 in the city of Goethe, Herder, and Schiller. Weimar, the small Thuringian city southwest of Berlin, was chosen over similarly sized cities due to its Enlightenment history. With its topics of anguish, gloom, and despair, a movement analogous to *Sturm und Drang*, German Expressionism arose during the early twentieth century and became especially popular during the early 1920s. In film, Expressionist themes were depicted by deep angles, camera tilting, and contrasts in shadows and light to the extent that shadows were sometimes painted on the sets. Likewise, Expressionism in music was depicted by angular melodic gestures, a high level of dissonance, and extreme dynamic and textural contrasts.

By the latter part of the decade, the *Neue Sachlichkeit* (“New Objectivity”) began to supersede Expressionism as a

countermovement. Rather than exaggerating and distorting reality, works of the *Neue Sachlichkeit* aimed to reflect the harshness of reality with authentic sets and straightforward camera work. In the fast-moving montages of the New Objectivity, the film editor became as important as the director and actors. A more nebulous concept in music, *Neue Sachlichkeit* generally denotes simplicity and accessibility with the implementation of clearly defined neo-classical forms, as well as stylized dances or jazz numbers.

Even without advanced stage design and animation, the story of *The Magic Flute* lends itself easily to being set in the Weimar Republic. It is replete with static characters and binary juxtapositions: good and evil, piety and irreverence, honesty and deceit, and hysteria and control, all of which are portrayed with the textural and musical images of darkness and light. If we take the most famous aria from this opera, The Queen of the Night’s “Der Hölle Rache,” the low d-minor tremolos meandering to deceptive keys through tertiary motion evokes the musical topos of *Sturm und Drang*, the antithesis to balanced rationalism. Many of the queen’s vocal stylings are in the tempesta style, a popular idiom to represent storms during Mozart’s time. The trope of thunder and lightning recurs in the opera, and it is a gargantuan storm that ultimately brings down the Queen and her entourage. The frenetic, melismatic (many notes per syllable), athletic coloratura style in which she sings is evocative of an earlier late Baroque time. Her vocality competes to

“The team behind this *The Magic Flute* production set the dialogue in intertitles as in a silent film, making the opera purely musical and continuous like a flickering film reel.”



Some characters in the Kosky and Andrade production of *The Magic Flute* share an affinity with stars of the silent film era such as Louise Brooks (*Pandora's Box*, 1929, with Alice Roberts as Geschwitz, Brooks as Lulu, Fritz Kortner as Dr. Schön); Buster Keaton (*Sherlock Jr.*, 1924); and Max Shreck (*Nosferatu*, 1922). / ALAMY STOCK PHOTOS

overthrow the wisdom of Sarastro, which is depicted musically in the chorus “O Isis und Osiris,” his balanced, stable phrases spanning a range of only a tenth. The accompanying horns and regal chorus evoke a sense of royal authority that is achieved not through power but wisdom. By contrast, Papageno, the consummate id in the opera, sings in a simple folklike pastorate style, representing his primal quest for one thing: a woman with whom to procreate. Tamino and Pamina are the most dynamic characters in the opera, having gone through their own enlightenment. Their arias move between the worlds of Papageno and Sarastro with their simple but virtuosic melodies spanning wider ranges.

This production of *The Magic Flute* invokes Weimar-era film and theater with its Expressionist sets and famous film characters of the late silent era. The spoken dialogue in Schikaneder’s libretto—the German equivalent to the dry recitative of contemporary Italian opera—is displayed on stage as film intertitles, captions broadcast on the screen during the silent era to express dialogue or to provide additional descriptive or narrative nuance that the characters’ pantomime cannot convey.

The duo 1927 takes its name from the year that signaled the beginning of the end of the silent film era. And while a prosperous year for the global film industry, it also marked the decline of the golden age of cinema in Germany, where sound film caught on more slowly. While Hollywood receives most of the credit for the early film industry—its ultimate achievement being the 1927 release of the first talkie, *The Jazz Singer*—the German film industry was equally prosperous during the silent era. Located in Babelsberg, just over 20 miles from central Berlin, many seminal films were produced there in the 1920s. Fritz Lang’s *Metropolis*, also released in 1927, was one of the first feature-length science fiction films. Babelsberg created suspense shadows, camera angles, and

spacing in *Nosferatu*, *The Cabinet of Dr. Caligari*, and *M*, thus forging the genre of modern-day horror films. Not known for their own comedy, Germans became enamored with American slapstick comedy, especially Charlie Chaplin. The first surviving feature-length animation film, *The Adventures of Prince Achmed*, a fantastical presentation of Arabian nights, had its German premiere in 1926.

Characters share an affinity with several silent film characters and the animation references both popular and more obscure silent film plot references. Kosky points out that Pamina could be seen as Louise Brooks, Papageno as Buster Keaton, and Monostatos as Nosferatu. Tamino also looks remarkably like a hatless Charlie Chaplin, Papagena like Marlene Dietrich, and the Queen of the Night like Christine of *Die schwarze Spinne*, a 1921 horror film based on the Swiss novel of the same name. In a simple tale of good and evil, the Faustian antiheroine emits a plague of poisonous spiders from her face killing the cattle of the village. When the Queen of the Night casts a swarm of animated spiders around Pamina, this lesser-known silent film is invoked.

The backdrop of the stage could be an Expressionist silent film set where characters appear and fade through backlighting. The characters’ exaggerated silent film gestures and the vivid animation in the production highlight pictorialism over melodrama and point to issues opera directors were grappling with in the 1920s. The craft of acting in opera triggered some debate during the silent film age. Both opera and silent film convey emotion through mimesis, yet gestures and expressions are minimized on the stage and magnified on the screen through closeups.

Despite the perception of an operatic crisis, the 1920s were some of the most fruitful years in German-language opera. Zeitoper, or topical opera, was a popular genre that appealed to the mass public. The genre is closely associated with the *Neue Sachlichkeit* with its topical themes, contemporary sets, and popular music. The libretti, often

“[T]he story of The Magic Flute lends itself easily to being set in the Weimar Republic. It is replete with static characters and binary juxtapositions: good and evil, piety and irreverence, honesty and deceit, and hysteria and control, all of which are portrayed with the textural and musical images of darkness and light.”

containing elements of farce and irony, are set in the present. Characters are typically everyday people rather than heroes, mythological figures, or royalty; sometimes they are even presented as recognizable modern stereotypes. They speak on the phone, play records, take pictures, drive cars, and shoot movies. The action takes place in locales considered either modern or commonplace, such as office buildings, train stations, and living rooms. Sets were cutting-edge at the time, often employing split staging, state-of-the-art lighting design, and film projections.

Zeitopern were performed in small opera houses across Germany, particularly the industrial northern Rhein region. By contrast the Berlin Kroll Oper, directed by Otto Klemperer from 1927–33, was known for updating well-known works such as *Fidelio*, *Der Freischütz*, and *The Magic Flute*, with avant-garde staging and technology. Many of the sets resembled the cubist animation of the era that was popular in film commercials for liquor, phonographs, car tires, and other household goods. The commercials were shown in color, which was a shocking contrast from the films of the era. Kosky’s staging is reminiscent of a Kroll 1920s production, and the colorful animation and lighting against the backdrop of monochromatic sets evoke a similar juxtaposition of images the 1920s moviegoer would have seen.

Whereas some operas and operatic productions embed film, sometimes even with the actors on stage as in Kurt Weill’s *Royal Palace* or Alban Berg’s *Lulu*, this production of *The Magic Flute* uses simultaneous animation. With 736 animation cues, synchronization is a challenge in the production. Actors must learn to block and move precisely with musical cues down to the eighth note so that they align with the animations. At the same time the stage manager cues the projections following the score. Such synchronization challenges with images and music were similar during the silent era. Thus, for a short period, composers aimed to write mechanical accompaniments rather than rely on a film orchestra or keyboard accompanist. Paul Hindemith and Hans Eisler, for

example, wrote mechanical keyboard accompaniments to cartoons for the first Baden-Baden music festival as they felt the automatic pacing of a mechanical organ would best compliment the fixed rolling image of an animated short.

There is no dialogue in this *Magic Flute*, as is typical in German *Singspiel*, a type of German-language music theater during Mozart’s time. Unlike in Italian opera where the dialogue is transmitted through in *recitativo secco* (a sung free rhythm), the dialogue in the *Singspiel* is spoken. Arias and choruses are vehicles for emotional expression, whereas dialogue, whether sung or spoken, advances the plot. The team behind this production omitted dialogue, instead placing it on intertitles as in a silent film. This makes the opera purely musical and continuous like a flickering film reel.

We could imagine this *The Magic Flute* as not only an homage to silent film but as an exploration of enlightenment representing both The Age of Reason and as an educational process. It is a *Zeitoper* of its own time. In one scene in the production, the words *Wahrheit, Weisheit, Arbeit, Kunst, Tugend* [truth, wisdom, work, art, virtue] appear with a giant mechanical head reminiscent of the *Maschinenmensch* from *Metropolis*, displaying the morals and values of Mozart’s and Fritz Lang’s societies. In his 1927 essay “The Mass Ornament,” a critique of mass culture and commentary on the so-called crisis of modernity, the famous Weimar film critic Siegfried Kracauer writes, “Reason does not operate within the circle of natural life. Its concern is to introduce truth into the world. Its realm has already been intimated in genuine fairy tales, which are not stories about miracles but rather announcements of the miraculous advent of justice. ... Natural power is defeated by the powerlessness of the good; fidelity triumphs over the arts of sorcery.” Kracauer could just have easily been writing about *The Magic Flute*. 🌟

Alexandra Monchick is a musicologist based in Los Angeles and has written extensively about music during the Weimar Republic.

The Magic Flute Creative Showcase

With its fairy-tale story and fantastical characters, *The Magic Flute* has long drawn creatives to the challenge of realizing its ideal representation on the stage. This season, Barrie Kosky and Suzanne Andrade's production, with designs by Esther Bialas and animation by Paul Barritt, joins San Francisco Opera's tradition (dating back to the 1950 Company premiere) for presenting Mozart's masterpiece with imagination, verve, and joy. Below are a few snapshots, including the work of iconic artists Marc Chagall, David Hockney, and Jun Kaneko.



Act I scene for the Queen of the Night in 1967 by Company resident designer Davis L. West. / CAROLYN MASON JONES



Marc Chagall's iconic production arrived in 1980 with Barbara Carter as the Queen of the Night. / RON SCHERL



Albina Shagimuratova as the Queen of the Night in the production designed by Jun Kaneko, 2012. CORY WEAVER



Zdzislawa Donat in her 1975 American debut as the Queen of the Night, designed by Toni Businger. / GREG PETERSON



Sally Wolf as the Queen of the Night in the 1990 revival of the David Hockney production. / ROBERT CAHEN



The opera's finale in 1975, designed by Businger and West, featuring Margaret Price (Pamina), David Ward (Sarastro), and Stuart Burrows (Tamino). ROBERT CAHEN



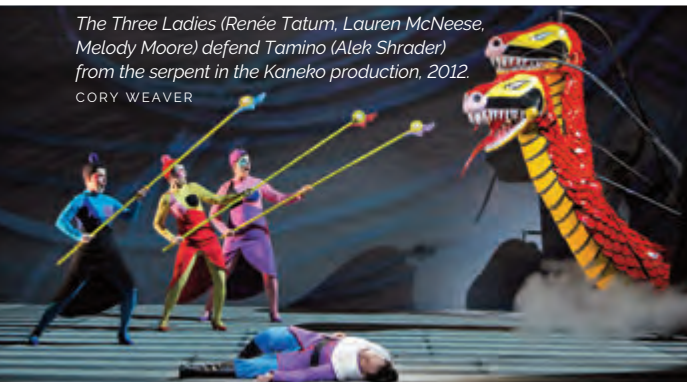
Paul Appleby as Tamino charms the animals designed by Jun Kaneko in 2015.
CORY WEAVER



The animals from The Magic Flute read about the Company's 1969 season outside the Opera House. / MARGARET NORTON



The animals are serenaded by the Tamino of Jerry Hadley in the Hockney production, 1990. / ROBERT CAHEN



The Three Ladies (Renée Tatum, Lauren McNeese, Melody Moore) defend Tamino (Alek Shrader) from the serpent in the Kaneko production, 2012.
CORY WEAVER



Shigemi Matsumoto as Papagena and Geraint Evans as Papageno in the 1969 production, designed by Businger and Davis. / ROBERT CAHEN



Barbara Lauppe, Yvonne Chauveau, and Claramae Turner as the Three Ladies in the 1950 Company premiere.
STROHMEYER

Artist Profiles

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



EUN SUN KIM

(Seoul, South Korea)

Caroline H. Hume
Music Director of San Francisco Opera
San Francisco Opera
Highlights: *Rusalka*;

Tosca; *Fidelio*; John Adams' *Antony and Cleopatra*; *Dialogues of the Carmelites*; *La Traviata*; *Madame Butterfly*; *Il Trovatore*; *Lohengrin*; *Homecoming Concert*; *Eun Sun Kim Conducts Verdi*; *The Future Is Now* Adler Fellows Concert; *Opera Ball*; *Opera in the Park*; *100th Anniversary Concert*

Recent and Upcoming: *Un Ballo in Maschera* (San Francisco Opera); *Tristan und Isolde* (San Francisco); Beethoven's Ninth Symphony (San Francisco); *Idomeneo* (San Francisco); *Les Contes d'Hoffmann* (Paris Opera); Maria Callas Centenary (Paris); *Parsifal* (Houston Grand Opera); *La Bohème* (Metropolitan Opera, Vienna State Opera, Milan's Teatro alla Scala); Verdi Requiem (Dutch National Opera); *Carmen* (Zurich Opera); *Hänsel und Gretel* (Munich's Bavarian State Opera); concerts with Berlin Philharmonic, New York Philharmonic, Philharmonia Orchestra, Minnesota Orchestra, Orchestre symphonique de Montréal, Colorado Symphony, Duisburger Philharmoniker, Seoul Philharmonic Orchestra, Orquestra Simfònica Barcelona, Symphonieorchester des Bayerischen Rundfunks, Orchestre de Paris, Orchestre National de France, Gothenburg Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Detroit Symphony, Toronto Symphony, Seattle Symphony, Cincinnati Symphony Orchestra, National Brass Ensemble Principal Guest Conductor of Houston Grand Opera
Instagram: @ESKConductor



AMITAI PATI ◊

Tenor

(Otahuhu, Auckland, New Zealand)

Tamino
San Francisco Opera
Highlights: Don

Ottavio in *Don Giovanni*; Lord Cecil in *Roberto Devereux*; Beppe in *Pagliacci*; Angel First Class in Jake Heggie and Gene Scheer's *It's a Wonderful Life*; Gastone in *La Traviata*; Matteo Borsa in *Rigoletto*; Christmas with Sol3 Mio
Recent and Upcoming: Nadir in *Les Pêcheurs de Perles* (Philharmonie de Paris concert); Alfredo in *La Traviata* (Théâtre du Capitole Toulouse); Ferrando in *Così fan tutte* (Tanglewood Music Festival); Don Ottavio in *Don Giovanni* (Tanglewood); Bellini's *Beatrice di Tenda* (Paris Opera); Mozart Requiem (New Zealand Symphony Orchestra, Orchestre de Chambre de Paris) Member of SOL3 MIO San Francisco Opera Adler Fellowship Program: 2017, 2018 Merola Opera Program: 2016



CHRISTINA GANSCH

Soprano

(St. Polten, Austria)

Pamina
San Francisco Opera
Highlights: Dorinda in *Orlando*; Zerlina in

Don Giovanni

Recent and Upcoming: Servilia in *La Clemenza di Tito* (London's Royal Opera Covent Garden, Salzburg's Mozartwoche); Pamina in *Die Zauberflöte* (London, Lorraine Opera, Hamburg State Opera); Fifth Maid in *Elektra* (Salzburg Festival); Lenio in *Martinů's The Greek Passion* (Salzburg Festival); Zerlina in *Don Giovanni* (London); Gretchen in Schumann's *Szenen aus Goethes Faust*

(Hamburg State Opera); Gretel in *Hänsel und Gretel* (Munich's Bavarian State Opera); Marzelline in *Fidelio* (Bologna's Teatro Comunale, Hamburg); Mélisande in *Pelléas et Mélisande* (Glyndebourne Festival)
@christinagansch



ANNA SIMIŃSKA *

Soprano

(Lodz, Poland)

The Queen of the Night
Recent and Upcoming: The

Queen of the Night in *The Magic Flute* (Buenos Aires' Teatro Colón, Opéra de Montréal, Vienna Volksoper); Gilda in *Rigoletto* (Polish National Opera); *Carmina Burana* (Polish National Opera); Flowermaiden in *Parsifal* (Paris Opera)



KWANGCHUL YOUN *

Bass

(Seoul, South Korea)

Sarastro
Recent and Upcoming: King Marke in *Tristan und*

Isolde (San Francisco Opera); Beethoven's Ninth Symphony (San Francisco); King Heinrich in *Lohengrin* (Paris Opera); Gurnemanz in *Parsifal* (Houston Grand Opera, Paris); Hunding in *Die Walküre* Act I (Berlin Philharmonic); Fiesco in *Simon Boccanegra* (Vienna State Opera); Rocco in *Fidelio* (Berlin State Opera); Banco in *Macbeth* (Berlin State Opera); Comte des Grieux in *Manon* (Metropolitan Opera); Abimélech in *Samson et Dalila* (Berlin State Opera); Ramfis in *Aida* (Barcelona's Gran Teatre del Liceu); Daland in *Der Fliegende Holländer* (Hamburg State Opera)
Website: kwangchulyoun.info

ARTIST PROFILES CONTINUED



LAURI VASAR **
Baritone
(Berlin, Germany)
Papageno
Recent and Upcoming: Orest in *Elektra* (Berlin State

Opera, Hamburg State Opera); Sharpless in *Madame Butterfly* (London's Royal Opera Covent Garden); Count of Gloster in Aribert Reimann's *Lear* (Madrid's Teatro Real); Gunther and Donner in the *Ring* cycle (Berlin); Jochanaan in *Salome* (Berlin); King in George Benjamin's *Lessons in Love and Violence* (Zurich Opera); Amfortas in *Parsifal* (Berlin, Zurich); Tschang Ling in Zemlinsky's *Der Kreidekreis* (Lyon Opera); Roland in Schubert's *Fierrabras* (Milan's Teatro alla Scala)



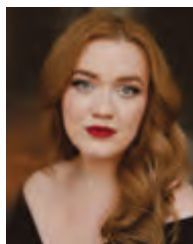
OLIVIA SMITH †+
Soprano
(Penticton, B.C., Canada)
First Lady
San Francisco Opera
Highlights: Chrisann

Brennan in Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs*; Mimi in *Bohème Out of the Box*; The Voice of the Falcon and Children's Voices in *Die Frau ohne Schatten*
Recent and Upcoming: Margarita Xirgu in scenes of Osvaldo Golijov's *Aidamar* (Merola); Leila in excerpt of Bizet's *Les Pêcheurs de Perles* (Merola); 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*
San Francisco Opera Adler Fellowship Program: 2023, 2024
Merola Opera Program: 2022



ASHLEY DIXON ◊
Mezzo-Soprano
(Peachtree City, Georgia)
Second Lady
San Francisco Opera
Highlights: Angel

First Class in Jake Heggie and Gene Scheer's *It's a Wonderful Life*; Mercedes in *Carmen*; Third Wood Nymph in *Rusalka*; Singer in *Manon Lescaut*; Sandman in *Hänsel und Gretel*
Recent and Upcoming: Sara in *Roberto Devereux* (LA Opera); Adalgisa in *Norma* (Palm Beach Opera, Boston Youth Symphony, Festival Opera); Mendelssohn's *Elijah* (Chicago Symphony Orchestra); Elgar's *Sea Pictures* (Coastal Symphony of Georgia); Mozart Requiem (Fort Wayne Philharmonic, Erie Philharmonic); Rosina in *Il Barbiere di Siviglia* (Amarillo Opera); Beethoven's Ninth Symphony (Boston Philharmonic, Carnegie Hall, Ravinia Festival); Second Lady in *The Magic Flute* (Ravinia Festival)
Metropolitan Opera National Council Auditions Winner: 2018
San Francisco Opera Adler Fellowship Program: 2018, 2019
Merola Opera Program: 2015, 2017
Instagram: @ashley.dixon.mezzo
Facebook: @ashleydixon13



MAIRE THERESE CARMACK *
Mezzo-Soprano
(Bainbridge Island, Washington)
Third Lady
Recent and

Upcoming: Second Lady in *The Magic Flute* (Metropolitan Opera); Kate Pinkerton in *Madame Butterfly* (Metropolitan Opera); Der Missmut in Rued Langgaard's *Antikrist* (Deutsche Oper Berlin); title role of *Carmen* (Berlin); Dulcinée in *Don Quichotte* (Berlin);

Giovanna and Maddalena in *Rigoletto* (Berlin); Third Lady in *Die Zauberflöte* (Berlin, Glimmerglass Festival, Pittsburgh Opera); Alisa in *Lucia di Lammermoor* (Berlin); Singer in *Manon Lescaut* (Berlin); Page in *Salome* (Berlin); Mercédès in *Carmen* (Santa Fe Opera); Huang Ruo and David Henry Hwang's *M. Butterfly* (Santa Fe)
Instagram: @mairetheresecarmack



ZHENGYI BAI ◊
Tenor
(Linyi, Shandong, China)
Monostatos
San Francisco Opera
Highlights: Barak's

Hunchback Brother in *Die Frau ohne Schatten*; Remendado in *Carmen*; Dancing Master and Lamplighter in *Manon Lescaut*; *The Adlers: Live at the Drive-In*; First Prisoner in *Fidelio*; *The Future Is Now: Adlers in Concert*
Recent and Upcoming: Colin in Bologne's *The Anonymous Lover* (Boston Lyric Opera); Goro in *Madame Butterfly* (Virginia Opera); Basilio in *Le Nozze di Figaro* (Opera San José); Dr. Caius in *Falstaff* (San José); Fong See in Nathan Wang's *On Golden Mountain* (LA Opera); Alessandro in *Il Re Pastore* (Merola Opera Program)
San Francisco Opera Adler Fellowship Program: 2019, 2020, 2021
Merola Opera Program: 2018
Instagram: @bai.zhengyi



ARIANNA RODRIGUEZ †+
Soprano
(Fairfax, Virginia)
Papagena
San Francisco Opera
Highlights: Giannetta

in *L'Elisir d'Amore*; Servant and Children's Voices in *Die Frau ohne Schatten*; Musetta in *Bohème Out of the Box*

ARTIST PROFILES CONTINUED

Recent and Upcoming: Musetta in *La Bohème* (Opera North); *Mere Mortals* (San Francisco Ballet); title role in excerpts of Amadeo Vives' *Dona Francisquita* (Merola); *A Celebration of American Song* concert (Merola); Bernstein's *MASS*; Luisa in Héctor Armienta's *Zorro* (Opera San José) San Francisco Opera Adler Fellowship Program: 2023, 2024 Merola Opera Program: 2022



JONGWON HAN ♯
Bass-Baritone
(Seoul, South Korea)
The Speaker
San Francisco Opera
Highlights: Voices of the Watchmen in *Die*

Frau ohne Schatten; The Bonze in *Madame Butterfly*; Noble in *Lohengrin*; Colline and Schaunard in *Bohème Out of the Box*

Recent and Upcoming: Schaunard in *La Bohème* (Atlanta Opera); Handel's *Messiah* (Dayton Opera); The Bonze in *Madame Butterfly* (Palm Beach Opera) San Francisco Opera Adler Fellowship Program: 2023, 2024



NIKO MIN *♪
Treble
(Moraga, California)
First Spirit
Recent and
Upcoming: Member of San Francisco

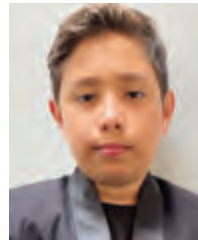
Boys Chorus



SOLAH MALIK *♪
Treble
(San Francisco, California)
Second Spirit
Recent and
Upcoming: Child

chorister in *Die Frau ohne Schatten* (San Francisco Opera); Child chorister in *Carmina Burana* (San Francisco

Symphony); concert tours with San Francisco Boys Chorus Member of San Francisco Boys Chorus



JACOB A. RAINOW *♪
(Fairfax, California)
Third Spirit
Recent and
Upcoming: *Die Frau ohne Schatten* (San Francisco Opera);

Huge Peabody in *Bye Bye Birdie* (A.E. Kent Middle School); concert tours with San Francisco Boys Chorus Member of San Francisco Boys Chorus



THOMAS KINCH *♪+
Tenor
(Cardiff, Wales)
First Armored Man
Recent and
Upcoming: Title role of *Otello* Act II

(Merola); Macduff in *Macbeth* (Paisley Opera); Turridu in *Cavalleria Rusticana* (Paisley Opera, Sri Lanka, Iford Arts); Licinio in Gaspare Spontini's *La Vestale* (Teatro Grattacielo); First Armored Man in *The Magic Flute* (Welsh National Opera); Canio in *Pagliacci* (Iford Arts); Pinkerton in *Madame Butterfly* (Opera Bohemia, Opera Up Close) San Francisco Opera Adler Fellowship Program: 2024

Merola Opera Program: 2023



JAMES MCCARTHY *♪+
Bass-Baritone
(Pleasantville, New York)
Second Armored Man

Recent and Upcoming: Colline in *Bohème Out of the Box* (San Francisco Opera); Collatinus in Britten's *The Rape of Lucretia* (Merola); Frank Maurant in *Street Scene* (Rice University); Il Commendatore

in *Don Giovanni* (Rice University); Sergeant of the Police in *The Pirates of Penzance* (Ohio Light Opera) San Francisco Opera Adler Fellowship Program: 2024 Merola Opera Program: 2023



BARRIE KOSKY *
(Berlin, Germany)
Production
Recent and
Upcoming: *The Magic Flute* (Berlin's Komische Oper);

Monteverdi's *L'Orfeo* (Berlin); Paul Abraham's *Ball at the Savoy* (Berlin); Eugene Onegin (Berlin); *Les Contes d'Hoffmann* (Berlin); *Rigoletto* (Berlin); *La Belle Hélène* (Berlin); *La Bohème* (Berlin); *Rusalka* (Berlin); *West Side Story* (Berlin); *Pelléas et Mélisande* (Berlin); *Semele* (Berlin); Hans Werner Henze's *La Bassarids* (Berlin); Oscar Straus' *Die Perlen der Cleopatra* (Berlin); *Candide* (Berlin); Strauss' *Die Schweigsame Frau* (Munich's Bavarian State Opera); *Agrippina* (Munich, London's Royal Opera Covent Garden); *Der Rosenkavalier* (Munich); *The Cunning Little Vixen* (Munich); *Orphée aux Enfers* (Salzburg Festival); *Kát'a Kabanová* (Salzburg); *Saul* (Glyndebourne Festival Opera); *Dialogues des Carmélites* (Glyndebourne); *Falstaff* (Aix-en-Provence Festival); *Le Coq d'Or* (Aix-en-Provence); *Dido and Aeneas/Bluebeard's Castle* (Frankfurt Opera); *Salome* (Frankfurt); *Carmen* (Frankfurt, London); Handel's *Hercules* (Frankfurt); *La Fanciulla del West* (Zurich Opera); Franz Schreker's *The Stigmatized* (Zurich); *Macbeth* (Zurich); *Boris Godunov* (Zurich); *Prince Igor* (Paris Opera); *Die Meistersinger von Nürnberg* (Bayreuth Festival)

ARTIST PROFILES CONTINUED



SUZANNE ANDRADE *

Production

(London, UK)

Recent and

Upcoming: *The Animals and Children Took to the Streets;*

Golem; Mehr Als Alles auf der Welt (Vienna's Burgtheater); *Decameron Nights* (BBC Radio 3); *Petrushka/L'Enfant et les Sortilèges;*

The Magic Flute

Co-Founder and Co-Artistic Director of 1927

Website: 19-27.co.uk



ESTHER BIALAS *

(Berlin, Germany)

Production Designer

Recent and

Upcoming: Stage and costume designs for Strauss' *Die*

Schweigsame Frau (Munich's Bavarian State Opera); Paul Abraham's *Ball at the Savoy* (Berlin Komische Oper); *West Side Story* (Berlin); *The Magic Flute* (Berlin)

Costume designer for *La Cenerentola* (Oslo Opera); *La Traviata* (Theater Basel, English National Opera); Jherrek Bischoff's *Kasimir and Karoline* (Hannover State Opera)

ohne Schatten; Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*; *100th Anniversary Concert*; *Il Trovatore*; Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs*; *Lohengrin*; Rhiannon Giddens and Michael Abels' *Omar*; *The Elixir of Love*

Recent and Upcoming: Kaija Saariaho's *Innocence*; *Un Ballo in Maschera*; Poul Ruders and Paul Bentley's *The Handmaid's Tale*; *Tristan und Isolde*; Beethoven's Ninth Symphony; *Carmen*; *La Bohème*; *Idomeneo*

Metropolitan Opera Laffont Competition and San Francisco Conservatory of Music Voice Concerto Competition judge

Instagram: @keenejohn



TOBIAS RIBITZKI *

(Haltern am See, Germany)

Revival Stage Director

Recent and

Upcoming: Revival

Stage Director of *The Magic Flute*

(Torino, Warsaw, Chicago)

Director of Attila Kadri Sendil's *Die*

Bremer Stadtmusikanten (Berlin's

Komische Oper); Humperdinck's

Königskinder (Gelsenkirchen's

Musiktheater im Revier); John Blow's

Venus and Adonis/Dido and Aeneas

(Oldenburg State Theater); *L'Heure*

Espagnole (Oldenburg); Lehár's

Montagsstück X. Schön ist die Welt

(Munich's Bavarian State Opera); *La*

Forza del Destino (Dessau's Anhaltisches

Theater); *Next to Normal* (Magdeburg);

Tom Sawyer (Berlin, Graz); *Les Contes*

d'Hoffmann (Graz); *The Merry Widow*

(Landestheater Coburg); *Gianni Schicchi*

(Oldenburg)



PAUL BARRITT *

(Margate, England)

Animation Designer

Recent and

Upcoming: *The Magic Flute*; *Tales of Hoffman*; *Roots*; *Mehr*

Als Alles auf der Welt (Vienna's Burgtheater); *Petrushka/L'Enfant et les Sortilèges*; *The Animals and Children Took to the Streets*; *Golem*

Co-Founder and Co-Artistic Director of 1927

Lectures in animation and illustration at Middlesex University

Website: 19-27.co.uk

Instagram: @1927theatre



DAVE MAIER

(El Cerrito, California)

Fight Director San Francisco Opera Highlights: *Il*

Trovatore; John Adams' *Antony and Cleopatra*; *Carmen*; *Tosca*; the *Ring* cycle; *Pagliacci*; *Rigoletto*; *Romeo and Juliet*; *Billy Budd*

Recent and Upcoming: *Rigoletto* (Opera San José); *1984* (Aurora Theatre Co.); *Misery* (Palo Alto Players); *As You Like It* (Cal Shakes); *Of Mice and Men* (Livermore Valley Opera); *The Untime* (Marin Shakespeare); *Private Lives* (Arizona Theatre Co.)



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*



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SAN FRANCISCO
OPERA

Illustration by Brian Stauffer.

Kay Stern

SAN FRANCISCO OPERA ORCHESTRA CONCERTMASTER

BY JEANETTE YU

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

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

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



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

JY: What are some things you've learned?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

San Francisco Opera News



Coming This Fall!

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

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

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



OPERA MEDAL AWARDED TO MICHAEL CAVANAGH (1961–2024)



ANITA WATKINS

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



KRISTEN LOKEN

CELEBRATE THE ART OF STORYTELLING ON JUNE 15

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



KRISTEN LOKEN

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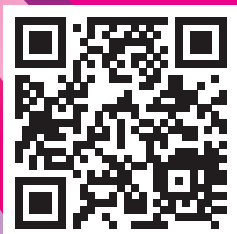
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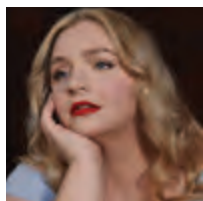
As Adler Fellows, emerging singers and pianists receive rigorous individualized coaching as well as opportunities to cover and perform roles in mainstage performances. **Our Adler Friends and Sponsors play a vital role in their training, nurturing the talent and creativity of these budding artists and ensuring they reach their full potential as part of the program.** We are extremely grateful for our Friends of Adler and Adler Sponsor support received between August 1, 2022 and April 30, 2024. For more information about sponsorship opportunities, please call **Donor Services at (415) 565-3212.**



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First-year Adler
Sponsored by
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JAMES MCCARTHY
Pleasantville, New York
First-year Adler
Sponsored by
Boyce & Peggy Nute



Pianist/Coach
JULIAN GRABAREK
Acton, Massachusetts
First-year Adler



Mezzo-Soprano
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Second-year Adler
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OLIVIA SMITH
Penticton, B.C., Canada
Second-year Adler
Sponsored by
Julie Dickson
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Tenor
THOMAS KINCH
Cardiff, Wales
First-year Adler
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"I strongly believe that every young artist needs to go through this experience, not only to grow as an artist but to also understand the intricacies of the business of opera. The guidance and tools I was provided during the Adler Program have served me and continue to serve me as I navigate my career."

—Amina Edris, soprano

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August 1, 2022 through April 30, 2024

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

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* deceased

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

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

CONNECT TO SAN FRANCISCO OPERA after the performance! Follow us on Instagram, Facebook, YouTube, and TikTok @sfopera for your insider's look!



COAT CHECK

Check your coat at the north and south ends of the Main Lobby. For the safety and comfort of our audience, large bags are strongly discouraged and are subject to search.

DINING

CAFES: Enjoy a variety of sandwiches, snacks, and refreshments
Café Express (Lower Level, Open 2 hours before curtain)
Dress Circle Lounge (Level 3, South, Open 1 hour before curtain)

RESTAURANTS: Dine pre-show or reserve a table for intermission.
Prelude at The Opera House • Lower Lounge
Prelude at the Opera House (formerly known as The Café at the Opera) offers a changing seasonal buffet (including brunch) and elevated à la carte dishes.

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

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

PRE-ORDER!

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

SAN FRANCISCO OPERA SHOP

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

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

- Turn off all electronic devices during the performance, including digital watches and cell phones. We ask this out of respect for the artists and for everyone in the theater enjoying a live, in-the-moment experience.
- Take photos before or after the performance, during intermission, or during the bows, and leave cameras and recording devices off during performances.
- Enjoy food and drinks, purchased onsite pre-show and during intermission, before entering the theater. You may bring purchased drinks into the theater, but please be mindful of your fellow patrons.
- As a courtesy to those who may have fragrance allergies, please avoid wearing perfume or cologne.
- Get to know and enjoy this wonderful community of opera lovers. Say hello to one another pre-show, at intermission, or leaving the theater.

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

FIRST AID STATION

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

ACCESSIBILITY

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

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

LARGE-PRINT CAST SHEETS AND SYNOPSES

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

LISTENING DEVICES

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

LIVE TITLES: TEXT-TO-VOICE SUPERTITLES

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

OPERA GLASSES

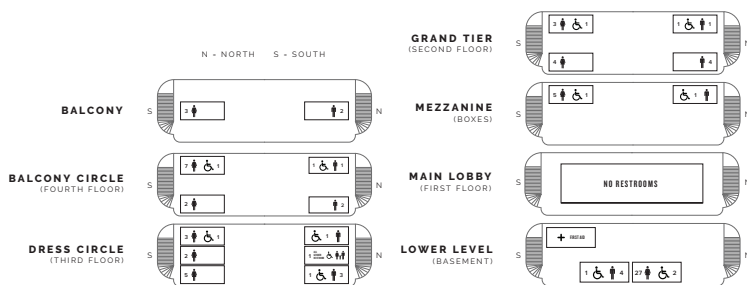
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

LOST AND FOUND

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

RESTROOMS

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



IMPROVING YOUR SAFETY
Meet Your Civic Center Ambassadors!
 As you leave the theater, be on the lookout for friendly community ambassadors in orange vests or coats along Grove Street. These ambassadors are there to assist you.



WALKING GROUPS

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

RIDESHARE

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

TAXI SERVICE

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

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

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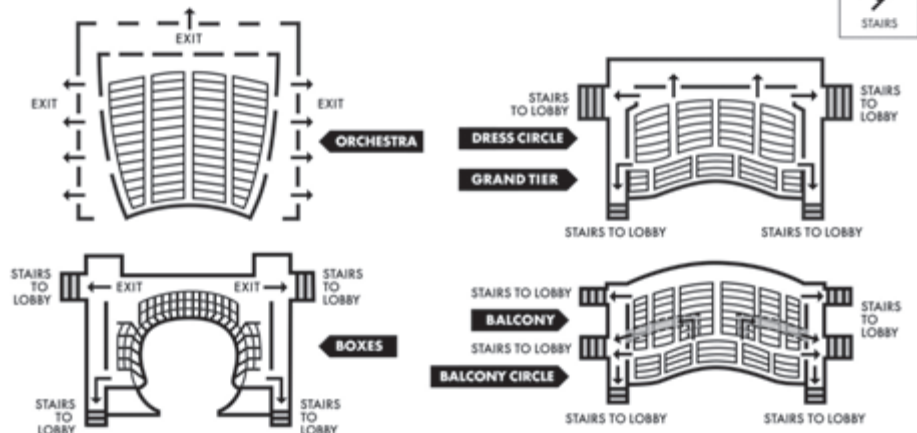
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PATRONS, ATTENTION PLEASE! FIRE NOTICE: Please note the nearest exit. In an emergency, follow any lighted exit sign to the street. **WALK**, do not run, to the nearest exit. Disabled patrons, proceed to nearest elevator lobby and await assistance.

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

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MUSIC STAFF

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

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

Keun-A Lee, **Noah Lindquist**, **William Long**,

Robert Mollicone, **Matthew Piatt**, **Laura Poe**,

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

Stefano Sarzani, **Brendon Shapiro**, **Peter Walsh**,

William Woodard

Geoffrey Lee, *Ballet Pianist*

LANGUAGE COACHES

Radoslava Quinn, *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

Grace Owens, *Opera Center Coordinator*

Jayne Diliberto, *Opera Center Scheduler*

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

Olga Korolev,

Prospect Research and Strategy Associate

ANNUAL GIVING

Roya Clune, *Director of Annual Giving*

Alek Shrader, *Annual Giving Officer*

INDIVIDUAL AND LEADERSHIP GIVING

Hans Cardenas,

Director of Individual & Leadership Giving

Jen Amato, *Leadership Giving Officer*

Olivia Colombo, *Senior Individual Giving Officer*

Tom Mulder, *Senior Individual Giving Officer*

Alondra Orellana, *Senior Individual Giving Officer*

Jacqueline Hammel, *Individual Giving Officer*

Kate Wood, *Individual Giving Officer*

Maude Engström, *Legacy Giving Associate*

Maita Eyzaguirre, *Development Associate: Strategy*

Johann Joson, *Manager of Donor Stewardship*

SPECIAL EVENTS

Karman Ferrell Pave, *Director of Special Events*

Katie Cagampan,

Associate Director of Special Events

DIVERSITY, EQUITY AND COMMUNITY

Ryan Marchand,

Director of Diversity, Equity and Community

Christabel Nunoo, *Education Development Manager*

Heather Kelly-Laws, *DEC Project Manager*

Cole Thomason-Redus, *Educational Content Curator*

Chelbi Harvin-Dickens,

Community Engagement Coordinator

Anthony Aguilar, **Joshua Raoul Brody**,

Brandon DiPaola, **Marcelle Dronkers**,

Katherine Issel Pitre, **Sven Olbash**,

Jacob Russel-Snyder, **Christopher Street**,

Cole Thomason-Redus

Teaching Artists

EXECUTIVE OFFICES

OFFICE OF THE GENERAL DIRECTOR

Jordan Amann, *General Director's Associate*

Celestine Ratsch-Rivera,

Assistant to the Executive Offices

Elena Park, *Strategic Advisor*

OFFICE OF THE MUSIC DIRECTOR

Matthew Piatt, *Musical Assistant to the Music Director*

Rachael Smith,

Executive Assistant to the Music Director

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, **Julia Grizzell**, **Kyle Minor**, **Yma Munoz**,

Patron Services Personnel

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

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

PEOPLE

Timmy Yuen, *Human Resources Manager*
Apurva Shahi, *Human Resources Analyst*

PRODUCTION

*Senior Production Staff Member

PRODUCTION ADMINISTRATION

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

AUDIO

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

CARPENTRY

David Hatch, *Head of Carpentry*
Neil Biagio, *Assistant Head of Carpentry*
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, *Head of Electrics*
Michael Anderson,
Assistant Head of Electrics
Russell E. Adamson III,
Lighting and Projection Systems Administrator

FIGHT DIRECTION

Dave Maier, *Fight Director*

LIGHTING

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

MEDIA

Jodi Gage, *Media Producer*

PROPERTIES

Lori Harrison,
Head of Properties
Frederick Wielandt,
Assistant Head of Properties

REHEARSAL

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

SCENE SHOP

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

STAGING STAFF

Darin Burnett,
*Production Stage Manager**
Collette Berg, **Darin Burnett**,
Jennifer Harber, **Jayme O'Hara**, **Thea Railey**,
Stage Managers
Jose Maria Condemini, **E. Reed Fisher**,
Morgan Robinson,
Assistant Stage Directors
Collette Berg, **Jonathan S. Campbell**,
Megan Coutts, **Thea Railey**, **Anna Reetz**,
Assistant Stage Managers
Colm Seery, *Dance Master*

TECHNICAL DIRECTION

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

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

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

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

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

CONDUCTORS

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

PRODUCTION

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

STAGE DIRECTORS

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

CHOREOGRAPHERS

Kiara Benn *
 Maxine Braham *
 Arco Renz *
 Colm Seery

SOLO DANCERS

James Johnson
 Jermaine McGhee *

KEY:

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

Chorus

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

REGULAR CHORUS

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

EXTRA CHORUS

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

t Chorus member on leave of absence
 * Solo Role

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

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



Orchestra

Eun Sun Kim, *Music Director*

FIRST VIOLIN

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

SECOND VIOLIN

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

VIOLA

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

CELLO

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

BASS

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

FLUTE

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

PICCOLO

Stephanie McNab

OBOE

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

ENGLISH HORN

Liam Boisset ^

CLARINET

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

BASS CLARINET

Junghwan Lee ^

BASSOON

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

CONTRABASSOON

Michael Severance †
Shawn Jones ^

FRENCH HORN

Kevin Rivard, *Principal*
Keith Green
Brian McCarty, *Associate Principal*
Meredith Brown ^+
Phillip Palmore ^

TRUMPET

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

TROMBONE

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

BASS TROMBONE

David Ridge, *Principal*

TUBA/CIMBASSO

Zachariah Spellman, *Principal*

TIMPANI

John Burgardt, *Principal*

PERCUSSION

Patricia Niemi, *Acting Principal*
Victor Avdienko ^

HARP

Annabelle Taubl, *Acting Principal* ^

LIBRARIAN

Carrie Weick
Krisha Montmorency

ADDITIONAL MUSICIANS

Bryndon Hassman, *harpsichord*
Yang Lin, *piano*

ORCHESTRA MANAGER

Tracy Davis
Kevin Myers,
Orchestra Operations Manager

† = Leave of absence

+ = Principal for one or more
Summer season operas

^ = Season Substitute

Corps Dancers

Colm Seery, *Dance Master*

Alysia Chang ~
Vincent Chavez ~
Brett Conway ^
Jamielyn Duggan ^
Marquis Engle
Blanche Hampton ^
Zaria Jackson ~
James Johnson
Bryan Ketron t
Luke Lazzaro
Felipe Leon
Rachel Speidel Little t
Marlayna Elyse Locklear ~
Damon Mahoney
Coral Martin ~

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

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

Supernumeraries

The Magic Flute

Stacey Chien
Karsten Guthridge
Willow Mae
Michael Pinell
Peter Rogers

Backstage Personnel

COSTUME SHOP

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

Senior Production Supervisor

Manuel Gutierrez (25),

Production Coordinator

Sally Thomas (25), *Master Tailor*

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

Barbara Ebel (16), *Senior Draper*

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

Nika Cassaro, *Draper*

Paula Wheeler (33), *Senior Milliner*

Amy Van Every (40), *Senior Dyer*

Jersey McDermott (25),

Senior Craftsperson/Shoe Specialist

Emma Lehman, Kristen Tracy (17),

Kaitlyn Patrick, Assistant Cutters

Yui Takenouchi, Taylor Newell,

First Hand

Robyn Marsh, Victoria Mortimer,

Costume Assistants

COSTUME TECHNICIANS

Karla Fix, Hoa Fong (27),

Gillian Haratani (14),

Jaya Grace Goheen, Ashley Grambow,

Kathy Griffith, Meg Horan,

Amanda Mitchell, Sara Morimoto (11),

Mikael Nohai, Sarah Ellen Wilson,

Robert Whitehurst

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

Kathleen Blake (11)

Ash Cable

Claudia Holaday (44)

Ralph Hoy

Michael Kruzich

Jeffery Larsen

Demetrius Martin

Jennifer O'Neill (11)

Mark Saladino

Amber Vo

WIG, HAIR, AND MAKEUP DEPARTMENT

SENIOR WIG ARTISTS

Erin Hennessy (11)

Maur Sela

WIG ARTISTS

Calli Carvajal

Lindsay Saier

Tim Santry (33)

SHOW CALL FOREPERSONS

Melanie Birch (37)

Christina Martin (12)

Tim Santry (33)

PRINCIPAL WIG, HAIR, AND MAKEUP ARTISTS

Calli Carvajal,

Sarah Coy,

Karalynne Fiebig (17),

Maricela Garcia,

Denise Gutierrez (41),

Arina Izadi,

Toby Mayer (33),

Lisa Patnoe (33),

Lindsay Saier,

Tim Santry (33)

Sophie Smith (10)

SHOW CALL WIG, HAIR, AND MAKEUP ARTISTS

Shana Astrachan,

Vanessa Blanchard Lee,

Kristen Campbell, Calli Carvajal,

Sarah Coy, Marisela Garcia,

Denise Gutierrez (41),

Erin Hennessy (11), Arina Izadi,

Raegina Joyner, Amber Laudermilk,

Consuelo Lopez-Robbins,

Letzy Lugo, Christina Martin (12),

Toby Mayer (33), Gloria Mueller,

Naki Mugambi, Robert Mzarik (18),

Leilani Norman, Lisa Patnoe (33),

Sharon Peng, Jordan Plath,

Maurisa Rondeau,

Vanessa Root-Fitzgerald,

Lindsay Saier, Maur Sela,

Sophie Smith (10), Jenny King Turko,

Erica Villanueva, Kimberly Virgen,

Lisa Zomer (25)

SCENE SHOP

Dennis Forry

Christian Martinez

Dylan Maxson

Michael Ramirez

Victor Sanchez (26)

SCENIC ART DEPARTMENT

Jennifer Bennes

CARPENTRY DEPARTMENT

Robert Avery

Dominic Casazza (20),

Assistant Key Flyperson

Gabriel Castellani (13),

Automation Key

Michael Chapman (11), *Key*

Dennis Criswell

Paul Delatorre (24), *Key*

Tony Garcia

Karla Hargrave

Greg Harsha (24), *Key*

Geoffrey R. Heron (17)

Geoffrey W. Heron (29), *Key*

Philip Heron, (21),

Automation and Rigging Foreperson

Ed Joe, *Warehouse Foreperson*

Nick Kukielka

Michael Martino

Alex Meyer

Harry Niedzwetzki (31)

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

Enrique Pronio

Michael Ramirez

James Ryan

Kenneth Ryan (41)

Michael Ryan

Eila Saarni

Gregory Shaff (35), *Key*

Harper Shipley

Cyrus Sindicich

Sean Walden (12)

Randy Walsh (21), *Assistant Key*

Collin Whitfield

Sammy Wong

PROPERTY DEPARTMENT

Scott J. Barringer (23), *Key*

Greta Calvo

Christy Carter

James Eldredge (19), *Shop Mechanic*

Hilary Engelman

Oris Fry

Tim Heaney

Jane Henderson

Patricia Hewett (16), *Assistant Key*

Myron Seth Isaacs (23), *Key*

Mark Kotschnig (21), *Key*

John Matlock, *Assistant Key*

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

Tara Pellack

Sarah Shores (16), *Shop Mechanic*

Morgan Edward Womble-Dahl

ELECTRIC DEPARTMENT

Eugene Ahn (10), *Gel Room*

Juan Aldana (19)

Joni Ben-Yisrael

John Boatwright (36),

House Head Electrician

Ariel Bott, *Assistant Key Stage Left*

Danielle Colburn

Erik Docktor (16), *Projection Programmer*

Amy Domjan, *Layout Electrician*

Will Grunig (21)

Robert Haycock, *Key Stage Right*

Ana Gabriela Hernandez-McKig,

Gel Room

Geoff Heron (14), *Pyro Technician*

Bernard Honigman (24),

Key Light Board Operator

Karen Jine

Brendan Kierans (10),

Electric Shop Foreperson

Sophie Landau

Maria Mendoza (35), *Projection Coordinator*

Jonathan Philpott-Kenny

Lloyd Murphy, *Key Projectionist*

Glenn Quilici, *Assistant Key Stage Right*

Kevin Quintero

Matthew Reynolds

William Rodriguez

Kirt Siders, *Data Administrator*

Andrew Sproule (24), *Key Stage Left*

Jax Steager,

Assistant Key Light Board Operator

AUDIO DEPARTMENT

Eric Bumgarner

Emad Dajani

Christine Dumke

Kimberly Griess, *Key*

Tod Nixon (25), *Key*

Bryan Olson

MEDIA DEPARTMENT

Claude Bauschinger, *Video Editor*

Mike Hanchett

Bob Hines

Doug Hunt

Neal Morrison

Elliott Rice

Brian Shimetz

Uwe Willenbacher (15), *Audio Editor*

STUDIO TEACHERS

Donnell Barnes, Carolyn Crimley,

Rhona Gordon, Lua Hadar,

Martha Harris, Karen Kindig

WRANGLERS

Azami Abe, Isa S. Chu,

Gwyneth Hadfield,

Kate Juliana, Liz Pasha

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



Merola Opera Program Summer Festival
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Heidi Wilcox
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Concertmaster



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First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Naoko Nakajima
First Violin



Barbara Riccardi
First Violin



Dian Zhang
First Violin



Leonid Igudesman
First Violin



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First Violin



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Second Violin



Martha Simonds
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Assistant Principal
Second Violin



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Second Violin



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Joy Fellows
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Emily Liu
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Patricia Heller
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Natalia Vershilova
Viola



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Bass

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Flute



Susan Kang
Flute[^]



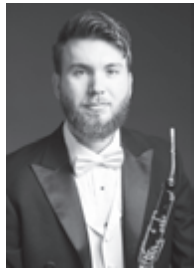
Stephanie McNab
Flute & Piccolo



Mingjia Liu
Principal
Oboe



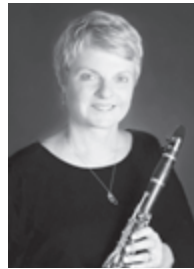
Gabriel Young
Associate Principal
Oboe



Liam Bosset
Oboe/English Horn[^]



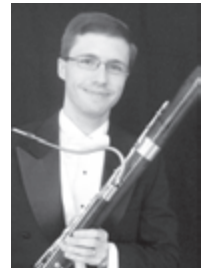
José González Granero
Principal Clarinet



Joanne Burke Eisler
Assistant Principal
Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Michael Severance
Bassoon &
Contrabassoon



Shawn Jones
Bassoon/
Contrabassoon[^]



Kevin Rivard
Principal
Horn



Keith Green
Horn



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Horn



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Horn[^]



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Trumpet



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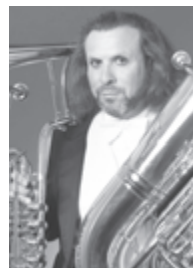
Michael Cox
Acting Principal
Trombone



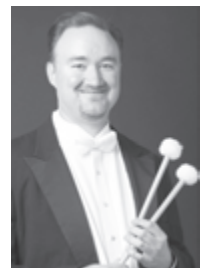
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Trombone[^]



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Principal
Bass Trombone



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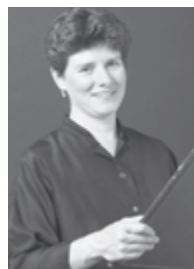
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Jungin Yang (Cello),
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Nadima Avakian
Soprano



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Soprano



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Soprano



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Soprano



Sara Colburn
Soprano



Clare Demer
Soprano



Claire Kelm
Soprano
Leave of Absence



Crystal Kim
Soprano



Elisabeth Rom Lucio
Soprano



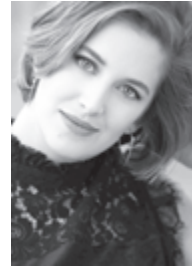
Liesl McPherrin
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



Jesslyn Thomas
Soprano



Buffy Baggott
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Edith Dowd
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Mezzo-Soprano



Silvie Jensen
Mezzo-Soprano



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Mezzo-Soprano



Sarah Nadreau
Mezzo-Soprano



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Mezzo-Soprano



**Laurel Cameron
Porter**
Mezzo-Soprano



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Tenor



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Tenor



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Tenor



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Tenor



Daniel Harper
Tenor
Leave of Absence



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Tenor



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Phillip Pickens
Tenor



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Tenor



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Baritone



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Baritone



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Baritone



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Bass



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Bass



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Bass



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Bass



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Bass

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Brett Conway



Blanche Hampton



Bryan Ketron
Leave of Absence



Rachel Speidel Little
Leave of Absence



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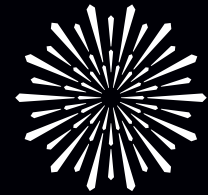
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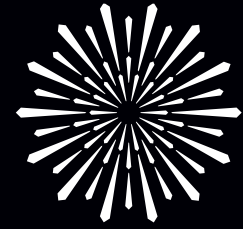
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IN MEMORY OF

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Protecting Our Creative DNA

BY GENERAL DIRECTOR MATTHEW SHILVOCK

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

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

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

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



KRISTEN LOKEN

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

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

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

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

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