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On the cover:

Antonio Possenti (b. 1933)
Madama Butterfly (2008)
Oil on canvas

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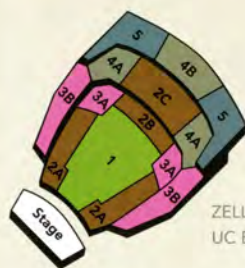
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A Message from the Leaders of San Francisco Opera

Dear Opera-goers,

The great director Franco Zeffirelli once described opera as “a planet where the muses work together, join hands, and celebrate all the arts.” As we continue with San Francisco Opera’s 88th season, we know you will be as exhilarated as we are by the incredible collaborations on the War Memorial Opera House stage and in our community.

Last month we celebrated the opening of the 2010–11 season with a spectacular performance of *Aida*, led by Music Director Nicola Luisotti, in conjunction with *Opera Ball 2010*, which benefited San Francisco Opera and San Francisco Opera Guild’s education and outreach programs that reach more than 60,000 young people and adults annually. From our new production of *Werther* and our cherished *Le Nozze di Figaro*, to the throngs of opera fans that joined us at *Opera in the Park* and the record-breaking crowd of 32,000 at *Opera in the Ballpark*, we could not have asked for a more successful start to the season. In October, the momentum continues with Maestro Luisotti on the podium for *Madama Butterfly*, a production designed by renowned director and producer Hal Prince. We also welcome back legendary tenor Plácido Domingo to sing what has become one of his signature roles, *Cyrano de Bergerac*.

In the September programs we introduced a new giving vehicle called Camerata, a group of donors whose special pledges beyond their annual support of the Company give them unprecedented access to the creation of the signature projects they help fund. These signature projects include commissions, world premiere productions, great singers, and more. We encourage you to investigate this exciting new opportunity by contacting our Development department (information is available on page 67 of your program).

Each year we extend our thanks for your support of this great company, and these words have never meant more than they do right now. You continue to ensure that San Francisco Opera stays where it belongs—at the forefront of the opera world and in the heart and soul of our community. We wish especially to thank our Company sponsors: the Ann and Gordon Getty Foundation, John A. and Cynthia Fry Gunn, Franklin and Catherine Johnson, Mrs. Edmund W. Littlefield, and Bernard and Barbro Osher. We also want to thank Wells Fargo Bank for its continuing leadership as our corporate season sponsor and to express our appreciation to our corporate partners: Chevron and United Airlines. We are pleased to acknowledge Yamaha as the official piano of San Francisco Opera.

Great singing, outstanding conducting, and thrilling productions are at the heart of everything that San Francisco Opera does, and this month reflects those core values in many compelling ways. On behalf of the entire San Francisco Opera family, thank you for joining us.



From left to right: David Gockley, George H. Hume, John A. Gunn

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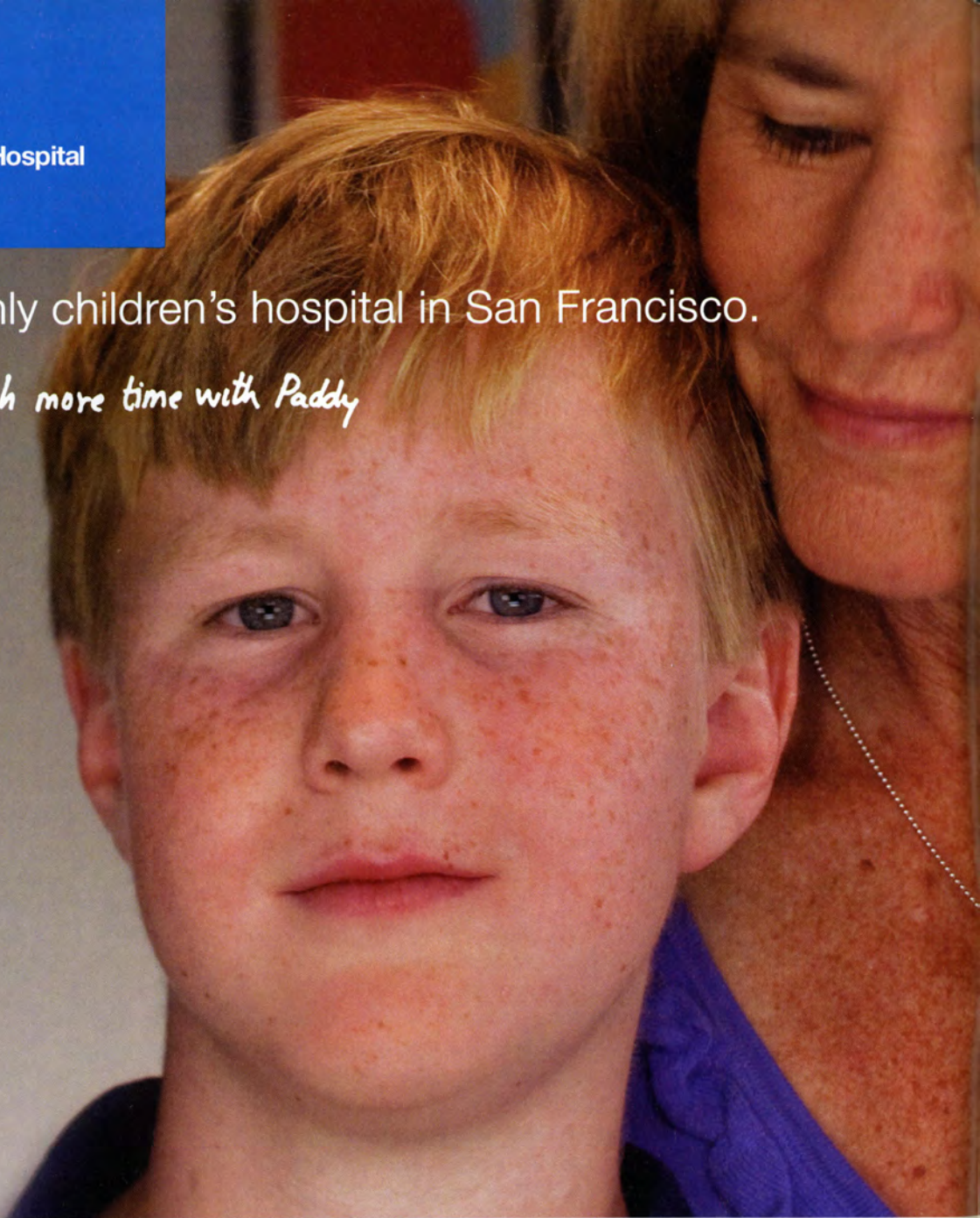
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*We can spend so much more time with Paddy
thanks to UCSF.
-Alma*



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SCOTT WALL



General Director David Gockley (left) and John Copley

John Copley Receives Opera Medal

Following the opening night performance of *Le Nozze di Figaro* on September 21, British stage director John Copley received the San Francisco Opera Medal, the highest honor awarded by the Company to an artistic professional. Copley made his debut with San Francisco Opera in 1982 directing Handel's *Giulio Cesare* and this season's presentation of *Le Nozze di Figaro* marked his thirtieth engagement with the Company.

"John Copley is a truly great artist who has lent his extraordinary creativity, wit and talent to San Francisco Opera for nearly thirty years," stated General Director David Gockley. "This Company is fortunate to bear the lasting imprint of his fine work and I am thrilled to have the opportunity to honor him with this medal."

John Copley's San Francisco Opera credits include three previous productions of *Le Nozze di Figaro*; Handel's *Giulio Cesare*, *Orlando* and *Semele*; six seasons of *La Traviata*; and the U.S. premiere of Tippet's *The Midsummer Marriage*; as well as *Don Giovanni*, *Eugene Onegin*, *A Midsummer Night's Dream*, *Pique Dame*, *Il Trovatore*, *Idomeneo*, *Anna Bolena*, *Peter Grimes*, *Manon*, and *Ariodante*. Born in Birmingham, England, he trained at London's Royal Ballet School and the Central School of Arts and Crafts before joining the Royal Opera as assistant producer and, later, principal resident producer; he has also directed fifteen productions for English National Opera.

The San Francisco Opera Medal was established in 1970 by former general director Kurt Herbert Adler in 1970. Past honorees include Leontyne Price (1977), Joan Sutherland (1984), Marilyn Horne (1990), Plácido Domingo (1994), Charles Mackerras (1995), Frederica von Stade (1997), and former San Francisco Opera Music Director Donald Runnicles (2009).

Adler Fellows Perform at Music at Kohl Series on November 14

Adler Fellows Leah Crocetto (soprano), Maya Lahyani (mezzo-soprano), Brian Jagde (tenor), and Austin Kness (baritone) will perform a selection of arias from San Francisco Opera's 2010 Fall Season in a gala celebration concert at *Music at Kohl Mansion* on November 14. They will be accompanied by pianist John Churchwell, who serves on the music staff of San Francisco Opera and the Metropolitan Opera.

Music at Kohl Mansion is dedicated to enhancing the cultural fabric of the San Francisco Peninsula by providing quality chamber music and music education in the unique and historic setting of the Kohl Mansion and in local schools. Located on the Mercy High School campus in Burlingame, California, the Kohl Mansion was built in 1914 and is listed on the National Register of Historic Places. This event supports the organization's *Kohl for Kids* program.

For information and tickets, visit musicatkohl.org or call (650) 762-1130.



Leah Crocetto



Maya Lahyani



Brian Jagde



Austin Kness



Notes from the General Director

The Next Generation

The opera staff and I were recently charged by the board to outline what San Francisco Opera is doing—and could do—to attract “the Next Generation.” Upon asking, “Does this mean educational activities for children? Attracting a more youthful

audience? Preparing younger people to assume governance responsibilities? etc.,” the answer seemed to be “all of the above!” I would like to share with you our response, which speaks to the obvious.

In this era of de-emphasized arts education, proliferating entertainment options, and spiraling costs—and, therefore, ticket prices—we have to take matters into our own hands. In its broadest sense, creating the Next Generation could be defined as “cultivating younger audiences and evolving the most interested of them into regular attendees, subscribers, contributors, mega-contributors, board members, officers, and planned givers.” It requires effective programs, budgetary capability, financing sources, and results analysis. In short, we must decide: 1) what to do, 2) how much of our budget to allocate, and 3) what other activities to sacrifice in order to pay for it.

Another critical question is: How do we get the biggest result per dollar spent, which involves whom we focus on and when? Our electronic media capability presents us with more options than ever before, and they must be evaluated side by side with existing “live” programs. Our goal is to provide a person with a succession of positive experiences from birth up to the point when they can make a substantial commitment. Then, God willing, they will do so! My sense is that our programs must focus on the following groups:

- Children birth to twelve, including those from families who have a tradition of opera-going, those who can experience opera with their parents or other mentor figures
- High-school and junior-high school students involved in the performing arts
- College students 18–26
- Young professionals “on the rise”
- Parents and teachers of children 8–12 years of age
- People without children and metropolitan area “empty nesters”

But “the Next Generation” must be more than just audience members. It must contain a critical mass of people who can pay the ticket price, make substantial contributions, govern a challenging, volatile organization, and build a substantial endowment to supplement annual contributions and ticket sales. These are for the most part well-educated, affluent, over-fifty “empty nesters” who espouse an urban cultural and social lifestyle. The challenge will be to attract a sufficient enough

number of these citizens to replace their current counterparts and hopefully increase their number as we go forward. SFO will never have the European model of state subsidy, so we must have consistent full houses at expensive top-ticket prices, with attendees also willing to contribute.

We see this process as moving people from the bottom to the top of a pyramid with three levels. The bottom level we call “outreach,” the middle level “audience development,” and the top level “leadership development.” We are doing well on the base level, reaching about 180,000 people a year through education/outreach programs, spending approximately \$1M to do this. There are additional activities priced at \$750K we could undertake if we had the budgetary capability to do so, reaching 70K more people at an additional cost of \$750K. At present we can’t afford this latter group of programs.

The mid-level programs are designed to motivate a person to have more than a casual relationship with the organization, i.e. to come back a second and third time, trade up to a subscription, and layer on a donation, etc. These are the basic marketing and development efforts of any professional opera company. Internet sales, our webpage, and sophisticated telemarketing have made our efforts more efficient in these areas. We have to continue to get people to buy their first, second, and third tickets, and make subscription more attractive. Artistic programming is critical here, and scarcity of single tickets must be a factor in driving subscription. SFO continues to improve on the marketing side, but too often we are forced to compete with ourselves due to the close proximity of our productions. People don’t want to go to the opera as frequently as they used to, and they choose one production at the expense of another. Spreading performances throughout the season would be a great help, but the mutually-exclusive Opera and Ballet seasons seem to be etched in stone.

Our development consultants have given us good directives in the areas of maintaining and *gradually* increasing contributions. Medallion Society perks and the nascent Camerata group must drive building the number of gifts \$10,000 and over. The base of substantial donors must be dramatically broadened.

The top level requires a more hands-on, individual-to-individual approach, both by staff and board. Aside from governing and contributing, fundraising and cultivation must be the board’s major responsibilities. These are people of extraordinary potential sitting unnoticed right here in the audience. Embracing them and encouraging greater participation is a critical process. Among them are younger people of enormous talents, but with less time and fewer resources to give. They must be included.

In summation, while there is certainly room for improvement, our base-level activities are very good; our middle level can stand some improvement, especially in retaining people who show up and/or contribute once or twice; but it is the top level that must become state-of-the-art if we are to thrive into the future.

SAN FRANCISCO OPERA Profile

A column about Company members who have been with San Francisco Opera for more than 25 years

KRISTEN LOKEN



Gerd Mairandres

He considers pinning and gluing to be the secret of his success as a wig and makeup artist, but when talking to Gerd Mairandres, it becomes clear that this soft-spoken, distinguished gentleman has a much more important secret to being successful as the head of San Francisco Opera's Wig and Makeup department: chemistry.

Together with his dedicated staff, Mairandres is responsible for creating and maintaining the right look for the artists on the opera stage...and keeping them content. "A large part of my job is trying to make people happy," he says. "A director and a designer can decide on a certain look, but sometimes

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Profile

a singer can be uncomfortable with it. Then it is my job to mitigate a compromise; to walk a line that makes the singer comfortable, *and* the director and designer. The bottom line is you don't get good performances from unhappy singers. Emotions are so linked to your voice."

Mairandres was born in Germany and moved to San Francisco with his parents when he was eight years old. He calls opera "part of the fabric of my life. It is what I listened to when I was a kid. My parents visited the opera in Munich and later, as a teenager in San Francisco, I busied tables in my uncle's restaurant where [former General Director] Kurt Herbert Adler would have lunch. To me, opera is a matter of course."

After a brief stint teaching at the theater department at Cal State Sonoma, he became involved with San Francisco Opera in 1976—first as a part-time seasonal makeup artist. In 1996 Mairandres became head of the Wig and Makeup department, a position that, to some, has more glamour than he is ready to admit. "You work very hard in this business, and there are a lot of logistical issues to juggle," he says.

"And working with an artist can be very intimate. You are touching their heads and faces, and sometimes holding their hands. They are constantly putting themselves up to be judged. How hard must that be? I certainly couldn't do it. But it is these intimate moments that make it all worth while," he says. "Things are shared in the dressing room, like artists singing Christmas carols in their native language, and you get really close to them. Some become your friends. And you really miss them when they aren't here."

BY NIELS SWINKELS

SAN FRANCISCO OPERA IN MEMORIAM

WALDA BRADLEY

Mezzo-soprano Walda Hamilton Bradley (1931–2010) was a member of the San Francisco Opera Chorus from 1963 to 1967 and performed a number of solo roles with the Company in productions of *Dialogues des Carmélites* and *Louise*, among others. Bradley was also a founding member of Opera San José and sang several leading roles with that company, as well as with West Bay Opera in Palo Alto.

BONNIE SHAPIRO HAROUTUNIAN

A chorister in the San Francisco Opera Chorus for eighteen years, Bonnie Shapiro Haroutunian (1949–2010) performed several solo roles in the Company's Spring Opera Theater presentations of *La Rondine* and *La Périochole*. Following her studies in voice at San Francisco State University, the soprano joined the Chorus in 1976 and retired in 1994. She also performed with the Merry Olde Christmas Carolers and travelled to the Philippines to sing operatic works.

IRENE MORECI

Mezzo-soprano Irene Moreci (1939–2010) was a member of the San Francisco Opera Chorus from 1970 to 1988. A native of San Francisco, she was a fixture in the performing arts community, singing with the Simi Cantori Group and regularly performing at Italian Day at Golden Gate Park and every Sunday at Sts. Peter and Paul Church. Moreci also taught at Marina Middle School.

ROBERT ROMANOVSKY

Long-time chorister Robert Romanovsky (1924–2010) joined the San Francisco Opera Chorus in 1958 and retired in 1990. The Latvian tenor received his formal training in Stuttgart before immigrating to San Francisco in 1953. In addition to his work with the Company, Romanovsky served as chief cantor at the Cathedral of St. Mary of the Assumption and regularly performed at Sts. Peter and Paul Church and the Latvian Lutheran Church.

DR. ERNEST ROSENBAUM

Volunteer medical adviser for San Francisco Opera for more than forty years, Dr. Ernest Rosenbaum (1929–2010) was a world renowned cancer specialist and clinical professor of medicine at UC San Francisco who was also director of the Cancer Supportive Care Program at Stanford Medical School. He began volunteering here in 1966 and dutifully cared for singers and staff until his retirement in June of 2008.



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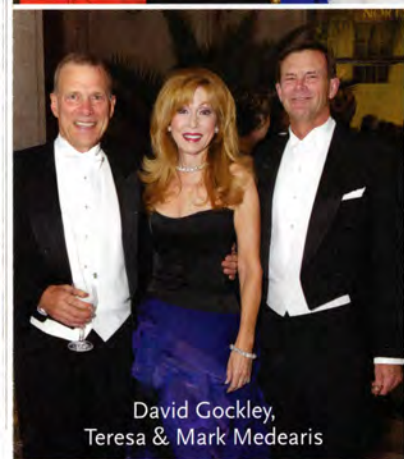
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David Gockley, Teresa & Mark Medearis



Cynthia & John Gunn

SAN FRANCISCO OPERA celebrated the opening of its 88th season on September 10 with a sold-out performance of Giuseppe Verdi's *Aida*, led by Music Director Nicola Luisotti. The evening was distinguished by two events that are the highlight of the City's cultural season: San Francisco Opera Guild's *Opera Ball 2010*, co-chaired by Charlot Malin and Mary Poland, and BRAVO! Club's *Opening Night Gala*, co-chaired by Jane Burkhard and Angelika Koulebakina. The evening was designed by Van Wyck & Van Wyck with dinner by McCall Associates. Opera Ball 2010 benefited San Francisco Opera and Opera Guild's education and outreach programs that annually reach more than 60,000 young people and families.



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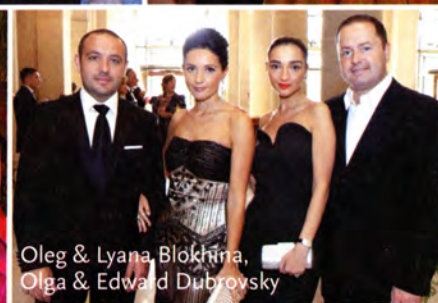
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Opera in the Park's Four Tenors (l to r): Brian Jagde, Marcello Giordani, Ramón Vargas, and David Lomeli.



Soprano Danielle de Niese poses with an adoring fan



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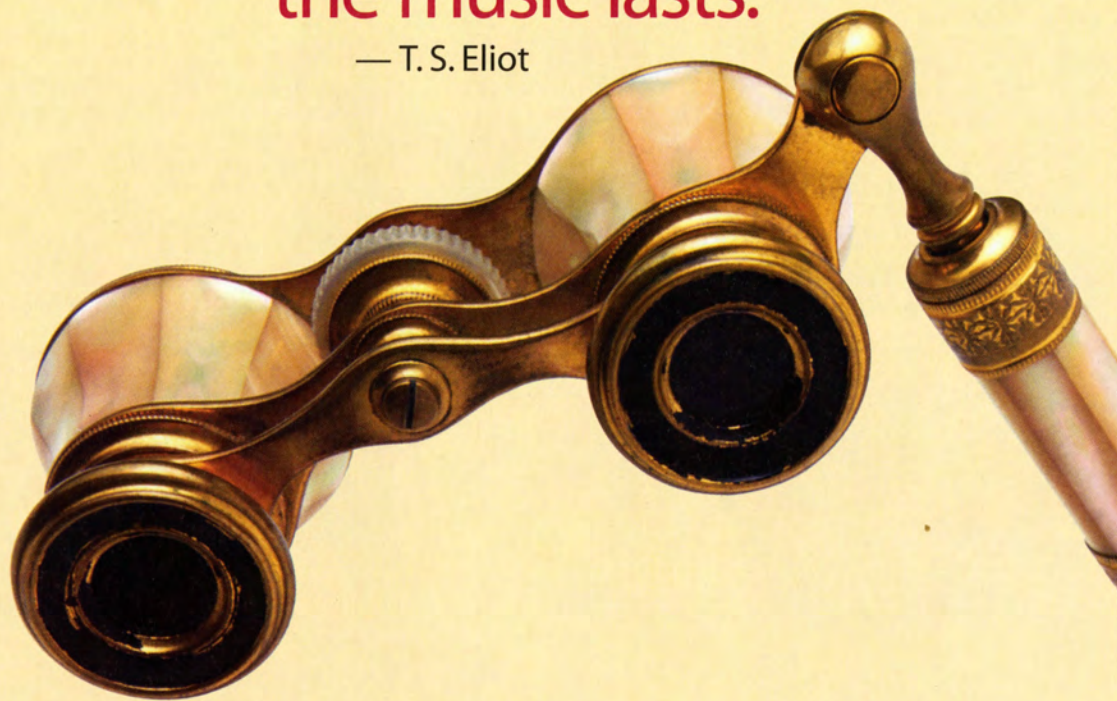
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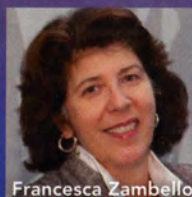
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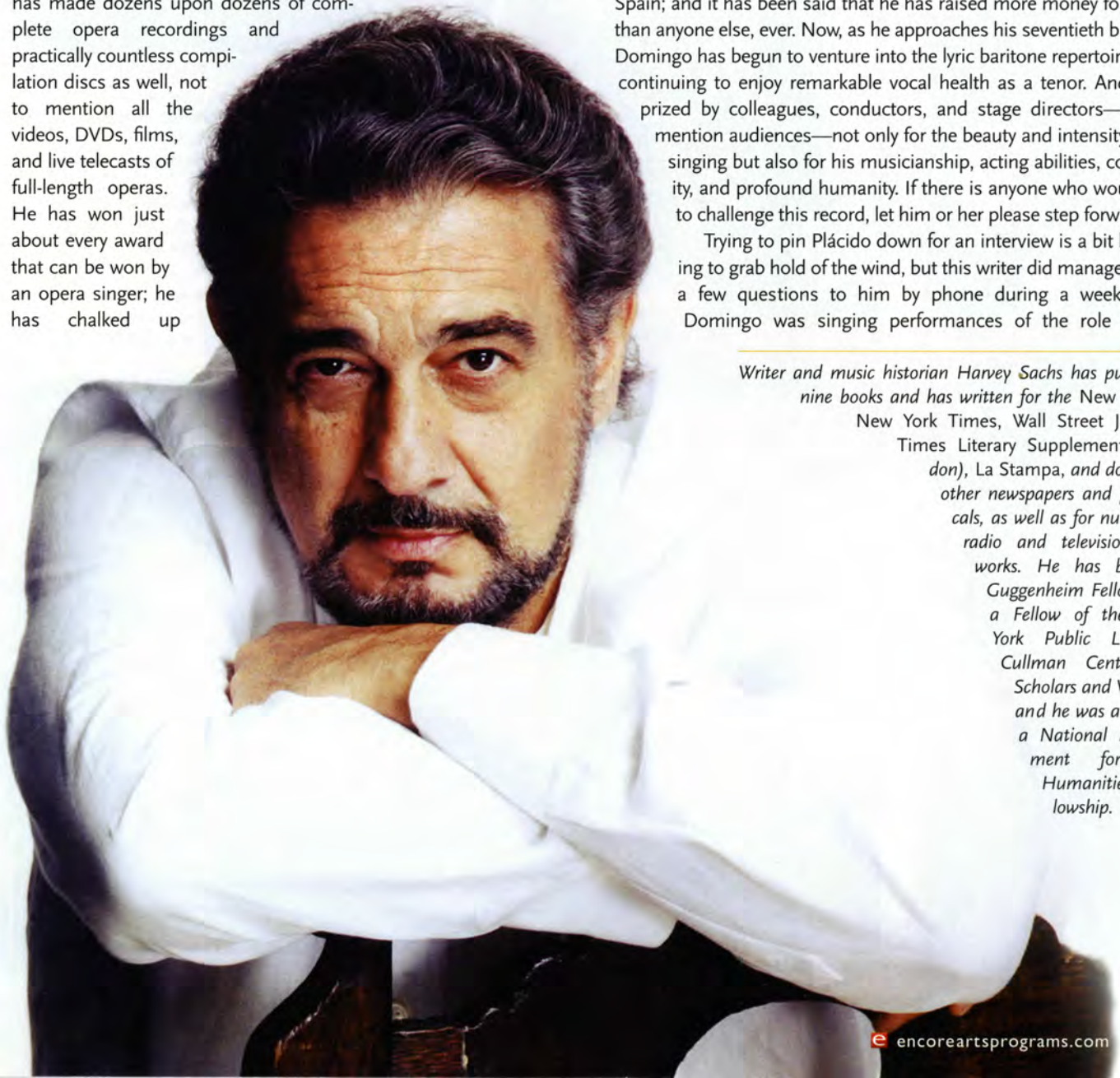
Reflections on San Francisco Opera

Few if any people who have anything to do with the world of opera would dispute the fact that Plácido Domingo is an unparalleled phenomenon in the four hundred-year history of the art form. It is safe to say that no other major singer from the seventeenth century to the twenty-first has performed nearly 3,500 performances of more than 130 leading roles in operas by approximately forty different composers and has sung in virtually every major lyric theater in the world. In addition, Domingo—who returns to San Francisco Opera in October and November after a long absence—has made dozens upon dozens of complete opera recordings and practically countless compilation discs as well, not to mention all the videos, DVDs, films, and live telecasts of full-length operas. He has won just about every award that can be won by an opera singer; he has chalked up

nearly 500 performances as a conductor with opera ensembles and symphony orchestras; he is general director of two major opera companies located on opposite coasts of the United States (he recently announced that he would step down at Washington National Opera in the summer of 2011); he has championed zarzuelas and other music of his native Spain and of Latin American countries; he has created a major international opera competition that has helped to launch the careers of several exceptionally gifted singers; he has initiated young artist programs in Washington, Los Angeles, and Valencia, Spain; and it has been said that he has raised more money for opera than anyone else, ever. Now, as he approaches his seventieth birthday, Domingo has begun to venture into the lyric baritone repertoire while continuing to enjoy remarkable vocal health as a tenor. And he is prized by colleagues, conductors, and stage directors—not to mention audiences—not only for the beauty and intensity of his singing but also for his musicianship, acting abilities, collegiality, and profound humanity. If there is anyone who would like to challenge this record, let him or her please step forward!

Trying to pin Plácido down for an interview is a bit like trying to grab hold of the wind, but this writer did manage to put a few questions to him by phone during a week when Domingo was singing performances of the role of the

Writer and music historian Harvey Sachs has published nine books and has written for the New Yorker, New York Times, Wall Street Journal, Times Literary Supplement (London), La Stampa, and dozens of other newspapers and periodicals, as well as for numerous radio and television networks. He has been a Guggenheim Fellow and a Fellow of the New York Public Library's Cullman Center for Scholars and Writers, and he was awarded a National Endowment for the Humanities Fellowship.



Domingo

at San Francisco Opera



Above and left: In 1976, Domingo sang both Turiddu in *Cavalleria Rusticana* (opposite Tatiana Troyanos as Santuzza) and Canio in *Pagliacci* (opposite Noelle Rogers as Nedda).

Far left: Plácido Domingo made his San Francisco Opera debut as Rodolfo in 1969's *La Bohème*, opposite Lucine Amara as Mimì.

Below: Luigi Quilico (Scarpia), Dorothy Kirsten (Tosca), and Domingo (Cavaradossi) photographed backstage in 1970's *Tosca*.



- 1969 *La Bohème* (Rodolfo)
- 1970 *Carmen* (Don José)
- Tosca* (Cavaradossi)
- 1971 *Il Trovatore* (Manrico)
- 1972 *Tosca* (Cavaradossi)
- L'Africaine* (Vasco da Gama*)
- 1975 *Andrea Chénier* (title role)
- 1976 *Cavalleria Rusticana* (Turiddu)
- Pagliacci* (Canio)
- Il Barbiere di Siviglia* (Conductor, student matinee)
- 1978 *Otello* (title role)
- 1979 *La Fanciulla del West* (Dick Johnson)
- 1980 *Samson et Dalila* (Samson)
- 1981 *Carmen* (Don José)
- 1983 *Otello* (title role, Opening Night only)
- 1987 *Les Contes d'Hoffmann* (title role)
- 1988 *L'Africaine* (Vasco da Gama)
- 1994 *Hérodiade* (John the Baptist*)

* role debut



Above and left: Domingo performed at the 1978 Opera in the Park concert (seen with Kurt Herbert Adler) and served as grand marshal of our 1979 Opera Fair.



Above: September 9, 1983; 9:55 p.m.: Domingo arrives to sing the title role of *Otello*, which opened the 1983 season.



Right: Domingo sang Vasco da Gama in Meyerbeer's *L'Africaine* opposite the *Séluka* of Shirley Verrett both in 1972 and 1988 (pictured).



Domingo singing the title role of *Samson et Dalila* in 1980.

Chilean poet Pablo Neruda in Daniel Catán's opera, *Il Postino*—which had its highly successful world premiere in Los Angeles in September—and then conducting performances of Mozart's *Le Nozze di Figaro*, also in LA. And the first question, of course, was why an artist his age and with a place in opera history already secured would lay everything on the line, once again, by challenging himself to learn and perform a completely new work, instead of simply continuing to repeat already comfortably familiar roles and enjoying the applause.

"Well, I love also to do standard repertoire works," he replies. "I could say that Verdi and Wagner and the other great composers of the past are my daily bread, and not only mine, but the daily bread of most opera singers. But on the other hand, I think it is very, very important to continue to renew and add to our repertoire. We have many gifted young composers who would like to write operas but don't have enough opportunities. You know, if you write a solo piano piece or a song or a string quartet, there is a pretty good chance that you will find people to perform them, but an opera requires such an enormous commitment in time and money and ability from so many people—it is usually only composers who have confirmed their stature who can even dream about writing an opera, let alone convince an opera company to perform it. And it is also important for the composers themselves to be able to work directly with experienced singers and conductors, so that they really learn the practical side of opera—what we performers can do and what we can't do."

Not to play the devil's advocate, but... Plácido, before Los Angeles came into your life, there was San Francisco.

He laughs. "Technically speaking, you're wrong: I actually made my LA debut in 1967, two years before my San Francisco debut. I was on tour with the New York City Opera, and we performed in the opening season of the Dorothy Chandler Pavilion. But as far as singing with a real California ensemble, yes, it was with San Francisco Opera in 1969, in *La Bohème*, opposite Lucine Amara—also Dorothy Kirsten, for one performance."

It's interesting that Kirsten was nearly sixty at the time, and that early in her career she had sung opposite Giovanni Martinelli and other famous tenors much older than herself.

"And maybe," says Domingo, "a twenty-five-year-old soprano who sings with me at this moment in my career will sing opposite a young tenor forty years from now, and that tenor will say, 'My God, she sang with Plácido Domingo when she was young!' It's a tradition, an unbroken chain that goes on and on, and we hope that it will go on for many more generations."

Amara and Kirsten were only the first of among his many outstanding leading ladies in San Francisco: Eva Marton in *Tosca*, Leontyne Price in *Il Trovatore*, Shirley Verrett in *L'Africaine* ("That was my debut in the role of Vasco da Gama," Domingo says), Tatiana Troyanos alternating with Régine Crespin in *Cavalleria Rusticana*, Katia Ricciarelli in *Otello*, Carol Neblett in *La Fanciulla del*



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November 23, 26, 29; December 2, 5

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WERTHER

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MADAMA BUTTERFLY

Giacomo Puccini

October 12, 15, 20, 23, 26, 29; November 5, 11, 14, 17, 21, 27

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Giacomo Puccini

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Giacomo Puccini

MADAMA BUTTERFLY

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MADAMA BUTTERFLY

ACT I

The marriage broker Goro shows Lt. Pinkerton, USN, the house that Pinkerton has rented to occupy with his bride-to-be, the geisha Cio-Cio-San (Butterfly). They are joined by the U.S. Consul at Nagasaki, Sharpless, who is surprised by the marriage contract Pinkerton is about to sign: It is valid for 999 years but can be annulled at the end of each month. Sharpless tries to make the carefree lieutenant seriously consider the step he is about to take. Pinkerton asks Sharpless to join him in a series of toasts, among them one to the real wedding and the real American wife he will surely have one day. Just then, the voice of Butterfly is heard as she and her geisha friends ascend the hill. She is the happiest girl in Japan and comes to answer the summons of love. Butterfly talks of her unhappy family and tells Sharpless that at fifteen, a geisha is already an old woman. She shows Pinkerton some of her possessions, among them the dagger with which her father had committed hara-kiri at the Mikado's orders. Butterfly tells Pinkerton that she is willing to give up her own gods and to adopt his religion. The Imperial Commissioner and Official Registrar then perform the civil wedding ceremony. Sharpless leaves with a word of caution that he believes Butterfly is seriously in love, but Pinkerton has already turned to his new relatives, urging them to celebrate his happiness. Butterfly's uncle, the Bonze, arrives. He has heard that Butterfly has renounced her religion, and he calls all her relatives to renounce her. Pinkerton orders them away and then tries to comfort the weeping Butterfly. Smiling through her tears, she tells him that although everyone else has rejected her, she is happy only with Pinkerton. As night falls, Pinkerton realizes how much he loves Butterfly.

ACT II

Pinkerton has sailed away and three years have passed. Butterfly and her maid Suzuki are living in utter poverty in the house on the hill. Butterfly still believes that Pinkerton will return to her, as he promised, but Suzuki doubts it. Goro brings Sharpless to Butterfly to read her a letter from Pinkerton, but she insists on receiving him as an honored guest. Her hospitality interferes with his efforts to read the letter. They are joined by Goro's client, Prince Yamadori, who hopes to marry Butterfly. She brushes aside his offer, insisting that she is already married. Yamadori leaves and Sharpless at last produces his letter, but Butterfly is so carried away by the thought that Pinkerton has written she fails to grasp the meaning of his words. Sharpless asks her what she would do if Pinkerton never came back. Become a geisha again, she answers—or better, die. Sharpless suggests she reconsider Yamadori's proposal, at which Butterfly goes out and returns with Pinkerton's child. She assures Sharpless that Pinkerton would never abandon such a beautiful child. Moved, Sharpless promises to inform Pinkerton of his son and leaves. Suzuki shouts at Goro, who has been saying that nobody knows who the child's real father is. Butterfly threatens him with a dagger and drives him away. A cannon shot is heard and Butterfly takes up the telescope and recognizes Pinkerton's ship. Sure that her faith will be rewarded, Butterfly prepares for Pinkerton's arrival and she and Suzuki decorate the house with flowers. Butterfly, Suzuki and the child wait and watch overnight for Pinkerton's return.

Morning comes and Butterfly carries the sleeping child off. Sharpless, Pinkerton, and an unknown American woman arrive in the garden, and Sharpless tells Suzuki that the woman is Pinkerton's new wife. He hurries off leaving Sharpless and Kate to confront Butterfly, who enters quickly and realizes the reason for Pinkerton's visit: the couple has come to take the child away. Butterfly instructs them to return for the child in half an hour. She takes her father's dagger and is determined to end her life when Suzuki, in an attempt to stop Butterfly, pushes the child into the room. Butterfly hugs him close and then sends him out to play. Left alone, Butterfly performs ritual suicide. Pinkerton learns of Butterfly's devotion for him and is struck with remorse, but he decides to continue with his American marriage.

Conductor
Nicola Luisotti
Julian Kovatchev* (11/5, 11, 14, 17, 21, 27)

Production
Harold Prince

Director
Jose Maria Condemí

Set Designer
Clarke Dunham*

Costume Designer
Florence Klotz*

Original Lighting Designer
Ken Billington

Lighting Designer
Christine Binder*

Chorus Director
Ian Robertson

Assistant Conductor
Giuseppe Finzi

Prompter
Jonathan Khuner

Musical Preparation
**John Churchwell, Bryndon Hassman,
Ernest Frederic Knell, Allen Perriello †**

Supertitles
Jerry Sherk, Francesca Zambello

Assistant Stage Director
Morgan Robinson

Stage Manager
Rachel C. Henneberry

Costume Supervisor
Kristi Johnson

Production Super Captain
Eliza Fox

Lyric Opera of Chicago production

First performance:
Milan, February 17, 1904

First San Francisco Opera performance:
September 26, 1924

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FRIDAY, OCTOBER 15 AT 8 PM
WEDNESDAY, OCTOBER 20 AT 7:30 PM
SATURDAY, OCTOBER 23 AT 8 PM
TUESDAY, OCTOBER 26 AT 7:30 PM
FRIDAY, OCTOBER 29 AT 8 PM
FRIDAY, NOVEMBER 5 AT 8 PM
THURSDAY, NOVEMBER 11 AT 7:30 PM
SUNDAY, NOVEMBER 14 AT 2 PM
WEDNESDAY, NOVEMBER 17 AT 7:30 PM
SUNDAY, NOVEMBER 21 AT 2 PM
SATURDAY, NOVEMBER 27 AT 8 PM

Opera in two acts by Giacomo Puccini
Libretto by Giuseppe Giacosa and Luigi Illica
Based on the works of John Luther Long and David Belasco

MADAMA BUTTERFLY

(Sung in Italian with English supertitles)

CAST

(in order of appearance)

Lt. B.F. Pinkerton	Stefano Secco
Goro	Thomas Glenn
Suzuki	Daveda Karanas
Sharpless	Quinn Kelsey
	Brian Mulligan (11/17, 21, 27)
Cio-Cio-San, Madama Butterfly	Svetla Vassileva
	Daniela Dessì (11/5, 11, 14, 17, 21, 27)
The Imperial Commissioner	Bojan Knežević
The Official Registrar	Jere Torkelsen
Uncle Yakuside	Christopher Jackson
Cousin	Carole Schaffer
Mother	Rachelle Perry
Aunt	Ann Hughes
The Bonze	Christian Van Horn
Prince Yamadori	Austin Kness †
"Trouble," Cio-Cio-San's child	Rebecca Chen*
Kate Pinkerton	Sara Gartland †
Cio-Cio-San's relatives and friends	

*San Francisco Opera debut †Current Adler Fellow

TIME AND PLACE: Late nineteenth century, Nagasaki

ACT I

A house and garden overlooking the Bay of Nagasaki

—INTERMISSION—

ACT II

The same, three years later

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Puccini's Theatrical Sensibility in *Madama Butterfly*



DAN REST / LYRIC OPERA OF CHICAGO

The reason why Puccini continues to occupy such a central position in the operatic repertory goes far beyond his gift for crafting indelible, pathos-charged melodies. These cast an irresistible spell over audiences, to be sure, but their effectiveness is ultimately rooted in the composer's remarkable instinct for the theater: in his skill at delineating character and situation through music and in his pacing of details as they build toward an inevitable climax.

It can hardly be a coincidence that the initial inspiration for two of his best-loved operas gripped Puccini during live experiences in the theater. As early as 1889, before he had established himself as an opera composer, Puccini saw a performance of French playwright Victorien Sardou's *La Tosca* on its Italian tour. He immedi-

ately anticipated the potential for a work that eventually took shape seven years later. The play, Puccini remarked, seemed to contain "the opera that is just right for me: one without excessive proportions, neither of decorative spectacle, nor such as occasion the usual musical excesses."

Similarly, an excursion to the theater in the summer of 1900 would leave its mark on the history of opera. Puccini was in the middle of a six-week stay in London to attend the first foreign production of *Tosca* when he saw David Belasco's recent one-act play *Madama Butterfly* in the West End. Despite Puccini's lack of English—reminiscent of his experience of Sardou's play, which moved him even though he could not understand French—the immediate impression was overwhelming. Belasco himself later claimed that the composer had rushed backstage as soon as the curtain fell to meet him and requested rights to set the play as an opera. "I agreed at once...because it was impossible to discuss

Thomas May writes frequently for *San Francisco Opera*. He is the author of *Decoding Wagner* and *The John Adams Reader*.



Top: Renata Scotto made her San Francisco Opera debut as Cio-Cio-San in 1974, opposite Giorgio Merighi (Pinkerton).

Bottom: Verónica Villarroel as Cio-Cio-San, 2003

arrangements with an impulsive Italian who has tears in his eyes and both arms around your neck."

As the new century rolled in, the fresh success of *Tosca* was securing a reputation for Puccini, then in his early forties, as the preeminent heir to Verdi. Yet Puccini was anxious to avoid retreading old ground. And a lingering sense of post-Wagnerian, *fin-de-siècle* uncertainty—which was soon to help pave the way for musical modernism—made him all the more obsessive in his search for the right subject to pursue for his next opera.

But it was the story of *Butterfly* as encountered during that evening of theater in London that began to preoccupy his artistic imagination. In the months after seeing Belasco's play, Puccini continued to press his publisher, Giulio Ricordi, to secure the rights to develop it as an opera. This essential step—notwithstanding the playwright's colorful backstage anecdote—was protracted, in part because Belasco had adapted a pre-existing short story of the same name published in 1898 by Philadelphia-based lawyer John Luther Long and itself drawing on the fashionable, autobiographical French novel *Madame Chrysanthème* by Pierre Loti (1887). Much of the play's dialogue, which has *Butterfly* resort to a baby-like, pidgin English, was actually taken from Long, whose name is sometimes referred to as a co-author of the play. One significant change Belasco introduced, however, was *Butterfly*'s actual suicide. In Long's account, just as she attempts hara-kiri, "the little maid came in and bound up the wound," saving *Butterfly*.

"The more I think about *Butterfly*," wrote the composer in the meantime, "the more excited I become." At last, by the spring of 1901, the way was cleared for Puccini to enlist the same duo of librettists with whom he had so successfully collaborated for *La Bohème* and *Tosca*, his two preceding operas; *Madama Butterfly* marked the last time that all three worked together. The customary division of labor gave Luigi Illica the preliminary task of preparing the detailed scenario and a prose draft of the dialogue, while Giuseppe Giacosa, a renowned poet, was responsible for versifying the text.

Puccini, however, played a characteristically interventionist role in shaping the libretto, from initial conception through *Butterfly*'s numerous revisions. Indeed, the divergent angles from which the composer and his librettists approached the material helped generate some of the fundamental tensions that underlie the opera. Lt. B.F. Pinkerton's reprehensible behavior, for example, is difficult to square with the conventions of a lead operatic tenor role. Even more significantly, the



actions of Cio-Cio-San and Pinkerton alike can be interpreted as unfolding across a spectrum that ranges, at one end, from an impersonal "culture clash" between East and West, with the protagonists engulfed in incompatible points of view, while the other traces a highly personal psychological drama of tragic disillusionment—and one with universal resonance.

In his thought-provoking study of the opera's genesis and revisions, Arthur Groos suggests that the emphasis ultimately shifted toward the latter as *Madama Butterfly* evolved. Groos points out that the painfully ironic juxtaposition in Act One, when Pinkerton toasts the "real" American wife with whom he wants to settle down just before the approach of Butterfly and her retinue, epitomizes "the fact that the tragedy no longer lies exclusively in a clash of cultures, but also in a contradiction between the principals' fantasies about each other and reality. Pinkerton's adventurism has brought about this mock relationship; and Butterfly's trusting heart will embellish it." Pinkerton's impetuous ode to enjoying the moment with his new Japanese bride, regardless of the consequences—"Amore o grillo" ("True love or fancy")—represents in microcosm this contradiction at the heart of the opera.

As mentioned, Puccini was initially attracted to the theatrical version of the story conveyed by the one-act by David Belasco (1853–1931). Born in San Francisco to parents of Sephardic heritage, Belasco—known for his signature outfits of clerical black—had established himself as a trend-setting producer, director, and playwright. His meticulous attention to detail and to naturalistic ambience left a powerful stamp on American theater of the time. His plays would later incorporate influences from the emerging art of cinema and served as the basis for numerous film adaptations. (A young Cary Grant appeared as Pinkerton in the posthumous Hollywood version of his *Madame Butterfly* in 1932.)

Belasco originally staged *Madame Butterfly* as a star vehicle for the same actress (Blanche Bates) for whom he later wrote *The Girl of the Golden West* (which in turn served as the source for Puccini's subsequent opera, *La Fanciulla del West*). He also used *Butterfly* to introduce one of his more daring experiments in lighting design, another area in which Belasco proved to be an especially innovative figure. Belasco dramatized Cio-Cio-San's all-night vigil, in which she waits for Pinkerton to climb the hill and return to reclaim her, as a wordless scene lasting an astonishing quarter hour, with gradual changes in the lighting to indicate the transition from night to a hope-filled dawn accompanied by chattering birdsong.

Clearly this scenic tour de force left a lasting impression on Puccini, who wanted the opera's denouement to replicate—with tragic irony—the sense of inevitable momentum encapsulated in this natural shift from dusk to dawn: "No entr'acte, and arrive at the end keeping the public nailed to their seats for an hour and a half! It's extraordinary, but it's the lifeblood of the opera." Puccini later acceded to the suggestion to add an interval within the second part, placed between the vigil and Butterfly's final day (hence the division into acts two and three which is sometimes encountered in stagings of *Madama Butterfly*). San Francisco Opera's current production, however, reverts to the composer's original desire to present the second part without interruption. The music

corresponding to Belasco's staged vigil is in two parts. First is the wordless "Humming Chorus" (for sopranos and tenors alone), whose material is taken from the accompaniment to which Sharpless had futilely attempted to read Pinkerton's letter but which now infuses Cio-Cio-San's steadfast illusion of love with a radiant, simple dignity. The second is a symphonic intermezzo that reworks several of the opera's motifs in a kind of stream of consciousness depicting the heroine's meditations before the music brightens with the promise of the new day.

Crucial as Belasco's version of the story was for him, however, Puccini was not interested in merely "translating" it into operatic terms. He determined early on to counterbalance the play—which corresponds to the opera's second act—with a preliminary act to establish the background of the marriage and to highlight the contrast between the American and Japanese perspectives. (Puccini initially even suggested setting Act One in North America.)

For his initial draft of the proposed first act, Illica harvested material from Long and Loti, including a sequence of caricature-like depictions of Cio-Cio-San's boorish relatives during the wedding ceremony. Pinkerton expressed an arrogant disdain for the Japanese milieu, comparing his new acquaintances to insects and mocking the wedding refreshments as "candied flies and spiders, julep nests." Most of this material was eventually deleted as Puccini, over several revivals, continued to revise the score into its best-known form. Adherents of the original version—which has seen several revivals over the last few decades—find its distinctly less-sympathetic Pinkerton to represent a more "radical" challenge to operatic convention, while his softening as the opera was revised marks a concession to "bourgeois" tastes that would prefer not to be confronted by the ugliness of imperialist attitudes.

Yet even if the originally more-negative Pinkerton was meant to juxtapose stereotypes of Japanese "fragility" with those of Yankee aggression—as this point of view suggests—Puccini ultimately depended on his theatrical instincts to determine the most-effective balance of elements and pacing, eliminating whatever he came to view as extraneous material that obstructed the opera's focus. Thus, in one of the more-heated quarrels with his librettists, Puccini nixed their original plan for an entire act that was to take place in the office of the American Consulate, which would have further highlighted the thematic contrast between East and West. He insisted instead (following Belasco's model) that the setting of the action remain firmly fixed on the house where Butterfly first finds happiness and later willfully imprisons herself. As Puccini wrote to his publisher, "The Consulate was a grave mistake. The drama has to run to the end without interruption, closed, efficient, terrible!"

By the same token, Puccini agreed to a set of revisions that French impresario Albert Carré stipulated for the Paris production given in December 1906 (which became the basis for the final published version of the score). Most significantly, Carré attenuated Kate Pinkerton's role so that she becomes less insensitive to Butterfly's plight. Instead of highlighting yet again the gulf between these two cultures, her brief, subdued appearance represents the critical turning point when Cio-Cio-San's illusion must yield to reality.



Zheng Cao (Suzuki) and Patricia Racette (Cio-Cio-San) in 2007

One arguable exception to this process of theatrical fine-tuning—besides the matter of the interval later inserted into part two—involves the short exit aria Puccini and his librettists gave to Pinkerton (“Addio, fiorito asil”) after the opera’s notoriously disastrous premiere at La Scala on February 17, 1904. *Madama Butterfly* shares with *The Barber of Seville* and *La Traviata* the dubious distinction of having been jeered by its first audience as an utter fiasco. Yet his confidence remained unshaken. A revised version of *Madama Butterfly*, including Pinkerton’s added aria and some cuts to the first-act caricatures, proved a complete triumph when it was unveiled at Brescia a mere three months later.

Some commentators continue to view “Addio, fiorito asil” as a mere concession to make Pinkerton less odious. The idea for just such a number, however, had already been floated by Giacosa before the premiere. The poet countered Puccini’s rejection of this as an interruption of the dramatic momentum by drawing a parallel with a similar moment of lyrical pause just after Cavaradossi learns from Tosca of his supposed liberation. As it now occurs, the aria reaffirms the opera’s recurrent theme of willful illusion. Pinkerton’s sudden acknowledgment of what has guided his behavior entails a tragic echo of the luminous love music of the first act. The very rapture of that extended scene had lent his feelings a persuasive veneer of sincerity. Moreover, Puccini undercuts Pinkerton’s heroic lyricism with tattered, disruptive fragments of

the “Star-Spangled Banner” leitmotif which is associated with his “facile creed” as the “Yankee vagabond.”

Puccini’s musical strategy repeatedly plays up ironic parallels between the opera’s first and second parts. Both, for example, begin with brief fugato preludes: the first, bustling with a scherzo-like, comic energy, the second hollow and wraithlike. The first act builds in anticipation of the appearance of Cio-Cio-San, who is first viewed in the context of her relatives before she is outcast and left alone with Pinkerton; in the second, she in turn awaits Pinkerton. Reality, though, collides with fantasy in each case.

Ricordi, Puccini’s publisher, expressed misgivings about the *Madama Butterfly* project from the onset, finding the story itself to be nothing more than an insipid tearjerker unworthy of the composer—a verdict repeated frequently ever since. Yet for Puccini, the source material offered a way to sharpen his theatrical instincts while expanding his orchestral palette and refining his command of a coherent, psychologically involving, post-Wagnerian leitmotif system. As biographer Julian Budden suggests, *Butterfly* moreover allowed Puccini to synthesize the poetic ambience of *La Bohème* with the relentless, violent theatrical force of *Tosca* while sustaining greater and more-prismatic focus on his tragic heroine than he had ever attempted before. According to the composer’s own view, as he defied the humiliation of that opening night in Milan, “My *Butterfly* remains as it is: the most heartfelt and evocative opera I have ever conceived!”

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"O Autumn," Blake wrote, "laden with fruit, and stained with the blood of the grape." Clearly, the poet had visited the family vineyards of **Lower Austria**, **Burgenland** and **Vienna**. In each of these storied regions, months of work culminate in the carting of glistening grapes to their happy fates. Harvest has spawned celebration for centuries, and to this day the hills—and restaurants and concert halls—are alive with the season's bounty.

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It was Camus who called autumn "a second spring where every leaf is a flower." This fall, find that second spring in Austria.

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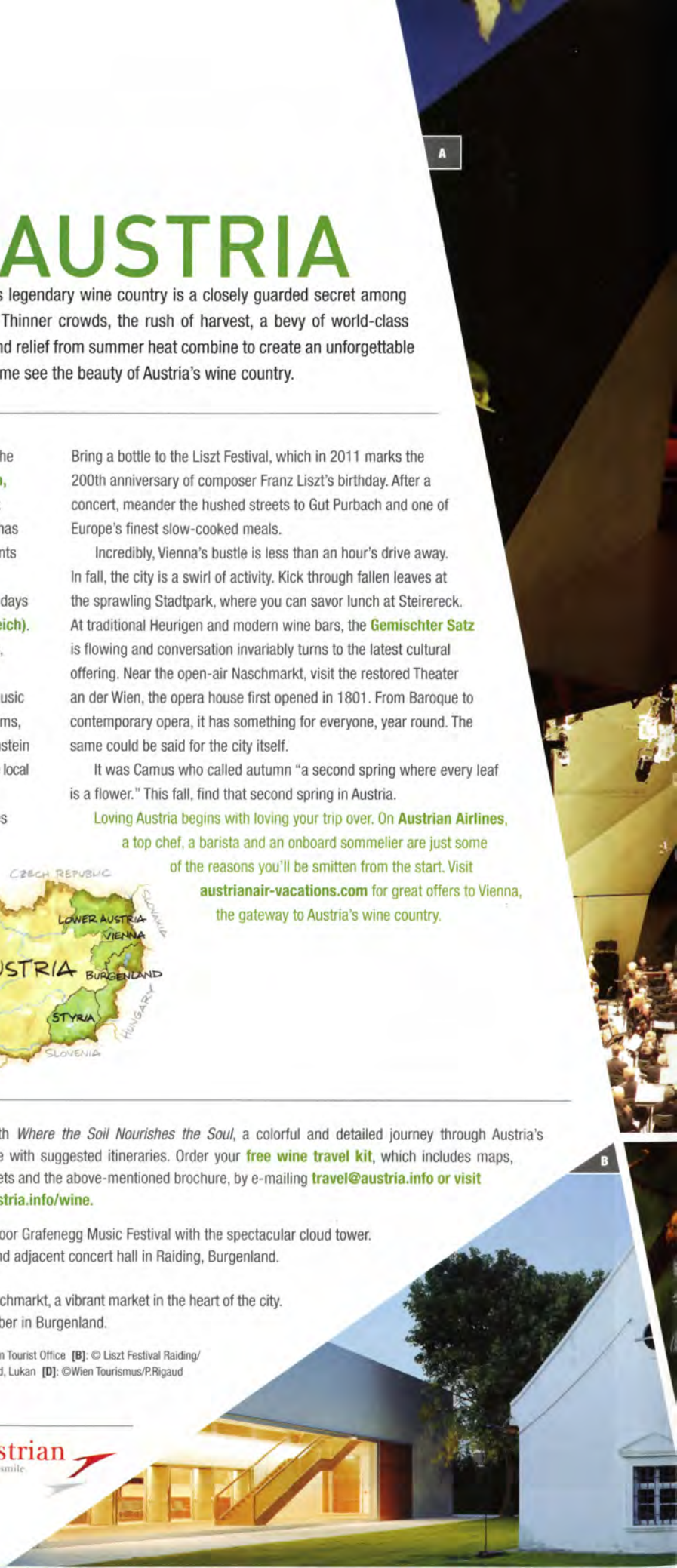
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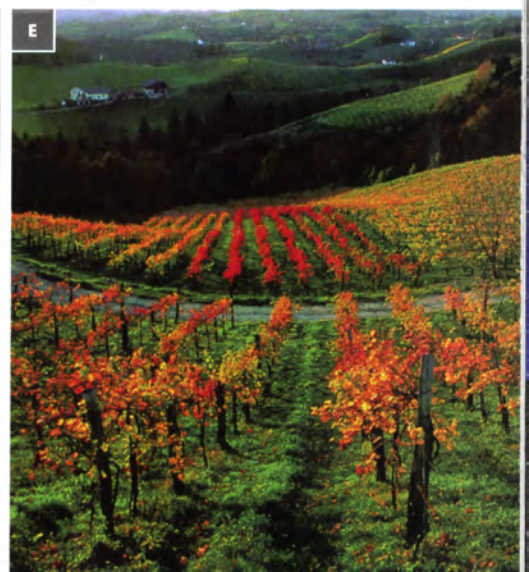


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SVETLA VASSILEVA (*Cio-Cio-San*) appears on many of the world's leading operatic stages in a wide range of roles encompassing the repertoire of Puccini, Mozart, Donizetti, Leoncavallo,

Hindemith, Verdi, and Weill, among others. A native of Bulgaria, her past appearances have included performances as Liù (*Turandot*) with San Francisco Opera, Los Angeles Opera, the Vienna State Opera, and the New Israeli Opera; Cio-Cio-San in Catania, Trieste, Torre del Lago, and Verona; Violetta (*La Traviata*) with Florence's Teatro Comunale and the Royal Opera, Covent Garden; Alice Ford (*Falstaff*) at the Teatro Comunale Bologna; and the title role of *Cendrillon* at the Grand Théâtre de Genève. Other career highlights have included Adina (*L'Elisir d'Amore*) at Washington National Opera and in Genoa; Gilda (*Rigoletto*) at the Teatro Comunale; Mimi (*La Bohème*) and the title role of *Suor Angelica* at La Scala; the title role of *Tosca* in Rome; the title role of *Giovanna d'Arco* and Desdemona (*Otello*) in Parma; the title roles of *Manon Lescaut* and *Rusalka* in *Turin*; and Rachmaninoff's *Francesca da Rimini* with the BBC Orchestra conducted by Gianandrea Noseda (available on the Chandos label). Sought after by major international houses for her portrayal of Nedda in *Pagliacci*, the soprano has performed this role with Rome Opera, Lyric Opera of Chicago, Grand Théâtre de Genève, the Ravenna Festival, and the Royal Opera, Covent Garden; a DVD recording of Vassileva's portrayal, opposite Roberto Alagna, is available from Deutsche Grammophon. Her engagements this season include *Fidelia* (*Edgar*) in Bologna, *Manon Lescaut* in Tokyo, Cio-Cio-San and *Manon Lescaut* in Vienna, and the title role of Zandonai's *Francesca da Rimini* with Paris Opera.



Soprano **DANIELA DESSÌ** (*Cio-Cio-San*) made her San Francisco Opera debut in 1995 as Donna Elvira in *Don Giovanni*. The Genoa native's international career has taken her to the world's

preeminent opera companies, including Milan's Teatro alla Scala (Elisabetta in *Don*

Carlo, Nannetta in *Falstaff*, Fiordiligi in *Così fan tutte*, Countess Almaviva in *Le Nozze di Figaro*, and the title roles of *Adriana Lecouvreur* and *Madama Butterfly*); the Vienna State Opera (Amelia in *Simon Boccanegra* and Elisabetta); the Metropolitan Opera (Nedda in *Pagliacci* and Cio-Cio-San); Deutsche Oper Berlin (the title role of *Aida*); Munich's Bavarian State Opera (Nannetta, Donna Elvira, and the title role of *Tosca*); Lyric Opera of Chicago (Margherita in *Mefistofele*); the Arena di Verona (Desdemona in *Otello*, Nedda, *Aida*, *Tosca*, Cio-Cio-San, and the title role of *Luisa Miller*); as well as in Rome (*Il Trittico*) and Tokyo (Nedda, Elisabetta, Violetta in *La Traviata*, and Mimi in *La Bohème*). Dessì's recent engagements include *Tosca* at the Met and the Vienna State Opera; Elvira (*Ernani*) in Zurich; Violetta, Nannetta, and *Aida* in Rome; the title role of *Manon Lescaut* in Bucharest; and Maddalena (*Andrea Chénier*) at Madrid's Teatro Real. Her broad discography includes a solo album of Verdi arias (Decca), *La Bohème* (EMI), *Pagliacci* (Philips), Donizetti's *Alina* (Nuova Era), and DVD recordings of *Norma* and *Tosca*. Upcoming engagements include the title role of Zandonai's *Francesca da Rimini* in Salerno and Desdemona in Liège.



Italian tenor **STEFANO SECCO** (*Pinkerton*) made his role debut in the title role of the Company's *Faust* this past summer following his San Francisco Opera debut in 2009's gala performance of

the Verdi Requiem. Secco's career highlights include the title role of *Roberto Devereux* and the Duke of Mantua (*Rigoletto*) at the Vienna State Opera and Milan's La Scala; Gabriele Adorno (*Simon Boccanegra*) and Rodolfo (*La Bohème*) with Paris Opera; Edgardo (*Lucia di Lammermoor*) at Deutsche Oper Berlin and in Liège; Alfredo (*La Traviata*) at La Scala, Florence's Teatro Comunale, and in Tokyo; Arturo (*I Puritani*) in Catania; Gualtiero (*Il Pirata*) in Amsterdam; Tonio (*La Fille du Régiment*) in Bologna; Rodolfo and Pinkerton (*Madama Butterfly*) at Rome's Teatro dell'Opera and in Florence; Nemorino (*L'Elisir d'Amore*) at the Royal Opera, Covent Garden and Barcelona's Gran Teatre del Liceu; and the Duke of Mantua at Florida Grand Opera. The tenor's recent and upcoming engagements include Edgardo in Florence; Macduff (*Macbeth*), Rodolfo, and

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the title roles of *Don Carlo* and *Les Contes d'Hoffmann* in Paris; the title role of *Werther* with Frankfurt Opera; Gabriele Adorno with Los Angeles Opera; Rodolfo (*La Bohème*) with Munich's Bavarian State Opera and in Monte Carlo; Jacopo (*I Due Foscari*) in Trieste; and Pinkerton with Seattle Opera.



Louisiana native **DAVEDA KARANAS** (*Suzuki*) is a former Adler Fellow who made her Company debut as the Nurse (*Boris Godunov*) in 2008 and returned in 2009 as the Mistress of the

Novices (*Suor Angelica*) in *Il Trittico* and Waltraute (*Die Walküre*) this past summer. An alumna of the Merola Opera Program, she sang the role of Tisbe in Merola's 2007 production of *La Cenerentola*. Her 2010–11 appearances with San Francisco Opera include Suzuki (*Madama Butterfly*) and Waltraute (*Die Walküre* and *Götterdämmerung*), as well as the Second Norn (*Götterdämmerung*) in Wagner's *Ring* cycle. Future seasons will see Karanas at the Canadian Opera Company, Vancouver Opera, Frankfurt Opera, Washington National Opera, Arizona Opera, Seattle Opera, and San Francisco Opera. Karanas made her professional debut in 2006 with the Boston Symphony Orchestra in Schoenberg's *Moses und Aron* under James Levine. Other credits include Ericea (*Il Ritorno d'Ulisse in Patria*) with Chicago Opera Theater; Lady with a Hat Box (Argento's *Postcard from Morocco*) and the Princess (*Suor Angelica*) with Boston University Opera Institute; as well as Marchesa Melibea (*Il Viaggio a Reims*) with Music Academy of the West. Karanas was a grand prize winner of the 2008 Metropolitan Opera National Council Auditions and an international semi-finalist in the German *Neue Stimmen* (New Voices) Competition.



Former Adler Fellow and Merola Opera Program alumnus **THOMAS GLENN** (*Goro*) has performed several roles on the San Francisco Opera main stage, including Maintop (*Billy Budd*),

Trabuco (*La Forza del Destino*), a Steersman (*Der Fliegende Holländer*), Gastone (*La Traviata*); and the Snake and Vain Man in the Company's co-production of *The Little Prince* with Cal Performances; he most recently appeared as a Song Vendor (*Il Tabarro*) and Gherardo (*Gianni Schicchi*) in last season's *Il Trittico*. Glenn also created the role of physicist Robert Wilson in John Adams's

Doctor Atomic with San Francisco Opera, a role he reprised at the Metropolitan Opera, Netherlands Opera, Lyric Opera of Chicago, and English National Opera. He recently performed the role of Count Almaviva (*Il Barbiere di Siviglia*) at Opera San José and Ferrando (*Così fan tutte*) with English National Opera. Highlights of his repertoire are Tamino (*Die Zauberflöte*), Nemorino (*L'Elisir d'Amore*), Tebaldo (*I Capuleti e i Montecchi*), and the title role of *La Clemenza di Tito*. He is the 2007 winner of the Corsican Concours International de Chant Lyrique in Canari.



Hawaiian baritone **QUINN KELSEY** (*Sharpless*) made his San Francisco Opera main stage debut as Marcello in *La Bohème* in 2008, a role he has performed with the Lyric Opera of Chicago,

Hawaii Opera Theatre, Western Opera Theater, and the Merola Opera Program. He recently appeared as Count di Luna in the Company's 2009 production of *Il Trovatore* and returns later this season as Amonasro (*Aida*). An alumnus of the Merola Opera Program, he made his Metropolitan Opera debut as Schaunard (*La Bohème*) in 2008, returning to that company this season as Count Monterone (*Rigoletto*). Kelsey made his debut at the Saito Kinen Festival as the Forester (*The Cunning Little Vixen*). A former member of Lyric Opera of Chicago's Ryan Opera Center, Kelsey has performed more than a dozen roles with Lyric Opera of Chicago, including Escamillo (*Carmen*, student matinee) and Ping (*Turandot*). Other career highlights include Amonasro in Bregenz, the Forester at Florence's Maggio Musicale Festival, Sharpless with New York City Opera, and Zurga (*Les Pêcheurs de Perles*) at English National Opera. A recipient of a Richard Tucker Career Grant, Kelsey's upcoming engagements include the title role of *Rigoletto* with Norwegian Opera.



American baritone **BRIAN MULLIGAN** made his San Francisco Opera debut as Marcello (*La Bohème*) in 2008 and returned this past summer as Valentin (*Faust*); he also

appeared as Albert in this season's *Werther*. Recent notable engagements include Enrico (*Lucia di Lammermoor*) and Sharpless (*Madama Butterfly*) with Edward Gardner conducting at English National Opera; Prometheus (*Die Vögel*) and Melot (*Tristan*

und *Isolde*) with James Conlon at Los Angeles Opera; Marcello at Houston Grand Opera and at New York City Opera; Zurga (*Les Pêcheurs de Perles*) at Opera Colorado; Ford (*Falstaff*) under Seiji Ozawa at the Saito Kinen Festival in Japan; Fiorello (*Il Barbiere di Siviglia*) at the Metropolitan Opera; and the title role of *Der Kaiser von Atlantis* with the Los Angeles Philharmonic, Houston Grand Opera, and at the Ravinia Festival. Concert engagements include the Vaughan Williams *Sea Symphony* with the Cleveland Orchestra, Mendelssohn's *Paulus* with the Houston Symphony, Handel's *Judas Maccabaeus* at Los Angeles Opera, and the world premiere of *Songs for Adam* by James Primosch with the Chicago Symphony Orchestra, conducted by Andrew Davis. A graduate of the Juilliard School, Mulligan is the recent winner of a Richard Tucker Career Grant and the George London Prize, and he was the first place winner of the 2006 International Belvedere Vocal Competition in Vienna.



Baritone **AUSTIN KNESS** (*Prince Yamadori*), a native of Cedar Rapids, Iowa, is a second-year Adler Fellow who sang *Sciarrone (Tosca)* and *Marquis d'Obigny (La Traviata)* with the

Company in 2008 and returned in the 2009–10 season as Marco (*Gianni Schicchi*), the Second Nazarene (*Salome*), a Herald (*Otello*), and Handsome (*La Fanciulla del West*); he most recently appeared as Brühlmann in this season's *Werther*. An alumnus of the Merola Opera Program, he performed the title role in the Merola 2008 production of *Don Giovanni*. He has performed with Indiana University Opera Theater as Count Almaviva (*Le Nozze di Figaro*), Don Giovanni, Escamillo (*Carmen*), and Eddie Carbone (*A View from the Bridge*). Kness is a former member of the Des Moines Metropolitan Opera Apprentice Program (2006–07), where he performed the roles of Moralès (*Carmen*) and Count Ceprano (*Rigoletto*). The baritone has also sung the roles of Fiorello (*Il Barbiere di Siviglia*) and Moralès with Cedar Rapids Opera Theater.



Currently in his debut season with San Francisco Opera, American bass-baritone **CHRISTIAN VAN HORN** (*Bonze*) also sings the King of Egypt (*Aida*) and the Bailiff (*Werther*) this

fall. His recent roles with Bavarian State



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Opera include Colline (*La Bohème*), Oroveso (*Norma*), the Speaker (*Die Zauberflöte*), the Bonze (*Madama Butterfly*), and roles in *Carmen*, *Idomeneo*, *Lucrezia Borgia*, and *Elektra*. A graduate of Lyric Opera of Chicago's Ryan Center (formerly Lyric Opera Center for American Artists), his roles with that company include Nourabad (*Les Pêcheurs de Perles*) and Brander (*La Damnation de Faust*). Van Horn's other career highlights include the title role of *Le Nozze di Figaro* in Stuttgart, Colline at Los Angeles Opera, as well as creating the roles of Karenin (*Anna Karenina*) with Florida Grand Opera, which he reprised for Opera Theatre of St. Louis, and the Emperor (*Tea: A Mirror of the Soul*) at Santa Fe Opera. This season he makes his debuts at Portland Opera as Timur (*Turandot*) and Boston Lyric Opera as Claudio (*Agrippina*), and he returns to Munich as Colline.



Soprano **SARA GARTLAND** (*Kate Pinkerton*), a first-year Adler Fellow, made her San Francisco Opera debut this season as Barbarina in *Le Nozze di Figaro*. She appeared as Suzel (*L'Amico Fritz*)

with the 2009 Merola Opera Program, where she also performed in scenes as Gilda (*Rigoletto*) and Nannetta (*Falstaff*). Other recent engagements include performances with Utah Opera and Des Moines Metro Opera as Alexandra in Blitzstein's *Regina*, Opera Iowa as Norina (*Don Pasquale*), and the Ohio Light Opera as Elisabeth Bennet in the world premiere of Mechem's *Pride and Prejudice*, Valencienne (*The Merry Widow*), and as Marianne (Romberg's *The New Moon*). Gartland earned a master's degree in vocal performance from the University of Colorado Boulder and a bachelor's degree in vocal performance from the University of Wisconsin-Madison. She is a former Eastern Region finalist at the Metropolitan Opera National Council Auditions and fourth place winner of the Denver Lyric Opera Guild Competition.

ANN HUGHES (*Aunt*) has been a member of the San Francisco Opera Chorus for twenty-five years and also serves as the Company's chorus librarian and assistant chorus manager. Before joining San Francisco Opera, she worked as a licensed architect for ten years, and studied voice with Otto Schulmann.

RACHELLE PERRY has been a member of the San Francisco Opera Chorus for ten years. She has performed with the Company as a Cretan Maiden (*Idomeneo*),

a Noble Orphan (*Der Rosenkavalier*), a Page (*Rigoletto*), Amelia's Servant (*Simon Boccanegra*), a Madrigalist (*Manon Lescaut*), a Mother (*Dead Man Walking*), and a Sister (*Suor Angelica*) in *Il Trittico*. Before moving to San Francisco, the Tennessee native performed a wide variety of roles with Kiel Opera in Germany, including Dorabella (*Così fan tutte*), Cherubino (*Le Nozze di Figaro*), Annius (*La Clemenza di Tito*), and Siebel (*Faust*).

Soprano **CAROLE SCHAFFER** (*Cousin*), a member of the San Francisco Opera Chorus since 1998, has appeared as a Civil Rights Marcher (*Appomattox*), a Flower Girl (*La Rondine*), a Milliner (*Der Rosenkavalier*), Madeleine (*Louise*), a Woman's Voice (*Jenůfa*), and Soprano Soloist (*Le Grand Macabre*). She was heard with City Concert Opera Orchestra as Sophie Scholl (*Weisse Rose*), Melpomene (*Il Parnaso Confuso*), and Iseult (*Le Vin Herbé*), and her New York credits include Héro (*Béatrice et Bénédict*); Despina (*Così fan tutte*); Arminda (*La Finta Giardiniera*); Phani and Zaire (*Les Indes Galantes*); as well as Susanna (*Le Nozze di Figaro*).

A member of the San Francisco Opera Chorus, **CHRISTOPHER JACKSON** (*Uncle Yakuside*) made his Company debut this past summer as the Pony Express Rider (*La Fanciulla del West*). The American tenor's career highlights include several roles at New York City Opera, including Pinkerton (*Madama Butterfly*), Gastone (*La Traviata*), Spoletta (*Tosca*), both Maron and Ares in Adamo's *Lysistrata*, as well as creating the role of Prince Bolo in the world premiere of Wuorinen's *Haroun and the Sea of Stories*, among others. Other notable engagements include Calaf (*Turandot*) with Festival Opera, Pinkerton with Shreveport Opera, Don José (*Carmen*) with Anchorage Opera, and concert performances at Carnegie Hall.

JERE TORKELSEN (*Imperial Registrar*) joined the San Francisco Opera Chorus in 1987. In addition to ongoing work in the Chorus, he has performed an array of roles at San Francisco Opera, including a Steersman (*Tristan und Isolde*), the Surgeon (*La Forza del Destino*), Melisso (*Alcina*), and most recently a Janissary (*Die Entführung aus dem Serail*), among many others; he also created the role of General Rawlins in Philip Glass's *Appomattox*. Torkelsen has appeared with regional opera companies as Don Alfonso (*Così fan tutte*), Silvio (*Pagliacci*), Sharpless (*Madama Butterfly*), Germont (*La Traviata*), Count Almaviva (*Le Nozze di Figaro*), and the four villains in *The Tales of Hoffmann*.

Former Adler Fellow and Merola alumnus **BOJAN KNEŽEVIĆ** (*Imperial Commissioner*) made his San Francisco Opera debut as Marquis d'Obigny (*La Traviata*) in 1995 and has since appeared with the Company in a number of roles, including Harašta (*The Cunning Little Vixen*), Dulcamara (*L'Elisir d'Amore*), and Haly (*L'Italiana in Algeri*). Career highlights include Frosch (*Die Fledermaus*) with Lyric Opera of Chicago; Scarpia (*Tosca*) with Mississippi Opera; Benoit and Alcindoro (*La Bohème*) with Vancouver Opera; the Four Villains (*Les Contes d'Hoffmann*) with Sacramento Opera and Fort Worth Opera; and the title role of *Le Nozze di Figaro* with the New National Theatre in Tokyo.



Italian conductor **NICOLA LUISOTTI** has been music director of San Francisco Opera since the fall of 2009 and holds the Caroline H. Hume Endowed Chair. This fall he leads *Aida*, *Le Nozze di*

Figaro, and *Madama Butterfly* here following the critically acclaimed performances of *Il Trovatore*, *Salome*, *Otello*, and *La Fanciulla del West* he conducted in his inaugural season. Luisotti made his Company debut in 2005 conducting *La Forza del Destino* and, following the announcement of his appointment as music director in 2007, he returned to San Francisco Opera in November 2008 to conduct *La Bohème*. Maestro Luisotti has garnered enthusiastic praise from both audiences and critics for his work at the Royal Opera, Covent Garden (*Aida*, *Turandot*, *Madama Butterfly*, *Il Trovatore*); the Metropolitan Opera (*La Bohème*, *Tosca*); Paris Opera (*La Traviata*, *Tosca*); the Vienna State Opera (*Simon Boccanegra*); Genoa's Teatro Carlo Felice (*Un Ballo in Maschera*, *La Fanciulla del West*, *La Traviata*, *Simon Boccanegra*, *Il Viaggio a Reims*); Venice's La Fenice (*Madama Butterfly*); Munich's Bavarian State Opera (*Macbeth*, *Tosca*); Frankfurt Opera (*Il Trittico*); Madrid's Teatro Real (*Il Trovatore*, *La Damnation de Faust*); Los Angeles Opera (*Carmen*, *Pagliacci*); Toronto's Canadian Opera Company (*Un Ballo in Maschera*); Seattle Opera (*Macbeth*); Bologna's Teatro Comunale (*Salome*); and in Tokyo's Suntory Hall (*Turandot*, *Tosca*, *La Bohème*, *Don Giovanni*, and *Così fan tutte*). Upcoming opera engagements include *La Fanciulla del West* at the Met, *Tosca* and *Die Zauberflöte* in Dresden, and engagements at Milan's La Scala. Equally at home on the concert stage, Maestro Luisotti serves as principal guest conductor of the Tokyo Symphony and has established growing relationships with the

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orchestras of London (Philharmonia Orchestra), Genoa, Budapest, Turin, Munich (Bavarian Radio Orchestra), Palermo, and Rome (Santa Cecilia Orchestra), as well as the Berlin Philharmonic, San Francisco Symphony, and the Atlanta Symphony. His upcoming orchestral engagements include concerts with orchestras of Milan, Frankfurt, Rome, and Atlanta, among others. The conductor's expanding discography includes a complete recording of *Stiffelio* (Dynamic) with the orchestra of Trieste's Teatro Verdi and the critically acclaimed *Duets* (Deutsche Grammophon), featuring Anna Netrebko and Rolando Villazón. He is also on the

podium of a DVD recording of the Met's *La Bohème*, starring Angela Gheorghiu and Ramón Vargas (EMI).



A native of Bulgaria, **JULIAN KOVATCHEV** makes his San Francisco Opera debut with a work that he has led in Geneva and Stuttgart. His recent engagements include *Tosca* in Frankfurt, *Norma* in Trieste, *Carmen* at the Arena di Verona, and *La Bohème* at Toronto's

Canadian Opera Company. Currently principal guest conductor at the Teatro Verdi in Trieste, he has appeared regularly with the major Italian theatres and orchestras such as Milan's Teatro alla Scala, Venice's La Fenice, and in Palermo, Naples, Rome, Bologna, Genoa, and Cagliari. The conductor has also served as music director of the Sofia Symphonic Orchestra and guest conductor of the Zagreb Symphonic Orchestra. Career highlights include *I Capuleti e i Montecchi*, *Alcina*, *Il Trovatore*, and *Madama Butterfly* in Genoa; *Carmen* and *The Rake's Progress* in Trieste; *Dialogues des Carmélites* in Seville; *Il Trovatore*, *Alcina*, and *Madama Butterfly* in Stuttgart; *La Bohème* in Seoul; and *Un Ballo in Maschera* and *Carmen* at the Arena di Verona. Kovatchev's upcoming engagements include *Nabucco* in Verona, *Tosca* in Frankfurt and Dresden, Zandonai's *Francesca da Rimini* in Trieste, and *Madama Butterfly* in Seattle.

JOSE MARIA CONDEMI has directed *Così fan tutte*, *Tosca*, *The Elixir of Love for Families*, and *Faust* at San Francisco Opera as well as *Suor Angelica*, *Gianni Schicchi*, *La Bohème*, and *La Cenerentola* for the Merola Opera Program. A former Adler Fellow and Merola Opera Program alumnus, his notable engagements include a new production of *Ernani*, *Tristan und Isolde*, and *Il Barbiere di Siviglia* (student matinee) for Lyric Opera Chicago; *Luisa Miller* for the Canadian Opera Company; *La Bohème* and *Il Trovatore* for Seattle Opera; *Ainadamar* and *Don Giovanni* for Cincinnati Opera; *Maria Padilla* for Minnesota Opera; *Il Trovatore* for Austin Lyric Opera; *Die Zauberflöte*, *L'Elisir d'Amore*, *Don Pasquale*, and *La Rondine* with Opera San José; and Poulenc's *Les Mamelles de Tirésias* for the University of Cincinnati, a production which earned him the first prize in the 2000 U.S.A. National Opera Association Competition. Condemì's collaboration with contemporary opera composers include directing the world premieres of Armienta's *River of Women* and *The Weeping Woman* as well as the workshop performance of Spratlan's *Earthrise*, commissioned by San Francisco Opera. His directorial credits in theater include Churchill's *Mad Forest*, Dürrenmatt's *The Physicists*, Dorfman's *Death and the Maiden*, and Lorca's *The House of Bernarda Alba*. A native of Argentina, Condemì holds a degree in opera stage direction from the Teatro Colón (Buenos Aires) and master's degree from the University of Cincinnati College-Conservatory of Music. Upcoming engagements include *Così fan tutte* for Atlanta Opera and return



and *La Cenerentola* for the Merola Opera Program. A former Adler Fellow and Merola Opera Program alumnus, his notable engagements include a new production of *Ernani*, *Tristan und Isolde*, and *Il Barbiere di Siviglia* (student matinee) for Lyric Opera Chicago; *Luisa Miller* for the Canadian Opera Company; *La Bohème* and *Il Trovatore* for Seattle Opera; *Ainadamar* and *Don Giovanni* for Cincinnati Opera; *Maria Padilla* for Minnesota Opera; *Il Trovatore* for Austin Lyric Opera; *Die Zauberflöte*, *L'Elisir d'Amore*, *Don Pasquale*, and *La Rondine* with Opera San José; and Poulenc's *Les Mamelles de Tirésias* for the University of Cincinnati, a production which earned him the first prize in the 2000 U.S.A. National Opera Association Competition. Condemì's collaboration with contemporary opera composers include directing the world premieres of Armienta's *River of Women* and *The Weeping Woman* as well as the workshop performance of Spratlan's *Earthrise*, commissioned by San Francisco Opera. His directorial credits in theater include Churchill's *Mad Forest*, Dürrenmatt's *The Physicists*, Dorfman's *Death and the Maiden*, and Lorca's *The House of Bernarda Alba*. A native of Argentina, Condemì holds a degree in opera stage direction from the Teatro Colón (Buenos Aires) and master's degree from the University of Cincinnati College-Conservatory of Music. Upcoming engagements include *Così fan tutte* for Atlanta Opera and return

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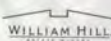
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engagements with Seattle Opera and Cincinnati Opera. Condemi is the artistic director of Opera Santa Barbara, where he leads a new production of *La Traviata* this season.

Director and producer **HAROLD PRINCE** (*Production*) has won twenty-one Tony Awards and received the National Medal of Arts in 2000 from President Clinton for a career spanning more than forty years. He first emerged as a director in New York in 1954 at the age of twenty-six with a production of *The Pajama Game* at the St. James Theater on Broadway. He led *Damn Yankees* the following year and won Tony Awards for both productions. Among others, Prince also directed *West Side Story*, *Fiddler on the Roof*, *Fiorello!*, and *A Funny Thing Happened on the Way to the Forum*. He has worked on the premiere productions of *She Loves Me*, *Cabaret*, *Company*, *Follies*, *Candide*, *Pacific Overtures*, *A Little Night Music*, *Sweeney Todd*, *Evita*, *The Phantom of the Opera*, *Parade* and *Bounce*. He made his San Francisco Opera debut with 1979's *La Fanciulla del West*. His opera productions have also been staged at Lyric Opera of Chicago, the Metropolitan Opera, Houston Grand Opera, Dallas Opera, the Vienna State Opera, and the Teatro Colón in Buenos Aires. In addition to his work in the theater,

opera, television, and film, Prince has served as a trustee for the New York Public Library and on the National Council of the Arts of the NEA. In 1994, he was a Kennedy Center Honoree and in 2010, he was given the Eugene O'Neill Theater Center's Monte Cristo Award.

Making his San Francisco Opera debut this season, **CLARKE DUNHAM** (*Set Designer*) has designed scenery, lighting, and projections for more than 300 opera, Broadway, off-Broadway, and regional theater productions during an award-winning career that spans more than four decades. His work has been seen in major theaters across the globe, including the Kennedy Center, Chicago's Goodman Theatre and Lyric Opera of Chicago, Florida Grand Opera, Houston Grand Opera, Toronto's O'Keefe Center, the Theatre Carre in Amsterdam, and in London, Paris, and Buenos Aires. His opera credits include *Candide*, *Pagliacci*, and *Cavalleria Rusticana* for New York City Opera; *Madama Butterfly* at Lyric Opera of Chicago; *Pagliacci* and *Cavalleria Rusticana* for Florida Grand Opera; and Carlisle Floyd's *Wuthering Heights* at Boston Lyric Opera. Dunham's awards include the Maharam Award (best scenery and lighting for a Broadway musical) for *The Me Nobody Knows*, the Jefferson Award (given by Chicago critics for

best scenery and lighting of the season) for *Twentieth Century*; Drama Desk nominations for *Hagar's Children* (New York Shakespeare Festival), *Grind* (1985), and *Candide* (1997); and Tony nominations for *End of The World* (1984) and *Grind*.

CHRISTINE BINDER (*Lighting Designer*) makes her San Francisco Opera debut this season with *Madama Butterfly*. Her opera credits include fourteen productions at Lyric Opera of Chicago, most recently *Faust*, *Tosca*, and *The Merry Widow*; *Eugene Onegin* (Detroit, Miami); *Don Giovanni* (Tulsa, Pittsburgh, Costa Mesa, New York City); *I Capuleti e i Montecchi* (Los Angeles, Minnesota, New York City, Pittsburgh); *Dialogues des Carmélites* (Vienna's Theater an der Wien); *La Clemenza di Tito* and *La Tragédie de Carmen* (both for Chicago Opera Theater); and several operas for DePaul Opera Theatre, where she serves as head of lighting design for the university's Theatre School. The Chicago-based designer has enjoyed an ongoing association with Lookingglass Theatre, where she is an artistic associate who designed lighting for *Fedra: Queen of Haiti* and the premiere of David Schwimmer's *Trust*, among many others. Other credits include productions for Steppenwolf Theatre Company, Blair Thomas and Company, Northlight Theatre,



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IAN ROBERTSON has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 275 productions for the Company. He was awarded the Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson made his San Francisco Opera conducting debut with *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot*, *Il Trovatore*, and *La Bohème*. He has led the San Francisco Opera Orchestra and Chorus in many concerts, including the Company's recent Stern Grove appearance, and he has conducted *Così fan tutte* and *La Périochole* for San Francisco Opera Center and frequently led Merola Opera Program's Grand Finale concerts. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera, where he led numerous productions, including *Il Barbiere di Siviglia*, *Les Pêcheurs de Perles*, *The Secret of Susanna*, and *Die Meistersinger von Nürnberg*. The Scotland native trained at the Royal Scottish Academy of Music and the University of Glasgow; he studied conducting under Sir Alexander Gibson. Robertson is currently the artistic director of the San Francisco Festival Chorale and the San Francisco Boys Chorus. A recent trip with the San Francisco Boys Chorus took him to the 2009 inauguration of the President of the United States.

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Karita Mattila/Ken Howard/Metropolitan Opera; *Aida*/Tristram Kenton

West, Verrett again in *Samson et Dalila*, and Renée Fleming in *Hérodiade* ("Another role debut for me, as John the Baptist"). Other operas that he has performed here have included *Pagliacci*, *Les Contes d'Hoffmann*, and *Andrea Chénier*.

"Oh yes—and it was at San Francisco Opera that I first met and worked with a very young conductor named James Levine," Domingo says. "I'll never forget: It was in 1970, a year after my San Francisco debut, and it was for a production of *Tosca*. When [then General Director] Kurt Herbert Adler told me the conductor's name, I had never heard of him. But the rehearsals were amazing! He was—let's see..." (Domingo does the math) "...I was twenty-nine and he was twenty-seven—he knew the opera backwards and forwards. I remember that I had already sung nearly fifty performances of *Tosca* and it was Jimmy's first *Tosca*, but we were absolutely together from beginning to end. Within a year, he was at the Met, and since then I've worked more with Jimmy than with any other conductor."

Thinking back to the 1970s, when he appeared frequently in San

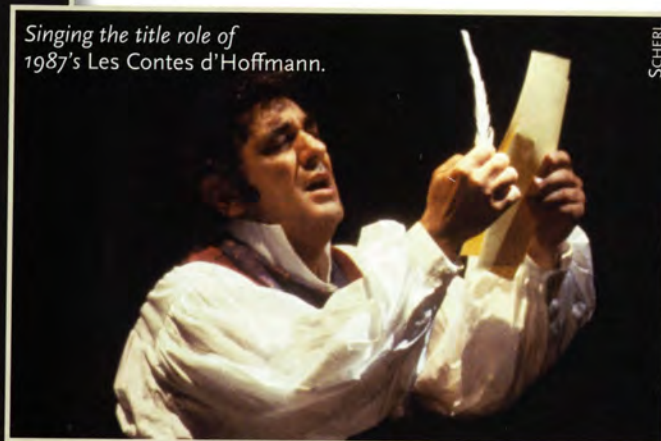
Francisco, Domingo recalls that he would "often sing an opening night on a Friday, and then on Sunday afternoon I would participate in one of the traditional free concerts in the park, doing some arias and so on. These events often took place around the same time as the U.S. Open, which we would watch on television between rehearsals and performances. Those were more relaxed times! I even remember that the Company had a little baseball team, and sometimes we would play catch on the sidewalk outside the stage entrance."

The "Domingo Moment" that is most widely remembered among San Francisco's opera lovers was the season-opening *Otello* in 1983. The tenor who was originally scheduled to sing the title role became ill almost at the last moment; an emergency call was put through to Plácido via Anthony Bliss, who was then the Metropolitan Opera's general manager.

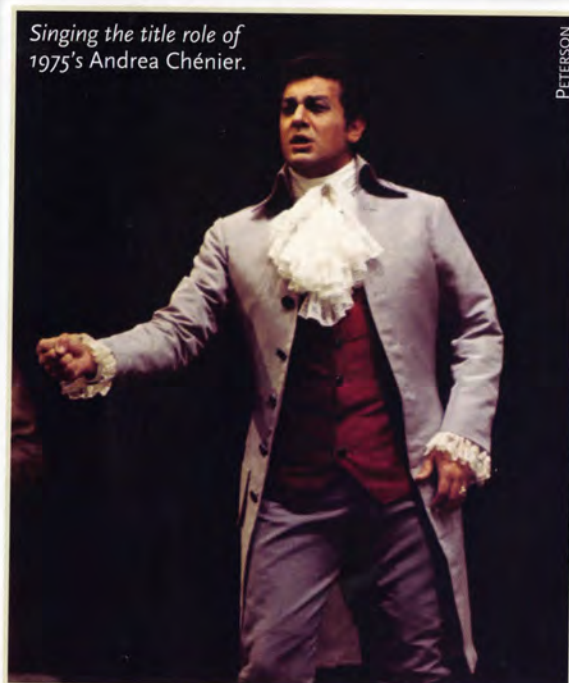
"I had just arrived in New York from Madrid the day before and was about to begin rehearsing *Lohengrin* at the Met," Domingo recalls. "I went to say hello to Mr. Bliss, and he said, 'Oh, by the way, Terry McEwen just called from San Francisco. He wants you to come



Domingo made his role debut as John the Baptist in 1994's *Hérodiade*.



Singing the title role of 1987's *Les Contes d'Hoffmann*.



Singing the title role of 1975's *Andrea Chénier*.



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Domingo was San Francisco Opera's Carmen Don José in 1970 and 1981 (pictured, opposite the Carmen of Hanna Schwarz).



SCHERL

sing *Otello* this evening.' At first I thought it was impossible, but then I went to vocalize and I thought, okay, maybe I can do it—but how can I get there on time? I talked to Terry and he worked out a plan: instead of doing the opera and then having the opening night dinner and ball, they had the dinner and ball first while I was on a plane to San Francisco. So people were in a happy mood by the time *Otello* began, at 10 o'clock." He chuckles at the recollection. "It was one of those performances—you know, there are more than 3,000 seats in the War Memorial Opera House, but today there are probably 20,000 people who say that they were there that evening."

Fourteen years have gone by since Plácido's last San Francisco Opera performance, and local audiences are thrilled to have him back in Franco Alfano's *Cyrano de Bergerac*, an opera that was rarely revived after its 1936 premiere in Rome until Domingo brought it to the Met, La Scala, Covent Garden, and Valencia. How did he discover this neglected work?

"You know, in the opera world most people think of Alfano only as the man who wrote the last scene of *Turandot*, which Puccini had left unfinished when he died. But I thought, Alfano must have been a skilled composer, otherwise he never would have been chosen for such an important task. Somebody gave me the score of *Cyrano*, and it appealed to me for many reasons. For one thing, the music is beautiful and very skillfully written, with great vocal lines and rich orchestration, and I think that it has a lot of French as well as Italian feeling in it. Then, the story of *Cyrano* and his love for Roxane all his life is extremely touching. I went to the Ricordi Company in Milan—they were Alfano's publishers—and

they gave me a tape of the great Chilean tenor Ramón Vinay singing *Cyrano* in a rare revival at La Scala in 1948. I have sung many operas that Vinay did—my voice has many similarities to his—and I was happy to discover that the role of *Cyrano* made a perfect fit for my voice. I was very enthusiastic; it was a role that I wanted to do. The original version is in French, but the premiere was done in Italian. At first I thought we should do it in Italian—that's what the Met originally wanted—but after I had really looked at the orchestration I thought it would be much better in French, which is how we have been doing it. I can't understand why this opera was neglected for so long. When I first performed it at the Met, in 2005, that was its American premiere—almost seventy years after it was written! I'm proud of having helped to bring it some of the recognition it deserves. David Gockley came to hear a performance and immediately asked me to sing *Cyrano* in San Francisco."

All in all, Domingo says, "I have had a tremendous experience in San Francisco, first with Maestro Adler, then with Terry McEwen, and then with Lotfi Mansouri—I'm sorry that by chance I did not perform here during the Pamela Rosenberg years. And now I'm happy to be performing under David Gockley's administration. San Francisco is a place where I have been able to do a lot of my main repertoire but also to satisfy my curiosity about new roles."

Fortunately, that curiosity remains undiminished—livelier than the attitudes of many musicians half his age—as the phenomenal Plácido Domingo prepares to enter his seventieth year. Long may he continue to surprise and delight us! 🌟

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Elizabeth and Burgess Jamieson (Production Sponsor, *Madama Butterfly*)

As one of the most prominent Italian opera composers, Giacomo Puccini gave the world some of the best loved and most often performed operas ever written: *La Bohème*, *Tosca*, and *Madama Butterfly*. Each of these productions has graced the stage of San Francisco Opera many times, and for much of the last decade, Burgess and Libby Jamieson helped make these productions possible. Burgess says, "Libby and I are great fans of the Italian opera tradition, and especially Puccini. It's a pleasure to sponsor these productions and enable others to fall in love with his stories and music just as we have." Burgess and Libby Jamieson have been devoted San Francisco Opera patrons since 1983, and Burgess has been a member of the Company's board of directors since 2001.

Chevron (Production Sponsor, *Madama Butterfly*)

Throughout its long history with San Francisco Opera, Chevron has generously supported many of the Company's artistic productions and community outreach initiatives, and Chevron continues to play a vital role in helping to set the standard for community engagement throughout the Bay Area. This season, Chevron is Corporate Production Sponsor of *Madama Butterfly* as well as underwriter of the 2010–11 Season Preview CD Set. This much anticipated set provides excerpts from the season's operas narrated by General Director David Gockley and enhances the total performance experience. These initiatives are made possible with the stewardship of companies like Chevron. San Francisco Opera is grateful to Chevron for continuing to lead the efforts of San Francisco Opera's Corporate Council and we thank them for their generous support.



RAY "SCOTTY" MORRIS



The Bernard Osher Endowment Fund (Production Sponsor, *Cyrano de Bergerac*)

A native of Maine, Bernard Osher began his involvement with San Francisco Opera more than forty years ago as a season subscriber shortly after moving here from New York. He and his wife Barbro have been outstanding supporters of Bay Area cultural programs ever since. In 1977, Bernard created the Bernard Osher Foundation to support principally cultural and educational organizations to maintain and enrich the quality of life locally and nationally. As a reflection of Bernard and Barbro's interest in the arts, the Osher Foundation has funded virtually every major arts organization in the area and many groups offering special programs in the arts for youth. At San Francisco Opera, the Oshers have supported every aspect of the Company's work, from artist appearances to production facilities. Another focus of their foundation support is higher education, including the recently announced Osher initiative for California Community College students, lifelong learning institutes on 119 campuses nationwide, and Osher Centers for Integrative Medicine at UCSF, Harvard, and Karolinska Institute in Stockholm. San Francisco Opera is extremely grateful to the Oshers for their continued support, and we consider ourselves fortunate to count them as dedicated members of our Opera family.

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As the top corporate giver to Bay Area nonprofits for nine consecutive years and San Francisco Opera's most generous corporate donor, Wells Fargo is proud to serve as 2010–11 Season Sponsor. Wells Fargo's philosophy of investing in community stakeholder institutions encourages a culture of artistic achievement and cultural growth, which strengthens the communities in which we all live and work. More than 140 years ago, Wells Fargo stagecoaches brought actors, musicians, and other performing artists to the West. The oldest and largest financial services company headquartered in California, Wells Fargo has top financial professionals providing business banking, investments, brokerage, trust, mortgage, insurance, commercial, and consumer finance and much more. For more than 155 years, Wells Fargo has helped generations of families build, manage, preserve, and transfer wealth with personalized advice and services. It is San Francisco Opera's great pleasure to thank Wells Fargo for their continued, generous support of the Company as 2010–11 Season Sponsor.



John A. & Cynthia Fry Gunn

Company Sponsors Cynthia and John Gunn are pleased to support San Francisco Opera's 2010–11 season productions of *The Marriage of Figaro*, *Werther*, *Cyrano de Bergerac*, and *The Ring of the Nibelung*. Last season, the couple underwrote Nicola Luisotti's inaugural year as music director of San Francisco Opera. In past seasons, the Gunns sponsored Francesca Zambello's hit production of *Porgy and Bess* (2009); the world premieres of *The Bonesetter's Daughter* (2008) and *Appomattox* (2007); new productions of *The Maid of Orleans* (2006) and *La Forza del Destino* (2005); and the American premiere of *Le Grand Macabre* (2004). Although Cynthia and John have been especially supportive of the development of new works and productions, they are equally committed to cultivating the next generation of audiences to enjoy them. They provided underwriting for the Company's first free live video simulcast of *Rigoletto* at Stanford's Frost Amphitheater in 2006 and have invested in San Francisco Opera's multiple media initiatives, including local, national, and international cinemacasts.



John A. & Cynthia Fry Gunn

In September 2008, the Company announced that Cynthia and John had made an historic commitment—believed to be the largest single gift ever made by individuals to an American opera company—to help fund the signature projects of David Gockley's tenure as general director, including several new operas and productions, multimedia projects, and outreach programs. "This season, we are so pleased to support three productions that we feel represent the breadth of David's artistic vision, and our shared commitment to keeping San Francisco Opera a leading edge company," notes John. "*The Marriage of Figaro* is, of course, a classic. David presents it this year in the beautiful, traditional John Copley production we all love, but keeps it fresh by bringing us an exciting cast of the brightest new stars in international opera." Cynthia continues, "Plácido Domingo made his San Francisco Opera debut in 1969, and performed on our stage every two to three seasons until his last concert appearance here in 2000. Nothing represents David's commitment to bringing the finest singers in the world to San Francisco better than the long-awaited return of Mr. Domingo. We are thrilled to help welcome him back." Cynthia and John are equally delighted to be part of San Francisco Opera's highly-anticipated Ring Festival in the summer of 2011. "San Francisco has not had a full *Ring* on our stage since 1999, and we have not had a new production since Nikolas Lehnhoff's great staging premiered here in 1985," says John. Cynthia adds, "The *Ring* was one of the first things David talked with us about when he arrived here in 2005. We have had the privilege of watching Francesca Zambello's directorial concept evolve over the past several years. I believe that all of us who witnessed

June's extraordinary *Die Walküre* now understand what a transformative experience this *Ring* promises to be. We simply cannot wait for the festival to begin."

John was raised in the San Francisco Bay Area. He attended Lick-Wilmerding High School where he was a classmate of Ronald Adler, director of the Berlin State Opera and son of the late Kurt Herbert Adler, the legendary second general director of San Francisco Opera. As classmates and friends, John attended many dress rehearsals and operas at San Francisco Opera with Ron, which left an extraordinary impression and appreciation. After graduating from Stanford (A.B. Economics), John served as a commanding officer of a U.S. Coast Guard patrol boat on the Mekong River in Vietnam. When he returned to the Bay Area, John's interest in opera was rekindled. Cynthia and John have been attending ever since and became subscribers in 1988.

John is Chairman of Dodge & Cox Investment Managers. He joined the company in 1972, the year he received his MBA from Stanford Business School and married Cynthia. He has shared his

investment and leadership skills as a member of San Francisco Opera's board of directors for the past nine years and was elected chairman of the board in June 2008. Cynthia graduated from Stanford with an A.B. in political science in 1970. Early in her career, she was the editor and director of the Portable Stanford book series for ten years. She edited twenty-eight books by Stanford professors on a vast array of topics, including *Economic Policy Beyond the Headlines* by George Shultz and Ken Dam and *The Politics of Contraception* by Carl Djerassi. When Shultz returned to the Bay Area after serving six-and-a-half years as secretary of state under Ronald Reagan, he once again called on Cynthia to work with him from the ground floor up editing his memoirs, *Turmoil and Triumph, My Years as Secretary of State*.

Together Cynthia and John are active members of the community, providing significant leadership and financial support to Stanford University, Lucile Packard Children's Hospital, San Francisco Opera, and Family and Children Services. John is the chair of the advisory board for the Stanford Institute for Economic Policy Research (SIEPR) and serves as a trustee of Stanford University. Cynthia serves as an overseer of Stanford's Hoover Institution, a member of the board of the Lucile Packard Foundation for Children's Health, a member of the advisory board of Family and Children Services, and a member of the Board of the San Francisco Fine Arts Museums.

Opera lovers everywhere applaud Cynthia and John's precedent-setting leadership in supporting signature projects at San Francisco Opera. In the months and years to come, their generosity will make possible what are sure to be some of the most important endeavors of future seasons.

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 Ainhwa Arteta
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 Micaela Carosi *
 Melissa Citro * ‡
 Catherine Cook † ‡
 Alice Coote
 Leah Crocetto ‡ ‡
 Ellie Dehn *
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 Mark Delavan † ‡
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 Larissa Diadkova
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 Miro Dvorsky
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 Thomas Glenn † ‡
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 Brandon Jovanovich
 Anja Kampe *
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 Austin Kness ‡ ‡
 Bojan Knežević † ‡
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 David Lomeli ‡ ‡
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 Robert MacNeil
 Stefan Margita
 Karita Mattila
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 Heidi Melton † ‡
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 Brian Mulligan
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 Matthew O'Neill † ‡
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 Luca Pisaroni
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 Martin Rojas-Dietrich*

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 Svetla Vassileva
 Carlo Ventre
 Marco Vratogna
 Guang Yang *
 Dolora Zajick † ‡

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 Susannah Biller ‡
 Leah Crocetto ‡
 Sara Gartland ‡
 Brian Jagde ‡
 Austin Kness ‡
 Maya Lahyani ‡
 David Lomeli ‡
 Allen Perriello ‡
 Tamara Sanikidze ‡

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 Patrick Fournillier *
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 Nicola Luisotti
 Donald Runnicles
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* San Francisco Opera debut

† = Former Adler Fellow

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§ = Associate Director

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 Julianne Booth
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 Sara Colburn †
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 Ann Hughes *
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 Rachelle Perry *
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 Colby Roberts
 Sigmund Seigel
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* Chorus member appearing in solo role

† Chorus member on leave of absence

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Emily Phillips •
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Summer Lee Rhatigan *
Debra Rose *
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+ Dancer also appearing as soloist
* Resident Corps Dancer
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Caroline H. Hume Endowed Chair

Patrick Summers, *Principal Guest Conductor*

Giuseppe Finzi, *Assistant Music Director*

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Lev Rankov
Barbara Riccardi
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2ND VIOLIN

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PICCOLO

Stephanie McNab

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Laura Griffiths†
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ENGLISH HORN

Janet Popesco Archibald

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Joanne Burke Eisler, *Assistant Principal*
Anthony Striplen

BASS CLARINET

Anthony Striplen

BASSOON

Rufus Olivier, *Principal*
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Robin Elliott

CONTRABASSOON

Robin Elliott

HORN

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TROMBONE

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David Ridge

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* Principal for one or more operas of the season

† Regular substitute

** Leave of absence



Announcing the Caroline H. Hume Music Director Endowed Chair

Caroline H. Hume was a great friend to San Francisco Opera. She died in 2008 at the age of 99, but audiences continue to benefit from her foresight and generosity. With her gift to the Company's Endowment, she ensured permanent financial support for the position of music director. Nicola Luisotti is the first to hold the Caroline H. Hume Endowed Chair. "I regret that I did not have the opportunity to know Mrs. Hume personally," notes Maestro Luisotti, "but I know of her love for great music through her son, our current San Francisco Opera Association president George Hume. I am honored and grateful to hold the position named for her."



Caroline H. Hume

Mrs. Hume contributed to the Annual Fund for decades, providing the critical funding that is the lifeblood of any arts organization. But at pivotal moments in the Company's history, she also supported projects that would have an impact beyond her lifetime. Most notably, she made a special gift toward the renovation of the Opera House in 1996–97, and she arranged to include the Opera in her estate planning, leading to the endowed chair that bears her name. The Association of Fundraising Professionals recognized her far-reaching generosity to the Company and many other local organizations by naming her Philanthropist of the Year in 2001.

Despite the grandness of her generosity, there was not a bit of ostentation about her. Everyone knew her as Betty, a name that suited her down-to-earth nature. She was renowned for being able to walk into a room filled with strangers and walk out with new friends. Her son, George Hume, noted, "Often people would come up to me and say they'd met my mother at a party and tell me, 'Boy, is she something.'"

A native of Los Angeles, she showed an interest in supporting the arts from an early age, founding the Los Angeles Women's Junior Philharmonic while still in her twenties. When she and her husband, Jaquelin H. Hume, moved to San Francisco in 1946, she pursued her love of the arts vigorously, ultimately serving on the boards of the San Francisco Symphony and the San Francisco Conservatory of Music. She cared deeply about training the next generation

of musicians. She was an avid supporter of the Symphony's Youth Orchestra, attending its Sunday concerts and often traveling on its international tours. As a testament to her commitment to young musicians, she made the lead gift in support of the Conservatory's move to the Civic Center (the school's concert hall is named for her). She endowed the principal flute chair at the Symphony and served on the committee that oversaw the construction of Davies Symphony Hall.

"My parents loved Wagner," recalls George. "I have a vivid memory of coming home one day in the 5th or 6th grade and asking them

about something my history teacher said. Our class happened to be studying Norse legends, and my teacher told us about a 'horrible opera full of shrieking women called *Die Walküre*.' I casually shared this with my parents and asked if they had ever heard of it. Needless to say, they hit the ceiling! They had the chance to set me straight when I was fourteen by taking me to *Die Walküre* in Vienna in 1961. It was one of the first operas I ever saw, and it changed my life."

George Hume has followed in his mother's footsteps, currently serving as president of the San Francisco Opera Association.

Betty Hume ensured that great music and conducting thrived in her time and would live on after her death. While she is no longer with us, the example she set remains timeless.

Numerous opportunities exist to permanently endow key programs and personnel at San Francisco Opera. For more information, please contact Jennifer Lynch, Director of Development, at (415) 551-6245.



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Camerata is an exclusive new society for opera enthusiasts. Members make possible the signature projects that will define the Company's reputation as a world-class institution and will experience singular access behind the scenes as these projects come to life.

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For more information, please contact Jess Levy at 415-565-3283 or jlevy@sfopera.com

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Rod & PJ Handeland	Bruce M. Jewett	James J. Ludwig	

SAN FRANCISCO OPERA GUILD ENDOWMENT

The Opera Guild acknowledges with thanks those groups and individuals who have contributed \$2,500 or more in support of San Francisco Opera Guild's Endowment for Opera Education. For information on supporting the Guild's Endowment, please call (415) 565-6436.

Mr. & Mrs. Ralph Baxter	Jane & David Hartley	Ms. Anne Marie Massocca	San Francisco Opera Guild/
Ms. Karen Bruehl	Mr. James Heagy	Ms. Kathleen McEligot	East Bay Chapter
The Estate of	Ms. Barbara Henry	Teresa & Mark Medearis	San Francisco Opera Guild/
Mrs. Sheldon Cooper	Mrs. Jacquelin Hume	Virginia Miller	Marin Chapter
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Ms. Katharine Hanrahan	Ms. Charlot Malin	Ms. Diane Rubin	
Mr. Alfred Hartley	Lois Manbert		

More than 75,000 Bay Area families, students and teachers experience the excitement of opera with a variety of community outreach programs presented through the collaborative efforts of San Francisco Opera, the Opera Guild, and the Merola Opera Program.

PATRON SERVICES

DINING AND REFRESHMENTS: The Patina Group serves an elegant hot buffet in the lower lounge of the Opera House. **Patina is now open two hours prior to all performances.** For lighter fare, try Café Express on the Lower level and Dress Circle level. Entrance for dining is via the carriage entrance located at the north side of the War Memorial Opera House (the side facing Herbst Theatre). Please call (415) 861-8150 for reservations.

Refreshments are served during intermissions of all performances, on the lobby, Box, Dress Circle and Balcony levels. You may make reservations for a table or conveniently pre-order food and beverages that will be ready and waiting for you by calling (415) 861-8150 or by visiting the North Box bar on the Mezzanine.

SAN FRANCISCO OPERA SHOP, located on the South Mezzanine level of the Opera House, sells opera CDs, DVDs, SF Opera merchandise and gift items. The Shop is open 90 minutes before performances, at intermissions and afterward. All proceeds benefit San Francisco Opera.

OPERA BOX OFFICE is located in the Opera House, 301 Van Ness Avenue, and is open Monday 10 AM–5 PM, Tuesday through Saturday 10 AM–6 PM, and through the first intermission on performance days. Tickets may also be charged by phone at (415) 864-3330 or ordered online at sfopera.com. We accept American Express, VISA, MasterCard, and Discover.

If you are unable to use your tickets to a particular performance, you may exchange them for tickets to another performance, subject to availability, or donate them back to the Opera. The Opera Box Office can accommodate your ticket exchanges for future performances up to one hour before curtain or during the first intermission. No refunds are associated with ticket exchanges, and a fee (plus any price differential) may apply. Please contact the Box Office for more information.

*On permanent display in the
Opera House lower bar:*

A Celebration of Singers

Great artists at
San Francisco Opera, 1962–2008
Stage photography by Robert Cahen

ACCESSIBILITY Our facilities are completely accessible. Our Box Office staff and ushers are available to answer questions and help accommodate your accessibility needs. Please call (415) 864-3330 in advance of the performance you are attending so that we can ensure your comfort.

The Opera House is equipped with a Sennheiser Infrared Listening System for patrons who require hearing assistance. Patrons may obtain headsets with individual volume controls in the coat checkrooms on both Promenades of the Main Lobby.

Wheelchair seating positions are located on the Orchestra, Box, and Dress Circle levels. Aisle seats with swing-up armrests are located on the Orchestra, Dress Circle, Balcony Circle, and Balcony levels. Wheelchair-accessible restrooms are located on all floors except the Orchestra (1st floor) and Balcony (5th floor) levels. Accessible drinking fountains are located on all floors except the Balcony level.

Courtesy telephones, for local calls only, are located on the Orchestra level.

COAT CHECK For the safety and comfort of our audience, all large parcels, backpacks, luggage, etc. must be checked at the Opera House coat check, located at the north and south ends of the main lobby.

DRINKING FOUNTAINS are available on all levels except the Lower level, where there is a courtesy water station on the north side. Water bottles are permitted in the auditorium.

OPERA GLASSES are available for a small fee in the coat check at the north end of the main lobby.

EMERGENCY MEDICAL ASSISTANCE is available at the Opera House during all performances at the nurse's station, located on the lower level of the Opera House.

LOST AND FOUND items may be 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 Avenue, Room 110, (415) 621-6600 (8 AM – 5 PM, Monday – Friday).

TAXI SERVICE Patrons needing a cab at the end of the performance may reserve one with the usher at the Grove Street entrance before the end of the final intermission. Reservations do not guarantee service.

PERFORMANCE ETIQUETTE

- Please switch digital watches, cell phones and pagers OFF before the performance begins.
- No cameras or tape recorders are permitted in the Opera House.
- As a courtesy to those who may have fragrance allergies, please avoid wearing perfume or cologne.
- No food or drink is permitted in the auditorium.
- Children of any age attending a performance must have a ticket; no babes in arms.
- Management reserves the right to remove any patron creating a disturbance.

San Francisco War Memorial and Performing Arts Center War Memorial Opera House

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

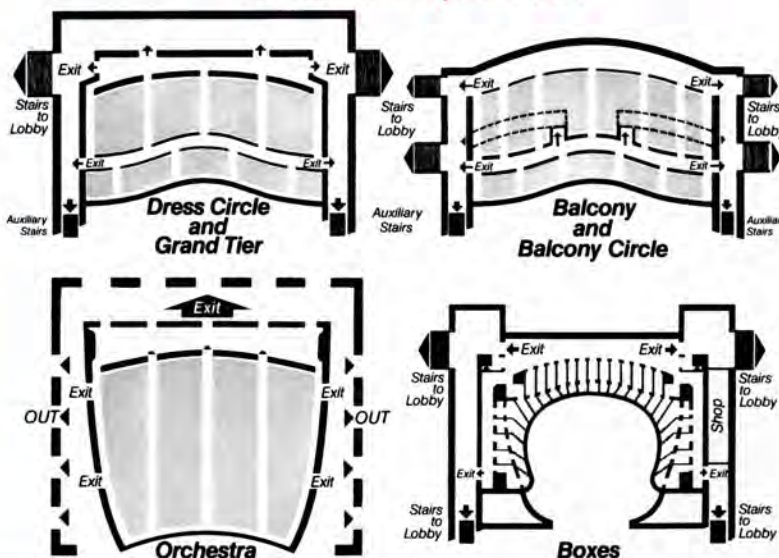
The Honorable Gavin Newsom, Mayor

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San Francisco War Memorial and Performing Arts Center War Memorial Opera House



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

Silk twill ties.

San Francisco

125 Grant Avenue
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