SAN FRANCISCO OPERA

TEATRO DI SAN CARLO
1737

GIUSEPPE VERDI'S

MESSA DA REQUIEM

Featuring the Orchestras and Choruses of
SAN FRANCISCO OPERA
and TEATRO DI SAN CARLO,
Naples, Italy



OCTOBER 25, 2013 • 8 P.M.
WAR MEMORIAL OPERA HOUSE

San Francisco Bay Area
2013 ANNO DELLA CULTURA ITALIANA
YEAR OF ITALIAN CULTURE

encore
arts programs

Welcome


Edwin Lee


Luigi de Magistris


Mauro Battocchi

San Francisco has the distinct honor of marking the *Year of Italian Culture in the United States* and the bicentenary of the birth of Giuseppe Verdi with a combined presentation of Verdi's choral masterpiece, *Messa da Requiem*, by San Francisco Opera and Teatro di San Carlo of Naples at the War Memorial Opera House.

This production, led by Italian conductor Nicola Luisotti, the music director of both companies, presents us with the unique opportunity to not only enjoy the extraordinary musical talents of two great cities, but, perhaps more importantly, with the opportunity to bridge the distance between the United States and Italy through people-to-people cultural diplomacy.

I am pleased to welcome the Mayor of Naples and President of Teatro di San Carlo, the Honorable Luigi de Magistris, to San Francisco for this concert. His presence and support lends this remarkable exchange even greater excitement and prestige.

On the occasion of the *Year of Italian Culture in the United States*, I would be remiss not to pay special tribute to Italian Americans, who are the living links that strengthen the bonds between San Francisco and Italy. Throughout the City, you see the magnificent contributions that generations of Italian Americans have made to our community, shaping our identity and playing an important role in maintaining our ties with Italy.

I thank the Consulate General of Italy, San Francisco Opera, Teatro di San Carlo of Naples and all those whose efforts made this presentation of *Messa da Requiem* possible. Out of this effort comes a spirit of friendship which not only enriches San Francisco's artistic vitality but also improves economic, cultural and social relationships between Italy and the United States.

With warmest regards,



Edwin M. Lee, *Mayor of San Francisco*

Polish author Henryk Sienkiewicz once wrote that everyone has two homelands: one is their own, the other is Italy. Along the same lines, *2013 Year of Italian Culture in the United States* has offered San Franciscans the opportunity to realize that they have indeed two Bays: their beautiful one and Naples' splendid Golfo di Napoli.

Now a once-in-a-lifetime event is to seal this reality in the history of music and in the memory of people. The San Francisco Opera and Teatro di San Carlo have long pursued the dream of a majestic "Concert of the Two Bays," a musical bridge to unite two bays, two cities and two continents. Thanks to the generous support of so many Italian and American opera fans, this dream is coming true today in the unique joint performance of Giuseppe Verdi's Requiem. What a celebration for Verdi's bicentennial!

Therefore it is with pride and joy that we gather for this extraordinary event—together with Naples' Mayor de Magistris, the Authorities of the City and County of San Francisco and so many Italophiles from California and beyond. My warmest thanks to all those who helped us turn the vision into reality: "*Grazie mille*" for your passion.

"*Viva Napoli, Viva Verdi, Viva l'Italia!*"

Luigi de Magistris, *Mayor of Naples and President of San Carlo Theatre Foundation*
Mauro Battocchi, *Consul General of Italy, San Francisco*


David Gockley


John A. Gunn


Keith Geeslin


Rosanna Purchia

The year 1813 saw some extraordinary events in the course of Western civilization: Jane Austen's *Pride and Prejudice* was published, Napoleon marched across Europe, the War of 1812 still raged in North America. And on October 10 in the small village of Le Roncole in northern Italy, a baby boy was born who would go on to indelibly shape the world of music and, indeed, his homeland.

We are pleased to welcome you to this very special presentation of Giuseppe Verdi's *Messa da Requiem* in honor of the bicentennial of the imminent composer's birth. Tonight's concert is truly a once-in-a-lifetime opportunity to experience this masterwork as we present no fewer than 325 musical artists onstage, both our renowned San Francisco Opera Orchestra and Chorus and the famed artists from Teatro di San Carlo of Naples.

San Francisco Opera has historical roots in Naples. The Company's founder Gaetano Merola was born and trained in that beautiful City by the Bay, and with Nicola Luisotti now musical director of both companies, how fitting it is for our two companies to collaborate.

All of us at San Francisco Opera thank you for joining us for this monumental and truly memorable event.

Cordially,

David Gockley, *General Director, San Francisco Opera*

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

Keith Geeslin, *President, San Francisco Opera Association*

The idea of this concert of Verdi's Requiem Mass by a group of brave and determined individuals was a dream that has become a reality. I have never been so proud to serve as the director of Teatro San Carlo. It is not only an event in the name of Verdi, but proof that the excellence of our orchestras and choruses can unite the world in the name of music. *Grazie* Maestro Luisotti, *grazie* San Francisco Opera and *grazie* San Carlo.

Rosanna Purchia, *General Manager, Teatro di San Carlo*

San Francisco Opera gratefully acknowledges the following sponsors of Verdi's *Messa da Requiem:*

This performance is made possible, in part, by The Bernard Osher Endowment Fund.

Nicola Luisotti's appearance made possible by
Jan Shrem & Maria Manetti Shrem, Chairs, Amici di Nicola of Camerata.

Mr. Kowaljow's appearance is made possible by a gift to
the Great Singers Fund by Joan & David Traitel.

Additional support provided by Affiliate Sponsors Lisa Erdberg & Dennis Gibbons.

Very special thanks to Sylvia Lindsey, Ira Dearing, Patricia Nottingham, and Dr. Conrad and Betsy Sweeney.

Teatro di San Carlo gratefully thanks for this ambitious project:

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Arrigo Boito

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by Opening Weekend Grand Sponsor Diane B. Wilsey, The Thomas Tilton Production Fund and Thomas F. & Barbara A. Wolfe. Major support for this production also provided by the Great Interpreters of Italian Opera Fund established by Jan Shrem & Maria Manetti Shrem.

DOLORES CLAIBORNE

An opera by Tobias Picker • Libretto by J.D. McClatchy
Based on the novel *Dolores Claiborne* by Stephen King
By arrangement with Andrew Welch
Commissioned by San Francisco Opera

World Premiere

The world premiere of *Dolores Claiborne* is made possible, in part, by The Andrew W. Mellon Foundation, the Koret Foundation, and Tad & Dianne Taube. Additional support is provided by an award from the National Endowment for the Arts.

FALSTAFF

Giuseppe Verdi

Production New to San Francisco

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by Leslie & George Hume and The Bernard Osher Endowment Fund.

THE FLYING DUTCHMAN

Richard Wagner

New Production

This production is made possible by the Phyllis C. Wattis Fund for New Productions.

MESSA DA REQUIEM

Giuseppe Verdi • Conducted by Nicola Luisotti

The Verdi Requiem is made possible, in part, by The Bernard Osher Endowment Fund.

THE BARBER OF SEVILLE

Gioachino Rossini

New Production

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by San Francisco Opera Guild and Chevron. Additional support provided by Athena & Timothy Blackburn.

THE BARBER OF SEVILLE FOR FAMILIES

This production is made possible, in part, by Soo & Raj Venkatesan and Brian & Kerith Overstreet.

SHOW BOAT

Music by Jerome Kern • Book and Lyrics by Oscar Hammerstein II
Based on the novel *Show Boat* by Edna Ferber

Company Premiere

Company Sponsors John A. & Cynthia Fry Gunn are proud to support this production. This production is made possible, in part, by a generous challenge grant from Maurice Kanbar and Bernard Osher.

LA TRAVIATA

Giuseppe Verdi

Company Sponsor Jeannik Méquet Littlefield is proud to support this production. This production is made possible, in part, by the Burgess & Elizabeth Jamieson Fund, the Koret Foundation, Tad & Dianne Taube, and United.

MADAME BUTTERFLY

Giacomo Puccini

Production New to San Francisco

Nicola Luisotti's appearances made possible by Jan Shrem and Maria Manetti Shrem, Chairs, Amici di Nicola of Camerata.

The following artist appearances are made possible by a gift to the Great Singers Fund by Joan and David Traitel:

Ildar Abdrazakov (*Mephistopheles*)
Patricia Racette (*Mephistopheles, Dolores Claiborne, Show Boat, Madame Butterfly*)
Ramón Vargas (*Mephistopheles*)
Bryn Terfel (*Falstaff*)
Vitalij Kowaljow (*Messa Da Requiem*)
Nathan Gunn (*Show Boat*)

All performances feature English supertitles. Repertoire, casts, dates, and ticket pricing are subject to change.

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San Francisco Opera Presents

Giuseppe Verdi's

Messa da Requiem

Part of the Worldwide Verdi Bicentennial Celebration, in recognition of
2013: The Year of Italian Culture in the United States,
an Initiative Held Under the Auspices of the President of the Italian Republic

featuring
Leah Crocetto, *Soprano* • **Margaret Mezzacappa**, *Mezzo-Soprano*
Michael Fabiano, *Tenor* • **Vitalij Kowaljow**, *Bass*

with the combined orchestras and choruses of
San Francisco Opera and Teatro di San Carlo, Naples

conducted by
Nicola Luisotti
Music Director of San Francisco Opera and Teatro di San Carlo

I. Requiem and Kyrie

II. Sequence
Dies irae
Tuba mirum
Liber scriptus
Quid sum miser
Rex tremendae
Recordare
Ingemisco
Confutatis
Lacrymosa

III. Offertorio
IV. Sanctus
V. Agnus Dei
VI. Lux aeterna
VII. Libera me

Director: **Elkhanah Pulitzer** • *Stage Manager:* **Lisa Anderson**
Assistant Stage Managers: **Danielle Callaghan, Shawna Lucey, Lisa-Marie Shuster, Darin Burnett**

Requiem Text and Translation

I. Requiem and Kyrie
Chorus:
Requiem aeternam, dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem:
exaudi orationem meam,
ad te omnis caro veniet.

Quartet and Chorus:
Kyrie eleison.
Christe eleison.
Kyrie eleison.

II. Sequence
Chorus:
Dies irae, dies illa,
solvet saeclum in favilla,
teste David cum Sibylla.
Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!
Tuba mirum spargens sonum,
per sepulchra regionum,
coget omnes ante thronum.

Bass:
Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Mezzo-Soprano and Chorus:
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.
Dies irae, dies illa,
solvet saeclum in favilla,
teste David cum Sibylla.

Soprano, Mezzo-Soprano, and Tenor:
Quid sum miser tunc dicturus?
Quem patronum rogaturus,
cum vix justus sit securus?

Solo Quartet and Chorus:
Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

I. Requiem and Kyrie
Chorus:
Grant them eternal rest, O Lord;
and may perpetual light shine upon them.
A hymn in Zion befits you, O God,
and a debt will be paid to you in Jerusalem.
Hear my prayer:
all earthly flesh will come to you.

Quartet and Chorus:
Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.

II. Sequence
Chorus:
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.
How great will be the terror,
when the Judge comes
who will smash everything completely!
The trumpet, scattering a marvelous sound
through the tombs of every land,
will gather all before the throne.

Bass:
Death and Nature shall stand amazed,
when all Creation rises again
to answer to the Judge.

Mezzo-Soprano and Chorus:
A written book will be brought forth,
which contains everything
for which the world will be judged.
Therefore when the Judge takes His seat,
whatever is hidden will be revealed:
nothing shall remain unavenged.
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Soprano, Mezzo-Soprano, and Tenor:
What can a wretch like me say?
Whom shall I ask to intercede for me,
when even the just ones are unsafe?

Solo Quartet and Chorus:
King of dreadful majesty,
who freely saves the redeemed ones,
save me, O font of pity.

Soprano and Mezzo-Soprano:
Recordare, Jesu pie,
quod sum causa tuae viae
ne me perdas illa die.
Quaerens me, sedisti lassus,
redemisti crucem passus:
tantus labor non sit causas.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Tenor:
Ingemisco tanquam reus,
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt digne,
sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Bass and Chorus:
Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
gere curam mei finis.

Chorus:
Dies irae, dies illa,
solvet saeclum in favilla,
teste David cum Sibylla.

Solo Quartet and Chorus:
Lacrymosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce, Deus.
Pie Jesu Domine,
dona eis requiem. Amen.

III. Offertorio
Quartet:
Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelum
defunctorum de poenis inferni,
et profondo lacu; libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael
repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.

Soprano and Mezzo-Soprano:
Recall, merciful Jesus,
that I was the reason for your journey:
do not destroy me on that day.
In seeking me, you sat down wearily;
enduring the Cross, you redeemed me:
do not let these pains to have been in vain.
Just Judge of punishment:
give me the gift of redemption
before the day of reckoning.

Tenor:
I groan as a guilty one,
and my face blushes with guilt;
spare the supplicant, O God.
You, who absolved Mary Magdalene,
and heard the prayer of the thief,
have given me hope, as well.
My prayers are not worthy,
but show mercy, O benevolent one,
lest I burn forever in fire.
Give me a place among the sheep,
and separate me from the goats,
placing me on your right hand.

Bass and Chorus:
When the damned are silenced,
and given to the fierce flames,
call me with the blessed ones.
I pray, suppliant and kneeling,
with a heart contrite as ashes:
take my ending into your care.

Chorus:
The day of wrath, that day will
dissolve the world in ashes,
as David and the Sibyl prophesied.

Solo Quartet and Chorus:
That day is one of weeping,
on which shall rise from the ashes
the guilty man, to be judged.
Therefore, spare this one, O God.
Merciful Lord Jesus:
grant them peace. Amen.

III. Offertorio
Quartet:
O Lord Jesus Christ, King of Glory:
deliver the souls of all the faithful
dead from the pains of hell and from the
deep pit; deliver them from the mouth of the lion;
that hell may not swallow them, and
that they may not fall into darkness.
But may the holy standard-bearer Michael
show them the holy light;
which you once promised to Abraham and his
descendents.
Hostias et preces tibi,
Domine, laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de
morte transire ad vitam.
Quam olim Abrahae promisisti
et semini ejus.
Libera animas omnium fidelum
defunctorum de poenis inferni.
Fac eas de morte transire ad vitam.

IV. Sanctus
Double Chorus:
Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus qui venit in nomini Domini.
Hosanna in excelsis!

V. Agnus Dei
Soprano, Mezzo-Soprano, and Chorus:
Agnus Dei, qui tollis peccata mundi,
dona eis requiem [sempiternam].

VI. Lux aeterna
Mezzo-Soprano, Tenor, and Bass:
Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternam; quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis,
cum sanctis tuis in aeternam; quia pius es.

VII. Libera me
Soprano and Chorus:
Libera me, Domine, de morte aeterna
in die illa tremenda;
quando coeli movendi sunt et terra.
dum veneris judicare saeclum per ignem.
Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira,
quando coeli movendi sunt et terra.
Dies irae, dies illa calamitatis et miseriae;
dies magna et amara valde.
Requiem aeternam, dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine, de morte aeterna
in die illa tremenda.
Libera me, Domine, quando coeli movendi
sunt et terra;
dum veneris judicare saeclum per ignem.
Libera me, Domine, de morte aeterna
in die illa tremenda. Libera me.

We offer to you, O Lord, sacrifices and
prayers.
Receive them on behalf of those souls whom
we commemorate today.
Grant, O Lord, that they might pass from
death into that life
which you once promised to Abraham and
his descendents.
Deliver the souls of all the faithful dead from
the pains of hell;
Let them pass from death into that life.

IV. Sanctus
Double Chorus:
Holy, holy, holy,
Lord God of Sabaoth.
Heaven and earth are filled with your glory.
Hosanna in the highest!
Blessed is he that comes in the name of the Lord.
Hosanna in the highest!

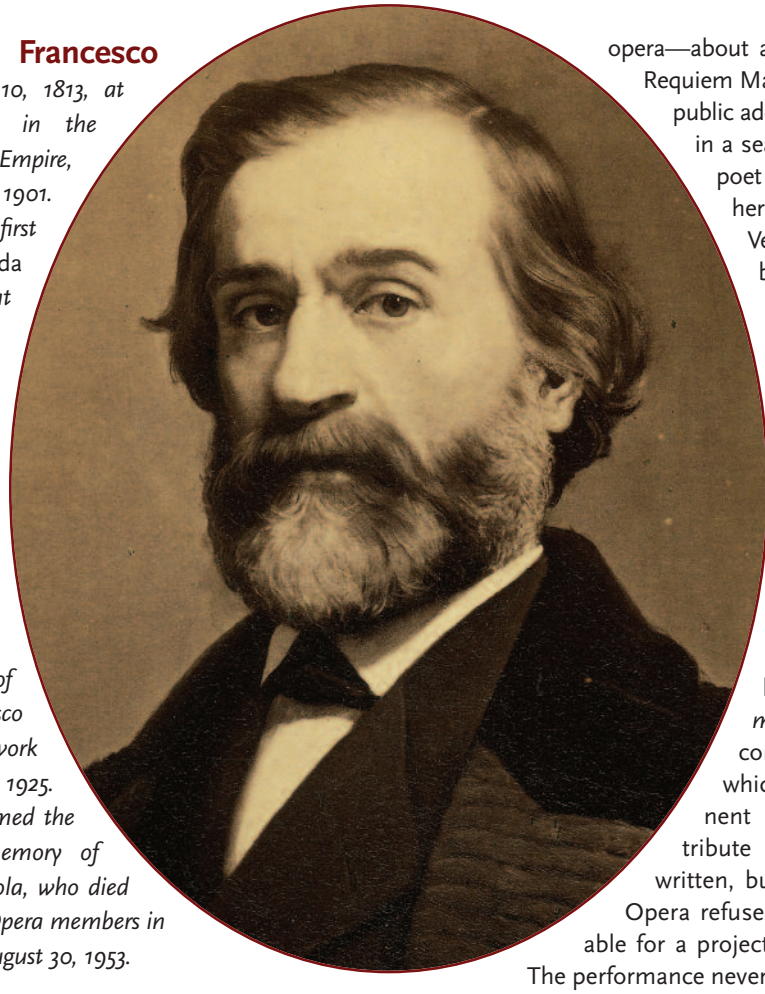
V. Agnus Dei
Soprano, Mezzo-soprano, and Chorus:
Lamb of God, who takes away the sins of the
world, grant them rest [everlasting].

VI. Lux aeterna
Mezzo-soprano, Tenor and Bass:
Let eternal light shine upon them, O Lord,
with your saints forever; for you are merciful.
Grant them eternal rest, O Lord, and may
perpetual light shine upon them
with your saints forever; for you are merciful.

VII. Libera me
Soprano and Chorus:
Deliver me, O Lord, from eternal death on
that awful day,
when the heavens and the earth shall be moved:
when you will come to judge the world by fire.
I tremble, and I fear the judgment and the
wrath to come, when the heavens and the
earth shall be moved.
The day of wrath, that day of calamity and
misery; a great and bitter day, indeed.
Grant them eternal rest, O Lord, and may
perpetual light shine upon them.
Deliver me, Lord, from eternal death on that
awful day.
Deliver me, O Lord, when the heavens and
the earth shall be moved;
when you will come to judge the world by fire.
Deliver me, Lord, from eternal death on that
awful day. Deliver me.

By Michael Steinberg

Verdi's Requiem Mass



Giuseppe Fortunino Francesco Verdi *was born on October 10, 1813, at Roncole, near Busseto, then in the Department of Taro of the French Empire, and died in Milan on January 27, 1901. Verdi himself conducted the first performance of his* Messa da Requiem, *which took place at Saint Mark's, Milan, on May 22, 1874. By February 1875 Verdi had revised the* Liber scriptus, *and the Requiem was first heard in its new and final version in the Royal Albert Hall, London, on May 15, 1875. The first American performance of the final version was given by the Chicago Beethoven Society, on June 16, 1877, with organ instead of orchestra. The San Francisco Symphony first performed the work under Alfred Hertz on April 18, 1925. San Francisco Opera first performed the work on April 2, 1954 in memory of Company founder Gaetano Merola, who died while conducting San Francisco Opera members in San Francisco's Stern Grove on August 30, 1953.*

One of the smartest and meanest tongued figures in nineteenth-century music, the pianist and conductor Hans von Bülow was in Milan the day Verdi's *Messa da Requiem* was premiered. He sneaked a look at the score and sent a report to a German newspaper. He was not present at "the show," he wrote, at the unveiling of this "opera in ecclesiastical vestment... Our quick and illicit preview of this newest runoff from *Trovatore* and *Traviata* has done away with any desire to attend these festivities." Eighteen years later, when he had actually heard the Requiem, von Bülow recanted his "great journalistic *imbecility*." Verdi, privately opining that "De Bülow" was "definitely crazy," accepted the extravagantly phrased apology with grace, characteristically adding a wry "Who knows? Perhaps you were right the first time."

Before the Requiem, Verdi had written little music that was not opera—about a dozen and a half songs. The Requiem Mass was another matter. It was a public address by Verdi to his own people in a season of national mourning. The poet Alessandro Manzoni, an Italian hero, had died at eighty-eight, and Verdi had volunteered the mass to be sung on the first anniversary of Manzoni's passing.

The genesis of Verdi's Requiem is curious, touching, and more complicated than the last sentence suggests. The story begins with the death of Rossini in Paris in November 1868. Verdi proposed that the city of Bologna—where Rossini had grown up, studied, produced his first opera, and served as honorary president of the *Liceo musicale*—should sponsor a composite Requiem Mass to which thirteen of Italy's most eminent composers would each contribute a movement. The Mass was written, but the director of the Bologna Opera refused to make his orchestra available for a project that would bring no income. The performance never took place.

To this not very tasty *stufato*, Verdi had contributed the final section, the *Libera me*. He was angry about what had happened, but he got on with his life, specifically with *Aida*, for the new theater in Cairo. Chatting with Giulio Ricordi in January 1871, Verdi claimed to remember nothing about the *Libera me* of the Rossini Requiem, and Ricordi passed Verdi's remark along to Alberto Mazzucato—a composer who had served on the Rossini commemoration committee. "Let me tell you then," wrote Mazzucato to Verdi, "let me, who has at this very moment, moved and astonished, finished reading [your *Libera me*]. You, my dear maestro, have written the most beautiful, the most magnificent, the most colossally poetic page one can imagine. Nothing more perfect has been done so far; nothing beyond it can ever be done..."

Mazzucato started something. With *Aida* finished at the end of the summer of 1871, Verdi was ready to go back to the Requiem. When Rossini died, Verdi had called him "one of the glories of

Italy. When the one other glory that is like unto it exists no longer," he had asked, "what will remain to us?" Manzoni was that "one other." He died on May 22, 1873.

Poets are no longer national heroes, but by the middle of the ninteenth century, Alessandro Manzoni had become the most revered figure in Italian public life. The poems he wrote between 1812 and 1822 first established his reputation, and Goethe declared his ode *Il cinque maggio* to be the finest of all Europe's literary responses to the death of Napoleon. Manzoni's most famous work is *I promessi sposi* (*The Betrothed*)—to call it one of the two or three greatest novels written west of Russia in the nineteenth century is not to make an exaggerated claim. Successive editions between 1827 and 1840 reflect a steady change from the artificial eighteenth-century literary style to modern Italian based on Tuscan speech, so that, aside from its merits as a novel, *I promessi sposi* became, as George Martin puts it, "a primer and dictionary... in effect [creating] a serviceable, modern language for an emerging nation."

An even more burning part of the regard in which Manzoni was held was extra-literary. The poet had long been an ardent, eloquent supporter of Italian independence and unification, and in 1861 he had become one of the first senators of the newly founded kingdom of Italy. Verdi, who was also elected to the first Italian parliament in 1861, had for years been committed to the Risorgimento. His music had served the cause—certain passages from *Nabucco* and *I Lombardi* being particularly apt to provoke political demonstrations—and even his name was co-opted when someone discovered that it was an acronym for *Vittorio Emanuele, re d'Italia*. To Italians, Philip Gossett once remarked, Verdi is "more than a great musician and a great man... [He] is a legend, a symbol of Italian art, a hero of the Risorgimento, [and the events of his] boyhood are as familiar to Italian schoolchildren as those of George Washington to American."

Verdi loved Manzoni the artist, whose work so wonderfully embodied his own ideal of "inventing truth"; he loved the man who bore a lifetime of private sorrows with serenity and strength; he loved the committed public figure. Deeply grieved by the death of "our Great Man," he told Giulio Ricordi that he intended to stay away from the funeral but would soon visit the grave "alone and unseen." Perhaps, he added, he would, "after further reflection and after taking stock of my strength, suggest a way of honoring his memory." He made his pilgrimage, and that evening he wrote to Ricordi, offering to compose a Requiem for the first anniversary of Manzoni's death.

Left: *Portrait of Giuseppe Verdi, c.1870 (gelatin silver print), by Friedrich Bruckmann Verlag (1814–98)*
Private Collection / Alinari / The Bridgeman Art Library

Below: *Verdi in his birth house at Roncole di Busseto, Italy*
De Agostini Picture Library / G. Cigolini / The Bridgeman Art Library



Program Note

Nothing in Verdi's career proceeded more urgently than the Requiem. He had read many of Manzoni's newspaper obituaries, he told Countess Clara Maffei, "but not one speaks the way it should. Many words, but none of them deeply felt." Uppermost now in his mind was the need to make a worthy monument to the man who represented "the purest, the holiest, the loftiest of our glories."

Verdi had no thought of composing a Requiem for liturgical use. What he offered his—and Manzoni's—public was a concert piece, and it was as a concert piece that the Requiem was accepted the moment it moved from Saint Mark's across the street to La Scala and from there to the halls and theaters of Paris, London, Vienna, Berlin, and New York. The audiences understood the "secular" nature of this religious music.

The beginning of the score does sound religious, however, and not even von Bülow could have been scandalized by the first pages. Yet drama is present here, too. Like all Requiem Masses, Verdi's opens with the sentence "*Requiem aeternam dona eis, Domine, et lux perpetua luceat eis"*—"Grant them eternal rest, O Lord, and let everlasting light shine upon them." "*Requiem aeternam"* is ritual—the invisible crowd. With the actual plea, "*dona eis, Domine*," individual human creatures become visible as four solo soprano voices detach themselves. Their prayer is like a sigh, and it is set against the still more intense plaining of the violins. The strings carry the burden of "*et lux perpetua*"; the voices retreat once more, to step forward with greater force, but also in the most severe impersonality, for "*Te decet hymnus*."

Next comes the prayer for mercy—"*Kyrie eleison, Christe eleison"*—and now single voices, assertive and full of character, are heard for the first time. Tenor, bass, soprano, mezzo—they present themselves formally, one by one, and not without a hint of competitiveness. Even in the earliest days of planning a work, Verdi liked to think about who would be singing it. As soon as he admitted that he was really going to go ahead and write a Requiem, he moved to secure the soprano Teresa Stolz, his first Aida (after Cairo), Elisabetta (Italian premiere of *Don Carlos*), and Leonora (the revised *La Forza del Destino*). He also engaged Maria Waldmann, his favorite Amneris; Angelo Masini, the Radames of the first Paris *Aida*; and Paolo Medini, the first Ramfis. The soloists, however much they may remind us of their characters in *Aida* and *Don Carlos,* of course have no specific impersonations to deliver; nonetheless, Verdi was clearly looking for singers with the power and fantasy to project character and situation.

It takes all available forces to set the scene for what comes next, the Day of Wrath, the *Dies irae*. Great opera composers are great scene painters. Don't go to Egypt to find out what the Nile is like on a hot summer night; just listen to Act III of *Aida*. The tremendous noise at the start of the *Dies irae* fixes the scale for the fresco: The trilling flutes, the skidding clarinets and bassoons, the percussive accents of drums and winds and plucked strings, the half-whispering of the chorus—all these people the landscape with a crowd that gradually falls silent in terror. Near and far, the last trump is announced.

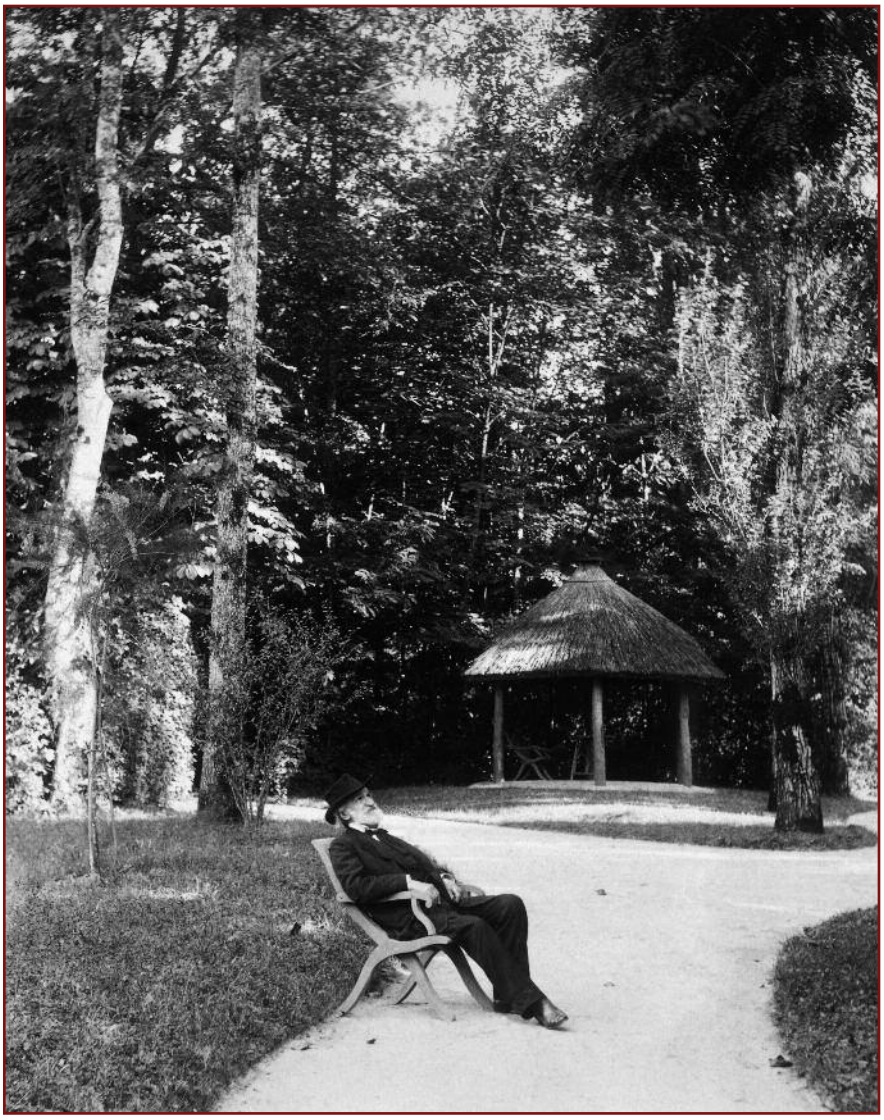
Now, with the scene set, individual men and women speak the hopes and fears and pleas at the moment of judgment. Haltingly, the bass sings of the astonishment of death and nature when creation defies science and experience to rise again at the summons of the Judge ("*Mors stupebit et natura"*)—and how right Verdi was in pointing out how hard those few notes are to sing. The mezzo sternly describes the great book in which all things are contained ("*Liber scriptus proferetur*"). This dramatic *scena* was an afterthought, the passage having originally been set as a choral fugue. Verdi's decision, eight months after the premiere, to rewrite the passage has most often been interpreted as a gesture of friendship and gratitude to Maria Waldmann. This sentiment probably played its part, but Verdi had even more urgent reasons. David Rosen points out that the *Liber scriptus* fugue "vitiates the effect" of the immediately following reprise of the *Dies irae* "by anticipating its key, its use of chorus, and nearly its tempo, and it was for this reason, rather than any defect in the fugue *per se*, that Verdi replaced it."

At the height of perplexed terror, the tenor and both women seem to cling to one another for support ("*Quid sum miser tunc dicturus?"*). Their questions disappear into silence. Then the basses of the chorus hail the King of Awesome Majesty, the tenors timidly repeating the words of their invocation ("*Rex tremendae majestatis"*), and from this grow piteous pleas for salvation ("*Salva me, fons pietatis*").

The most touching, personal portion of the *Dies irae* is the prayer to Jesus: "Recall that I am the cause of Thy journey... Let it not have been in vain" ("*Recordare, Jesu pie*"). Verdi sets it as a tender duet for his beloved Stolz and Waldmann, and for a single wonderful and unforgettable moment, at the poignant appeal to *Juste Judex*, the Just Judge, their two voices become one. Then the tenor, fearing his prayers to be unworthy, speaks with utmost pathos ("*Ingemisco tamquam reus*"). Tenors are the authors and the victims of their passions; basses are fathers, kings, priests, sternly noble figures. This bass, even in all his humility, can firmly face the vision of the acrid flames in which the accursed are consumed ("*Confutatis maledictis*"). All voices join the summation that the Day will be one of tears ("*Lacrymosa dies illa*")—racking, breathless tears wept by the women soloists and by the instruments of the orchestra.

The chorus is silent in the *Offertorio*. For a long time we hear only the three lower solo voices, for Verdi is saving the soprano for a special moment. That moment is the turn from dark to bright, from the bottomless pit, the lion's mouth, to the appearance of Saint Michael, the standard-bearer, who will lead the faithful into the holy light—"*Sed signifer sanctus Michael repraesentet eas in lucem sanctam*." The soprano joins the other solo voices singing the word "*sed"* (but). For a second or two, her E hangs in the air alone, then is joined by ethereal violins in what turns out to be just a momentary glimpse of transcendence.

Here, following tradition, Verdi sets the words "*Quam olim Abrahae*" as a fugue, or at least as a *fugato* (a fugal beginning). The *Hostias*, set in the brightness of C major, brings another moment of mystic luminescence. Verdi instructs the tenor that the music must be *calmo* and *dolcissimo*, and that the ornamental sixteenth notes are to be slow and spacious.



Verdi in the garden of his home, Villa Verdi, Sant'Agata, fraction of Villanova sull'Arda, Piacenza, Italy
De Agostini Picture Library / The Bridgeman Art Library

The *Sanctus*, introduced by trumpeting and singing herald angels, is at once an exultation and virtuoso fugue.

The *Agnus Dei* begins like plainsong, with thirteen measures for soprano and mezzo, in octaves, unaccompanied, and famously feared for the difficulty of getting it in tune. The melody has a remarkable shape, both natural and strange—a first part of seven bars (four plus three), and a subtly compressed second part of six bars (three and a half plus two and a half). What follows is a set of five variations, the odd-numbered ones drawing in the chorus, and the last of them spinning itself out as a brief and contemplative coda.

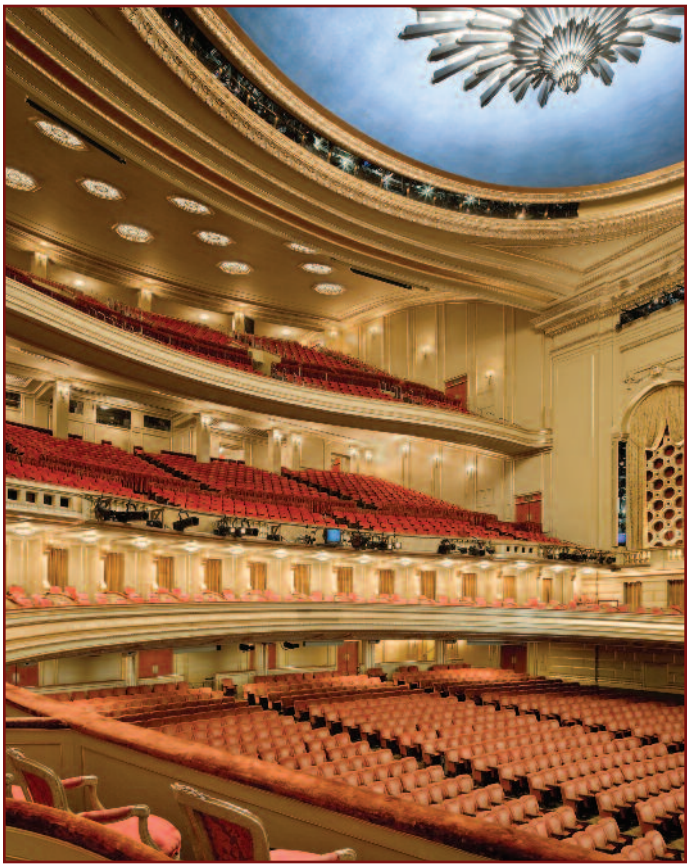
Lux aeterna is a trio for the mezzo, tenor, and bass soloists. Against a softly glowing background of violins divided in six parts, the mezzo sings the entire text, with the bass, in solemn declamation, reminding us of the burden of "*Requiem aeternam.*" At the evocation of the vision of the blessed dead lodged "with Thy Saints for ever"—"*cum Sanctis tuis in aeternum*"—woodwinds and high violins set up an angel-wing flutter familiar from many a death scene in Verdi's operas.

In the *Offertorio*, when Verdi wrote a trio for the three lower voices, it was to set in special relief the entrance of that highest voice on "*Sed signifer sanctus Michael*." In the *Lux aeterna*, Verdi does it to give the soprano a rest before the *Libera me*, for that taxing moment is hers alone, a conception carried over from the original Rossini Requiem. (The movement as a whole is not, however, a simple transcription of the 1869 *Libera me*.) In accents of terror—and the agitation in the orchestra reminds us in every bar why we should feel terror—the soprano declaims the text. The music of the *Dies irae* returns, and so, in a wonderful new scoring, does the opening music of the entire work, "*Requiem aeternam dona eis*." These recapitulations are of wonderful subtlety. The music disappears into near-silence. A harsh tremolo on what, centuries ago, was known as the Devil's interval (the half-octave, here G and D-flat) recalls us to the world of terror. The soprano repeats her anguished plea for deliverance. This time the chorus joins her in a fugue. The soprano's re-entrance is magnificent. The music rises to an impassioned climax, the soprano bestriding all with her high C, and then sinks to a moving close—quiet chords of C major, through which first the soprano, then the chorus, reiterate their plea: "*Libera me*."

What Verdi has done in the Requiem is nourished by opera, unimaginable without opera, unperformable by conductors and singers who do not understand opera, and yet distinct from opera. Verdi spent most of his life in an often frustrating search for good texts. What he was looking for he summed up in a few words when he wrote to one of his librettists: "[I want] a beautiful subject, *original*, interesting, with fine situations, and impassioned—passions above all!" Consider the words of the Requiem Mass, formed from centuries of ritualistic response to the human drama of death, certain and often witnessed; and resurrection, fervently hoped for and believed in. None of Verdi's poets ever approached his ideal more nearly than the authors, most of them nameless to us, who contributed to the Roman Mass for the Dead.

The late Michael Steinberg, longtime program annotator for the San Francisco Symphony, was the author of three "Listener's Guides"—The Symphony, The Concerto, *and* Choral Masterworks, *and co-author, with Larry Rothe, of* For the Love of Music, *all of these books published by Oxford University Press.* *This note copyright 2006 by the San Francisco Symphony and reprinted by permission.*

David Wakely



A global leader in opera for nine decades, San Francisco Opera is recognized as one of the top opera companies in the world and heralded for its pioneering productions and roster of international opera stars. Originally presented over two weeks, San Francisco Opera's season now contains approximately 75 performances of ten operas between September and July. The Company inaugurated its current home, the venerable beaux arts War Memorial Opera House, with a performance of *Tosca* on October 15, 1932.

Since 1923, San Francisco Opera has presented the United States debut performances of numerous artists, including Vladimir Atlantov, Piotr Beczala, Inge Borkh, Boris Christoff, Marie Collier, Geraint Evans, Mafalda Favero, Tito Gobbi, Sena Jurinac, Mario del Monaco, Anna Netrebko, Birgit Nilsson, Leontyne Price, Margaret Price, Leonie Rysanek, Elisabeth Schwarzkopf, Giulietta Simionato, Ebe Stignani, Renata Tebaldi, and Ingvar Wixell; conductors Marco Armiliato, Gerd Albrecht, Valery Gergiev, Charles Mackerras, Georg Solti, and Silvio Varviso; and directors Francis Ford Coppola, Harry Kupfer, and Jean-Pierre Ponnelle.

Gaetano Merola and Kurt Herbert Adler were the Company's first two general directors. Merola led the Company from its founding in 1923 until his death in 1953; Adler headed the organization from 1953 through 1981. Legendary for both their conducting and managerial skills, these two leaders established a formidable institution that is internationally recognized as one of the top opera companies in the world and heralded for its pioneering productions and roster of international opera stars. Following Adler's tenure, the Company was headed by three visionary leaders: Terence A. McEwen (1982–1988), Lotfi Mansouri (1988–2001) and Pamela Rosenberg (2001–2005). David Gockley became San Francisco Opera's sixth general director in January of 2006 after more than three decades at the helm of Houston Grand Opera.

Gockley is committed to broadening and diversifying audiences by bringing opera into the community and beyond through a number of media initiatives like television and radio broadcasts, simulcasts, cinemacasts, and more through the Koret-Taube Media Suite: the first permanent high-definition broadcast-standard video production facility installed in any American opera house. Since its inception, San Francisco Opera has embodied a spirit of innovation by presenting thirteen world premieres, three of them in 2013. Celebrated Italian conductor Nicola Luisotti has been music director of San Francisco Opera since 2009; distinguished American conductor Patrick Summers serves as the Company's principal guest conductor.

San Francisco Opera offers a comprehensive array of acclaimed training programs and performance opportunities for young artists under the auspices of the San Francisco Opera Center and the Merola Opera Program. Additionally, San Francisco Opera and the San Francisco Opera Guild annually bring opera and music education programs to more than 126,000 students and individuals throughout Northern California.

San Francisco Opera traces its earliest roots back to Naples as the Company's founding general director, Gaetano Merola, was born and trained there. Son of a Neapolitan court violinist, the charismatic young conductor first came to San Francisco in 1906 and was quoted as saying, "If destiny wants me not to return to Italy, this is the place to settle down." Merola ultimately made his life in San Francisco and would go on to create, in 1923, one of the oldest and most esteemed opera companies in America. Tonight, San Francisco Opera celebrates our relationship with this Italian City by the Bay by joining with the famed musicians of the Teatro di San Carlo.



Teatro Di San Carlo



Fabrizio Ferri

The destiny of Naples, European capital of music and art, has always revolved around a history mixing and mingling with that of the oldest theatre in Italy, now recognised by UNESCO as a World Heritage Site. The San Carlo is the symbol of the city where Italian opera music was born, built 41 years before Milan's La Scala and 55 before Venice's La Fenice. In 1737 the first Bourbon of Naples, King Carlos III, put his backing behind "a work that unites magnificence and wonder. A theatre! The largest in Europe... destined to soon become the kingdom of opera music in the world." The inauguration was held on the evening of November 4, the name day of the king.

To follow were works of the shining era of the Neapolitan 18th century, with such composers as Leonardo Leo, Niccolò Porpora, Johann Adolf Hasse "the Saxon," and others. In the 19th century San Carlo underwent a number of changes under the direction of the Royal House's architect and set designer Antonio Niccolini, and the "temple" became the city's symbol. It was with Domenico Barbaja, an impressive impresario,that the time of the grand seasons under the direction of Rossini and Donizetti began.

In October 1815, the 23-year-old composer Gioachino Rossini had his first opera at San Carlo performed, *Elisabetta, regina d'Inghilterra*. Following were other important works by the young man, all the way through to the much-celebrated *La gazza ladra* and *Zelmira*, his farewell. Another rising star appeared in the world of melodrama: Gaetano Donizetti, who composed 16 opera for San Carlo, including *Maria Stuarda*, *Roberto Devereux* and the timeless *Lucia di Lammermoor*. All of the greats appeared on the theatre's stage at one point or another, even Vincenzo Bellini fell in love with it, and saw his first work *Bianca e Gernando,* written especially for San Carlo. Occupying a special place within the nineteenth-century golden age was Saverio Mercadante. For a period, the musician from Altamura shared the limelight with Giuseppe Verdi, who was soon to become the absolute star with *Ernani*. The playbill of 1847–48 focused on *Attila* and *Nabucco*, and after the interlude of revolutionary uprisings, the new course opened with another of Verdi's works, *I lombardi alla prima crociata*. Verdi went on composing, and his *Luisa Miller* debuted in December 1849. Verdi's star shone brighter than any other. After its debut in Rome, *Un ballo in maschera* met with public acclaim in the 1861–62 season, and his success continued unabated—all the way until his much-celebrated *Aida* in 1872.



The short 20th century took its first breath at the San Carlo with the Neapolitan debut of *Tosca* (1900–01). The most touched by the hand of luck at San Carlo between the 19th and 20th centuries were the operas of Puccini and the music of the "young school" of Mascagni and the Neapolitans—either by birth or by schooling—Leoncavallo, Giordano, Cilea, and Alfano.

Teatro di San Carlo was the first Italian theatre to go on tour following World War II, to London's Covent Garden in 1946. Even today, San Carlo continues in the wake of that tradition. The theater has had successful tours over the last three years on three different continents, confirming itself as a fine ambassador of Italian culture and the Neapolitan tradition in the world. After successes in Chile, Russia, China, and most recently in Oman and Saint Petersburg, San Carlo is pleased to be on another special tour abroad, this time in San Francisco.

Top: *The orchestra and chorus of Teatro di San Carlo*

Bottom: *The interior of Teatro di San Carlo, Naples.*



Italian conductor **NICOLA LUISOTTI** has been music director of San Francisco Opera since September 2009 and holds the Caroline H. Hume Endowed Chair. In the current season he conducts *Mefistofele, Falstaff, La Traviata, Madama Butterfly,* and a special concert of Verdi's *Messa da Requiem* featuring the combined orchestras and choruses of San Francisco Opera and Italy's Teatro di San Carlo in Naples. In 2012, Luisotti was appointed music director of Teatro di San Carlo, and in the 2013–14 season he leads *Aida* and *Otello* with that company. Luisotti's other engagements during the current season include *Don Giovanni* and *Turandot* with the Royal Opera, Covent Garden and concerts in Naples and Turin. Called "both an original thinker and a great respecter of tradition" by *Opera News*, Luisotti made his San Francisco Opera debut in 2005 conducting *La Forza del Destino* and has led 19 other productions with the Company. He has garnered enthusiastic praise from both audiences and critics for his work at the Royal Opera, Covent Garden; the Metropolitan Opera; Paris Opera; the Vienna State Opera; La Scala; Genoa's Teatro Carlo Felice; Venice's La Fenice; Munich's Bavarian State Opera; Madrid's Teatro Real; Los Angeles Opera; Toronto's Canadian Opera Company; Seattle Opera; Bologna's Teatro Comunale; and in Tokyo's Suntory Hall. Equally at home on the concert stage, Luisotti served as principal guest conductor of the Tokyo Symphony from 2009 to 2012 and has established growing relationships with the orchestras of London (Philharmonia Orchestra), Genoa, Budapest, Turin, and Munich (Bavarian Radio Orchestra), as well as the Berlin Philharmonic, San Francisco Symphony, and the Atlanta Symphony. Other recent career highlights include a new production of *Nabucco* at Milan's La Scala and the Royal Opera, Covent Garden in addition to concerts with the Orchestre de Paris, La Scala's Filarmonica della Scala, and Rome's Accademia Nazionale di Santa Cecilia Orchestra.

A winner of the 2010 Metropolitan Opera National Council Auditions, soprano **LEAH CROCETTO** made her San Francisco Opera debut as Sister Dolcina (*Suor Angelica*) in our 2009 production of Puccini's *Il Trittico*, appeared in 2009's *Aida* and *Cyrano de Bergerac,* and sang the role of Liù (*Turandot*) in 2011. The former Adler Fellow and Merola Opera Program alumna's engagements in the



current season include Desdemona (*Otello*) with Bordeaux Opera, Alice Ford (*Falstaff*) with Frankfurt Opera, Mimì (*La Bohème*) with Pittsburgh Opera, and concerts with the National Symphony at the Kennedy Center, the Orchestre National de France, and in Saarbrücken, Germany; Louisville, Kentucky; and Davis and Sonoma, California. Other career highlights include concerts with the Berlin Philharmonic; the Female Chorus (*The Rape of Lucretia*) with Houston Grand Opera; Anna (*Maometto II*) with the Santa Fe Opera; Desdemona in Venice and Frankfurt; the title role of *Luisa Miller* in Tel Aviv; and Leonora (*Il Trovatore*) in Verona and Bordeaux. The soprano's numerous awards include First Place, People's Choice, and the Spanish Prize in the 2009 José Iturbi International Music Competition in Los Angeles; a 2009 San Francisco Foundation Artist's Grant; a 2008 Shoshana Foundation Award; a Sara Tucker Award; and first prize in the Bel Canto Foundation Competition. She also represented the United States in the 2011 BBC Cardiff Singer of the World competition, where she was a finalist in the Song competition.



A graduate of Philadelphia's Academy of Vocal Arts, mezzo-soprano **MARGARET MEZZACAPPA** made her San Francisco Opera debut as Antonia's Mother in *Les Contes d'Hoffmann*. She received a bachelor's degree from Baldwin-Wallace College Conservatory of Music and since 2008, the Ohio native has won numerous awards, including the George London Award, George London Foundation Vocal Competition; Winner, Metropolitan Opera National Council Auditions; Fourth Prize, Giulio Gari Foundation International Vocal Competition; Top Prize, Licia Albanese-Puccini Foundation International Vocal Competition; Second Prize, Palm Beach Opera Vocal Competition; Second Prize, Gerda Lissner Foundation International Vocal Competition; Third Prize, Loren L. Zachary Society Vocal Competition; Recipient, Sergio Franchi Award; Winner, Giargiari Bel Canto Competition; and Third Prize, Opera Index Competition. At Philadelphia's Academy of Vocal Arts, her roles have included Ulrica (*Un Ballo in Maschera*), Frugola (*Il Tabarro*), La Principessa (*Suor Angelica*), Cuniza (*Oberto*),

and Mistress Quickly (*Falstaff*), among others. Engagements in the 2013–14 season include Azucena (*Il Trovatore*) with Sarasota Opera and Fenena (*Nabucco*) with Opera Philadelphia.



A grand prize winner of the 2007 Metropolitan Opera National Council Auditions, **MICHAEL FABIANO** made his San Francisco Opera debut as Gennaro in 2011's *Lucrezia Borgia,* a role he first performed at English National Opera. Engagements in the 2013–14 season include Edgardo (*Lucia di Lammermoor*) with Paris Opera, Rodolfo (*La Bohème*) with the Canadian Opera Company, Alfred (*Die Fledermaus*) at the Metropolitan Opera, the title role of *Faust* at the Nederlandse Opera, and his Glyndebourne Festival debut as Alfredo (*La Traviata*), as well as a recital for Vocal Arts D.C. at the Kennedy Center and a performance of Verdi's *Il Corsaro* with Washington Concert Opera. Other engagements include the Duke of Mantua (*Rigoletto*) at the Dresden's Semperoper, English National Opera, and Florida Grand Opera; Edgardo with Vancouver Opera and at the ABAO in Bilbao; Rodolfo with Deutsche Oper Berlin, Seattle Opera, Opera Lyra, and Dresden Semperoper; Cassio (*Otello*) with Paris Opera and the Metropolitan Opera; Oronte (*I Lombardi*) with the Opera Orchestra of New York, Alfredo with Santa Fe Opera and Teatro San Carlo; Rinuccio (*Gianni Schicchi*) at Milan's Teatro alla Scala and Greek National Opera; and Raffaele (*Stiffelio*) with the Metropolitan Opera. Fabiano was awarded the 2009 Grand Prize from the Gerda Lissner Foundation; first prize in the 2008 Opera Index Awards; first place in the 2007 Loren Zachary Competition; a 2007 Sarah Tucker Study Grant; first prize in the 2006 Licia Albanese Puccini Foundation Competition; the José Carreras Prize for the best tenor in the 2006 Julián Gayarre Competition in Pamplona, Spain; and a 2007 George London Foundation Encouragement Award.

Swiss-Ukrainian bass **VITALIJ KOWALJOW** made his San Francisco Opera debut as Sparafucile in the 2001 production of *Rigoletto* and returned in 2008 as Jacopo Fiesco (*Simon Boccanegra*) and Pimen (*Boris Godunov*) and in 2011 as Alfonso d'Este (*Lucrezia Borgia*). Kowaljow's repertory encompasses more than forty roles, including Philip II (*Don Carlos*); Banquo (*Macbeth*); Zaccaria (*Nabucco*); Ramfis (*Aida*); Padre Guardiano (*La Forza del Destino*); Walter (*Luisa Miller*); and the title role of *Attila*. Kowaljow made his U.S. debut with the Opera Orchestra of New York as Baldassarre (*La Favorita*) and has since appeared at the Metropolitan Opera, Washington National Opera, Los Angeles Opera, Chicago Lyric Opera, Opera Colorado, and the Opera Company of Philadelphia. He regularly appears at the Met, where he has sung Padre Guardiano, Walter, Ramfis, Oroveso (*Norma*), and Sarastro (*The Magic Flute*). Recent engagements include Wotan (*Das Rheingold* and *Die Walküre*) and the Wanderer (*Siegfried*) with Los Angeles Opera, Wotan (*Die Walküre*) at Milan's La Scala and in Dresden; Giorgio (*I Puritani*) at the Vienna State Opera; Gremin (*Eugene Onegin*) with Lyric Opera of Chicago; and Zaccaria and Padre Guardiano in Munich.





Recipient of the 2012 San Francisco Opera Medal, **IAN ROBERTSON** has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 300 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 has also conducted nine main-stage productions with the Company. 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.



SALVATORE CAPUTO has been the chorus master of Teatro di San Carlo since 2009. A graduate of the Salerno Conservatory, he served as the chorus director of the Teatro Colón in Buenos Aires from 2005 to 2009, conducting such works as Verdi's *Messa da Requiem*, Poulenc's Gloria, Orff's *Carmina Burana*, Beethoven's Symphony No. 9, and Mahler's Symphony No. 2. In 2005, he was named "Best Choir Director in Argentina."

San Francisco Opera Chorus

Ian Robertson, *Chorus Director* • Fabrizio Corona, *Associate Chorus Master*

REGULAR CHORUS
Kathleen Bayler
C. Michael Belle
Torlef Borsting
Roberta Bowman
Janet Campbell
Alan Cochran
Chris Corley
Dvora Djoraev
Frank Daniels
Mary Finch
Joy Graham
Daniel Harper
Claudia Haider
Cameron Henley
Ann Hughes
Christopher Jackson
Claire Kelm
Ken Johnson
David Kekuewa
Bojan Knežević
Elisabeth Rom Lucio
Frederick Matthews
Jim Meyer
Angela Eden Moser
Sally Mouzon
Sally Porter Munro
Erin Neff
Rachelle Perry
Phillip Pickens
William Pickersgill
Chester Pidduck
Virginia Pluth
Laurel Porter
Valery Portnov
Ken Rafanan
Henryk De Rewenda
Laurel Rice
Colby Roberts
Carole Schaffer
Sigmund Seigel
Shelley Seitz
Donna Turchi
Dan Stanley
Alexander Taite
Jere Torkelsen
Andrew Truett
Richard Walker
Mitzie Weiner

EXTRA CHORUS
Radoslava Biancalana
Donn Bradley
Jennifer Brody
Wendy Buzby
Cheryl Cain
Katie Carlson
Sara Colburn*
Greta Feeney-Samuels
Adam Flowers
Timothy Foster
Elspeth Franks
Anders Froehlich
Peter Girardôt
Thomas Hart
Mark Hernandez
Michael Jankosky
Carolyne Anne Jordan
Bradley Kynard
Matthew Lovell
Cari McAskill
Katherine McKee
Amy McKenzie
Michael Mendelsohn
Jim Monios
Eileen Meredith
Brielle Neilson
Jess G. Perry
Keith Perry
Aimée Puentes
Tom Reed
Pedro Rodelas
Alfredo Rodriguez
Clifton Romig
Mimi Ruiz
Karl Saarni
Lee Steward
Joanna Taber
Nicole Takesono
Michael Taylor
Paul Thompson
Jacque Wilson
Kali Wilson

**Regular Chorus Leave of Absence*

San Francisco Opera Orchestra

Nicola Luisotti, *Music Director*
Caroline H. Hume Endowed Chair
Patrick Summers, *Principal Guest Conductor* • Giuseppe Finzi, *Resident Conductor*

FIRST VIOLIN
Kay Stern, *Concertmaster*
Laura Albers,
Associate Concertmaster
Heidi Wilcox,
Assistant Concertmaster
Jennifer Cho
Dawn Harms
Mariya Borozina
Lev Rankov
Barbara Riccardi
Robert Galbraith †
Leonid Igudesman
Asuka Annie Yano
Alexandros Sakarellos **
Wenyi Shih **

SECOND VIOLIN
Virginia Price-Kvistad,
Principal †
Martha Simonds,
Associate Principal
Beni Shinohara,
Assistant Principal *
Eva Karasik
Leslie Ludena
Gerard Svazlian †
Linda Deutsch Twohy
Craig Reiss *
Joseph Edelberg**
Marianne Wagner **

VIOLA
Carla Maria Rodrigues,
Principal
Sergey Rakitchenkov,
*Associate Principal**
Paul Nahhas,
Assistant Principal
Patricia Heller
Jonna Hervig
Natalia Vershilova
Joy Fellows

CELLO
David Kadarauch, *Principal*
Thalia Moore,
Associate Principal *
David Budd,
Assistant Principal
Nora Pirquet
Emil Miland
Victoria Ehrlich
Ruth Lane

BASS
Joseph Lescher, *Principal*
Jonathan Lancelle,
Associate Principal
Steven D'Amico,
Assistant Principal
Shinji Eshima
Mark Drury

FLUTE
Julie McKenzie, *Principal*
Patricia Farrell *
Stephanie McNab

PICCOLO
Stephanie McNab

OBOE
Mingjia Liu, *Principal*
Deborah Henry,
Assistant Principal
Janet Popesco Archibald

ENGLISH HORN
Janet Popesco Archibald

CLARINET
Jose Gonzalez Granero,
Principal
Joanne Burke Eisler,
Assistant Principal *
Anthony Striplen

BASS CLARINET
Anthony Striplen

BASSOON
Rufus Olivier, *Principal*
Daniel MacNeill *
Shawn Jones**

CONTRABASSOON
Shawn Jones**

HORN
William Klingelhoffer,
Co-Principal
Kevin Rivard,
Co-Principal
Keith Green
Brian McCarty
Lawrence Ragent

TRUMPET
Adam Luftman, *Principal*
William Holmes
John Pearson *

TROMBONE
Samuel Schlosser,
Principal
Donald Kennelly
David Ridge

TUBA/CIMBASSO
Zachariah Spellman

TIMPANI
John Burgardt

PERCUSSION
Richard Kvistad,
Principal/Associate Timpani
Patricia Niemi *

HARP
Olga Rakitchenkov

LIBRARIAN
Carrie Weick
Timothy Spears, *Assistant*

ORCHESTRA MANAGER
Tracy Davis
Timothy Spears, *Assistant*

* Principal for one or more fall season operas
† Leave of absence
** Season substitute

Teatro di San Carlo Chorus

Salvatore Caputo, *Chorus Master*

SOPRANO
Valeria Attianese
Anna Paola Bastardi
Giuseppina Benincasa
Margherita De Angelis
Carmela De Felice
Olga De Maio
Maria De Simone
Lucia Gaeta
Keiko Kamegawa
M. Antonietta Lisi
M. Antonella Navarra
Franca Iacovone
Margherita Puccillo
Antonella Sdoia
Paola Tedesco
Gabriella Termini
Maria Zagaroli

MEZZO-SOPRANO
Linda Airoldi
Marianna Astarita
Silvia Cialli
Paola D'Ambrosio
Gloria Mazza
Anna Berarda Minutolo
Annamaria Napolitano
Silvana Nardiello
Annamaria Sciarretta

CONTRALTO
Antonietta Bellone
Gabriella Brancaccio
Laura Di Benedetto
Maria Fabricatore
Anna Rita Marchi
Emilia Napoleone
Patrizia Porzio
Clorinda Vardaci
Deborah Volpe

FIRST TENOR
Pasquale Bruno
Massimo Cassano
Gaetano De Rosa
Aniello Di Maio
Catello Di Maio
Orsini Luigi Girodano
Giovanni Iaforte
Luca Lupoli
Antonio Mezzasalma
Vincenzo Miccio
Michele Napoleone
Walter Fernando Omaggio
Mario Rosario Thomas
Sergio Voccia

SECOND TENOR
Antonio Cutolo
Alessandro Lualdi
Michele Maddaloni
Carmine Mennella
Michele Polese
Luigi Strazzullo
Mario Todisco
Giuseppe Valentino

BARITONE
Giancarlo Amorelli
Paolo Caruso
Francesco Di Gennaro
Francesco Esposito
Bruno Iacullo
Alessandro Lerro
Giuseppe Scarico
Vittorio Termini
Rodolfo Todini
Sergio Valentino

BASS
Antonio D'Alessandro
Antonio De Lisio
Carmine Durante
Paolo Marzolo
Carlo Morelli
Maurizio Morello
Rosario Natale
Gianvito Ribba
Luigi Toma

Teatro di San Carlo Orchestra

Nicola Luisotti, *Music Director*

FIRST VIOLIN
*Gabriele Pieranunzi
***Cecilia Laca**
Daniele Colombo
Domenico Siano
Mauro Rossi
Daniele Baione
Filippo Dell'Arciprete
Gennaro Cappabianca
Pasquale Murino
Liliana Rotundi
Salvatore Lombardo
Giovanna Maggio
Erika Gyarfas
Antonietta Paternoster
Angelo Casoria

SECOND VIOLIN
*Rosa Weisbrot
***Luigi Buonomo**
Giuseppe Navelli
Giuseppe Carotenuto
Rachel Constable
Alba Ovcinnicoff
Roberto Roggia
Flavia Salerno
Vincenzo Grimaldi
Leslaw Pankowski
Fabrizio Falasca
Loana Gorun
Nicola Marino

VIOLA
*Luca Improta
°***Antonio Bossone**
Hélèn Jean
Eduardo Pitone
Massimo Mauriello
Loredana Guarnieri
Paolo Traversi
Angelo Iollo
Gennaro Lettieri
Roberta Zangirolami
Patrizio Rocchino
Pietro Lopopolo
Concetta Franciosa

CELLO
***Luca Signorini**
Marco Vitali
Fabio Centurione
Aurelio Bertucci
Nicola Babini
Alida Dell'Acqua
Leone Calza
Lorenzo Ceriani
Gianfranco Manicardi
Silvano Fusco

BASS
*Carmine Laino
°***Ermanno Calzolari**
Giovanni Stocco
Alessandro Mariani
Fabio Tempio
Giovanni Giugliano
Pasquale Maddaluno
Paolo Di Iorio

FLUTE
***Bernard Labiausse**
*Silvia Bellio
Gianpiero Pannone
Raffaele Di Donna
Francesca Staderini, *piccolo*

OBOE
*Giuseppe Romito
***Domenico Sarcina**
Francesco Parisi
Mauro Mascolo
Giuseppe Benedetto, *English horn*

CLARINET
*Sisto Lino D'Onofrio
***Luca Sartori**
Mariano Lucci
Stefano Bartoli

BASSOON
***Mauro Russo**
*Maddalena Gubert
Giuseppe Settembrino
Luca Incoronato
°Francescopaolo Balestrieri

HORN
*Simone Baroncini
***Ricardo Serrano**
Salvatore Acierno
Pasquale Pierri
Filippo Azzaretto
Marcello Bonechi
Marco Peciarolo

TRUMPET
*Giuseppe Cascone
***Fabrizio Fabrizi**
Claudio Gironacci
Alessandro Modesti

TROMBONE
***Gianluca Camilli**
*Sergio Danini
Stefan Buchberger
Roberto Bianchi
Vittorio Guarino

TUBA
Federico Bruschi

TIMPANI & PERCUSSION
*Barbara Bavecchi
Pasquale Bardaro
Marco Pezzenati

HARP
*Antonella Valenti

**Section Leader*
°*Guest Artist*

San Francisco Opera

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Nicola Luisotti, *Music Director*
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Salvatore Caputo, *Chorus Master*
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