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La Traviata

BY GIUSEPPE VERDI



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FEATURES

36 **VIOLETTA: HISTORIC FIGURE AND ARCHETYPE** BY SHAWNA LUCEY

The director of *La Traviata* describes how Verdi's opera exists at the intersection of money, sex, and love—and how its heroine is a model of feminine strength.

38 **DOUBLE EXPOSURE—VIOLETTA'S FRACTURED REFLECTIONS** BY MARY ANN SMART

Attracted by Paris' permissive moral climate, Verdi lived in the metropolis in the late 1840s. His return in 1852 deeply influenced *La Traviata*, his most Parisian Italian opera.

46 **SPANNING THE DECADES: MASTER BUILDER EDITION**

The series of discussions between San Francisco Opera professionals past and present continues with master builder Pierre Cayard with Scene Shop Foreman John Del Bono.

50 **FROM ITALIAN ROOTS TO HO-JO-TO-HO**

New *Streaming the First Century* releases highlight San Francisco Opera performances of Italian and German works at sfopera.com/firstcentury.

78 **YOUR SAN FRANCISCO OPERA NEEDS YOU** BY MATTHEW SHILVOCK

To sustain the momentum of this Centennial Season and reach new heights in the century ahead, San Francisco Opera asks you to become a partner in supporting bold, transformational art.

DEPARTMENTS

- 5 Message from Mayor London Breed
- 6 At a Glance
Welcome Message from the Board
- 7 San Francisco Opera Association
- 10 Opera News
- 12 San Francisco Opera Donors
- 28 Welcome to the War Memorial
Opera House
- 30 In Memoriam
- 34 Synopsis

- 35 Cast
- 42 Artist Profiles
- 52 Administration
- 54 Artist Roster and Chorus
- 55 Orchestra, Dancers,
and Supernumeraries
- 56 Backstage Personnel
- 62 Adler Fellows
- 74 San Francisco Opera Guild
- 76 Merola Opera Program

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Proclamation

City and County of San Francisco

WHEREAS, the City and County of San Francisco traditionally recognizes organizations which have made significant and remarkable contributions to the vitality of our City, and the incredible and innovative work of the San Francisco Opera truly represents San Francisco values at their best; and

WHEREAS, the 2022-2023 Season is the San Francisco Opera's Centennial Season, and for 100 years the Opera has hosted world-class, extravagant, and stimulating theatrical operas to San Francisco's residents and visitors alike; and

WHEREAS, originally founded by conductor Gaetano Merola with an inaugural performance of Puccini's *La Bohème* at the Civic Auditorium, it has grown to become one of the world's most renowned opera companies, setting the gold standard for beautiful and unique performances; and

WHEREAS, the San Francisco Opera's success lead to its permanent home within the War Memorial Opera House beginning in 1932 with an opening production of *Tosca*, and since then it has enriched San Francisco with original operatic debuts such as *Blood Moon*, *The Makropulos Case*, and *Dead Man Walking*, among many other fantastic productions; and

WHEREAS, with its rich history, the San Francisco Opera company has promoted the performing arts with U.S. debuts of operas like Messiaen, Strauss, Rossini, Britten; and also hosted stars like Dorothy Kirsten, Luciano Pavarotti, and Judy Garland; and

WHEREAS, this year also marks the 90th anniversary of the War Memorial Performing Arts Center, whose beloved architectural ornamental elements, has made it an emblem not only for the honor of United States Veterans, but also the true heart of San Francisco's artistic community; and

WHEREAS, San Francisco Opera is an irreplaceable part of our City and its endless dedication to dynamic artistry and performing arts deserves a grand celebration; now

THEREFORE BE IT RESOLVED, that I, **London N. Breed**, Mayor of the City and County of San Francisco, in recognition of the San Francisco Opera on the occasion of its centennial anniversary, do hereby proclaim September 9, 2022 as...

SAN FRANCISCO OPERA DAY

...in San Francisco!



IN WITNESS WHEREOF, I have hereunto set my hand and caused the Seal of the City and County of San Francisco to be affixed.

A blue ink signature of London N. Breed.

London N. Breed
Mayor

At a Glance

LA TRAVIATA

BY GIUSEPPE VERDI

Nov 11, 13, 16, 22, 25, 27, 30; Dec 3

Structure: 3 acts, with 2 intermissions

Running time: 3 hrs

Language: Sung in Italian with English supertitles

Key Characters:

- *Violetta Valéry*, a Parisian courtesan
- *Alfredo Germont*, a young bourgeois passionately in love with Violetta
- *Giorgio Germont*, Alfredo's father

Did you know? Between 1851 and 1853, Verdi had three important opera premieres: *Rigoletto* (March 1851), *Il Trovatore* (January 1853), and *La Traviata* (March 1853). *Rigoletto* and *Il Trovatore* were immediate successes, but *La Traviata* had a disastrous opening engagement. It wasn't until performances in Venice at the Teatro San Benedetto in 1854 that the opera was on its way to becoming one of the most performed operas in the canon.

ORPHEUS AND EURYDICE

BY CHRISTOPH WILLIBALD GLUCK

Nov 15, 18, 20, 26; Dec 1

Running time: 90 mins without intermission

Language: Sung in Italian with English supertitles

Key Characters:

- *Orpheus*, The world's greatest musician, son of the god Apollo
- *Eurydice*, his wife who has died on their wedding day
- *Amore*, the goddess of love

Did you know? For each of its first three major premieres—Vienna (1762), Parma (1769), and Paris (1774)—*Orpheus and Eurydice* featured a different voice type for Orfeo. In Vienna, the role was cast as an alto castrato; in Parma, a soprano castrato; and in Paris, a high tenor. In San Francisco Opera's production the role is sung by a countertenor.

—Michael Bragg, *Music Planning Associate and Opera Librarian*

WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to the final two productions of San Francisco Opera's fall season! Your support has sustained us through the pandemic and given San Francisco Opera the financial stability and creative inspiration to present an amazing 100th season to our community. Thank you!



John A. Gunn



Keith B. Geeslin

It has been an exciting Centennial Season so far. The world premiere of John Adams' *Antony and Cleopatra* was enthusiastically received by audiences and critics alike. Robert Carsen's wonderful production of Tchaikovsky's *Eugene Onegin* made its Bay Area debut on September 25. Following the opening night bows, Tad and Dianne Taube General Director Matthew Shilvock awarded the Opera Medal, the Company's highest honor, to illustrious bass Ferruccio Furlanetto for his distinguished service to the Company spanning four decades.

In 1957, San Francisco Opera presented the American premiere of Poulenc's hauntingly beautiful *Dialogues of the Carmelites*, showcasing the artistry of then-emerging star soprano Leontyne Price. Last month, we were fortunate to have Caroline H. Hume Music Director Eun Sun Kim on the podium to lead this 20th-century masterpiece in five transcendent performances.

We conclude our fall season with two love stories, each told through brand-new productions built in our scene and costume shops. *La Traviata* features three Company debuts: soprano Pretty Yende as Violetta, tenor Jonathan Tetelman as Alfredo Germont, and baritone Simone Piazzola as Giorgio Germont. In *Orpheus and Eurydice*, countertenor Jakub Józef Orliński and conductor Peter Whelan make their Company debuts. We hope you enjoy these compelling operas.

This Centennial Season, the Dolby Family's *Opera for the Bay* program provides one hundred \$10 tickets in prime seating locations for new ticket buyers or those who have not purchased tickets in the past three years. We are deeply grateful to the Dolby Family for their generous support of the Company's mission to share the transformative power of opera with our community. The program has been extremely successful this fall, bringing in 1,400 new ticket-buying households to the opera. Please tell your family and friends about the program and help us continue to grow our audiences.

We are *your* San Francisco Opera. Thank you for coming to the Opera and we hope you enjoy the performance.

Sincerely,

A handwritten signature in black ink that reads "John A. Gunn".

John A. Gunn

Chairman of the Board
San Francisco Opera Association

A handwritten signature in black ink that reads "Keith B. Geeslin".

Keith B. Geeslin

President
San Francisco Opera Association

San Francisco Opera Association

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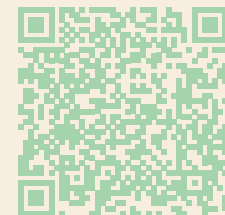


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San Francisco Opera News

DECEMBER CONCERTS

The Centennial Season's fall presentations come to a close with an event-packed, musical weekend, December 1–4. Thursday, December 1 and Saturday, December 3 are the final opportunities to experience the new productions of *Orpheus and Eurydice* and *La Traviata*, respectively. On Friday, December 2, the Company's resident artists, the **Adler Fellows**, take center stage with Music Director **Eun Sun Kim** and the **San Francisco Opera Orchestra** for *The Future Is Now* concert. Then, the artists of the **San Francisco Opera Chorus**, under the direction of Chorus Director **John Keene**, close out the fall season with a concert on Sunday, December 4. For tickets and more information, visit sfopera.com/calendar.



The San Francisco Opera Chorus in concert.
MATTHEW WASHBURN



Gaetano Merola (third from left) with the cast of *La Traviata* in 1932.
MORTON

Explore the Company's illustrious 100-year history in two upcoming public exhibitions. In partnership with the **SFO Museum**, *San Francisco Opera: A Centennial Celebration* (opening November 19, 2022) showcases rare costumes worn by the Company's stars, including Leontyne Price, Kirsten Flagstad, and Beniamino Gigli, in the Harvey Milk Terminal 1 at San Francisco International Airport. At San Francisco's **Museo Italo Americano**, *Bravissimi!* (opening March 16, 2023) celebrates the vital role of the Italian community and artists like Gaetano Merola in fostering support for the art form in Northern California. Stay tuned for more information about each of these upcoming exhibitions. Visit sfomuseum.org and museoitaloamericano.org for more details.

La Bohème Hits the Road

Coming this spring, San Francisco Opera takes Puccini's compelling love story *La Bohème* out of the Opera House and into communities around the Bay Area. Audiences will be able to enjoy a small-scale, abridged version of the opera performed by artists, including San Francisco Opera's Adler Fellows, live on a shipping-container-turned-traveling-opera stage. *Bohème Out of the Box* is free to attend and has scheduled stops in two East Bay locations, one on the Peninsula, and one in the South Bay from late March through early April. For updates, stay tuned at sfopera.com/100.



CHAD OWENS



Pretty Yende / BRIX NXUMALO

NEW IN SONG EPISODE: PRETTY YENDE

Soprano **Pretty Yende**, who stars as Violetta in this fall's new production of *La Traviata*, grew up in the South African timber city of Piet Retief, steeped in Zulu culture and buoyed by family, a tight-knit church community, and a joy for singing. In the new episode of San Francisco Opera's award-winning video portrait series *In Song*, we enter this multifaceted artist's world, following her home as she visits with her congregation and family and performs with the students of her alma mater, the Ndlela Secondary School. Yende recalls her grandmother, who planted "the first seeds of music in my soul," and a 10-second opera encounter through a TV ad that made her dream of singing music she had never imagined before. Featured performances include the Zulu traditional song "Iqhude" and excerpts of Donizetti's "L'amor funesto," performed with pianist José Dias. View now at sfopera.com/insong.

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John A. & Cynthia Fry Gunn



TERRENCE MCCARTHY

Once again, the unprecedented generosity of Cynthia and John Gunn has set the stage for a dazzling season at San Francisco Opera.

Since 2002, when John joined the Opera Board, the couple has underwritten numerous productions and provided exceptional support for many of the Company's innovative endeavors. In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of then-General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs, and they have proudly continued that support for General Director Matthew Shilvock. This season, the Gunns' inspired generosity is helping make possible four productions—*Antony and Cleopatra*, *Eugene Onegin*, *La Traviata*, and *El último sueño de Frida y Diego*. The Gunns invite everyone to give and join them as a member of San Francisco Opera's donor community. John comments, "Opera is a dynamic art form, and all of us play a role in keeping it a meaningful part of our social fabric. With you we can propel San Francisco Opera into its next 100 years

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

Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

Jerome L. & Thao N. Dodson (Production Sponsor, *La Traviata*)

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

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

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

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

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

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



KRISTEN LOKEN

Burgess & Elizabeth Jamieson (Production Sponsor, *La Traviata*)

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

the next generation of opera lovers,” Burgess says. “We are so pleased to play a role in bringing *La Traviata* to the stage. We have a special fondness for supporting Verdi operas and look forward to this grand production, especially as it features our Music Director Eun Sun Kim, who will conduct such outstanding artists as Pretty Yende and Jonathan Tetelman, both making their Company debuts.” With more than 45 years of experience in private and public investment management, Burgess is active on the San Francisco Opera’s Board of Directors and its investment committee.

Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

Edmund W. and Jeannik Méquet Littlefield Fund (Production Sponsor, *La Traviata*)

Company Sponsors since 2002, the Littlefield name became especially familiar to opera fans in 2006 when Jeannik made her historic \$35 million commitment to San Francisco Opera. (*La Traviata* is the 27th production supported by the Littlefield Family.) Jeannik held a subscription for more than 40 years until her passing in 2013. Her daughter, Denise Sobel, continues her family's wonderful legacy of support as a dedicated benefactor of Opera Ball and production sponsor of *El último sueño de Frida y Diego*. The Littlefield Family was honored in November 2021 with the San Francisco Opera Guild's 2021 Crescendo Award alongside the announcement of Sobel's leadership support of San Francisco Opera's Department of Diversity, Equity and Community. The Edmund W. and Jeannik Méquet Littlefield Endowment Fund provides a permanent and unrestricted source of income for the Company.



DREW ALTIZER PHOTOGRAPHY

Barbara A. Wolfe (Production Sponsor, *La Traviata*)

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

Jan Shrem & Maria Manetti Shrem



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

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

Maria and Jan have been San Francisco Opera supporters since 1985 and have provided significant support for opera artists through the establishment of four major funds. Through the Great Interpreters of Italian Opera Fund, they support many classic works of the Italian repertoire, including this season’s *La Traviata* and *Madame Butterfly*. Through the Conductors Fund, appearances of renowned conductors are assured at San Francisco Opera, this season for *Eugene Onegin* and

Orpheus and Eurydice. Through the Emerging Stars Fund, Jan and Maria help bring some of opera’s most exciting rising talents to the stage. And finally, the Luminaries Concert Fund enables San Francisco Opera to bring legendary artists to the stage for special events and performances.

Maria counts sopranos Renée Fleming and Nadine Sierra, tenor Michael Fabiano and baritone Lucas Meachem as personal friends and was especially close to Luciano Pavarotti, treating the legendary tenor as family whenever he performed in San Francisco. Beyond their support for education, fine arts, and music, the Manetti Shrems have been generously helping talents in the medical research and health science, caring about the less fortunate ones, and the people in need such as the elders and kids. A few years ago, the president of Italy bestowed upon Maria Manetti Shrem the title of Grand Officer of the Order of the Star of Italy for her consistent support of cultural collaboration between Italy and the U.S. This Year 2022, the Mayor of San Francisco, London Breed, along with the City and the County, proclaimed “June 22 Manetti Shrem Day for Philanthropy.”

Individual Giving

The collective support of San Francisco Opera's generous donor family keeps world-class opera on the stage and brings transformative community programs to students and families. Each year, support from individuals like you accounts for 75% of the revenue needed to create great opera.

With gratitude, we recognize donors below in bold who have made increased gifts during this time frame to support our Centennial Season. Listed gifts were received between **August 1, 2021 and October 25, 2022.** We have made every effort to ensure the accuracy of our donor listings. If we have misspelled or omitted a name, please accept our apology and notify us at **(415) 565-3212** so that we may update our records accordingly.

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Nadja Michael as Emilia Marty in Janáček's The Makropulos Case. / CORY WEAVER

Joyce DiDonato: *EDEN*

A Cal Performances Co-commission

DiDonato is joined by the early-music ensemble II Pomo d'Oro in a theatrical, semi-staged concert that features music from the 17th to 21st centuries by Handel, Gluck, Cavalli, Mahler, Ives, and Copland.



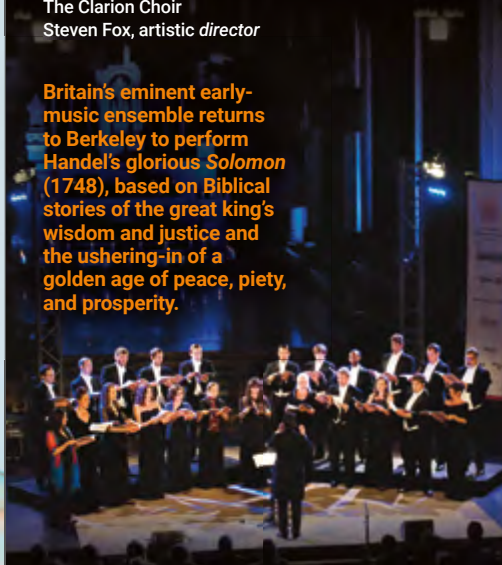
Jan 21

ZELLERBACH HALL

The English Concert

Harry Bicket, *conductor*
The Clarion Choir
Steven Fox, *artistic director*

Britain's eminent early-music ensemble returns to Berkeley to perform Handel's glorious *Solomon* (1748), based on Biblical stories of the great king's wisdom and justice and the ushering-in of a golden age of peace, piety, and prosperity.



Mar 5

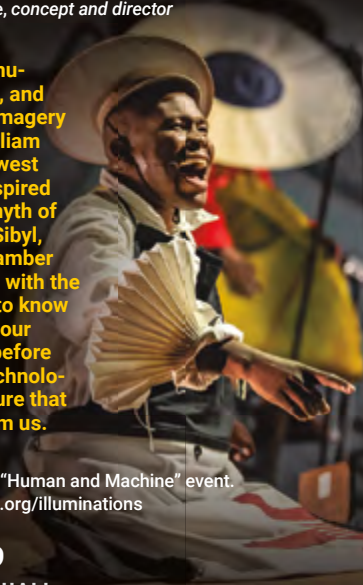
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US PREMIERE

William Kentridge's *SIBYL*

William Kentridge, *concept and director*

Myth, magic, music, movement, and mesmerizing imagery combine in William Kentridge's newest production. Inspired by the Greek myth of the Cumaean Sibyl, Kentridge's chamber opera wrestles with the human desire to know our future and our helplessness before powers and technologies that obscure that knowledge from us.



An *Illuminations*: "Human and Machine" event.
calperformances.org/illuminations

Mar 17-19

ZELLERBACH HALL

Michel van der Aa's *Blank Out*

West Coast Premiere

Miah Persson, *soprano*
Roderick Williams, *baritone* (film)
Netherlands Chamber Choir (film)
Klaas Stok, *conductor*

In a performance the *Guardian* called "an astonishing tour de force," Swedish soprano Miah Persson entralls at the center of *Blank Out*, Michel van der Aa's chamber opera about tragedy, memory, and loss.



An *Illuminations*: "Human and Machine" event.
calperformances.org/illuminations

Apr 28-29

ZELLERBACH HALL

Octavia E. Butler's *Parable of the Sower*

Bay Area Premiere

Created by Toshi Reagon and Bernice Johnson Reagon
Co-directed by Eric Ting and Signe V. Harriday



Singer, composer, and activist Toshi Reagon and her mother, legendary artist Bernice Johnson Reagon (of *Sweet Honey in the Rock* fame), bring science fiction writer Octavia E. Butler's deeply resonant and startlingly prescient *Parable of the Sower* to life in an evening-length opera.

An *Illuminations*: "Human and Machine" event.
calperformances.org/illuminations

May 5-6

ZELLERBACH HALL

Based on the novels *Parable of the Sower* and *Parable of the Talents* by Octavia E. Butler

Nina Stemme, *soprano*

A rare opportunity to experience Nina Stemme's extraordinary voice in recital! Noted for her brilliant performances as Turandot, Salome, Elektra, and a range of Wagnerian heroines, the Swedish dramatic soprano is considered one of the greatest, most magnetic singers in opera today.



May 7

ZELLERBACH HALL

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“My grandparents were good friends of Kurt Adler, and my parents were SF Opera season ticket holders and very involved with Spring Opera, the Guild, Merola, etc. They brought us to performances at a very young age. It was important to them that we have an appreciation of classical music and that we continue supporting opera as a family when they were gone.”

—CHRISTOPHER ZUBER

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THE FUTURE OF OPERA

Photo of Jennifer Bennes, Scenic Artist, IATSE Local 800 by Drew Altizer.



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WITH THE SAN FRANCISCO OPERA ORCHESTRA AND CHORUS

Mark your calendars for a beautiful evening of music and memories!
Music directors past and present lead an exceptional roster of treasured
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Diane B. Wilsey Center for Opera in the War Memorial Veterans Building

Celebrate this historic milestone at an elegant soirée featuring a pre-concert
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Gala and concert tickets will go on sale later this year. Gala tickets sold separately from the concert.

[SFOPERA.COM/100ANNIVERSARY](https://sfopera.com/100anniversary)

The 100th Anniversary Concert is made possible, in part, by Jan Shrem and Maria Manetti Shrem.

Photos: Morton & Co., Cory Weaver.

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

**WELCOME! WE'RE SO PLEASED YOU'RE HERE.
PLEASE READ OUR GUIDE TO GET THE MOST OUT OF YOUR TIME AT THE OPERA.**

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

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

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HELP US MAKE SURE EVERYONE
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- Turn off all electronic devices during the performance, including digital watches and cell phones. We ask this out of respect for the artists and for everyone in the theater enjoying a live, in-the-moment experience.
- Take photos before, during intermission, or after the performance, and leave cameras and recording devices off during performances.
- Keep your well-fitted mask on during the performance and when not eating or drinking in the lobbies.
- Enjoy food and drinks pre-show and during intermission, before entering the theater. To keep everyone safe, food and drinks are not allowed inside the theater.
- As a courtesy to those who may have fragrance allergies, please avoid wearing perfume or cologne.
- Get to know and enjoy this wonderful community of opera lovers. Say hello to one another pre-show, at intermission, or leaving the theater.

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

Pre-Order!

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

DINING

Cafés: Enjoy a variety of sandwiches, snacks, and refreshments

- **Café Express (Lower Level, Open 2 hours before curtain)**
- **Dress Circle Lounge (Level 3, South, Open 1 hour before curtain)**

Restaurants: Dine pre-show or reserve a table for intermission.

PRELUDE AT THE OPERA HOUSE • Lower Lounge

Prelude at the Opera House (formerly known as The Café at the Opera) offers a changing seasonal buffet (including brunch) and elevated à la carte dishes.

NORTH BOX RESTAURANT AND BAR • North Mezzanine Level

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

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

DRINKING FOUNTAINS

Quench your thirst at drinking fountains available on all levels or at the water station on the north side of the lower level.

FIRST AID STATION

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

HEALTH AND SAFETY

The health and safety of everyone is our top priority. Please view up-to-date protocols at sfopera.com/safetyfirst. Audience members who do not follow the Front of House safety protocols will be asked to leave the venue.

LARGE-PRINT CAST SHEETS AND SYNOPSES

Visit the North Lobby coat check for large-print versions of the cast sheets and synopses.

LISTENING DEVICES

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

LIVE TITLES: TEXT-TO-VOICE SUPERTITLES

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

LOST AND FOUND

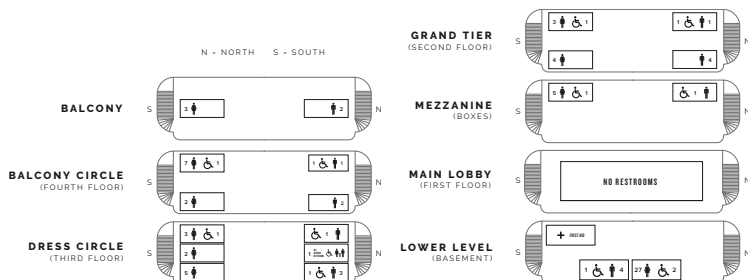
Items may be turned in or claimed at the North coat check during the performance. All unclaimed items are delivered to the War Memorial Performing Arts Center at 401 Van Ness Ave., Room 110, (415) 621-6600 (8 AM–5 PM, Monday–Friday).

OPERA GLASSES

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

RESTROOMS

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



RIDESHARE

Direct your rideshare service to pick-up and drop-off using the white loading zone at 450 Franklin Street (located behind the Opera House).

SAN FRANCISCO OPERA SHOP

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

TAXI SERVICE

Patrons desiring a taxi after a performance should come to the Grove Street Taxi Ramp located on the south side of the Opera House. Accommodations are provided on a first-come, first-served basis and cannot be guaranteed as service is based on availability of licensed taxis. Taxi availability is limited. Please note the Taxi Ramp is not staffed.

IMPROVING YOUR SAFETY

Meet Your Civic Center Ambassadors!

As you leave the theater, be on the lookout for friendly community ambassadors in orange vests or coats along Grove Street. These ambassadors are there to assist you and escort you to and from the Opera House on performance days and evenings from 6:30–11:30pm.

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

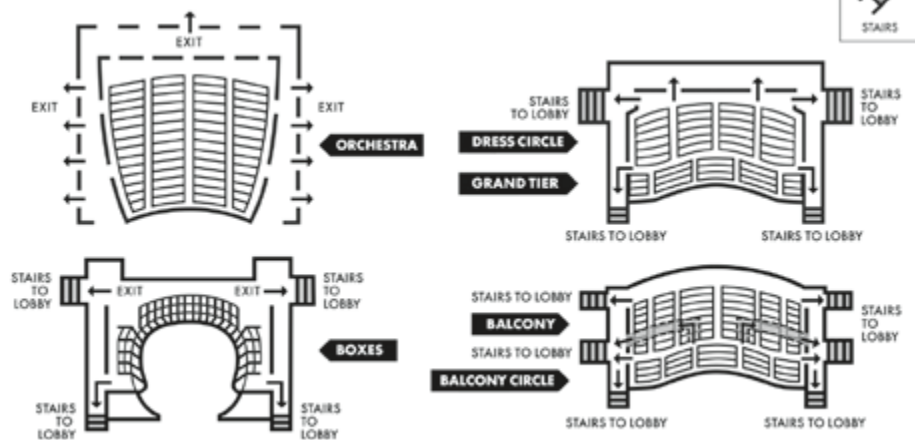
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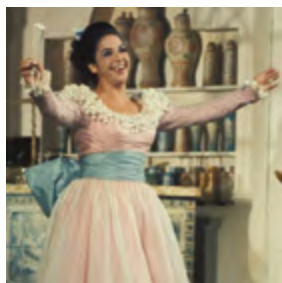
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In Memoriam

We honor the members of San Francisco Opera that we lost this past year.



ROBERT CAHEN

Teresa Berganza, *mezzo-soprano*

Teresa Berganza is remembered for the supple purity of her lyric mezzo-soprano and the meticulous agility of her vibrant coloratura. Acclaimed for her portrayals of Rossini's heroines, Berganza's florid singing helped

spur the reintroduction of many bel canto masterpieces for mezzo. Her Angelina *La Cenerentola* and Rosina in *Il Barbiere di Siviglia*, heard here in the late 1960s, are considered by many a gold standard. Also acclaimed for her Mozart roles, her sensual Zerlina in Joseph Losey's 1979 film, *Don Giovanni*, was a departure from her previous, more demure characters. A film of her 1981 Paris performance of *Carmen* is contemporaneous with her San Francisco bow in the role. Her portrayal was notable for its well-researched rejection of familiar Carmen clichés, which she criticized as an inauthentic depiction of her native Spain. Born in Madrid in 1933 to a Catholic mother and an atheist father, Berganza briefly considered a musical life within a religious order before attending Madrid Conservatory. A devoted recitalist and pedagogue, Berganza championed the work of Spanish composers such as de Falla and Granados, often appearing alongside her compatriot, Montserrat Caballé.



DREW ALTIZER PHOTOGRAPHY

Dawn Yates Black, *philanthropist*

A native and longtime resident of Palo Alto, Dawn Yates Black was the matriarch of a large family, which included six children, four stepchildren, nine grandchildren, and sixteen great-grandchildren. Black's parents-

in-law purchased Castle Rock Vineyard in Napa in 1949. Now the Yates Family Vineyard, the business is run by Black's second eldest son, Mike Yates, who is both winemaker and farmer. In addition to her large family, Black will be remembered by many friends who enjoyed their time with her on the golf course, at the bridge table, and on the tennis court. Reflecting on life as she entered her

tenth decade, Black said, "each decade had its ups and downs, but most had some redeeming factor." Her generosity helped support San Francisco Opera, where she served on the board from 1994 through 2019. Black also gave generously to the California Pacific Medical Center and Guide Dogs for the Blind.



DREW ALTIZER PHOTOGRAPHY

Carol Franc Buck, *philanthropist*

Carol Franc Buck was raised in Vacaville and educated at Dominican College and Stanford. The daughter of U.S. Congressman Frank H. Buck, her father passed away when she was just six years old. It

was her mother who instilled an appreciation for opera and philanthropy, bringing her to San Francisco Opera from a young age, and beginning her own scholarship fund for youth in the Vacaville area. A great lover of the outdoors, Buck eventually married and settled in Tahoe, raising a son there, and serving the community in myriad ways. The Nevada Museum of Art houses "the Altered Landscape, Carol Franc Buck Collection," which contains photographs related to land use and the changing landscape. Her generosity and leadership within the San Francisco arts community were exemplary. Buck served on the board of San Francisco Opera from 1996 until her passing in 2022. Her support was crucial to the founding of the Classical Tahoe festival, and the San Francisco Conservatory of Music's new residential tower bears her name, as does a faculty chair in opera and musical theatre. Her contribution to UCSF helped create what would become the Carol Franc Buck Breast Care Center.



MARTY SOHL

Maria Ewing, *mezzo-soprano and soprano*

Maria Ewing rose quickly to fame for her compelling voice and naturalistic characterizations. First appearing with San Francisco Opera at 23 as Mercédès in *Carmen*, followed soon

by *La Périchole*, Charlotte in *Werther* (available at the Company's *Streaming the First Century*, sfopera.com/firstcentury), Idamante in *Idomeneo*, and Mélisande. Her Salome, famous for its nude dance in a production directed by Ewing's ex-husband, Peter Hall, was seen here in 1993. Soprano roles soon became the bulk of her repertoire, taking on Blanche in *Dialogues des Carmélites* at the Metropolitan Opera at the age of 27. Sometimes called "incendiary," even Ewing's portraits of familiar characters such as Dorabella and Cherubino surprised with their nuance and sheer authentic personality. "If you're not allowed to delve into yourself and your instincts," she told the *L.A. Times* during a run of *Tosca* in 1992, "you have nothing to offer. You become a puppet, being told what to do, how to move and where to move, which is devoid of meaning." Born in Detroit in 1950, Ewing was a student of soprano Eleanor Steber and mezzo-soprano Jennie Tourel. She is the mother of actress Rebecca Hall, who explored the family's history on a recent episode of *Finding Your Roots* on PBS.



**Lorry Lokey,
philanthropist**

In 1961, young journalist Lorry Lokey rented an office in San Francisco, invested \$1,500 in a teletype machine, and founded Business Wire, now a leading force in global news distribution.

A native of Portland, Oregon, he began his journalistic career working for *Stars and Stripes* after serving in the Army. He received his bachelor's degree in journalism from Stanford where he served as editor-in-chief for the *Stanford Daily*. In 2006 Lokey sold Business Wire to Berkshire Hathaway and turned his attention to philanthropy, joining the San Francisco Opera Board in 2007 and serving for a decade. "I learned by seeing a bulletin as to how much people in [Portland] gave to the United Jewish Appeal, and I saw my mother's name down there for a hundred dollars," he said. "This was half a month's pay back then, and we were not very well-to-do. I went up to my mother and I said, 'Mom, we can't afford this, why did you do that?' She said that 'people need help,' and that always stuck with me."



RON ENNIS

**Plato Karayanis,
administrator**

Plato Karayanis served as general director of The Dallas Opera from 1977 to 2000, pivotal years in the expansion of the company's repertoire and audience. Karayanis was devoted to new works, facilitating the

commission and PBS telecast of Dominick Argento's *The Aspern Papers* (1987). The son of Cypriot and Greek immigrants, Karayanis grew up in Pittsburgh and studied voice at Carnegie Mellon before his lyric baritone won him a scholarship to Tanglewood. He continued his studies at Curtis, where he met his wife, mezzo-soprano Dorothy Krebill. The young couple spent seven years performing in Europe before returning to the United States, where Karayanis began his work in administration as head of the rehearsal department at San Francisco Opera, where he was integral to the development of the Affiliate Artists Program, forerunner to the Adler Fellowship Program. After his retirement from The Dallas Opera, Karayanis continued to play an important role in the support and development of regional opera in America, including years as a consultant for Palm Beach Opera and Opera San Antonio.



**Thomas J. Munn,
lighting designer**

Invited to San Francisco by Kurt Herbert Adler in 1976, Thomas J. Munn had been working primarily in theatre and had never seen a Wagner opera when he began his tenure with *Die Walküre's* dramatic immolation

scene. Munn's first season was a smashing success and from then on, he gained a deserved reputation as a theater artist par excellence, whether lighting Kiri Te Kanawa in Versace or illuminating David Hockney's sets for the *Magic Flute* or tackling more unexpected challenges such as the move to Civic Center after the Loma Prieta earthquake and subsequent updating of the opera house's lighting equipment. Born in 1944 in the birthplace of General Electric, New Britain, Connecticut, Munn's high school was an early adopter of that company's new lighting control switchboards, nurturing Munn's lifelong fascination for theatre. Named Lighting Designer Emeritus after his retirement in 2002, Munn continued to design for various productions and became a professor in UC Davis's theater and dance department, mentoring the next generation of theater artists.



CORY WEAVER

Sheila Nadler, mezzo-soprano

Over four decades, mezzo-soprano Sheila Nadler shared her substantial gifts with San Francisco Opera, beginning with nine different roles in 1968, her debut season. Nadler returned to to sing the title role of *The Grand Duchess of Gerolstein*, La Cieca in *La Gioconda*, the Auntie in *Peter Grimes*, and others. She originated the role of Marilyn Klinghoffer in John Adams' *The Death of Klinghoffer* at the work's premiere in Brussels before bringing that interpretation to San Francisco Opera, a co-commissioner of the work. A native New Yorker and graduate of Bard College and Juilliard, Nadler also sang at major houses abroad, including the Metropolitan Opera, Covent Garden, and Opéra Bastille. Her final appearance with San Francisco Opera was as the Duchess of Krakentorp in the 2009 production of *La Fille du Régiment* featuring Diana Damrau and Juan Diego Flórez.



June Preston, chorus

June Preston was a member of the San Francisco Opera Chorus for the 1952 season but will be remembered by many as a child star of the 1930s. Born in Glendale, California in 1928, Preston was signed to a seven-year contract with RKO films when she

was just three. She trained as a dancer at Meglin Dance Studio among a cadre of young performers known as "Meglin's Kiddies." Many stars emerged from that studio, including Mickey Rooney, Judy Garland, and Shirley Temple. Preston gave up film at sixteen and began her operatic career, which took her all over the world, including singing Mimì in *La Bohème* opposite tenor Jan Peerce for a South American tour. Her films include the Oscar winning *It Happened One Night* and *Maytime* with Jeanette MacDonald and Nelson Eddy. Though not as famous as Shirley Temple, Preston's profile was high enough to merit numerous merchandising contracts for toys, paper dolls, and "June Preston Frocks," dresses for little girls which were advertised as "dainty and inimitably youthful as the lovely young film star."

Richard Taruskin, musicologist

Professor Richard Taruskin was a titan of musicology. A gifted feather ruffler known for his gargantuan intellect, Taruskin's intense brand of scholarship broadened popu-



lar interest in musicology, which underwent something of a renaissance over the course of Taruskin's career. Born in Queens in 1945 to an intellectually lively and musical household, he was an accomplished viola da gambist and performed around New York while studying

music and Russian at Columbia. The author of more than a dozen books, his 4,000-page *Oxford History of Western Music* and 1,800-page *Stravinsky and the Russian Traditions* brought an unprecedented rigor and depth to the study of those subjects. A professor first at Columbia, and then at the UC, Berkeley for many decades, Taruskin wrote erudite program articles for San Francisco Opera, especially for the Russian repertoire. At his memorial at Hertz Hall, UC Chancellor Carol Christ said of him, "He was a public intellectual who, in his journalism, made music of the past present and consequential, demanding of our passionate attention, and response."



Sandra Walker, mezzo-soprano

Born in 1946 in Richmond, Virginia, Sandra Walker studied at University North Carolina Greensboro before attending Manhattan School of Music where she met her husband, tenor Melvin Brown. The couple

began their married life singing in Germany, where she gave birth to their son, Noel. A Rhine maiden in San Francisco Opera's 1972 *Ring* Cycle, local audiences also heard her as Olga opposite Mirella Freni's Tatyana in *Eugene Onegin* and again as Flosshilde to fellow Rhine maidens, Mary Mills and Ann Panagulias, in the 1989 *Ring*. Bradamante in *Orlando Furioso* in 1989 and Hedwige in *Guillaume Tell* in 1991 were her final bows here. Her performances at New York City Opera were numerous and frequently televised. She sang the Secretary in Menotti's *The Consul*, directed by the composer. Her roles at the Metropolitan included Madalena in *Rigoletto* and Mrs. Sedley in *Peter Grimes*. A devoted teacher, she lived in Augusta, Georgia, and for many years maintained a private voice studio. 🎭

Lisa Houston is a feature contributor to Classical Singer magazine and San Francisco Classical Voice, and the founder of SingerSpirit.com, a website for singers.

NEW SAN FRANCISCO OPERA PRODUCTION

La Traviata

OPERA IN THREE ACTS BY GIUSEPPE VERDI

LIBRETTO BY FRANCESCO MARIA PIAVE

BASED ON THE PLAY *LA DAME AUS CAMÉLIAS* BY ALEXANDRE DUMAS FILS

Production Sponsors:

Barbara A. Wolfe

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the Edmund W. and Jeannik Méquet Littlefield Fund

Jan Shrem and Maria Manetti Shrem, through the Great Interpreters of Italian Opera Fund
and the Thomas Tilton Production Fund

Taylor Raven and Jonathan Tetelman's appearances
are made possible by a gift to
the Emerging Stars Fund by Jan Shrem and Maria Manetti Shrem

Additional funding provided by Romana D. Bracco; and Barbara Moller Ward

Simulcast funding provided by Dianne and Tad Taube

NOVEMBER 11, 13, 16, 22, 25, 27, 30; DECEMBER 3, 2022

The performance will last approximately three hours, including two intermissions.



THE FUTURE OF OPERA

La Traviata

ACT I

A party is taking place at the home of Violetta Valéry, the most famous courtesan in all of Paris. Gastone arrives and presents his friend, Alfredo Germont, telling Violetta that Alfredo has long been a silent admirer, calling every day during her illness to ask about her. Violetta's lover Baron Douphol is angered by the conversation and refuses to propose a toast when invited to by Gastone. Alfredo accepts the invitation and sings an impassioned tribute to beauty and love. Later, as the others go to another room to dance, Violetta is overcome by a fainting spell. Alfredo stays behind and confesses that he has been in love with her for a year. Violetta tells him his love won't last but gives him a flower, bidding him return when it has withered. Alfredo joyously accepts and bids her goodnight. When her guests have gone, Violetta imagines Alfredo's proffered love—the one forbidden thing for any courtesan—but finally rejects love, declaring that she must remain forever free to pass from pleasure to pleasure.

ACT II

Scene 1: Violetta is living with Alfredo in the country, having abandoned her life as the most desired woman in Paris. Annina, Violetta's maid and confidante, enters and tells Alfredo she has been sent to arrange the sale of Violetta's property, which must be sold to pay their debts. Alfredo suddenly understands the sacrifices that Violetta has made in order to live with him and leaves for Paris, determined not to be shamed by her monetary support. Violetta receives an unexpected visitor, Giorgio Germont. When Germont comments on the luxury of the country retreat, Violetta shows him the papers that have been prepared for the sale of her possessions. He asks her to give up Alfredo, explaining that their relationship is endangering the impending marriage of Alfredo's younger sister. Germont reminds Violetta that their bond is not blessed by the church, nor would produce a legitimate family and in fact, would ruin any social standing Alfredo's middle-class family has. Germont finally convinces Violetta, who agrees to leave Alfredo forever, and is writing to Alfredo as he returns. Alfredo, not realizing his father has already arrived, explains that Germont has written him a severe letter but he feels sure his father will approve of Violetta as soon as he sees her. Pretending to leave so as not to be present during the meeting of father and son, Violetta goes out. A messenger returns with Violetta's letter of farewell. Alfredo is stricken with grief at the loss of Violetta, and when his father tries to persuade him to return to his family, Alfredo refuses. Finding an invitation that Flora had sent Violetta, Alfredo's worst nightmare that Violetta would go back to the Baron has come true.

Scene 2: Flora and her lover, the Marquis, are throwing a party full of naughty entertainment for the most important aristocracy in Paris. Alfredo arrives as the guests are beginning to gamble, followed by Violetta, escorted by Baron Douphol. Alfredo, victorious in gambling explains that he who is unlucky in love is lucky at cards. The Baron, incensed at Alfredo's insolence, challenges him to play. Alfredo accepts and beats the Baron repeatedly at high stakes. When all the others go to dinner, Violetta remains behind to entreat Alfredo to leave lest the Baron challenge him to a duel. Alfredo answers that he will leave, but only if she accompanies him. Unable to reveal her true feelings, Violetta declares that she is in love with the Baron. Alfredo, in a frenzy of jealousy, calls all the guests into the room and in a rage, throws money at Violetta's feet, proclaiming that he has paid her in full. Germont enters just in time to see Alfredo's violent behavior and joins the others in condemning him for his conduct. Alfredo, realizing the lengths to which his jealousy has carried him, is contrite but realizes that he is helpless to make amends. The Baron assures Alfredo that he must answer for the insult on the field of honor.

ACT III

Violetta's illness has brought her to the point of death. Her physician, Dr. Grenvil, calls at her home, examines her, and tells Annina that she has but a few hours to live. Violetta reads a letter from the elder Germont, in which she learns that Alfredo has gone abroad after wounding the Baron in a duel. He now knows of the great sacrifice that Violetta has made and is returning to beg her forgiveness. Alfredo returns and the two are reunited at last. But it is too late. Violetta, comforted by the presence of the man whom she has so tragically loved, dies in his arms.

First performance: Venice, Teatro La Fenice; March 6, 1853

First performance in the United States: New York, Academy of Music; December 3, 1856

First San Francisco Opera performance: October 4, 1924
La Traviata has been performed in 37 previous San Francisco Opera seasons. For complete historic casting and other information, visit archive.sfopera.com.

Personnel: 12 principals, 47 choristers, 5 dancers, 7 supernumeraries; **71 total**

Orchestra: 2 flutes (one doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, 1 tuba, 1 timpani, 2 percussion, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses); **61 total**

Offstage Banda: 1 piccolo, 1 flute (doubling piccolo), 1 oboe, 2 clarinets, 1 bassoon, 2 horns, 1 trumpet, 1 trombone, 2 percussion, 1 violin, 1 bass, 1 harp; **15 total**

La Traviata

Opera in three acts by **Giuseppe Verdi**

Libretto by **Francesco Maria Piave**

Based on the play *La Dame aux Camélias* by **Alexandre Dumas fils**

(Sung in Italian with English supertitles)

Conductor

Eun Sun Kim

Director

Shawna Lucey

Production Designer

Robert Innes Hopkins

Lighting Designer

Michael Clark

Choreographer

John Heginbotham

Chorus Director

John Keene

Assistant Conductor

Dennis Doubin

Prompter

Robert Mollicone

Musical Preparation

Bryndon Hassman, John Churchwell,

Marika Yasuda †, Fabrizio Corona

Diction

Alessandra Cattani

Supertitles

Jerry Sherk

Assistant Directors

Dan Wallace Miller, E. Reed Fisher

Stage Manager

Jaime O'Hara

Assistant Stage Managers

Rachel Garoon, Anna Reetz,

Jonathan S. Campbell

Dance Master

Colm Seery

Fight Director

Dave Maier

Intimacy Director

Maya Herbsman

Costume Supervisor

Jai Alltizer

Hair and Makeup

Jeanna Parham

New San Francisco Opera Production

FRIDAY, NOVEMBER 11, 2022 • 7:30 PM

SUNDAY, NOVEMBER 13 • 2 PM

WEDNESDAY, NOVEMBER 16 • 7:30 PM

TUESDAY, NOVEMBER 22 • 7:30 PM

FRIDAY, NOVEMBER 25 • 7:30 PM

SUNDAY, NOVEMBER 27 • 2 PM

WEDNESDAY, NOVEMBER 30 • 7:30 PM

SATURDAY, DECEMBER 3 • 7:30 PM

CAST

(in order of vocal appearance)

Violetta Valéry

Pretty Yende *

Flora Bervoix

Taylor Raven

Marchese d'Obigny

Timothy Murray †

Baron Douphol

Philip Skinner

Doctor Grenvil

Adam Lau *

Gastone

Edward Graves †

Alfredo Germont

Jonathan Tetelman *

Annina

Elisa Sunshine †

Giuseppe

Michael Jankosky

Giorgio Germont

Simone Piazzola *

Messenger

William Lee Bryan

Flora's Servant

Andrew Pardini *

Aristocrats and courtesans; waiters; a naughty cardinal

* San Francisco Opera debut † Current Adler Fellow

TIME AND PLACE: Late 19th-century Paris and environs

ACT I

Violetta's apartment

—INTERMISSION—

ACT II

Scene 1: A country house near Paris

Scene 2: Flora's salon

—INTERMISSION—

ACT III

Violetta's apartment

Please keep your mask on at all times in the theater.

La Traviata

Verdi's heroine is based on an actual person who is known by many names—Alphonsine, Marguerite, Marie, and, in our opera, Violetta. She was the object of obsession and fascination to an entire society in 19th-century Paris. The most famous escort of the age, she inspired works of literature, lithography, and opera.

She began life in rural France, the child of a father so violent he almost beat her mother to death. When she was still a child, her father sold her to a deviant old man in their village. According to lore, he either sold her to a group of travelers or merely dropped her off in Paris when she was around age 11 or 12. From that point, she not only taught herself to read and write but worked her way up the informal ladder from grisette to full-blown sex worker.

Our real-life Violetta went on to host the most sophisticated salons, which teemed with the greatest intellectuals in Paris. Not only was composer and pianist Franz Liszt among her lovers, her bedmates included the author and playwright Alexandre Dumas *filis*, and his father, the successful novelist behind *The Three Musketeers*.



Shawna Lucey / DAVID ALLEN

Her fame continues to reverberate well beyond her short life of 23 years.

Violetta is a woman who never knew a relationship that wasn't transactional until her love for Alfredo. Nor did she know a moment of privacy—not even in death. The debt collectors gambled outside her bedroom, waiting for her to die in order to sell her remaining possessions.

When *La Traviata* was first produced in 1853, Verdi's intentions were that it be set in the time of the real woman, Marie Duplessis. The censors balked at the salacious topic and forced it to be set in the mid-1600s. Not until the 1880s were the composer's wishes respected and the clothing changed to reflect the contemporaneous setting.

Our new design delves into Violetta's life on display, with her only respite being the country house of Act II. Here we glimpse her healing through love for mere moments before the demands of this society crash through her Garden of Eden in the form of Alfredo's father.

La Traviata lives at the intersection of money, sex, and love. When Violetta sees a father who fights for his daughter as equally as he would for his son, she recognizes what she never had in her life. Violetta continues to fascinate and intrigue us because she overcame every element of violence and oppression to make her own fate. She is an archetype of the strength of women, who for time immemorial have fought against the systems created to oppress them—a fight we continue even today. 🌹



La Dame aux Camélias, portrait of Marie Duplessis (1824-1847) by Jean-Charles Olivier. / ALAMY

SAN FRANCISCO OPERA'S 2022-23 CENTENNIAL SEASON

The Future of Opera continues this June!



Madame Butterfly

BY GIACOMO PUCCINI

JUNE 3-JULY 1, 2023



Die Frau ohne Schatten

THE WOMAN WITHOUT A SHADOW
BY RICHARD STRAUSS

JUNE 4-28, 2023



El último sueño de Frida y Diego

THE LAST DREAM
OF FRIDA AND DIEGO
BY GABRIELA LENA FRANK
AND NILO CRUZ

JUNE 13-30, 2023

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100th Anniversary Concert

CELEBRATE WITH SAN FRANCISCO OPERA STARS

FRIDAY, JUNE 16, 2023 AT 6PM



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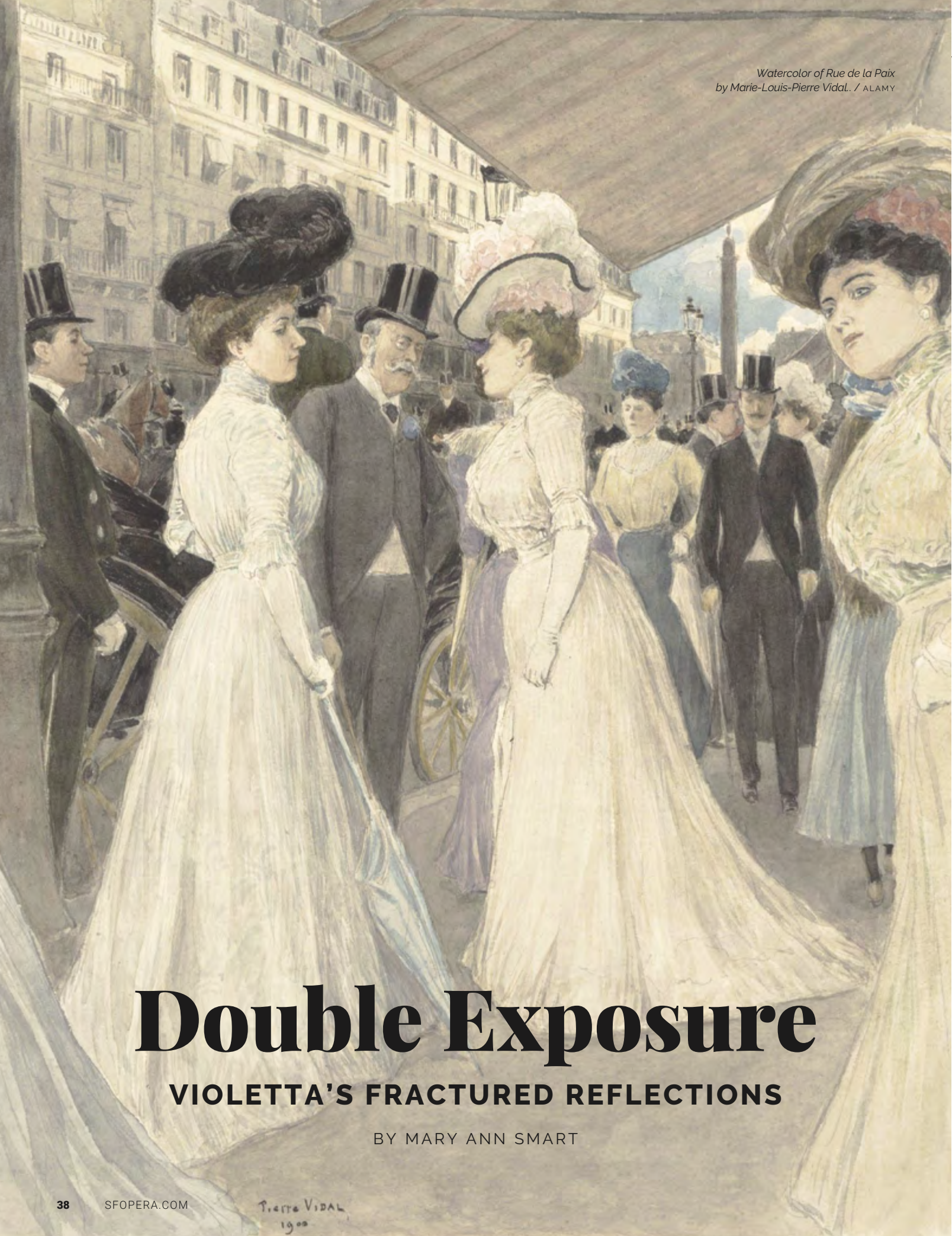
MATTHEW SHILVOCK
TAD AND DIANNE TAUBE GENERAL DIRECTOR

EUN SUN KIM
CAROLINE H. HUME MUSIC DIRECTOR



All dates, prices, programs, artists, and productions subject to change. Tickets subject to availability. Illustrations by Brian Stauffer.

Watercolor of Rue de la Paix
by Marie-Louis-Pierre Vidal. / ALAMY



Double Exposure

VIOLETTA'S FRACTURED REFLECTIONS

BY MARY ANN SMART

At the end of the first act of *La Traviata*, Violetta is preparing for bed after hosting a successful party when she hears a voice wafting through her window. The voice is Alfredo's, singing the sincere, deliberate melody with which he had declared his love for her earlier in the evening. Surrounded by the luxurious décor paid for by her male patrons, Violetta rejects the idea of true love as impossible, pushing away Alfredo's song with violent coloratura. Yet when we next see Violetta, as the curtain rises on Act II, she is living happily in the country with Alfredo, having severed connections with Parisian society—and we understand that this thread of melody heard through a window has changed her life.

La Traviata is often thought of as Verdi's "Parisian" opera—because of the glitter of its opening party scene, the waltz-like lilt of so many of its melodies, the melancholy of the opera's final scenes as Violetta languishes in a garret far above a busy street. But the opera's connections to Paris run deeper, built into the architecture of the stage spaces and the ways those spaces shape the characters' interactions. When Alfredo's love song seeps into Violetta's room at the end of Act I, Verdi is both reviving the old operatic tradition of the serenade—in which a hopeful lover stands below a balcony, singing to an unattainable woman inside—and crafting a scene that is uniquely Parisian and uniquely modern. Where the balconies of the classic serenade scene (as in the opening number of *The Barber of Seville*, for example) are mere slits that give their noble, carefully protected heroines a safe glimpse of the outside world, Violetta's window functions more like a mirror or a spotlight, projecting the public life of the street into her room and at the same time casting her image outwards.

This melding of private and public spaces was an inescapable feature of life in Paris in the mid-nineteenth century. The city was becoming more crowded and more socially mixed, and it was no longer viable for the majority of the population to live in the palatial single-family houses that had dominated the city's streetscape. From the 1820s on, the topography of Parisian life was transformed by the construction of apartment buildings with shops arrayed along the ground floor, common courtyards and foyers, and tall windows oriented to the street. To save space, the floor plans of the new buildings often placed a salon or receiving room immediately beside a boudoir, a geometry that is exploited in *La*

Traviata when Violetta and Alfredo retreat from the exuberant toasts and dancing of the party to a side room where he confesses that he has loved her from a distance for a year.

Much as many residents of the Bay Area now conduct much of their work and social life in cafes and parks because of the cost and scarcity of housing, the typical living situation in nineteenth-century Paris blended private space with public display. Outside the apartment blocks, Parisians experienced a new mobility and new mingling of social classes as they traversed the city's *arrondissements*—perhaps using the new system of horse-drawn buses—to reach stores, cafés, or theaters. The city's first department store, Le Bon Marché, opened in 1852, the year before the first performance of *La Traviata*. Even before that shopkeepers had begun to assemble attractive displays of merchandise in shop windows. As the market was flooded with more and more industrially produced goods, these displays coaxed buyers to think about their purchases in terms of desire and prestige, rather than simply buying what they needed. Increasingly the same items could be bought by both the very rich and the middle classes, making it difficult to distinguish a countess from the wife of a successful merchant or even a courtesan like Violetta simply by outward appearance. In a way the entire action of Verdi's opera is enabled by this visual blurring between classes, which was experienced as both liberating and anxiety-producing.

This erasure of class—and of superficial assumptions about moral stature—was one of the attractions of Paris for Verdi himself. He moved to the city in the late 1840s to supervise the French translations of his works being staged at the Paris Opéra, but he was also drawn by the presence of Giuseppina Strepponi, the soprano he had met when she sang in his *Nabucco* and who would later become his wife. As former mistress of a well-known theater impresario and the mother of two illegitimate children, Strepponi had been pushed to the margins of society in Italy. But in the more permissive moral climate of Paris, Verdi and Giuseppina could move freely among both the nobility and the artistic elite.

In Paris during the winter of 1852, the couple attended a performance of Alexandre Dumas *fils*' play *La Dame aux camélias*, an adaptation of the novel Dumas had published four years earlier depicting his real-life relationship with the courtesan Marie Duplessis. Verdi



rare qualities: he must be confiding, submissive and discreet.” It is impossible to imagine such a statement coming from the lips of Verdi’s Violetta; yet the words sound eerily familiar, echoing her celebration of freedom in the cabaletta “Sempre libera”: “Always free, I must flit like a butterfly from one joy to the next. I want my life to flow on paths of pure pleasure.” Violetta’s words are domesticated, packaged into safe poetic formulas. Rather than compelling her lover to obey her, it is now Violetta herself who is compelled, seeing no alternative to a life of pleasureless hedonism.

By the time Verdi was negotiating with the censors at Venice’s Teatro La Fenice a few months before the opera’s premiere in 1853, he had quite a bit of leverage. Far and away the most popular composer in Europe, with a proven track record of packing the house, he was often able to dictate his own terms. This probably explains why the Venetian censors demanded only one change to *La Traviata*: instead of being set in the present day, the censors dictated that the action must be placed at a safe distance from the present, “in the time of [Cardinal] Richelieu,” or about two centuries in the past. Of course, a change of time period does nothing to alter Violetta’s source of income or her sexual availability, but the censors believed that audiences seeing characters, costumes, and behaviors situated long enough in the past would not be tainted or influenced by witnessing political or moral subversion.

was immediately excited by the subject’s potential for operatic adaptation, though also conscious of the obstacles such a plot would face from the ever-vigilant Italian censors. Writing to a friend as he began to compose, Verdi described *La Dame aux camélias* as “a subject for our time,” “as daring as possible.” Dumas’ play had been subjected to extensive pre-emptive censorship, because even in the worldly and permissive environment of Paris, standards for what was acceptable in a novel that would be read privately were different from those for words that would be spoken before a live audience. Scenes that detailed the heroine’s finances and the comings and goings of her many lovers were cut, and Dumas emphasized her loneliness as a kept woman.

One striking casualty is the remarkable speech the heroine makes in the novel just before she accepts Armand/Alfredo as a lover: “I *must* be free to do as I please, without giving you the slightest details what I do. ... If I decide now on taking a new lover, he must have three very



Verdi conducting in Paris, 1880.

Verdi reluctantly accepted the backdating (though insisting that the characters not wear wigs), perhaps because he knew that ultimately it was his music that would make the opera sound modern and relevant, even if the sets and costumes were antiquated. He did this with the rhythmic energy of the opera's party scenes and the stylized waltz meters that are everywhere in the score but even more so with the opera's unflinching gaze at the conspicuous consumption of modernity and its costs to the self. When Alfredo throws his roulette table winnings at Violetta after she has left him, or when a raucous Shrove Tuesday procession passes below Violetta's open window as she lies dying, we are reminded that in this world nothing is truly private, that even the most intimate experiences can be seen as transactional and displayed for public view.

Perhaps the most painful transaction of all comes in the middle of the opera's second act, when Violetta negotiates with Alfredo's father about the terms on which she will leave Alfredo, to save the family's honor and the marriage prospects of Alfredo's sister. In a tense and beautiful exchange, Violetta demands that the sister be told about the sacrifice she is making. Agreeing, the elder Germont embraces Violetta as a daughter and calls her the family's "consoling angel." Some have perceived this as a victory for Violetta—feminist critic Catherine Clément sees her as finally admitted into the bourgeois family, and Roland Barthes calls this a key moment of recognition "from the world of the masters." There's some



Boulevard de Strasbourg, Corsets, Paris, 1912, by Eugène Atget. / ALAMY



Lithograph of the Bon Marché Shop in the rue du Bac, Paris, 1847. / BRIDGEMAN IMAGES

melancholy satisfaction in seeing Violetta finally measured by her actions, her virtue recognized. Amid the swirl of images and negotiations that define the world of *La Traviata*, the angelic Violetta we hear in this duet is just one of many facets of this quicksilver character. She cannily bleaches away all ornament and adopts the voice of an angel to impress Germont, just as she has earlier revved up the coloratura to reject Alfredo's love and as she will later marshal her scant remaining breath to embroider some painfully slow ornaments in her deathbed aria. For too long staged and seen as a morality tale about the dangers of living outside conventional economic and familial structures, *La Traviata* is also an opera of self-invention and reinvention through voice. 🌟

Mary Ann Smart is Gladyce Arata Terrill Professor in the Department of Music at the University of California, Berkeley. She is the author of *Mimomania: Music and Gesture in Nineteenth-Century Opera* (2004) and *Waiting for Verdi: Opera and Political Opinion in Italy, 1815–1848* (2018).

Artist Profiles

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



EUN SUN KIM

(Seoul, South Korea)

Conductor

San Francisco Opera

Highlights: *Rusalka*; *Tosca*; *Fidelio*; *Eun Sun Kim Conducts*

Verdi; *Antony and Cleopatra*; *Dialogues of the Carmelites*

Recent and Upcoming: Caroline H. Hume Music Director of San Francisco Opera (*Madame Butterfly*, *100th Anniversary Concert*); *La Bohème* (Metropolitan Opera, Vienna State Opera, Milan's Teatro alla Scala); *Tosca* (Lyric Opera of Chicago); *Salome* (Houston Grand Opera); *Turandot* (Houston); *Roberto Devereux* (LA Opera); Verdi Requiem (Dutch National Opera); concerts with The Philadelphia Orchestra, Cincinnati Symphony Orchestra, Detroit Symphony Orchestra, Seoul Philharmonic, Toronto Symphony Orchestra, Los Angeles Philharmonic. Principal Guest Conductor of Houston Grand Opera
Instagram: @ESKConductor



PRETTY YENDE *

Soprano
(Piet Retief, South Africa)

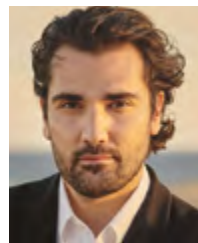
Violetta Valéry

Recent and

Upcoming: *In Song*:

Pretty Yende (San Francisco Opera); Violetta Valéry in *La Traviata* (Vienna State Opera, London's Royal Opera Covent Garden, Naples' Teatro di San Carlo, Barcelona's Gran Teatre del Liceu, Palermo's Teatro Massimo, Paris Opera); Juliet in *Romeo and Juliet* (Paris); Pamina in *Die Zauberflöte* (Paris); title role of *Manon* (Vienna, Paris); Marie in *La Fille du Régiment* (Vienna, Metropolitan Opera); Micäela in *Carmen* (Berlin State Opera);

Gilda in *Rigoletto* (Hamburg State Opera); Olympia/Antonia/Giulietta/Stella in *Les Contes d'Hoffmann* (Hamburg, Palau de les Arts Reina Sofia); Elvira in *I Puritani* (Vienna, Barcelona); Norina in *Don Pasquale* (London, Paris); Adina in *L'Elisir d'Amore* (Vienna); Amina in *La Sonnambula* (Théâtre de Champs-Élysées, Zurich Opera); Leïla in *Les Pêcheurs de Perles* (Metropolitan Opera); title role of *Lucia di Lammermoor* (Munich's Bavarian State Opera); Adina in *L'Elisir d'Amore* (Munich); Mahler's Fourth Symphony (Philadelphia Orchestra Carnegie Hall, Kimmel Center); recitals (Kansas, Princeton, Geneva, Naples, Gstaad, Vienna, Festival Auvers-sur-Oise)
Instagram: @ pretty_yende_official



JONATHAN TETELMAN *

Tenor
(Washington Crossing, Pennsylvania)

Alfredo Germont

Recent and

Upcoming: Cavaradossi in *Tosca* (Houston Grand Opera, Deutsche Oper Berlin, Theater an der Wien, Turin's Teatro Regio, Semperoper Dresden, Barcelona's Gran Teatre del Liceu, Lille Opera); Rodolfo in *La Bohème* (Dresden, London's Royal Opera Covent Garden, Komische Oper Berlin, English National Opera); Paolo in *Francesca da Rimini* (Berlin); Loris Ipanow in *Fedora* (Ópera de Las Palmas, Frankfurt Opera); Verdi Requiem (Houston Symphony, Tanglewood); title role of *Stiffelio* (Opéra National du Rhin); Jacopo Foscari in *I Due Foscari* (Florence's Teatro del Maggio Musicale Fiorentino); Alfredo in *La Traviata* (London); Canio in *Pagliacci* (Turin); B. F. Pinkerton in *Madama Butterfly* (Montpellier Opera, Dresden);

Don José in *Carmen* (Eastern Europe tour); title role of *Werther* (Lima's Gran Teatro Nacional, Montevideo's Opera del Teatro Solis); Duke in *Rigoletto* (Berkshire Opera Festival); Beethoven's Ninth Symphony (San Francisco Symphony)
Instagram: @tenortetelman



SIMONE PIAZZOLA *

Baritone
(Verona, Italy)

Giorgio Germont

Recent and

Upcoming: Giorgio

Germont in *La*

Traviata (Arena di Verona Opera Festival, Canadian Opera Company, Semperoper Dresden, Palermo's Teatro Massimo, Rovigo's Teatro Comunale, Padova's Teatro Verdi, Fondazione Teatro Goldoni di Livorno, Treviso's Teatro Sociale, London's Royal Opera Covent Garden, Muscat's Royal Opera House, Munich's Bavarian State Opera, Hamburg State Opera); Enrico in *Lucia di Lammermoor* (Lisbon's Teatro Nacional de São Carlos, Madrid's Teatro Real, Dresden); title role of *Rigoletto* (Warsaw's Teatr Wielki, Padova); Ezio in *Attila* (Teatro Petruzzelli di Bari); Renato in *Un Ballo in Maschera* (Teatro Filarmonico di Verona, Munich, Paris Opera); De Siriex in *Fedora* (Teatro di Piacenza); Ford in *Falstaff* (Teatro del Maggio Musicale Fiorentino, Madrid, Berlin State Opera Unter den Linden); Conte di Luna in *Il Trovatore* (Auckland Philharmonic); Amonasro in *Aida* (Verona, Vienna State Opera); Don Carlo in *Ernani* (Palermo, Milan's Teatro alla Scala, Teatre Principal de Maó); Alphonse in *La Favorite* (Piacenza, Parma's Teatro Regio, Palermo); Don Carlo di Vargas in *La Forza del Destino* (Opéra Royal de Wallonie-Liège); *Verdi*

ARTIST PROFILES CONTINUED

Gala (Royal Liverpool Philharmonic); Ernesto in *Il Pirata* (Madrid); Rodrigo in *Don Carlo* (Madrid); title role of *Simon Boccanegra* (Vienna); Seid in *Il Corsaro* (Piacenza); Graf Luna in *Der Troubadour* (Deutsche Oper Berlin); Marcello in *La Bohème* (Dresden)

Facebook: @SimonePiazzolaBaritono



EDWARD GRAVES J+†

Tenor
(Oxon Hill, Maryland)

Gastone

San Francisco Opera

Highlights: Stone (voice)/Eunuch in

Dream of the Red Chamber; *Centennial Celebration Concert*

Recent and Upcoming: Policeman 2 in Jeanine Tesori and Tazewell

Thompson's *Blue* (Michigan Opera Theatre, Glimmerglass Festival); title role of Handel's *Judas Maccabaeus* (Berkshire Choral International); *What the Heart Desires* (Merola Opera Program); *Back Home: Through the Stage Door* (Merola); Rinuccio in *Gianni Schicchi*/Michael Ching's *Buoso's Ghost* (Michigan Opera Theatre); Robbins in *Porgy and Bess* (Seattle Opera); John Blow's *Venus and Adonis* (Florentine Opera)

Adler Fellowship Program 2022

Merola Opera Program 2021



PHILIP SKINNER †

Bass-Baritone
(Jacksonville, Florida)

Baron Douphol

San Francisco Opera

Highlights: Doctor Bartolo in *The Barber*

of Seville; The Duke of Verona in *Romeo and Juliet*; Dansker in *Billy Budd*; Geronte di Ravoir in *Manon Lescaut*; Baron Douphol in *La Traviata*; King Priam in *Les Troyens*; Edgar Ray Killen in Philip Glass' *Appomattox*; The Speaker in *Die*

Zauberflöte; Rambaldo Fernandez in *La Rondine*; The Water Spirit in *Rusalka*; Escamillo in *Carmen*; Ferrando in *Il Trovatore*; Colline in *La Bohème*; Lorenzo in *I Capuleti e i Montecchi*; Lepidus in John Adams' *Antony and Cleopatra*

Recent and Upcoming: Iago in *Otello* (Livermore Valley Opera); King in *Aida* (Pacific Symphony); Eric/Ghost of Bazzetti in Jake Heggie's *Great Scott* (San Diego Opera); Wotan/Gunther in *Mini-Ring* (Minnesota Concert Opera); Nikititsch in *Boris Godunov* (San Francisco Symphony); engagements with Opera San José and West Edge Opera Adler Fellowship Program 1986, 1987 Merola Opera Program 1985

Facebook: @Philip G Skinner

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TIMOTHY MURRAY J+†

Baritone
(Whitefish Bay, Wisconsin)

Marchese d'Obigny

San Francisco Opera

Highlights: Scarus in

John Adams' *Antony and Cleopatra*; Sciarrone in *Tosca*; Stone/Eunuch in Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Duets from *I Puritani* and *Les Pêcheurs de Perles* in *The Adlers: Live at the Drive-In*

Recent and Upcoming: Title role of *Don Giovanni* (North Carolina Opera); soloist in *Carmina Burana* (San Francisco Symphony); Schaunard in *La Bohème* (North Carolina Opera); Paul in Jake Heggie and Gene Scheer's *If I Were You* (Merola Opera Program); Count Almaviva in *Le Nozze di Figaro* (Academy of Vocal Arts); Mercutio in *Roméo et Juliette* (Academy of Vocal Arts); excerpts as the title role of Thomas' *Hamlet* (Merola Grand Finale) San Francisco Opera Adler Fellowship Program 2020, 2021, 2022 Merola Opera Program 2019



ADAM LAU J+†

Bass (San Francisco, California)

Doctor Grenvil

Recent and Upcoming:

Don Basilio in *Il*

Barbiere di Siviglia (New Orleans Opera, Florentine Opera, Utah Opera, Dallas Opera); Dr. Grenvil in *La Traviata* (Metropolitan Opera); Guard in *The Magic Flute* (Metropolitan Opera); Jailor in *Tosca* (Metropolitan Opera); Colline in *La Bohème* (Opera Philadelphia, North Carolina Opera); Bonze in *Madame Butterfly* (Dallas); Kobun in *The (R)evolution of Steve Jobs* (Atlanta Opera); Sarastro in *The Magic Flute* (Opera Theatre of Saint Louis) Merola Opera Program 2011

Website: adampaulau.com

Facebook: @Adam Paul Lau,

Basso cantante

Instagram: @adamthehungrypanda



TAYLOR RAVEN J+†

Mezzo-Soprano
(Hope Mills, North Carolina)

Flora Bervoix

San Francisco Opera

Highlights: Charmian

in John Adams' *Antony and Cleopatra*; Sister Mathilde in *Dialogues of the Carmelites*

Recent and Upcoming: Third Lady in *Die Zauberflöte* (Houston Grand Opera, LA Opera); Mallika in *Lakmé* (Washington Concert Opera); Moravec's *Sanctuary Road* (North Carolina Opera); world premiere of a song cycle commemorating the 100th anniversary of the Tomb of the Unknown Soldier (Urban Arias); Pauline in *Pique Dame* (Des Moines Metro Opera); Annio in *La Clemenza di Tito* (LA Opera); Tebaldo in *Don Carlo* (LA Opera); Beethoven's Ninth Symphony (Handel

ARTIST PROFILES CONTINUED

and Haydn Society); Sandman in *Hansel and Gretel* (LA Opera); Rosina in *Il Barbiere di Siviglia* (Wolf Trap Opera, Finger Lakes Opera); Concepción in *L'Heure Espagnole* (Wolf Trap); concert of Bach arias (American Symphony Orchestra Alice Tully Hall) Merola Opera Program 2016 Instagram: @taylorelaineraven



ELISA SUNSHINE ♪+
Soprano
(San Clemente, California)
Annina
San Francisco Opera
Highlights: A

shepherd boy in *Tosca*; Flower (voice)/Lady-in-Waiting in Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Sister Anne of the Cross in *Dialogues of the Carmelites*

Recent and Upcoming: Queen of the Night in *Die Zauberflöte* (Pensacola Opera); Selena in Jake Heggie and Gene Scheer's *If I Were You* (Merola Opera Program); Marie in *La Fille du Régiment* (Merola Grand Finale); Gretel in *Hänsel und Gretel* (Regina Opera); Musetta in *La Bohème* (Regina Opera); Elizabeth Christine in Scott Wheeler's *The Sorrows of Frederick* (Center for Contemporary Opera)

Adler Fellowship Program 2020, 2021, 2022

Merola Opera Program 2019



MICHAEL JANKOSKY ♪
Tenor (Pittsburgh, Pennsylvania)
Giuseppe
San Francisco Opera
Highlights: A prune

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

Recent and Upcoming: Current member of San Francisco Opera Chorus and San Francisco Symphony Chorus



WILLIAM LEE BRYAN ♪
Baritone
(Saint Paul, Minnesota)
Messenger
San Francisco Opera
Highlights: Sergeant in *Manon Lescaut*;

various roles in *Billy Budd*; Officer in *The Barber of Seville*

Recent and Upcoming: Currently a member of the San Francisco Opera Chorus

Facebook: @williamleebryan



ANDREW PARDINI * ♪
Baritone
(Modesto, California)
Flora's Servant
Recent and Upcoming:

Currently a member of the San Francisco Opera Chorus; Marcello in *La Bohème* (San Francisco Opera Guild); Giuseppe Palmieri in *The Gondoliers* (Winter Opera Saint Louis); Schaubard in *La Bohème* (Opera North, Salt Marsh Opera); Dancaire in *Carmen* (Opera Orlando); Dr. Falke in *Die Fledermaus* (Orlando); Edmund Bertram in *Mansfield Park* (Opera Modesto); The Pirate King in *The Pirates of Penzance* (Saint Louis); Silvio in *Pagliacci* (Salt Marsh Opera); Der dritte Edle in *Lohengrin* (Opera Southwest); Tobia Mill in *La Cambiale di Matrimonio* (Opera Southwest); Emperor Overall in *The Emperor of Atlantis* (IN Series); Marco in *Gianni Schicchi/Buoso's Ghost* (Opera Baltimore, Opera Delaware); Zurga in *Les Pêcheurs de Perles* (Saint Louis); bass soloist in Handel's *Messiah* (Golden Gate Symphony Orchestra and Chorus)



SHAWNA LUCEY
(Houston, Texas)
Director
San Francisco Opera
Highlights: *Tosca*;
La Traviata
Recent and

Upcoming: *The Pearl Fishers* (Santa Fe Opera); *Falstaff* (Dallas Opera) General Director and CEO of Opera San José
Website: shawnalucey.com
Instagram: @29flames



ROBERT INNES HOPKINS
(London, England)
Production Designer
San Francisco Opera
Highlights:
Production Designer

of *Tosca*, *Lohengrin*, *The Cunning Little Vixen*; Set Designer of *L'Italiana in Algeri*
Recent and Upcoming: *All's Well That Ends Well* (Royal Shakespeare Company); *Tamerlano* (Grange Festival); *Don Quixote* (RSC, West End); Wagner's *Ring* cycle (Lyric Opera of Chicago); *Rigoletto* (Welsh National Opera); *War and Peace* (Welsh National Opera); *L'Italiana in Algeri* (Santa Fe Opera); *Edmond de Bergerac* (Birmingham Repertory Theatre); *Belshazzar* (Grange Festival); *Casino Royale* (Secret Cinema London and Shanghai); *Solar* (Linz Klangwolke, Austria)



MICHAEL CLARK
(Houston, Texas)
Lighting Designer
San Francisco Opera
Highlights:
Tosca; *La Bohème*
Recent and

Upcoming: *Snowy Day* (Houston Grand Opera); *Lucia di Lammermoor* (Lyric Opera of Kansas City); *Werther* (Houston)

ARTIST PROFILES CONTINUED



JOHN HEGINBOTHAM
 (Anchorage, Alaska)
Choreographer
San Francisco Opera
Highlights: *Girls of the Golden West*

Recent and Upcoming: *Third Bird; Peter and the Wolf; RACECAR* (Washington Ballet); *Oklahoma!* (St. Ann's Warehouse, Broadway, national tour, London's Young Vic, West End, London's Wyndham's Theatre); "Meet the Family" *The Umbrella Academy*, Season 3; *Girls of the Golden West* (Dutch National Opera)
 Founder of Dance Heginbotham
 Director of the Dartmouth Dance Ensemble
 Founding teacher of Dance for PD®, an ongoing collaboration between the Mark Morris Dance Group and the Brooklyn Parkinson Group
 @johnheginbotham

Metropolitan Opera Laffont Competition judge
 Instagram: @keenejohn
 Twitter: @keenejohn



DAVE MAIER
 (El Cerrito, California)
Fight Director
San Francisco Opera
Highlights: *Carmen; Tosca; the Ring cycle; Pagliacci; Rigoletto;*

Roméo et Juliette; Billy Budd; Manon Lescaut
Recent and Upcoming: *Orpheus and Eurydice* (San Francisco Opera); *West Side Story* (Opera San José); *Richard II* (African American Shakespeare Company); *A Midsummer Night's Dream* (Stanford University); *The Tempest* (Oakland Theater Project); *Romeo y Juliet*

(Cal Shakes); *Fefu and Her Friends* (American Conservatory Theatre)



MAYA HERBSMAN
 (San Francisco, California)
Intimacy Director
San Francisco Opera
Opera Highlights: *Antony and Cleopatra*

Recent and Upcoming: *Romeo y Juliet* (Cal Shakes); *Goddess* (Berkeley Repertory Theatre); *The Ripple, The Wave That Carried Me Home* (Berkeley Repertory Theatre); *Sense and Sensibility* (Theatreworks Silicon Valley); *Gem of the Ocean* (Theatreworks Silicon Valley); *Ragtime* (Theatreworks Silicon Valley); *The Displaced* (Crowded Fire Theater); *Drowning in Cairo* (Golden Thread Productions)



JOHN KEENE
 (Lancaster, Pennsylvania)
Chorus Director
San Francisco Opera
Opera Highlights: *Don Giovanni; Bright*

Sheng and David Henry Hwang's Dream of the Red Chamber; Eun Sun Kim Conducts Verdi; John Adams' Antony and Cleopatra; Eugene Onegin; Dialogues of the Carmelites
Recent and Upcoming: San Francisco Opera Chorus Director (*Orpheus and Eurydice, Madame Butterfly, Die Frau ohne Schatten*, Gabriela Lena Frank's *El último sueño de Friday Diego*)
 Seattle Opera Head of Music Staff and Chorus Master (*La Bohème, Die Walküre, Jonathan Dove's Flight, Tosca, Rigoletto, La Cenerentola, Eugene Onegin, Porgy and Bess, The Turn of the Screw, Il Trovatore, Carmen, Madame Butterfly, Il Barbiere di Siviglia, Così fan tutte, Béatrice et Bénédicte, Aida*)

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 Seattle Shakespeare Company
 Seattle Theatre Group
 Taproot Theatre Company
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Master Builder Edition



Pierre Cayard and John Del Bono. / SAN FRANCISCO OPERA

San Francisco Opera's Scene Shop Foreman John Del Bono and Pierre Cayard, the Company's Master Builder for over three decades, recently sat down together in the Company's Burlingame scene shop to discuss the history of the scene shop and building sets for the War Memorial Opera House stage. To listen to their conversation and for a full transcript, visit Streaming the First Century, San Francisco Opera's free online hub for historic recordings, conversations, and more at sfopera.com/firstcentury.

JOHN DEL BONO: Hello. I'm the scene shop foreman for San Francisco Opera. I've been here for six years, and before that I spent 16 years on the property crew at the Opera House. I'm here with Pierre Cayard, who was a stage carpenter in the late '50s and in 1962 was the founder of the scene shop that we're sitting in right now. Pierre, tell us how you started a scene shop.

PIERRE CAYARD: I spent quite a few years (laughs) working for the Opera and Ballet, building the sets. I was in charge of a bit of it, and that's why I'm still hanging around.

JDB: Excellent (laughs).

PC: I really like to come to this place because what you are doing is beautiful. [It's] something to be proud of, John.

JDB: We're carrying on a long tradition out here of stagecraft, which in itself doesn't really exist anywhere else. I started in theaters when I was in high school and moved on into working in the local scene shops here in the Bay Area in lieu of college. That's how I got into this. What background did you have to become the master builder for San Francisco Opera?

PC: I grew up in Paris in a family of fine furniture makers, so I learned a trade. When I came back from my military duty, I moved to Canada, to Montreal. I couldn't find a job



Stage and Technical Director Armando Agnini (left) and carpenters building a set on the stage of the Opera House in 1933. / MORTON

in fine furniture making. [There was] a lot of formica work, lot of drugstore-type furniture but nothing in my line of work. After a few months, I met somebody that was working for CBC [Canadian Broadcasting Corporation]. I explained my situation and that person said, “You know, with your knowledge of woodworking and art ... they need people in a scene shop for the television. You should apply.” That’s how I got in that business and stayed four years. Then I came here.

In those day the Opera and Ballet actually didn’t have much work. My first contact with the Local was working at night at the Curran Theater as a stagehand. I learned a lot. Finally, in 1958, I worked a little bit at the Opera shop and became part of the stage crew.

JDB: Oh, nice.

PC: Those were short months of employment, nothing like now. Around 1960, the [general] director Kurt Adler asked me if I was planning on staying around. I said,

“Yeah, sure. I’ll stay around if I can provide for my family!” And in ’61 or ’62, he gave me the job of running the shop.

The opera shop was where the offices are now (laughter) on 1F [the fifth floor], stage left, with one work bench and a few power tools [that were] vintage 1930, because that’s when the City bought the equipment. I think that little shop was designed for repair work. Anyway, we had to work around the [San Francisco] Symphony, who were using the building. When the Symphony rehearsed, we couldn’t make noise, so we couldn’t work.

It only lasted two or three seasons and then we moved to Grove Street, in an old garage—that was a big improvement. We could have three benches, but the height of the ceiling was 12 feet, so very low ...

JDB: It’s a constant struggle for us to find shop space where it’s tall enough.

PC: After 1968 we used the National Armory Guard space on Mission Street, which was a huge building. We had to

work around the military this time—another situation. We finally moved to Indiana Street. That building was built in 1914 and was nothing but corrugated sheet metal. It was very cold in winter and very hot in the summer. We had the railroad track coming through that place and the floor was dirt! I remember building my first show in that building: *Traviata* ... on the dirt floor!

JDB: Oh, boy. Well, [the scene shop] was in pretty good shape by the time I showed up at the Opera.

PC: Over the years some improvements were made.

JDB: So, it seems like the scene shop was pretty important to the Company at that point if they were making improvements.

PC: Oh, yes. The scene shop has always been important. I saw a picture of the carpenters building a show on the stage in the '30s, and those people did beautiful work. I did my very best to carry on the tradition. And I think I did okay. Nobody ever complained. I did okay for almost 35 years for the Opera and Ballet.

JDB: Most of those years were with Adler?

PC: Yeah. I always felt he was like my mentor. Mr. Adler liked me from the beginning. And for years and years, we

worked well together. He was very clever in the sense that he realized that my input on a basic conception of the scenery at the beginning was important. A lot of designers were European, and I had to go meet with them when they were just basically starting to think about the show. So, I could try to convey to them what our limits were: our physical limit in the theater, the stage itself, and as you know, in those days, the design of a set more or less rotating around basic stock.

Mr. Adler went to Europe around Christmas or the beginning of the year to contact his designer, his maestro, and so on. So he meets the designer in January, gives the guy a month or six weeks to get this stuff all together. Then it came to me in April at the best. The tech rehearsals started in July. I went through that with five shows a year. It was a race against the clock.

JDB: We're lucky right now. [General Director] Matthew Shilvoek has made the decision that we're going to start building legacy sets. We intend on building these popular shows and rent and remount them. There's a lot of planning ahead of time to make sure that these *Traviatas* and *Toscas* and the Mozart trilogy are able to last 30 years. They're putting in the time and energy to really work out a lot of the kinks and give us ample time to build a set that's expected to last. It is really a great place to be as a scene shop, being allowed to build shows that are gonna outlast most of our careers, if not us (laughs)! 🍷



Rouben Ter-Arutunian, director for the 1961 world premiere of Norman Dello Joio's *Blood Moon*, with master builder Pierre Cayard and resident designer Ming Cho Lee.
CAROLYN MASON JONES



Antony and Cleopatra director Elkhannah Pulitzer confers with Scenic Artist in Charge Steven McNally and Scene Shop Foreman John Del Bono.
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Streaming the First Century: Session 3

As part of the Company's centennial celebrations, Streaming the First Century provides free access to historic San Francisco Opera performances, archival interviews, and much more! Building upon the Slavic (Session 1) and French (Session 2) repertoires, the new installment explores San Francisco Opera's history through the great Italian works. To explore, visit sfopera.com/firstcentury.

RUGGERO LEONCAVALLO'S PAGLIACCI

This riveting 1962 performance, preserved on an audience recording, captures tenor **Mario Del Monaco** and baritone **Ettore Bastianini**, two masters of the Italian tradition, in peak form. Matching the roaring intensity of her colleagues is the young, soon-to-be superstar **Marilyn Horne** singing the soprano role of Nedda.



Ettore Bastianini as
Tonio and Mario Del
Monaco as Canio in
Pagliacci, 1962.
ROBERT CAHEN



Marilyn Horne as Nedda, 1962. / CAROLYN MASON JONES

GIACOMO PUCCINI'S TURANDOT

A legendary night in the annals of San Francisco Opera! **Jean-Pierre Ponnelle's** 1977 production marked the first time that soprano **Montserrat Caballé** and tenor **Luciano Pavarotti** would take on the lead roles in Puccini's *Turandot*. The vocal opulence and pyrotechnics on display exceed expectation, as does the emerging soprano **Leona Mitchell** who shines in her role debut as Liu.



Montserrat Caballé as
Turandot and Luciano
Pavarotti as Calaf in
Turandot, 1977.
RON SCHERL



Leona Mitchell as Liu, 1977 / RON SCHERL

ADDITIONAL SESSION 3 FEATURES INCLUDE:

- Excerpts from *Tosca* (1932) on the very night that inaugurated the War Memorial Opera House; tenor Beniamino Gigli bringing down the house in *Andrea Chénier* (1938); a house recording of soprano Leontyne Price in one of her greatest roles: Leonora in *Il Trovatore* (1971); the house debut of Nicola Luisotti conducting *La Forza del Destino* (2005).
- New essays by Judith Malafrente, Mark Burford, and Aryeh Nussbaum Cohen.
- Newly captured interviews with San Francisco Opera Scene Shop Foreman John Del Bono, master builder Pierre Cayard.
- And much more!

Streaming the First Century: Session 4

The culminating fourth installment of *Streaming the First Century* (released December 5) surveys works by German and Austrian composers. Don't miss these milestone San Francisco Opera performances of operas by Strauss, Korngold, Mozart, Beethoven, and Wagner. To explore, visit sfopera.com/firstcentury.

RICHARD STRAUSS' *SALOME*

Austrian diva **Leonie Rysanek** is Salome in one of the most entrancing performances of her long, distinguished career. This 1974 San Francisco Opera broadcast, conducted by **Otmar Suitner**, also features legendary Wagnerian **Astrid Varnay** as Herodias.



Astrid Varnay as Herodias, 1974. / RON SCHERL



Leonie Rysanek as Salome, 1974.
RON SCHERL

ERICH WOLFGANG KORNGOLD'S *DIE TOTE STADT*

The heart and soul of Korngold's resplendent score are brought to life in this 2008 performance featuring **Torsten Kerl** (Paul), **Emily Magee** (Marie/Marietta), and **Lucas Meachem** (Fritz/Frank). The intrepid cast traverse the opera's vocal challenges undaunted under the assured leadership of then-Music Director **Sir Donald Runnicles**.



Emily Magee as Marietta. / TERRENCE MCCARTHY



Torsten Kerl as Paul in Act I of Die Tote Stadt, 2008.
TERRENCE MCCARTHY

ADDITIONAL SESSION 4 FEATURES INCLUDE:

- Excerpts from Act II of a truly historic performance of Wagner's *Die Walküre* (1936); Kurt Herbert Adler conducts a spirited account of *Così fan tutte* (1960); Amy Shuard and Regina Resnik bring frightening intensity in an audience recording of Strauss' *Elektra* (1966); Gwyneth Jones gives a definitive performance in *Fidelio* (1978) in a performance that also introduced Sheri Greenawald to San Francisco Opera audiences.
- Contemporary perspective essays by writer Paul Thomason, Larry Rothe.
- Archival interviews with Gwyneth Jones and Lotte Lehmann.
- New interviews with early Opera Center administrator Christine Bullin, designer Robert Darling, administrator Ann Farris, audio preservationist Ward Marston, and broadcast commentator Ira Siff.

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Annabelle Taubl ^

LIBRARIAN

Carrie Weick

ADDITIONAL MUSICIAN

César Cañón, *harpsichord*

ORCHESTRA MANAGER

Tracy Davis
Kevin Myers,
Orchestra Operations Manager

† = Leave of absence

+ = Principal for one or more

Fall season operas

^ = Season Substitute

Corps Dancers

Colm Seery, *Dance Master*

Alice Cao
Alysia Chang
Brett Conway ^
Jamielyn Duggan ^
Alexandra FitzGibbon
Blanche Hampton ^
Bryan Ketron ^
Rachel Speidel Little ^
Beth Maslinoff
Jackie McConnell
Christopher Nachtrab ^
Jekyns Peláez ^
Maxwell Simoes
Chiharu Shibata ^
Marcos Vedovetto

^ Tenured

Supernumeraries

Sadie Black	Ansel Klucsr	Anthony Sabedra
Bruce Bowen	Andrew Korniej	Fernando Sanchez-Riera
Jim Bowes	Steve Lavezzoli	Pablo Sanfrancisco
Mark Burstein	Sherman Lee	Doug Spradlin
Feliciana Marie Casas	William Liu	Mimi Timberlake
Guerrero	Alan LoFaso	Ross Uchimura
Rick Casse	Priscilla Lore	Domonique Williams
Stacey Chien	Holly MacCormick	Irving Wiltshire
Thomas Colletta	Gilbert Martinez	Laurel Winzler
Eric Dew	Tim McCormick	Alliana 'Lili' Yang
Joe Friedman	Lynn Meinhardt	Atom Young Maguire
Joe Giammarco	Steve Mullin	Viva Young Maguire
Darius Gray	Ivan Navarro	Paul Zemlin
Karsten Guthridge	Ron Niewiarowski	Frank Zepeda
Nancy Huie	Ely Orquiza	
Larry Kern	Ram Ramayanam	

Backstage Personnel

COSTUME SHOP

Jai Alltizer (22),
Costume Shop Manager
Galen Till (18),
Senior Production Supervisor
Cassandra Carpenter,
Production Supervisor
Manuel Gutierrez (23),
Production Coordinator
Sally Thomas (23),
Master Tailor
Amy Ashton-Keller (29),
Master Draper
Barbara Ebel (14), *Senior Draper*
Santiago Suanes (13), *Men's Draper*
Abdiel Portalatin Perez, *Draper*
Paula Wheeler (31), *Senior Milliner*
Amy Van Every (38), *Senior Draper*
Andrea Phillips, *Assitant Dyer*
Jersey McDermott (23),
Senior Craftsperson/Shoe Specialist
Kelly Koehn, Ed Fonseca,
Kathy Roberts, Craftpersons
Emma Lehman, Kristen Tracy (15),
Assitant Cutters
Nika Cassaro, Taylor Newell,
Kaitlyn Patrick, First Hand
Robyn Marsh, Victoria Mortimer,
Costume Assistants

COSTUME TECHNICIANS

Miriam Acosta (25), Karla Fix,
Hoa Fong (24), Gillian Haratani (11),
Yui Takenouchi, Ashley Granbow,
Sabrina Baladad-Perez,
Katherine Stein, Katherine Griffith,
Haoyu Yao, Meg Horan,
Amanda Mitchell, Sara Morimoto,
Mikael Nohai, Sarah Ellen Smith,
Charles Sullivan,
Yesenia Villenasenor,
Robert Whitehurst

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CORE CREW

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Linda Edwards (24),
Edward Fonseca (11),
Claudia Holaday (43),
Lorraine Lewis (10),
Barbara Nicholas (24),
Rachell Nichols,
Phil Perry (25),
Patrick Sanchez (13),
Don Smith (26),
Scott Stewart (22),
Grisel Torres,
Kirsten Tucker (19)

DRESSERS

Paula Barish, Kathleen Blake (10),
John Goldsmith, Thomas Hoffman,
Andrew Koch, Michael Kruzich,
Jeffery Larsen, Jennifer O'Neill (10),
Mark Saladino, Janice Stephenson,
Mary Still, Charles Sullivan,
Anastasia Todish, Grisel Torres,
Arleen Young

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SENIOR WIG ARTISTS

Maur Sela
Erin Hennessy

WIG ARTISTS

Tori Grayum
Lindsay Saier

SHOW CALL FOREPERSONS

Karalynne Fiebig,
Consuelo Lopez-Robbins,
Christina Martin, Sharon Peng,
Sophia Smith

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Shana Astrachan, Juliette Bernal,
Melanie Birch, Vanessa Blanchard Lee,
Kristen Campbell, Calli Carvajal,
Sarah Coy, Karalynne Fiebig,
Marisela Garcia, Dulce Gastelum,
Denise Gutierrez, Erin Hennessy,
Arina Izadi, Roxie Jonson,
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Christian Martinez, Dylan Maxson,
Scott Whitten, Jeff Palmer,
Loren Patterson, Michael Ramirez,
James Ryan, Eila Saarni,
Victor Sanchez (25), Angelo Montague,
Frederick Wielandt (25)

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Wayne Olds, Debbie "Vola" Ruben

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Dominic Casazza (19), *Assitant Key Flyman*
Gabriel Castellani (12), *Automation Key*
Michael Chapman (10), *Key*
Dennis Criswell
Paul Delatorre (23), *Key*
Greg Harsha (23), *Key*
Geoffrey R. Heron (16)
Geoffrey W. Heron (28), *Key*
Philip Heron, (20),
Automation and Rigging Foreman
Ed Joe, *Warehouse Foreman*
Nick Kukielka
Michael Martino
Alex Meyer (28)
Ethan Ng
Harry Niedzwetzki (30)
John O'Donnell, *Key Flyman*
Enrique Pronio
Michael Ramirez
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Cyrus Sindicich
Sean Walden (11)
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Collin Whitfield
Sammy Wong

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Hilary Engelman
Andy Falkner
Oris Fry
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Myron Seth Isaacs (22), *Key*
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John Matlock, *Assistant Key*
Beth Ozarow (26), *Out of House Key*
Noah Peacock
Tara Pellack
Dawn Roth-Golden
Gretchen Scharfenberg
Sarah Shores (15), *Shop Mechanic*
Morgan Womble-Dahl

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Eugene Ahn, *Gel Room*
Juan Aldana (18)
Rebecca Bernal
John Boatwright (35),
House Head Electrician
Ariel Bott, *Assistant Key Stage Left*

Erik Docktor (15), *Projection Programmer*
Amy Domjan, *Layout Electrician*
Stephen Echerd (19)
Will Grunig (20)
Robert Haycock, *Key Stage Right*
Ana Gabriela Hernandez-McKig
Geoff Heron (13), *Pyro Technician*
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Key Light Board Operator
Karen Jine
Brendan Kierans, *Electric Shop Foreman*
Sophie Landau
Sonia Martinez
Maria Mendoza (34), *Projection Coordinator*
Glenn Quilici, *Assistant Key Stage Right*
Kevin Quintero
Matthew Reynolds
William Rodriguez
Kirt Siders, *Data Administrator*
Andrew Sproule (23), *Key Stage Left*
Jax Steager,
Assistant Key Light Board Operator

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Deanne Franklin
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Kevin McKereghan
Ryan Napoli
Tod Nixon, *Key* (24)
Billy Schmidt

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Elliott Rice
Brian Shimetz
Uwe Willenbacher (14), *Audio Editor*

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Carolyn Crimley
Dana Gray
Lua Hadar
Karen Kindig
Victoria Northridge

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Sadie Black
Liz Pasha
Diana Young

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

San Francisco Opera Orchestra



Kay Stern
Concertmaster



Laura Albers
Associate
Concertmaster



Heidi Wilcox
Acting Associate
Concertmaster



Jennifer Cho
Acting Assistant
Concertmaster



Dawn Harms
First Violin



Mariya Borozina
First Violin



Barbara Riccardi
First Violin



Dian Zhang
First Violin



Leonid Igudesman
First Violin



Jennifer Hsieh
First Violin



Asuka Annie Yano
First Violin



Wenyi Shih
First Violin
Regular Substitute



Robin Hansen
First Violin
Regular Substitute



Jeremy Preston
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Beni Shinohara
Assistant Principal
Second Violin



Eva Karasik
Second Violin



Leslie Ludena
Second Violin



Maya Cohon
Second Violin



Craig Reiss
Second Violin



Heeguen Song
Second Violin
Regular Substitute



Carla Maria Rodrigues
Principal
Viola



Joy Fellows
Acting Associate
Principal, Viola



Patricia Heller
Viola



Jonna Hervig
Viola



Natalia Vershilova
Viola



Elizabeth Prior
Viola
Regular Substitute



Thalia Moore
Acting Principal
Cello



Peter Myers
Acting Assistant
Principal, Cello



Nora Pirquet
Acting Assistant
Principal, Cello



Emil Miland
Cello



Victoria Ehrlich
Cello



Ruth Lane
Cello



Eric Sung
Cello
Regular Substitute



Joseph Lescher
Principal
Bass

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Jonathan Lancellle
Associate Principal
Bass



Steven D'Amico
Assistant Principal
Bass



Shinji Eshima
Bass



Julie McKenzie
Principal
Flute



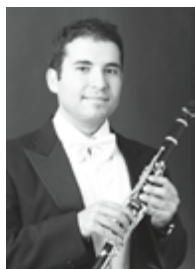
Stephanie McNab
Flute & Piccolo



Mingjia Liu
Principal
Oboe



Gabriel Young
Acting Principal
Oboe



Jose Gonzalez Granero
Principal Clarinet



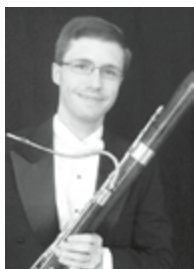
Joanne Burke Eisler
Assistant Principal
Clarinet



Anthony Striplen
Clarinet &
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Michael Severance
Bassoon &
Contrabassoon



Kevin Rivard
Principal
Horn



Keith Green
Horn



Brian McCarty
Associate Principal
Horn



Adam Luftman
Principal
Trumpet



John Pearson
Trumpet



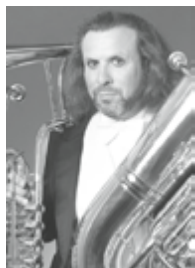
Scott Macomber
Trumpet
Regular Substitute



Samuel Schlosser
Principal Trombone



David Ridge
Principal
Bass Trombone



Zachariah Spellman
Tuba/Cimbasso



John Burgardt
Timpani



Richard Kvistad
Principal Percussion &
Associate Timpani



Patricia Niemi
Acting Principal
Percussion



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian

Most photos by John Martin.

Not pictured: Emily Liu (Viola), Yi Zhou (Viola), Mark Votapek (Cello), Evan Hillis (Bass), Michelle Caimotto (Flute), Benjamin Brogadir (Oboe), Alex DiThomas (Oboe), Matthew Boyles (Clarinet), Junghwan Lee (Clarinet), Shawn Jones (Bassoon), Meredith Brown (Horn), Caitlyn Smith-Franklin (Horn), Logan Bryck (Horn), Jeffrey Budin (Trombone), Victor Advienko (Percussion), Annabelle Taubl (Harp), Kevin Myers (Assistant Orchestra Manager and Librarian)

San Francisco Opera Regular Chorus



Nadima Avakian
Soprano



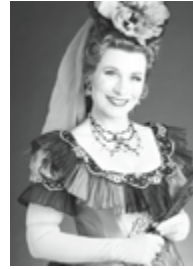
Kathleen Bayler
Soprano



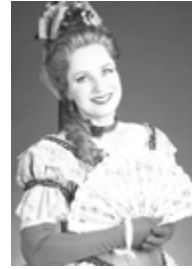
Sara Colburn
Soprano



Clare Demer
Soprano



Claire Kelm
Soprano



Elisabeth Rom Lucio
Soprano



Liesl McPherrin
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



Carole Schaffer
Soprano



Jesslyn Thomas
Soprano



Buffy Baggott
Mezzo-Soprano



Elizabeth Baker
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Silvie Jensen
Mezzo-Soprano



Courtney Miller
Mezzo-Soprano



Sally Mouzon
Mezzo-Soprano



Sally Porter Munro
Mezzo-Soprano
Leave of Absence



Erin Neff
Mezzo-Soprano



Laurel Cameron Porter
Mezzo-Soprano



Nicole Takesono
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Patrick Hagen
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor



Michael Jankosky
Tenor



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Fernando Ruiz
Tenor



Sigmund Seigel
Tenor
Leave of Absence



Jonathan Smucker
Tenor



Andrew Truett
Tenor



William Lee Bryan
Baritone



Anders Fröhlich
Baritone



Andrew Thomas Pardini
Baritone



Jere Torkelsen
Baritone



Wilford Kelly
Bass



Bojan Knežević
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass

Not pictured: Whitney Steele, Mezzo-Soprano

Most photos by John Martin.

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

San Francisco Opera Corps Dancers



Jamielyn Duggan



Brett Conway



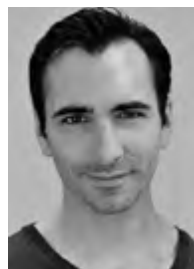
Blanche Hampton



Bryan Ketron



Rachel Speidel Little



Christopher Nachtrab



Jekyns Peláez



Chiharu Shibata

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San Francisco Opera was built by a grassroots campaign of innovative opera lovers back in 1922. So much has changed since then, but this stage as a place where we tell our community's stories and share profound emotional experiences together is more needed than ever.



War Memorial Opera House under construction in 1931



PHOTO: ERIC FRAZIER

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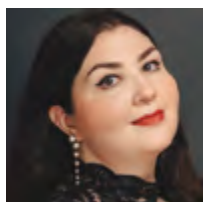
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GABRIELLE BETEAG
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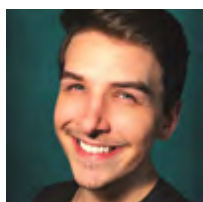
Baritone
TIMOTHY MURRAY
Whitefish Bay, Wisconsin
Third-year Adler
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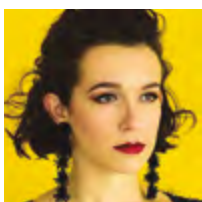
Tenor
VICTOR CARDAMONE
Pittsburgh, Pennsylvania
First-year Adler
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Valerie Crane Dorfman



Soprano
MIKAYLA SAGER
Vancouver, British Columbia
First-year Adler
Sponsored by
Anna & Steven Fieler



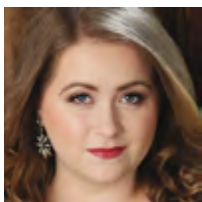
Bass
STEFAN EGERSTROM
Brooklyn Center, Minnesota
Third-year Adler
Sponsored by
Julie Dickson
Mrs. James K. McWilliams



Soprano
ELISA SUNSHINE
San Clemente, California
Third-year Adler
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Tenor
EDWARD GRAVES
Oxon Hill, Maryland
First-year Adler
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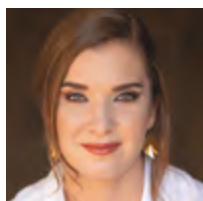
Soprano
ESTHER TONEY
Buford, Georgia
Third-year Adler
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Pianist/Coach
ANDREW KING
Syracuse, New York
Third-year Adler



Pianist/Coach
MARIKA YASUDA
Williamsburg, Virginia
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Soprano
**ANNE-MARIE
MACINTOSH**
Langley, British Columbia
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**—Amina Edris, soprano and Cleopatra in
the world premiere production of
John Adams' *Antony and Cleopatra***

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Photo: Cory Weaver (Meistersinger, 2015-16 Season)

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Ailyn Pérez as Tosca, 2021. / CORY WEAVER

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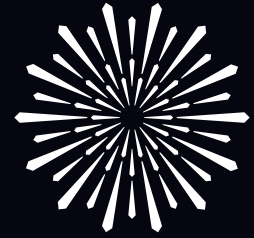
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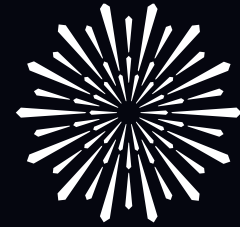
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The Merola Opera Program also extends its most sincere appreciation to all those contributors who helped meet our annual income needs through gifts of \$1 to \$999.

Your San Francisco Opera Needs You

BY GENERAL DIRECTOR MATTHEW SHILVOCK

One hundred years ago, San Francisco Opera was created out of bold and visionary courage. Our founder, Neapolitan conductor Gaetano Merola, had a belief that this great city needed a great opera company. That belief was shared by 75 community members who contributed \$1,000 each (in 1923 dollars) and 1,000 community members who contributed \$75 each. So was born San Francisco Opera.



KRISTEN LOKEN

As we celebrate this centennial milestone, we must embrace the same bold, visionary courage that defined our beginnings. **Our Centennial Season is a blueprint for what this company can be:** extraordinary musical values under Eun Sun Kim; new, inspiring productions; a commitment to a rich diversity of stories and creators; groundbreaking innovation; and a thrilling multiplicity of artistic products whether in the Opera House, in the community, or digitally online. We must exist in many ways in many places, inspiring our audiences, whoever and wherever they are.

Committing to both excellence onstage and an innovative array of artistic products in the community is what will grow the audience of the future. That will only be possible with a transformational increase in philanthropy. Philanthropy makes up some 75% of our revenue each year and, while our philanthropy represents extraordinary generosity, our annual giving has not kept pace with cost-of-living increases over the last twenty years. **Contributed revenue must grow significantly if we are to embrace a bold future and address post-pandemic challenges.** We are grappling with a 20% loss in our subscription base (common

nationwide), as well as a turbulent economy.

This is a moment where we must double down on courageous creativity! This is not a time to retreat. Cutting back now would slam shut a unique window of opportunity we now have to inspire the audiences of our second century. **Our choice in this moment is simple: we can either soar with our possibilities or be paralyzed by our challenges.**

This community has sustained San Francisco Opera with extraordinary passion since 1923. I ask you to help us soar into our second century by making a transformational gift. **Your gift will enable a future of bold creativity.** Our Centennial must not be a mirage of what might have been, fizzling out into bland, “safe” seasons of diminishing relevancy. Our Centennial must be a launching pad for a future of opera that reaffirms San Francisco as one of the great operatic centers of the world. **At our Centennial, we have an imperative to embrace our full creative potential and, in doing so, define the very future of opera.**

If you are already a donor, thank you for being a partner in this thrilling artistic journey. If you are able, please consider doubling your gift in celebration of the Centennial or making whatever increase works for you. If you are not yet a donor, please consider joining this incredible family of supporters who, since 1923, have made possible one of the greatest opera companies in the world.

A future of bold creativity must be the legacy of our Centennial. Together, we can make it possible!

To make a transformational Centennial gift, please contact 100andBeyond@sfoera.com. 🎭



Curtain call for the world premiere of John Adams' Antony and Cleopatra. / DREW ALTIZER

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