

JUNE 4-28, 2023

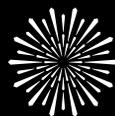
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Die Frau ohne Schatten

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BY RICHARD STRAUSS



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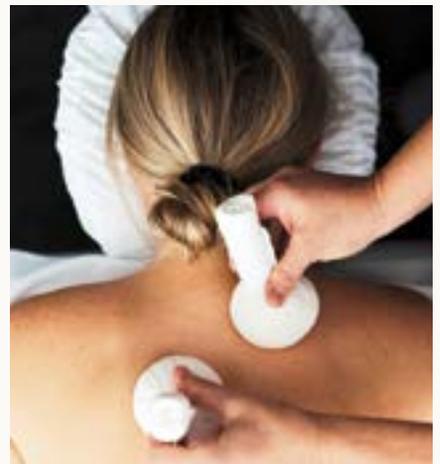
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FEATURES

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**HELP MAKE THE CENTENNIAL
A TRIUMPHANT SUCCESS!** BY MATTHEW SHILVOCK

Help San Francisco Opera carry forward our legacy of bold, transformative art by making an extraordinary gift in support of the Centennial Season.

28

**THE MOST BEAUTIFUL OF ALL EXISTING OPERAS:
CREATING *DIE FRAU OHNE SCHATTEN***

BY LARRY WOLFF

Composer Richard Strauss' collaboration with the writer Hugo von Hofmannsthal on *Die Frau ohne Schatten* occurred against the backdrop of World War I.

But the opera's redemptive faith in future generations was received with renewed appreciation by the postwar public at its premiere in 1919.

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**NOW AND THEN:
DAVID HOCKNEY ON CREATING THE WORLD OF
*DIE FRAU OHNE SCHATTEN***

James Farber chats with world-renowned artist David Hockney about the power of combining color and music, form and space, in creating the stunning, kaleidoscopic set of Strauss' *Die Frau ohne Schatten*.

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WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to the summer season of San Francisco Opera's centennial year! We're thrilled to be celebrating our 100th birthday with a season of premieres and exciting new productions that showcase the extraordinary artistry of this Company. Opera is a uniquely compelling, entertaining, and emotionally thrilling art form, and our mission is to make every performance in the War Memorial Opera House an event that will touch you deeply and that you'll remember for years to come.

This summer we continue our centennial celebration with three very different operas exploring varied stories, in addition to our star-studded *100th Anniversary Concert* on June 16. We present a fascinating new perspective on Puccini's *Madame Butterfly*, a journey to the fairy-tale world of Strauss' *Die Frau ohne Schatten* for the first time in 34 years, and a beautiful new work exploring the relationship between Frida Kahlo and Diego Rivera by Bay Area composer Gabriela Lena Frank.

Thank you for all you do to make this level of bold creativity and artistic excellence possible. If you are inspired to make a special centennial gift in support of this season, we encourage you to read more from our general director, Matthew Shilvock, on page 62. Your support is greatly needed and appreciated.

Thank you for being a part of something quite extraordinary, and we hope you enjoy this magnificent season!

Sincerely,

John A. Gunn

Chairman of the Board
San Francisco Opera Association



Keith B. Geeslin

President
San Francisco Opera Association



PS. FROM KEITH GEESLIN

This is my last season as President of the San Francisco Opera Association. I have been privileged to serve in this role for a decade, through times of great challenge and great artistic triumphs. Our spectacular Centennial Season requires an immense investment of time, talent, and resources, and your dedication and support make it possible. The Opera couldn't have weathered the pandemic, and certainly wouldn't be approaching the future so optimistically, without our steadfast community of devoted opera lovers. It's wonderful to be sharing the power of live musical experiences together again and to witness this community's passion for San Francisco Opera, a company which means so much to me. Thank you!

San Francisco Opera Association

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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, is a former overseer of Stanford's Hoover Institution, and has been a member of the advisory board of Family and Children Services and the board of the Lucile Packard Foundation for Children's Health. Opera lovers are grateful to Cynthia and John and applaud their commitment to keeping San Francisco Opera a leading-edge company

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DIRECTED BY

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8 pm

August 3, 9, 18

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Pelléas et Mélisande Illustration
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Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

Barbara A. Wolfe (Production Sponsor, *Die Frau ohne Schatten*)

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



DREW ALTIZER PHOTOGRAPHY

Jerome L. & Thao N. Dodson

(Production Sponsor, *Die Frau ohne Schatten* and *Madame Butterfly*)

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

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

That little boy grew up to attend Berkeley in the 60s, serve with the 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

Bob Ellis (Production Sponsor, *El último sueño de Frida y Diego*)

Bob has been a longtime supporter of contemporary opera since he became a member of the board of directors in 2001. He has supported all of John Adams' new productions for San Francisco Opera, beginning with the commission of *Doctor Atomic* in 2005 and continuing with *Girls of the Golden West* in 2017 and, and this past fall's *Antony and Cleopatra*. Along with Gabriela Lena Frank's *El último sueño de Frida y Diego*, other production sponsorships have included Douglas Moore's *The Ballad of Baby Doe*, Olivier Messiaen's *Saint François d'Assise*, and the 2011 premiere of Francesca Zambello's production of Wagner's *Ring* cycle. He has also served on the boards of Opera Parallèle, OPERA America, and Central City Opera.

Donor Spotlight



DREW ALTIZER

Louise Gund (Production Sponsor, *Die Frau ohne Schatten*)

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

behind the Opera's Producers Circle. Louise is passionate about enabling creativity to flourish, telling stories of meaning, and ensuring a vibrant future for the arts.



KRISTEN LOKEN

Burgess & Elizabeth Jamieson (Production Sponsor, *Madame Butterfly*)

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

Burgess says. "We are so pleased to play a role in bringing *Madame Butterfly* to the stage. We have a special fondness for supporting Puccini operas and look forward to this grand production, especially as it features Music Director Eun Sun Kim, who will conduct such outstanding artists as Karah Son, making her Company debut, and Michael Fabiano." 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.



Koret Foundation (Production Sponsor, *El último sueño de Frida y Diego*)

San Francisco Opera is deeply grateful to Koret Foundation for its support of *El último sueño de Frida y Diego*. This funding is part of the Foundation's generous three-year grant in support of new works in this Centennial Season and beyond. "Koret is pleased to celebrate San Francisco Opera's Centennial Season with this exciting new work and looks forward to more opportunities to bring new voices and stories to the opera stage," says Jeffrey A. Farber, Koret Foundation CEO. Koret has been a longtime supporter of San Francisco Opera's transformational stage productions, as well as education and community programs. Most recently, Koret supported the reopening of the Opera House after the pandemic with a generous grant in support of Beethoven's *Fidelio* in 2021. "We are honored by Koret's longstanding partnership which helps us bring the

best quality opera to the broadest audiences in ways that are reflective of and relevant to our community," says General Director Matthew Shilvock.

Donor Spotlight



RAY "SCOTTY" MORRIS

Bernard & Barbro Osher (Production Sponsor, *Die Frau ohne Schatten*)

A native of Maine, Bernard Osher became involved with San Francisco Opera as a subscriber over 50 years ago, shortly after moving here from New York. He and his wife, Barbro, a native of Sweden, have supported every aspect of the Company's work, from artist appearances to production facilities to audience building programs. Established in 1977, The Bernard Osher Foundation has funded virtually every major arts organization in the area, including youth programs. Higher education initiatives include scholarships for community college students in California and Maine and for baccalaureate students at universities in every state and the District of Columbia; Osher Lifelong Learning Institutes, serving adults on 125 campuses nationwide; and Osher Centers for Integrative Health at ten of the nation's leading medical schools and at the Karolinska Institute in Stockholm, Sweden. Bernard is a longstanding member of the Opera's Board of Directors, serving on the Chairman's Council. Barbro is Honorary Consul General of Sweden for California and serves as Chairman of the Board of the Osher Foundation. Together they recently established the Osher Audience of the Future Fund, which gives San Francisco Opera an incredible resource to connect art and audiences together in new ways, ensuring that the Osher Theatre (War Memorial auditorium) remains a vibrant, energized, and full-to-the-rafters building in which to experience transformational opera.



DREW ALTIZER

Denise Littlefield Sobel (Production Sponsor, *El último sueño de Frida y Diego*)

Denise Littlefield Sobel is a philanthropist with a longstanding interest in the visual and supporting arts. She is at the forefront of several initiatives to promote diversity within the arts, and serves on several diversity committees for various nonprofits. Supporting DEI at San Francisco Opera has been a particular passion. When Matthew Shilvock first told Denise that SF Opera was commissioning *El Sueño di Frida y Diego*, its first opera in Spanish, she eagerly offered her support. In addition to supporting San Francisco Opera, she is an active supporter of numerous cultural institutions around the world, including several museums, such as The Fine Arts Museums of San Francisco, SFMoMA, the National Museum of Women in the Arts, the Musée d'Orsay in Paris. She is Chair of the Board of Trustees at the Clark Art Institute in Williamstown, MA. A passionate advocate for diversity in dance and choreography, she supports a wide range of companies, including Alvin Ailey, ABT, Fall for Dance at NY City Center, Jacob's Pillow, the Joffrey, Joyce, Kyle Abraham's A.I.M., and, of course, the San Francisco Ballet. At the Paris Opera and Ballet, she continues to promote the expansion of a health center for dancers. In 2019, the French government presented Sobel with the country's highest civilian honor, naming her a Chevalier of the Légion d'honneur, in recognition of her extraordinary contributions to French culture. In 2013, Sobel created the Tikkun Olam Foundation, Inc. where she serves as President, focusing on women's health, gender justice, and reproductive rights. A native of San Francisco and a resident of New York City, Sobel is active in several charities in both cities and has served on other nonprofit boards, including the American Red Cross of Greater New York, which honored her with the 2022 Humanitarian Award, Congregation Rodeph Sholom, and Chicago's Auditorium Theatre, where she has been honored for her ongoing support of dance programs and historic preservation. The youngest child of Edmund Watis Littlefield and Jeannik Méquet Littlefield, she continues her parents' wonderful legacy of support of San Francisco Opera through her own philanthropy, and management of the Edmund W. and Jeannik Méquet Littlefield Endowment Fund, which provides a permanent and unrestricted source of income for the Company. In 2021, she and her brother, Ed Littlefield, Jr., received the Crescendo Award, bestowed by the San Francisco Opera Guild, for their family's half-century support of San Francisco Opera.

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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 supporting causes in medical research and science, focusing on communities of need, particularly the elderly and children. A few years ago, the president of Italy bestowed upon Maria Manetti Shrem the title of Grand Officer of the Order of the Star of Italy for her consistent support of cultural collaboration between Italy and the U.S. In June 2022, the Mayor of San Francisco, London Breed, along with the City and the County, proclaimed “June 22 Manetti Shrem Day for Philanthropy.”

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

El Círculo de Frida y Diego

San Francisco Opera is honored to recognize donors for their support of Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* and their participation in this special giving circle—**El Círculo de Frida y Diego**. From the names of the levels, to the gift amounts and benefits, each level was created to reflect an important part of the opera and inspire a deeper connection to the work. This community-based effort welcomes new supporters who, together, are helping to bring this work to life. There is still time to join El Círculo by calling (415) 565-3212. Donors will be added to our digital recognition and will receive a special commemorative pin! Please see page 24 for more details. This listing reflects gifts received through May 10, 2023.

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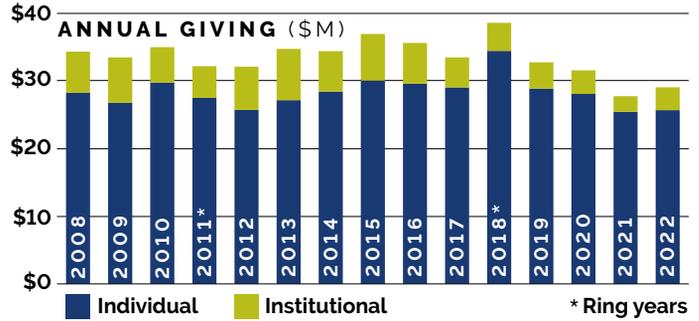
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Help make the Centennial a triumphant success!

BY GENERAL DIRECTOR MATTHEW SHILVOCK

Incredible passion fuels the very business model of opera. From the Renaissance to now, this most gloriously all-encompassing art form has thrived because of the passionate generosity of patrons, be they monarchs, governments, or, in the case of the United States, individuals like YOU! The fusion of singing, music, and theater requires a significant financial investment, but the impact is transformational, creating experiences that linger in our hearts and souls for decades.

Opera economics are exceptionally fragile and have become ever more so over the decades. The percentage of our costs covered by sales has diminished from the 1960s, to a point where **only 16% of our costs are covered by tickets.** For every \$100 you spend on a ticket, we have to bring in an additional \$500 from other sources. Government support is only 0.5% of our budget and corporate support has, with a few loyal exceptions, largely disappeared over the last decade. As another form of donor support, around 15% of our budget comes from our endowment.



- As indicated above, our annual fund has remained ostensibly flat for over 15 years, while costs have escalated by around 3% a year.
- The 20% decline of subscription during the pandemic caused a related drop in donors.
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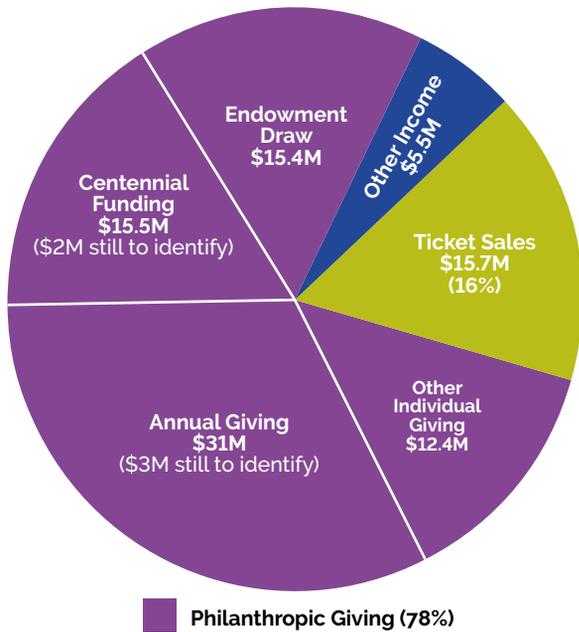
The possibilities of this season are thrilling! We are bringing to life two new operas, three new productions, two new co-productions, a traveling *Bohème* in a shipping container, bold new ticket programs, a full season of livestreams, and so much more. Eun Sun Kim is taking the musical values of the Company to an extraordinary level. And we are seeing an unprecedented number of new ticket buyers coming through the doors.

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The success of this season, artistically and financially, will do much to set the foundation for the future of the Company. You have held the legacy of San Francisco Opera in your hearts and hands for the last hundred years. Please help us carry forward that legacy by making an extraordinary gift in support of the Centennial and affirming the vital importance of this moment in our storied history.

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COLIBRÍ (Hummingbird) \$70

Symbolizing communication and a visit from our deceased loved ones, just as Diego was visited by Frida at age 70 when the opera begins.

- Hummingbird pin to show your support
- Digital donor recognition



CEMPASÚCHIL (Marigold) \$301

Symbolizing the pathway home as deceased loved ones follow its fragrance to find their way. The Opera House at 301 Van Ness is our home, making a gift of \$301 particularly meaningful.

- Prior benefits plus curator-led talk and viewing of *Pan American Unity*, on display at SFMOMA
- Recognition in our Summer 2023 program book (usually reserved for donors giving \$1,000 or more)



CORAZÓN (Heart) \$1,907

Inspired by Frida Kahlo's birth year, 1907. The story of the opera is a rebirth, as Frida comes back to life and her corazón beats once more.

- Prior benefits plus group mural tour in San Francisco
- Educational panel and donor reception



NIVELES (Levels) \$3,000

Inspired by the more than 3,000-year tradition that has given Día de los Muertos its full richness and cultural meaning in today's time. Niveles are the three levels of existence in the tradition of the ofrenda (offering): el cielo (heaven), la tierra (earth), and el purgatorio (purgatory).

- Prior benefits plus papel picado magnet commemorating the opera
- Cocktails for 2 during intermission (opera tickets sold separately)
- Exclusive access to a pre-dress rehearsal and talk with the artistic team



LOS RIVALES (The Rivals) \$9,760

Diego Rivera's 1931 painting *The Rivals* was purchased at \$9.76 million in 2017. At the time, this set the record for the highest price for an artwork by any Latin American artist.

- Prior benefits plus exclusive final dress rehearsal invitation for 2 on June 11, 2023



LA CASA AZUL (The Blue House) \$24,700

Frida Kahlo's famous house, number 247, features prominently in the opera.

- Prior benefits plus invitation to opening night cast party for 2 (opera tickets sold separately)



MILAGROS (Miracles) \$50,000

Milagros are carried for protection and good luck. As part of a religious ritual or an act of devotion, Milagros can be offered as a symbol of a fervent need or in gratitude for answered prayers. Milagros donors respond to the need for significant philanthropic investment.

- Prior benefits plus program book recognition as an affiliate production sponsor
- Additional exclusive invitations throughout the year

Die Frau ohne Schatten

THE WOMAN WITHOUT A SHADOW

OPERA IN THREE ACTS BY RICHARD STRAUSS
LIBRETTO BY HUGO VON HOFMANNSTHAL

This production is made possible, in part, by
Barbara A. Wolfe
Jerome L. and Thao N. Dodson
Louise Gund
Bernard and Barbro Osher

David Butt Philip's appearance is made possible by
a gift to the Emerging Stars Fund by Jan Shrem and Maria Manetti Shrem.

JUNE 4, 10, 20, 23, 28, 2023

We present this production of *Die Frau ohne Schatten* in memory of Ian Falconer, Costume Designer (1959–2023)

The performance will last approximately 3 hours 50 minutes, including two intermissions.



THE FUTURE OF OPERA

Die Frau ohne Schatten

ACT I

SCENE 1: The Empress' handmaiden, the Nurse, keeps watch while the Empress sleeps. A Messenger of Keikobad (the Empress' father) declares that if the Empress does not cast a shadow within three days, the Emperor will turn to stone.

The Emperor appears and tells of how, while hunting, his falcon grazed the forehead of a gazelle, causing it to transform into a woman. In anger at the bird for having violated the woman, the Emperor threw his dagger at the falcon. He goes off in search of the falcon as he declares that everything he does is for love of the Empress.

The Empress awakens. She explains that since being wounded she can no longer transform herself. She sees the falcon and calls to it. It tells her that she does not cast a shadow and the Emperor will turn to stone.

The Nurse explains that they must travel down to the world of humankind and steal a shadow from a living being. She describes the horrors of the human realm, but the Empress naively demands to be taken there.

SCENE 2: The Dyer's Wife awakens from sleep as her husband's brothers fight. They threaten her until her husband, Barak, comes in. She tells him that she does not feel cared for. Barak does not understand. He asks her to give him children, reminding her of their marriage vows and his oath to provide for her and any children they might have. She responds that it is he who has not been able to give her children. She has had to give up any hope of this and so must he. Barak assures her he will be patient until she changes her mind. He goes off to sell cloth at the market.

The Nurse and Empress appear. They flatter the Dyer's Wife and tempt her with gold. An image of a young man emerges as the Wife gazes into a mirror, but this dream soon vanishes. The Nurse explains that in order to give up her shadow, the Wife must forswear motherhood. The Wife agrees to withhold intimacy from Barak. The Nurse agrees that she and the Empress will remain in the house as her servants. The Nurse conjures a fire and a meal of fish for Barak and magically divides their marriage bed in two. The Nurse and Empress disappear as the Wife hears the sounds of unborn children coming from the frying pan. Barak returns to find that now he sleeps alone. Outside the night watchmen sing the praises of conjugal love.

ACT II

SCENE 1: Barak prepares to leave for market as his Wife adorns herself in the mirror. Once alone, the Nurse again conjures the appearance of the young man. The Empress cries out in horror to see Barak's Wife tempted by a creature without a heart. Barak returns with his brothers and a group of beggar children.

SCENE 2: The Falcon leads the Emperor to the Falcon house. The Emperor expects to find the Empress asleep, watched over by the Nurse, but the house is empty. As the Empress and Nurse return, the Emperor senses they have descended to the human realm and reacts in jealousy that he has been betrayed.

SCENE 3: The Nurse gives Barak a sleeping potion and again conjures the image of the boy. Incapable of going through with making love to him, Barak's wife awakens Barak and berates him for not keeping her safe. In a daze, Barak confesses his fear of not being able to provide for her. Enraged that he continues not to understand her, his wife leaves the house, telling him she might never return.

SCENE 4: Half asleep, the Empress struggles with feelings of guilt for considering betraying Barak by stealing his wife's shadow. She falls asleep and has a dream that the Emperor is doomed. She decides that she would rather turn to stone herself.

SCENE 5: Barak's Wife declares that she has foresworn motherhood, sold her shadow and has been with another man. Enraged, Barak threatens to kill her. Unseen forces overwhelm the house and the two of them are torn apart.

ACT III

SCENE 1: In the realm of Keikobad, Barak's Wife is filled with guilt and declares her love for her husband, wishing to be reunited with him. Barak in turn longs for the chance to be with his wife.

SCENE 2: The Nurse and the Empress are brought by an oarless boat to the door of a temple. The Nurse cautions the Empress that Keikobad is fearsome and he will destroy her. The Empress is not afraid. She rejects the Nurse.

SCENE 3: The Empress faces her father, Keikobad, and asks to be judged for not stealing the shadow. She is offered the option of gaining the shadow by drinking from the fountain of life, but she cannot sacrifice Barak and his Wife. The Emperor is turned to stone. When the Empress still refuses to take the shadow, the Emperor is restored to life. The Empress casts a shadow.

SCENE 4: Barak and his Wife find each other with the help of the Empress and Emperor. The voices of unborn children encourage them to reject fear and remind them that we are both guest and host.

First performance: Vienna State Opera, Vienna, October 10, 1919

First performance in the United States: War Memorial Opera House, San Francisco, September 18, 1959

San Francisco Opera has performed *Die Frau ohne Schatten* in six previous seasons. For complete cast information, visit archive.sfopera.com.

Personnel: 25 principals, 54 choristers (42 offstage only), 24 child choristers, 7 dancers; **110 total**

Orchestra: 4 flutes, 3 oboes, 5 clarinets, 4 bassoons, 9 horns, 6 trumpets, 4 trombones, 1 tuba, 1 timpani, 4 percussion, 2 harps, 2 celestes, 1 glass harmonica, 50 strings (14 first violins, 12 second violins, 10 violas, 8 cellos, 6 basses); **96 total in the pit**

Backstage banda: 4 trumpets, 4 trombones, 1 percussion (tam-tam/wind machine)

Conductor
Sir Donald Runnicles

Director
Roy Rallo

Production and Set Design
David Hockney

Costume Designer
Ian Falconer

Original Lighting Designer
Alan Burrett *

Revival Lighting Designer
Justin A. Partier

Chorus Director
John Keene

Assistant Conductor
Patrick Furrer *

Prompter
Robert Mollicone

Musical Preparation
**Laura Poe, Alden Gatt,
Chris Reynolds *, John Churchwell,
Fabrizio Corona, José Luis Gutiérrez**

Diction
Anja Burmeister

Supertitles
Christopher Bergen

Assistant Director
E. Reed Fisher

Stage Manager
Thea Railey

Assistant Stage Managers
**Jimmy Marcheso, Jonathan S. Campbell,
Collette Berg, Anna Reetz**

Choreographer/Dance Master
Colm Seery

Fight Director
Dave Maier

Technical Supervisors
**Lawren Gregory
Ryan O'Steen**

Costume Supervisor
Jai Alltizer

Hair and Makeup
Jeanna Parham

Co-Produced by LA Opera and
Royal Opera House Covent Garden

Original Director: John Cox

SUNDAY, JUNE 4, 2023 • 2 PM
SATURDAY, JUNE 10 • 7 PM
TUESDAY, JUNE 20 • 7 PM
FRIDAY, JUNE 23 • 7 PM
WEDNESDAY, JUNE 28 • 7 PM

Die Frau ohne Schatten

THE WOMAN WITHOUT A SHADOW

Opera in three acts by **Richard Strauss** • Libretto by **Hugo von Hofmannsthal**

(Sung in German with English supertitles)

CAST

(in order of vocal appearance)

<i>The Nurse</i>	Linda Watson *
<i>The Spirit Messenger</i>	Stefan Egerstrom
<i>The Emperor</i>	David Butt Philip *
<i>The Empress</i>	Camilla Nylund
<i>The Voice of the Falcon</i>	Olivia Smith * †
<i>The One-Armed Man</i>	Wayne Tigges
<i>The One-Eyed Man</i>	Philip Skinner
<i>The Hunchback</i>	Zhengyi Bai
<i>Barak's Wife</i>	Nina Stemme
<i>Barak</i>	Johan Reuter *
<i>Three Servants</i>	Elisa Sunshine, Arianna Rodriguez * †, Nikola Printz * †
<i>The Voice of a Youth</i>	Victor Cardamone †
<i>Three Watchmen</i>	Javier Arrey *, Kidon Choi, Jongwon Han †
<i>Children's Voices</i>	Elisa Sunshine, Arianna Rodriguez †, Olivia Smith †, Nikola Printz †, Gabrielle Beteag †
<i>Voice from Above</i>	Gabrielle Beteag †
<i>The Guardian of the Temple Gates</i>	Mikayla Sager †
<i>Solo Dancer</i>	Christopher Nachtrab
<i>Huntsmen, Servants, Beggars, Spirits, and Apparitions</i>	

* San Francisco Opera debut † Current Adler Fellow

ACT I

Scene 1: In the realm of the Empress
Scene 2: Barak's hovel, under a city wall

—INTERMISSION—

ACT II

Scene 1: Barak's hovel, the next day
Scene 2: Inside the Falcon house
Scene 3: Barak's hovel
Scene 4: Inside the Falcon house
Scene 5: Barak's hovel

—INTERMISSION—

ACT III

Scene 1: Mystic caverns in Keikobad's realm
Scene 2: At the entrance to Keikobad's temple
Scene 3: In the temple
Scene 4: A sun-filled landscape

The performance will last approximately 3 hours 50 minutes.

*Latecomers may not be seated during the performance after the lights have dimmed.
Patrons who leave during the performance may not be reseated until intermission.*

The Most Beautiful of All Existing Operas: Creating *Die Frau ohne Schatten*

BY LARRY WOLFF



Hugo von Hofmannsthal and Richard Strauss
at the librettist's home in Rodaun, 1912. / ALAMY

On January 26, 1911, *Der Rosenkavalier* had its triumphant premiere in Dresden, and on March 20 the librettist Hugo von Hofmannsthal wrote from Vienna to the composer Richard Strauss in Bavaria proposing a new project. “If we wanted once again to work on something big it would have to have strong and colorful action,” wrote Hofmannsthal. “I have something quite definite in mind which fascinates me very much ... It is a magic fairy tale in which two men and two women encounter one another.” Strauss was immediately interested, and they were both intrigued by the idea of Mozart’s *The Magic Flute* as the model for a German-language fairy-tale opera. Neither, however, could imagine that their collaboration on *Die Frau ohne Schatten* would take place in the apocalyptic context of World War I, and that by the time the opera had its premiere in 1919 their whole world would be utterly transformed.

In *The Magic Flute* a fairy-tale prince and princess, Tamino and Pamina, are tested to prove that they are worthy to rule. In *Die Frau ohne Schatten* there would be a fairy-tale emperor and empress, and the empress would be tested, as she sets out to find a shadow, achieve fertility, and learn what it means to be human and humane. Emperors and empresses did exist in 19th-century children’s fairy tales—as in Hans Christian Andersen’s tale

of the nightingale who sang for the Chinese emperor—but in 1911 there were also real emperors who still ruled all over Europe. Hofmannsthal in Vienna was a subject of Habsburg Emperor Franz Joseph, who ruled over the Austro-Hungarian empire, while Strauss was a subject of the German Kaiser Wilhelm II. Tsar Nicholas ruled over the Russian empire, and even George V in London was not only king of England but also emperor of India.

In 1911, when Hofmannsthal proposed the new opera, there took place in Austria the ceremonious royal wedding of a Habsburg imperial heir, second in line, the 24-year-old future Emperor Karl, marrying a Bourbon princess, the 19-year-old future Empress Zita. The outcome of World War I meant that they would be the very last Habsburg emperor and empress, being banished from Austria in 1919, the same year that the fairy-tale emperor and empress of *Die Frau ohne Schatten* made their first appearance on the stage of the Vienna State Opera.

With the success of *Der Rosenkavalier*, Strauss and Hofmannsthal became the most important creative team in the post-Wagnerian German-language opera world, and they would work together until Hofmannsthal’s early death in 1929. They largely collaborated by letter, and their correspondence was preserved. “*Die Frau ohne Schatten* could, I sometimes think, become the most beautiful of all

“[Hofmannsthal and Strauss] were both intrigued by the idea of Mozart’s The Magic Flute as the model for a German-language fairy-tale opera.”

existing operas,” wrote Hofmannsthal on June 15, 1911—and then on June 27, uneasily, “My dear Dr. Strauss, What is the matter with you? I am quite uneasy when I do not hear from my alter ego for so long.” Through the letters we probably know more about their creative collaboration than any other in the history of opera.

The first scene of *Die Frau ohne Schatten* begins on the imperial roof terrace, where the Empress awakens, accompanied by harp and solo violin; she receives a magical message from the Emperor’s falcon and resolves to go down into the human city in search of a human shadow—guided by her deceitful and manipulative Nurse. The human world of Barak the Dyer and his moody discontented wife (whose shadow the Empress covets) is introduced with a cacophonous interplay of percussion and machine

instruments: timpani, rods, castanets, wind machine, bass drum, tam-tam, and two large Chinese gongs.

“I would like to draw all your attention to the Empress,” wrote Hofmannsthal to Strauss on July 25, 1914. “There is always a spiritual light coming from her, and the stages on her road to humanity are marked as if by luminous flame.” It was not unusual for Hofmannsthal to feel a certain infatuation for his female soprano creations—like the Marschallin in *Der Rosenkavalier* and Ariadne in *Ariadne auf Naxos*—but this letter about the Empress was written one week before all of Europe went up in flames with the outbreak of World War I. Hofmannsthal was immediately called up for military service as a reserve officer, causing great distress to Strauss on account of the unfinished opera. Strauss wrote to Hofmannsthal’s wife, “Hugo has



Alfred Roller's set design for Barak the dyer's home; Vienna State Opera, 1919. / TULLY POTTER/BRIDGEMAN IMAGES

“I would like to draw all your attention to the Empress,” wrote Hofmannsthal to Strauss ... “There is always a spiritual light coming from her, and the stages on her road to humanity are marked as if by luminous flame.”



Costume design for the Empress by Alfred Roller; Vienna State Opera, 1919.

LEBRECHT MUSIC ARTS/BRIDGEMAN IMAGES



Empress Zita, the last Habsburg monarch, whose reign ended with the defeat of Austria-Hungary in World War I. / BRIDGEMAN IMAGES

the damned duty not to die for the fatherland before I have my third act.” In fact, Hofmannsthal was moved to a desk job and spent the war writing patriotic essays for the Habsburg empire, but the slow progress of the opera now occurred against the backdrop of the most terrible war (until then) in European history, with ten million soldiers actually dying for their fatherlands.

There are parts of the score which feel deeply marked by the wartime conditions. The solemn unison trio for the night watchmen at the conclusion of Act I blesses the reproductive coupling of young spouses: “You spouses who lie lovingly in each other’s arms, you are the bridge that extends over the abyss by which the dead return to life!” The hymnal setting with *pianississimo* trumpets and trombones suggested that, for Strauss, “the dead” were no longer an abstraction of the libretto, now with young men lying dead on the battlefields. At the opening of Act III, the Dyer and his wife have been separately imprisoned by higher spirit powers and they long for each other in their loneliness and separation, as husbands and wives must surely have done all over Europe.

At the climax of the third act the Empress discovers her husband, the Emperor, turned to stone and realizes that only by refusing to accept the other woman’s shadow can she

bring him back to life. The Emperor then sings, as if emerging from paralysis in a tenorial trance: “The dead man shall rise out of the tomb of his own body.” He has a vision of the unborn children of the future descending “like starlight”—and the Empress, looking up, sees them as winged cherubim. While the word “unborn” was appropriated in the American abortion debate in the late 20th century, it had no such meaning for Strauss and Hofmannsthal in the early 20th century. The unborn children represented, in wartime, the unborn generation of the future, what we might call “posterity.” Hofmannsthal imagined the children’s chorus sounding “as if birds were suddenly speaking from the sky,” and Strauss created magical effects with the triangle and celesta. The redemptive magic of the unborn children was intended to heal a world destroyed by war.

Halfway through the war, in 1916, the 86-year-old Emperor Franz Joseph died at Schönbrunn Palace in Vienna, after a reign of 68 years. The young Karl and Zita now came to the throne and reached out secretly to American President Woodrow Wilson, seeking to extricate Austria-Hungary from the war but ultimately failing to do so. The eventual defeat of Germany and Austria-Hungary meant the abolition of the Habsburg empire, confirmed by Wilson at the Paris Peace Conference of 1919.



Lotte Lehmann, the Dyer's Wife in the world premiere of *Die Frau ohne Schatten* in 1919, made her San Francisco Opera debut as Puccini's *Tosca* in 1934.
LAWRENCE MORTON



Strauss' original Empress for *Die Frau ohne Schatten* was the glamorous diva Maria Jeritza, seen here with San Francisco Opera founder Gaetano Merola in 1930.
SAN FRANCISCO PUBLIC LIBRARY

Hofmannsthal and Strauss had agreed that they would hold back the performance of *Die Frau ohne Schatten* until the war was over. They, however, imagined a German and Austrian victory, the triumph of the emperors, and instead the opera had its premiere in Vienna in 1919 after ignominious defeat and unconditional surrender, after the emperors and empresses were unceremoniously removed from European political life. Thus, in 1919, Karl and Zita were compelled to leave Austria, the same year that their operatic counterparts stepped onto the stage in Vienna as fairy-tale figures. Indeed, from that moment emperors and empresses would be increasingly regarded as fairy-tale figures all over the world.

The roles of the Empress and the Dyer's Wife were taken in 1919 by two of the greatest singers of the 20th century: Czech soprano Maria Jeritza and German soprano Lotte Lehmann, respectively. The glamorous Jeritza knew (and apparently flirted with) both the old Emperor Franz Joseph and the young Emperor Karl. Jeritza and Lehmann would move on to glorious careers in the United States, with Jeritza singing her signature roles in San Francisco, including *Carmen*, *Tosca*, *Turandot*, and *Salome*, between 1928 and 1937, and Lehmann making her San Francisco Opera debut in 1934

and performing her legendary *Marschallin* there between 1940 and 1946.

Die Frau ohne Schatten was received respectfully in Vienna in 1919, and the figure of Barak the Dyer was particularly appreciated as a loving portrait of an ordinary Viennese craftsman. Yet, Hofmannsthal always regretted that *Die Frau ohne Schatten* had missed its moment by arriving in the catastrophic aftermath of the War, and he did not live long enough to witness the brilliant rediscovery of the opera following World War II.

The Vienna Opera House was partly destroyed by Allied bombing in 1945, and when it was rebuilt and reopened in postwar Austria in 1955 a new production of *Die Frau ohne Schatten* was featured. Four years later, in 1959, the American premiere took place in San Francisco. The opera's quest for humanity, its reconciliation of rulers and subjects, its redemptive faith in future generations as yet unborn was now received with renewed appreciation by the postwar public, responding to what Hofmannsthal back in 1911 imagined might become "the most beautiful of all existing operas." ❁

Larry Wolff is Professor of History at New York University and the author of the new book *The Shadow of the Empress: Fairy-Tale Opera and the End of the Habsburg Monarchy*.



David Hockney in 1977
working on the set design
for his production of
Mozart's *The Magic Flute*.
GODDARD ARCHIVE PORTRAITS/
ALAMY STOCK PHOTO

NOW AND THEN:
David Hockney
on Creating
the World of
Die Frau ohne Schatten

BY JAMES FARBER

It's early evening in Normandy, France, as David Hockney's Zoom image appears on the screen. He is dapper as ever wearing a cream-colored jacket, a crisp white shirt with a black and white polka dot tie. His head is covered in a British style country cap, his glasses frames are yellow and there is, of course, a cigarette in his hand.

"There are just, the three of us," he explains. "We're living here in the middle of a field on about five acres of land. There's a river running at the bottom, a little road at the top, and the only buildings we can see are the studio and a storeroom, and it's falling down—we'll have to do something about that," he adds parenthetically.

Hockney's striking use of color, his response, as always, is honest and revealing.

"I'd seen two or three productions of it. I loved the music but frankly the productions hadn't been very memorable. But honestly, I find most opera productions don't stick in the memory. I felt it called for color, because color and music combined can be very powerful. I think most people in the theater avoid using color because they're afraid of it. Color, tone, and line are terms that can be applied to pictures and music. It's a question of finding exactly the right equivalents."

In response, Cox (who had worked with Hockney on productions of *The Rake's Progress*, *The Magic Flute*, and

“Those ‘Snail Space Paintings’ looked abstract, but they were really studies about form and space. They were not meant as sets, but when I was painting them, Strauss’ music was always in the back of my mind. That’s when I discovered you could make the color fields shift and change perspective by changing the colors of the light.”

—DAVID HOCKNEY

"It's very, very beautiful. We're about 10 miles from the coast. I don't mind being stuck here. During the pandemic we couldn't have any visitors. I could just work. I never left this place for more than a year."

The inspiration for our conversation is San Francisco Opera's revival of Hockney's luminous production of Richard Strauss' mythic opera *Die Frau ohne Schatten*, first presented in 1992 at the Royal Opera House, Covent Garden, with performances in 1993 in Los Angeles and then in Australia, where Hockney remembers fondly they were given three weeks on stage to perfect the complex lighting design that plays such a crucial role.

Flashback to October 1993. David Hockney, director John Cox, and Los Angeles Opera's executive director, Peter Hemmings, are gathered for a news conference at the Dorothy Chandler Pavilion to discuss the creation of *Die Frau ohne Schatten*. When a question is asked regarding

Turandot) replied, "David needs music to respond to, rather than text. As David likes to say, 'The composer was responding to the text when he wrote the music. All I need to do is listen to the music.' When you move people around in David's spaces, you're moving people around in his pictures."

Hemmings added, "In the end, I don't think anybody actually chooses David to design an opera. He chooses you."

Many artists, once they've found a formula to establish their careers, are content to repeat it over and over. That is not David Hockney. As he approaches his 86th birthday in July, he has never ceased asking questions and exploring new ways of creating and perceiving art—whether it's his vast portfolio of paintings in oils and now on his iPad; his multiple-perspective collage approach to photography; his wall-sized exhibitions that were sent



© DAVID HOCKNEY. PHOTO: RICHARD SCHMIDT COLLECTION SMITHSONIAN AMERICAN ART MUSEUM, WASHINGTON, D.C.

around the globe by fax; or his latest experiment in immersive environments, *Bigger & Closer*, currently being presented at London's new Lightroom art space adjacent to King's Cross Station.

It was this constant desire to explore new ways of making art that led me to ask, "When you were a kid, David, were you always asking questions?"

"Oh yes," he says with a broad smile. "Yes, I was. My mother said I was too curious. I was always asking questions about how pictures are made. I think that's a good question. I've never stopped asking questions."

It was in March and April of 1991 that Hockney began a series of abstract paintings that would later evolve into the set designs for *Die Frau ohne Schatten*.

"Those 'Snail Space Paintings' looked abstract, but they were really studies about form and space. They were not meant as sets, but when I was painting them, Strauss' music was always in the back of my mind. That's when I discovered you could make the color fields shift and change perspective by changing the colors of the light."

To illustrate the concept, Hockney created a large-scale version in his studio that covered a wall and melded onto the floor. He then installed a lighting grid and invited friends to sit and watch as he transformed the painting's forms by varying the light to operatic accompaniment. The effect was magical.

"When we started working on *Frau* we built a large

model of the stage with its own lighting grid in my home studio. Then we made models of the sets and costumes (by the late Ian Falconer). John Cox would come over and we would sit and listen to the opera for hours and ideas would present themselves. We lit the whole three-and-a-half-hour opera with all the effects."

The large stage model was an expansion of a concept that Hockney had conceived years before when he and Los Angeles Philharmonic Music Director Zubin Mehta would gather in the studio and play with lights as they prepared a 1987 production of *Tristan und Isolde* in Los Angeles.

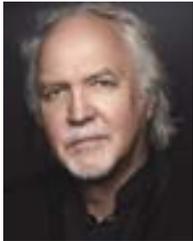
As Hockney and Cox worked together, a crucial question involved how to stage the opera's transformative final scenes.

"Hofmannsthal's libretto describes a beautiful landscape with a golden river sweeping through it. We realized the Golden River could represent the life force. But the opera doesn't end there. It ends in the future with the voices of unborn children singing. The river then comes toward the audience to become a tree of life. I think it fits the music very well. I had friends that didn't care for the opera. But when they saw mine, they said now they could hear the music." ❁

James Farber is a feature writer and critic of classical music, opera, theater, and fine art for Daily Variety, the Copley Newspapers and News Service, the Los Angeles Newspaper Group, and San Francisco Classical Voice.

Artist Profiles

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



SIR DONALD RUNNICLES

(Edinburgh, Scotland)

Conductor

San Francisco Opera

Highlights: Former Music Director of

San Francisco Opera

John Adams' *Doctor Atomic*; Conrad

Susa's *The Dangerous Liaisons*;

Messiaen's *Saint François d'Assis*

Recent and Upcoming: *100th*

Anniversary Concert (San Francisco

Opera); *Arabella* (Deutsche Oper Berlin);

Fidelio (Berlin); *Elektra* (Berlin); *Tosca*

(Berlin); *Tristan und Isolde* (Berlin); *Hänsel*

und Gretel (Oman); concerts with

Minnesota Orchestra, Atlanta

Symphony, Sydney Symphony, Dresden

Philharmonic, BBC Scottish Symphony

General Music Director of Deutsche

Oper Berlin; Music Director of the Grand

Teton Music Festival; Principal Guest

Conductor of the Atlanta Symphony;

Principal Guest Conductor of the

Sydney Symphony Orchestra;

Conductor Emeritus of the BBC Scottish

Symphony Orchestra

Recipient of the San Francisco Opera

Medal 2009

Recipient of Order of the British Empire

2004

Knight Bachelor 2020

Facebook: @DonaldRunnicles

Twitter: @MaestroDCR

in *Ariadne aux Naxos* (Edinburgh International Festival, Munich's Bavarian State Opera); Laca in *Jenůfa* (Vienna State Opera); Walther von Stolzing in *Die Meistersinger von Nürnberg* (Vienna); Don Jose in *Carmen* (Vienna, English National Opera); the Prince in *Rusalka* (Covent Garden, Madrid's Teatro Real); Schönberg's *Gurre-Lieder* (London Philharmonic Orchestra); Grigory in *Boris Godunov* (Metropolitan Opera, Covent Garden); Laertes in Brett Dean's *Hamlet* (Metropolitan Opera, Cologne); Boris in *Kát'a Kabanová* (Salzburg Festival, Glyndebourne); title role of *Lohengrin* (Berlin); Froh in *Das Rheingold* (Madrid); Essex in Benjamin Britten's *Gloriana* (Madrid); Narraboth in *Salome* (Covent Garden); Benjamin Britten's *War Requiem* (ENO); Vaudemont in *Iolanta* (Opera Holland Park); Folco in Mascagni's *Isabeau* (Opera Holland Park); Rodolfo in *La Bohème* (ENO); Beethoven's *Missa Solemnis* (Orchestre de l'Opéra de Rouen Normandie); gala concert (Opera Holland Park)



CAMILLA NYLUND

Soprano (Vaasa, Finland)

The Empress

San Francisco Opera

Highlights: Elsa in *Lohengrin*

Recent and Upcoming: Elsa in *Lohengrin* (Bayreuth Festival); title role of *Jenůfa* (Berlin State Opera); Eine Frau in *Erwartung* (Frankfurt Opera); Isolde in *Tristan und Isolde* (Zurich Opera); Brünnhilde in *Die Walküre* (Zurich); Katerina in Shostakovich's *Lady Macbeth of Mtsensk* (Hamburg State Opera); Brünnhilde in *Siegfried* (Zurich); Brünnhilde in *Götterdämmerung* (Zurich); recitals with pianist Helmut Deutsch



LINDA WATSON *

Soprano (Orinda, California)

The Nurse

Recent and

Upcoming: Herodias

in *Salome* (Milan's

Teatro alla Scala, Vienna); Brünnhilde in *Der Ring des Nibelungen* (Deutsche Oper am Rhein, Vienna); Isolde in *Tristan und Isolde* (Deutsche Oper am Rhein); Ortrud in *Lohengrin* (Vienna); The Nurse in *Die Frau ohne Schatten* (Vienna, Hamburg); title role of *Ariadne auf Naxos* (Deutsche Oper am Rhein); Babulenska in Prokofiev's *The Gambler* (Vienna) Professor of voice at the Music and Arts University of the City of Vienna



JOHAN REUTER *

Bass-Baritone (Copenhagen, Denmark)

Barak

Recent and

Upcoming: Barak in

Die Frau ohne Schatten (Budapest); Amfortas in *Parsifal* (Bergen); Orest in *Elektra* (Copenhagen's Royal Danish Opera); Telramund in *Lohengrin* (Munich's Bavarian State Opera, Vienna State Opera); Jaroslav Prus in *The Makropulos Case* (Paris Opera); Marsk Stig in Peter Heise's *Drot og Marsk* (Copenhagen); Jochanaan in *Salome* (Paris, Vienna's Theater an der Wien); title role of *Der Fliegende Holländer* (Canadian Opera Company); Hans Sachs in *Die Meistersinger von Nürnberg* (Deutsche Oper Berlin, Beijing); title role of *Wozzeck* (Paris, Berlin); Renato/Count Anckarström in *Un Ballo in Maschera* (Copenhagen); Wotan in *Die Walküre* (Berlin, Budapest); title role of George Enescu's *Oedipe* (Amsterdam); Šišov in



DAVID BUTT PHILIP *

Tenor (Somerset, UK)

The Emperor

Recent and

Upcoming: Title role

of Alexander von

Zemlinsky's *Der*

Zwerg (Deutsche Opera Berlin);

Florestan in *Fidelio* (London's Royal

Opera Covent Garden, Prague); Bacchus

ARTIST PROFILES CONTINUED

Janáček's *From the House of the Dead* (Frankfurt, London's Royal Opera Covent Garden); Wotan in *Das Rheingold* (Budapest)



NINA STEMME

Soprano (Stockholm, Sweden)

Barak's Wife

San Francisco Opera

Highlights: Senta in *Der Fliegender*

Holländer; Brünnhilde in *Der Ring des Nibelungen*; title role of *Turandot*; Donald Runnicles 50th Birthday Concert

Recent and Upcoming:

100th Anniversary Concert (San Francisco Opera); Barak's Wife in *Die Frau ohne Schatten* (Vienna State Opera);

Kostelníčka in *Jenůfa* (Theater an der Wien); Brünnhilde in *Der Ring des*

Nibelungen (Vienna State Opera); Isolde in *Tristan und Isolde* (Naples' Teatro di San Carlo, Deutsche Oper Berlin, Vienna State Opera); Ortrud in *Lohengrin* (Vienna State Opera); recitals (London's Wigmore Hall, Geneva, Toulouse, Stockholm)



STEFAN EGERSTROM

♫♫

Bass (Brooklyn Center, Minnesota)

A Spirit Messenger

San Francisco Opera

Highlights: Second

Prisoner in *Fidelio*; A Jailer in *Tosca*; A Captain/Zaretsky in *Eugene Onegin*

Recent and Upcoming:

Noble in *Lohengrin* (Metropolitan Opera); Peneios in *Daphne* (American Symphony Orchestra Carnegie Hall); Hunding in *Die Walküre* (Queen City Opera); King René in *Iolanta* (Queen City Opera)

San Francisco Opera Adler Fellow 2020, 2021, 2022

Merola Opera Program 2019

Facebook: Stefan Egerstrom



MIKAYLA SAGER ♫+

Soprano (Vancouver, Canada)

Keeper of the Gates of the Temple

San Francisco Opera

Highlights: Soloist in

Eun Sun Kim Conducts Verdi; Sister Felicity in *Dialogues of the Carmelites*; Mimi in *Bohème Out of the Box*; Kate Pinkerton in *Madame Butterfly*

Recent and Upcoming: Frida Image #1 in Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* (San Francisco Opera); concert (UC Davis Symphony Orchestra); Giannetta in *L'Elisir d'Amore* (Festival Napa Valley) San Francisco Opera Adler Fellow 2022, 2023

Merola Opera Program 2021



VICTOR CARDAMONE

♫+

Tenor (Pittsburgh, Pennsylvania)

Apparition of a Youth

San Francisco

Opera Highlights:

Stone/Eunuch in Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Rodolfo in *Bohème Out of the Box*

Recent and Upcoming: Don Ottavio in *Don Giovanni* (Opera Columbus); Jenik in *The Bartered Bride* (University of Cincinnati College-Conservatory of Music); Rinuccio in *Gianni Schicchi* (Ball State University); Don Ramiro in *La Cenerentola* (Brevard Music Center); workshop performances and studio recordings of Matthew Aucoin's *Eurydice*, Scott Davenport Richards' *Blind Injustice*; Kevin Puts' *The Hours* San Francisco Opera Adler Fellow 2022, 2023

Merola Opera Program 2021

Facebook: Victor Cardamone, tenor



OLIVIA SMITH ♫+

Soprano (Penticton, Canada)

Voice of the Falcon/Voices of Unborn Children

San Francisco Opera

Highlights: Mimi in *Bohème Out of the Box*

Recent and Upcoming:

Governess in Britten's *The Turn of the Screw* (Curtin Opera Theatre); Marguerite in excerpts of Gounod's *Faust* (Curtis Symphony Orchestra); Cathleen in Vaughan Williams' *Riders to the Sea* (Curtis Opera Theatre); First Witch in *Dido and Aeneas* (Curtis Opera Theatre); Mrs. Gobineau in Menotti's *The Medium* (Curtis Opera Theatre) San Francisco Opera Adler Fellow 2023 Merola Opera Program 2022



PHILIP SKINNER ♫♫

Bass-Baritone (Jacksonville, Florida)

Barak's One-Eyed Brother

San Francisco Opera

Highlights: Doctor

Bartolo in *The Barber of Seville*; The Duke of Verona in *Roméo et Juliette*; Dansker in *Billy Budd*; Geronte di Ravor 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

ARTIST PROFILES CONTINUED

with Opera San José and West Edge Opera
 San Francisco Opera Adler Fellowship 1986, 1987
 Merola Opera Program 1985
 Recipient of the San Francisco Opera Medal 2022
 Facebook: @Philip G Skinner
 Instagram: @philipgskinner



WAYNE TIGGES ♪
 Bass-Baritone
 (Dubuque, Iowa)
Barak's One-Armed Brother
San Francisco Opera
Highlights: Zuniga

in *Carmen*; Sam and Wesley in *Heart of a Soldier*; Ariodates in *Xerxes*; Joe St. George in *Dolores Claiborne*; Judge Turpin in *Sweeney Todd*; Mr. Flint in *Billy Budd*

Recent and Upcoming: Wotan in *Die Walküre* (Opera Santa Barbara); Scarpia in *Tosca* (Santa Barbara); Jochanaan in *Salome* (Tulsa Opera); Howie Albert in Terence Blanchard's *Champion* (Boston Lyric Opera); Owen Hart in Jake Heggie's *Dead Man Walking* (Lyric Opera of Chicago, Atlanta Opera); Judge Turpin in *Sweeney Todd* (Des Moines Metro Opera); Basilio in *Il Barbiere di Siviglia* (Michigan Opera Theatre); Baron Douphol in *La Traviata* (LA Opera); Frank in *Die Fledermaus* (Palm Beach Opera); John Proctor in Robert Ward's *The Crucible* (Santa Barbara)



ZHENGYI BAI ♪
 Tenor (Linyi, China)
Barak's Hunchback Brother
San Francisco Opera
Highlights: Remendado

in *Carmen*; Dancing Master and Lamplighter in *Manon Lescaut*; *The Adlers: Live at the Drive-In*; First Prisoner

in *Fidelio*; *The Future Is Now: Adlers in Concert*

Recent and Upcoming: Monostatos in *The Magic Flute* (San Francisco Opera); Basilio in *Le Nozze di Figaro* (Opera San José); Dr. Caius in *Falstaff* (San José); Fong See in Nathan Wang's *On Golden Mountain* (LA Opera); Alessandro in *Il Re Pastore* (Merola Opera Program)
 Adler Fellowship 2019, 2020, 2021
 Merola Opera Program 2018
 Website: baizhengyi.com



GABRIELLE BETEAG ♪+
 Mezzo-Soprano
 (Atlanta, Georgia)
Voice from Above/Voices of Unborn Children

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



ELISA SUNSHINE ♪
 Soprano (San Clemente, California)
Voices of Unborn Children/Servants
San Francisco Opera
Highlights: Flower/Lady-in-Waiting in Bright Sheng and

David Henry Hwang's *Dream of the Red Chamber*; A Shepherd Boy in *Tosca*;

Sister Anne of the Cross in *Dialogues of the Carmelites*; Annina in *La Traviata*; *The Future Is Now Adlers in Concert*
Recent and Upcoming: The Queen of the Night in *Die Zauberflöte* (Pensacola Opera); Gretel in *Hänsel und Gretel* (Regina Opera); Musetta in *La Bohème* (Regina); Selena in Jake Heggie and Gene Scheer's *If I Were You* (Merola Opera Program); Second Fairy in Mendelssohn's *A Midsummer Night's Dream* (San Francisco Symphony); soprano soloist in Handel's *Messiah* (Philharmonia Baroque Orchestra)
 Adler Fellowship Program 2020, 2021, 2022
 Merola Opera Program 2019



ARIANNA RODRIGUEZ * ♪+
 Soprano (Fairfax, Virginia)
Voices of Unborn Children/Servants
San Francisco Opera

Highlights: Musetta in *Bohème Out of the Box*

Recent and Upcoming: Musetta in *La Bohème* (Opera North); Leonard Bernstein's *Mass* (Peabody Opera Theatre)
 Adler Fellowship Program 2023
 Merola Opera Program 2022



NIKOLA PRINTZ * ♪+
 Mezzo-Soprano
 (Oakland, California)
Voices of Unborn Children/Servants
San Francisco Opera
Highlights: Musetta

in *Bohème Out of the Box*
Recent and Upcoming: Frida Image #2 in Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* (San Francisco Opera); title role of *Carmen* (Opera San José); Dido in *Dido and*

ARTIST PROFILES CONTINUED

Aeneas (San José); Schwabacher Recital Series (San Francisco Opera Center/Merola Opera Program); Isabella in *L'italiana in Algeri* (Opera Memphis); title role of *The Grand Duchess of Gerolstein* (Pocket Opera); title role of Giovanni Domenico Freschi's *Ermelinda* (Ars Minerva); Orfeo in *Orfeo ed Eurydice* (West Edge Opera); Aldonza in *The Man of La Mancha* (Shreveport Opera) Adler Fellowship Program 2023 Merola Opera Program 2021, 2022



JAVIER ARREY *J
Baritone (Valdivia, Chile)
Voices of the Nightwatchmen
Recent and Upcoming:

Schaunard in *La Bohème* (Metropolitan Opera); Alfio in *Cavalleria Rusticana* (Boston Lyric Opera); Germont in *La Traviata* (Opera Nacional de Chile)



KIDON CHOI J
Baritone (Seoul, South Korea)
Voices of the Nightwatchmen
San Francisco Opera
Highlights: Prince

Yamadori in *Madame Butterfly*
Recent and Upcoming: Prince Yamadori in *Madame Butterfly* (Metropolitan Opera); Herald in *Otello* (Metropolitan Opera); Castro in *La Fanciulla del West* (Metropolitan Opera); The Four Villains in *Les Contes d'Hoffmann* (Korea National Opera); Scarpia in *Tosca* (Opera San José); Montano in *Otello* (Cleveland Orchestra); Germont in *La Traviata* (Wolf Trap Opera); Jack Rance in *La Fanciulla del West* (Korea); Tonio in *Pagliacci* (North Carolina Opera); Marcello in *La Bohème* (Opera Idaho); title role of *Rigoletto* (Wolf Trap Opera)



JONGWON HAN J†
Bass-Baritone (Seoul, South Korea)
Voices of the Nightwatchmen
San Francisco Opera
Opera Highlights:

The Bonze in *Madame Butterfly*; Colline in *Bohème* *Out of the Box*
Recent and Upcoming: The Bonze in *Madame Butterfly* (Palm Beach Opera); bass soloist in Handel's *Messiah*; concerts in Osaka, Seoul, and New York Adler Fellowship Program 2023



CHRISTOPHER NACHTRAB
(Long Island, New York)
Solo Dancer
San Francisco Opera
Highlights: *Rusalka*

Recent and Upcoming: Current member of San Francisco Opera Dance Corps (tenured); co-founder of the artistic collaborative Capital Dance Project; formerly a tenured principal artist with Sacramento Ballet; featured artist with the Metropolitan Opera and Washington National Opera



ROY RALLO
(Anaheim, California)
Stage Director
San Francisco Opera
Highlights: Director of *Il Barbiere di Siviglia*, *The Barber of*

Seville for Families, *Pikovaya Dama*; San Francisco Opera staff director for 27 seasons
Recent and Upcoming: Revival Director of *Il Trovatore* (San Francisco Opera); Associate Director of *Partenope* (San Francisco Opera); Niloufar Talebi and Aleksandra Vrebalov's *Abraham in Flames* (San Francisco's Z Space); Schubert's

Winterreise (Le Chimera Project) Founding member of Canada's Le Chimera Project



DAVID HOCKNEY
(Bradford, England)
Production and Set Design
San Francisco Opera
Opera Highlights: Production and

Design of *Turandot*; Production of *Tristan und Isolde*; Set and costume designer of *Die Zauberflöte*; Designer of *The Rake's Progress*

Recent and Upcoming: Exhibition of paintings of the seasons in Normandy (Royal Academy of Arts, London, Brussels, Istanbul, Chicago); *David Hockney: Bigger & Closer (Not Smaller & Further Away)*, an immense immersive projection of the artist's oeuvre in photography, painting, drawing, and opera design (London's Lightroom, King's Cross) Recipient of the San Francisco Opera Medal 2017



IAN FALCONER
(Ridgefield, Connecticut)
Costume Designer
San Francisco Opera
Highlights: *Turandot*
Recent and

Upcoming: Sets and costumes for *The Nutcracker* (Pacific Northwest Ballet); Author and illustrator of children's books

ALAN BURRETT *
(London, England)
Original Lighting Designer

ARTIST PROFILES CONTINUED



JUSTIN A. PARTIER
(New York, New York)
Revival Lighting Designer
San Francisco Opera Highlights:
Carmen; Cavalleria

Rusticana/Pagliacci; Verdi Requiem; Fidelio; Bohème Out of the Box
Recent and Upcoming: *Carmen* (Washington National Opera); *Così fan tutte* (Dallas Opera); *Origins of Love* (national tour); *How to be a Rock Critic* (national tour); *(Be)Longing* (national tour); *A Midsummer Night's Dream* (Schloss Werdenberg Buchs SG Switzerland); *All the Rage* (The Barrow Group); *The New Will Appear* (59 E59 Theater); *Driving Miss Daisy* (Mile Square Theater); *Fascinating Rhythm* (Transcendence Theater Company); *Shall We Dance* (Transcendence Theater Company); *Big Top Dreamers* (Transcendence Theater Company); *Rich Girl* (Florida Studio Theater); *COLORED* (Kyle Marshall Choreography); *The Book of Mountains and Seas* (New Conservatory Theatre Center); *PrEP Play, or Blue Parachute* (NCTC); *Getting There* (NCTC)
Instagram: @justinlights
Website: justinpartierlighting.com

Recent and Upcoming: Choreographer of Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* (San Francisco Opera); *Idomeneo* (Staatsoper Berlin); Britten's *Gloriana* (Madrid's Teatro Real); *Ariadante* (Vienna State Opera, Israeli Opera)
Revival Choreographer of *La Traviata* (Barcelona's Liceu, Welsh National Opera); *Giulio Cesare* (Glyndebourne Festival Opera); *L'Elisir d'Amore* (Glyndebourne); *Rinaldo* (Glyndebourne)



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

Sheng and David Henry Hwang's *Dream of the Red Chamber*; *Eun Sun Kim Conducts Verdi*: John Adams' *Antony and Cleopatra*; *Eugene Onegin*; *Dialogues of the Carmelites*; *La Traviata*; *Orpheus and Eurydice*
Recent and Upcoming: San Francisco Opera Chorus Director (*Madame Butterfly*, Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y 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*)
Metropolitan Opera Laffont Competition and San Francisco Conservatory of Music Voice Concerto Competition judge
Instagram: @keenjohn



DAVE MAIER
(El Cerrito, California)
Fight Director
San Francisco Opera Highlights:
John Adams' *Antony and Cleopatra*;

Carmen; *Tosca*; the *Ring* cycle; *Pagliacci*; *Rigoletto*; *Romeo and Juliet*; *Billy Budd*
Recent and Upcoming: Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* (San Francisco Opera); *Tosca* (Opera San José); *Sweat* (Center Repertory Company); *Poor Yella Rednecks*; *Vietgone 2* (American Conservatory Theater); *Exodus to Eden* (Oakland Theater Project); *Romeo and Juliet in America* (African-American Shakespeare Company); *Cyrano* (Aurora Theatre)



COLM SEERY
(Dublin, Ireland)
Choreographer
San Francisco Opera Highlights:
Movement Director of John Adams' *Antony*

and *Cleopatra*; Choreographer and Dance Master of *Madame Butterfly*; Revival Choreographer of *Die Meistersinger von Nürnberg*; *Andrea Chénier*; Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*; Dance Master of *Don Giovanni*, *Eugene Onegin*, *La Traviata*, *Orfeo ed Euridice*

The child choristers performing in this production are members of the San Francisco Girls Chorus (SFGC) and the San Francisco Boys Chorus (SFBC). They are led by Valérie Sainte-Agathe, Artistic Director and Monica Baruch, Chorus School Level IV Director (SFGC); and Ian Robertson, Artistic Director and Todd Jolly, Assistant Chorus Director (SFBC).

San Francisco Girls Chorus

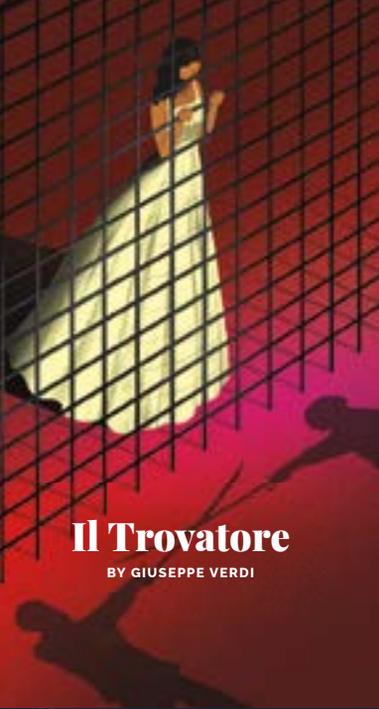
Georgia Ballard
Samsara Druzak
Aram Kim
Lavanna Maharjan
Eliana Mercado
Mackenzie Pederson
Leonora Steward
Calista Stone

Anayah Tin
Sara Wolfe
Violet Wolfe
Ellie Wong

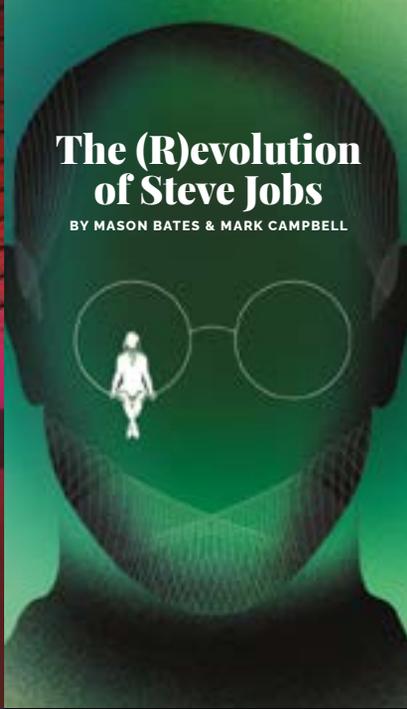
San Francisco Boys Chorus

Landon Chai
Roshan Chandran
Kenneth Chen

W. Patrick Ezell
Nathan Horwath
Solah Malik
Adrian Mann
Xavier Martinez
Edgar McConnell IV
Jacob Rainow
Oliver Stolte
Wawo Takahashi



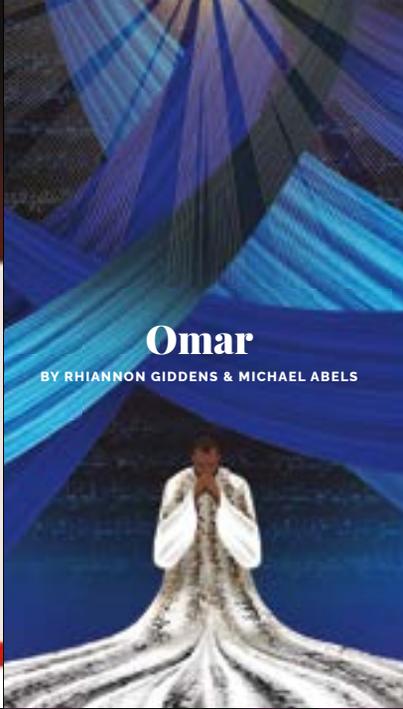
Il Trovatore
BY GIUSEPPE VERDI



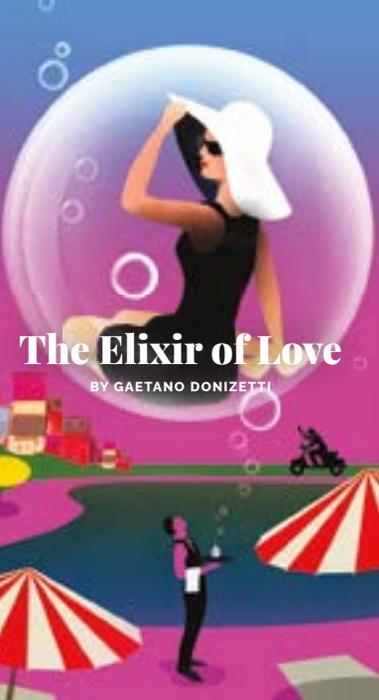
The (R)evolution of Steve Jobs
BY MASON BATES & MARK CAMPBELL



Lohengrin
BY RICHARD WAGNER



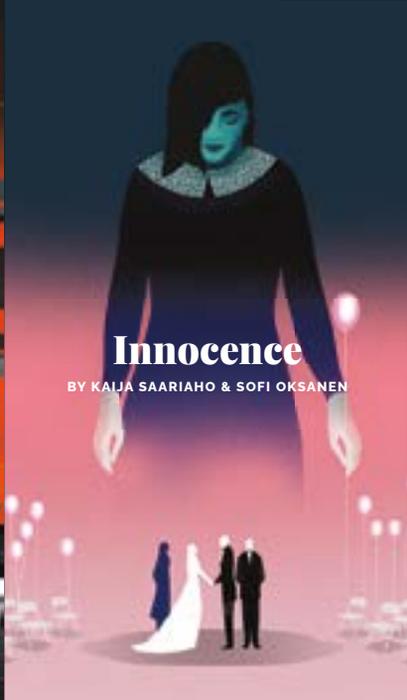
Omar
BY RHIANNON GIDDENS & MICHAEL ABELS



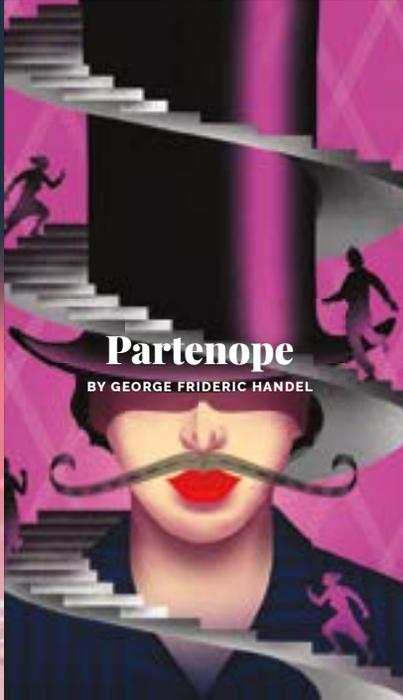
The Elixir of Love
BY GAETANO DONIZETTI



The Magic Flute
BY WOLFGANG AMADEUS MOZART



Innocence
BY KALJA SAARIAHO & SOFI OKSANEN



Partenope
BY GEORGE FRIDERIC HANDEL

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San Francisco Opera News



DREW ALTIZER PHOTOGRAPHY

NEW EXHIBITION AT MUSEO ITALO AMERICANO

The vital role of San Francisco's Italian community in fostering a love for opera in the Bay Area is celebrated in a new exhibition at the Museo Italo Americano in the Fort Mason Center. With text by Company Dramaturg Emeritus Kip Cranna and materials from San Francisco Opera's Archives and the collections of Museum of Performance + Design, **Bravo: Celebrating San Francisco Opera, Its Italian Roots and Legacy** illuminates the art form's local genesis during the Gold Rush and the contributions of Italian Americans to San Francisco Opera's first century.

IN SONG: DANIELA MACK RELEASED JUNE 6



PHOTO: LORENCIA TRINCHERI

San Francisco Opera's award-winning video portrait series, *In Song*, continues this month with an episode featuring Daniela Mack.

Filmed on location in

Buenos Aires, ***In Song: Daniela Mack*** follows the acclaimed mezzo-soprano's artistic journey and musically paying homage to her native Argentina. Mack returns to the War Memorial Opera House stage on June 13 as Frida Kahlo in the Company premiere of *El último sueño de Frida y Diego* by composer Gabriela Lena Frank and librettist Nilo Cruz.

Show up.



Show up big. Show up small.
 Show up for foster kids.
 Give your time or money at
HelpFosterChildren.com



RISE OVER RUN

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TUES - SAT: 10PM - CLOSE

DINING
 TUES - THUR: 4PM - 11PM
 FRI - SAT: 4PM - 12AM

SHOW YOUR TICKET FOR
 A COMPLIMENTARY DRINK.



33 TURK STREET • SAN FRANCISCO, CA

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

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

CONNECT TO SAN FRANCISCO OPERA after the performance! Follow us on instagram, youtube, tiktok, or twitter @sfopera for your insider's look!



COAT CHECK

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

DINING

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 or by scanning the QR code, email operahousepreorder@ggcaterring.com, or call (415) 861-8150 (email preferred over phone).

PRE-ORDER!

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

SAN FRANCISCO OPERA SHOP

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

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

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

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

FIRST AID STATION

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

ACCESSIBILITY

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

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

LARGE-PRINT CAST SHEETS AND SYNOPSES

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

LISTENING DEVICES

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

LIVE TITLES: TEXT-TO-VOICE SUPERTITLES

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

OPERA GLASSES

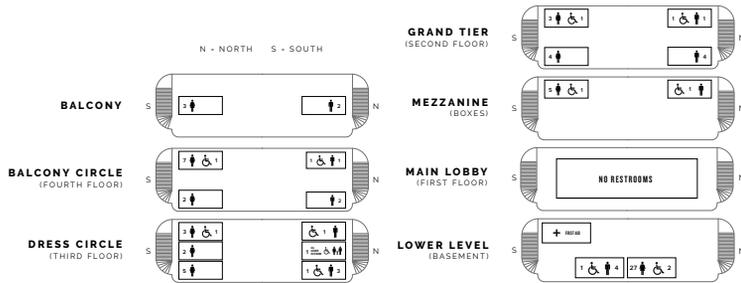
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

LOST AND FOUND

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

RESTROOMS

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



RIDESHARE

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

TAXI SERVICE

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

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

The Honorable London N. Breed, Mayor

TRUSTEES

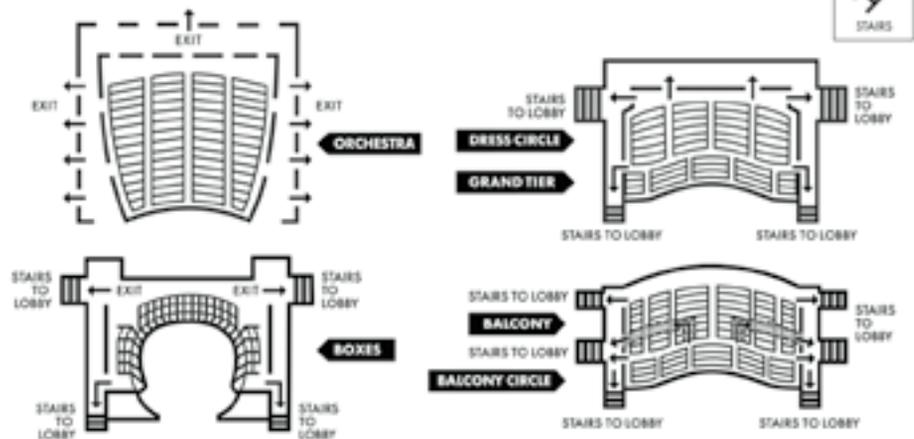
- Thomas E. Horn, *President*
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SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE EXIT DIAGRAM



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

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

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Gregory Henkel

Managing Director: Artistic

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Managing Director: Administration/

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Artistic Operations & Technology Coordinator

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May Yasui, **Elaine Yee**

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

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Fabrizio Corona, *Associate Chorus Master*

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Kevin Myers, *Orchestra Operations Manager*
Carrie Weick, *Orchestra Librarian*
Emma Kosht, *Assistant Orchestra Librarian*

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and Revenue Management*
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Associate Director of Donor Services
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Amir Magid, *Donor Benefits Coordinator*
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*Senior Production Staff Member

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Sylvia Jiang,
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Ellen Presley,
Special Projects Manager
Celine Strouts,
Production Operations Manager

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Ziggy Tomcich,
Assistant Master Audio/Video Engineer

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

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Galen Till, *Senior Production Supervisor*

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Assistant Master Electrician
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Siobhán Sleath, *Assistant Lighting Designer*
Martin Benesh, *Lighting Intern*

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Jodi Gage, *Media Producer*

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Frederick Wielandt,
Assistant Master of Properties

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Jacob Zdunich, *Rehearsal Coordinator: Personnel*
Liz R. Ray, *Rehearsal Coordinator: Administration*
Sadie Black, *Rehearsal Assistant*
Heather Kelly-Laws, *Rehearsal Assistant*

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Steve McNally, *Scenic Artist in Charge*

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*Production Stage Manager**
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Jayme O'Hara, **Thea Railey**,
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E. Reed Fisher, **Jennifer Harber**, **Dan Wallace Miller**,
Roy Rallo, **Morgan Robinson**, **Stephanie Smith**,
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Victoria Klockenga, **Jimmy Marcheso**,
Jayme O'Hara, **Thea Railey**, **Anna Reetz**,
Assistant Stage Managers
Colm Seery, *Dance Master*

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Ryan O'Steen, *Production Manager**
Lawren Gregory, *Assistant Technical Director*

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Cynthia Fusco, **Carol Horaitis**,
Robert Horek, **David McKain**,
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Department Head of Wigs, Hair, and Makeup
Christina Martin,
*Assistant Department Head of
Wigs, Hair, and Makeup*

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Seyfarth Shaw LLP, *Counsel*

Armano LLP, *Independent Public Accountants*

UCSF doctors:

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Dr. Mark Almond,
Dr. Robert Harrison,
Dr. Sanziana Roman,
Dr. Clark Rosen

Asero Insurance Services, *Insurance Brokers*

Cory Weaver, *Official Photographer*

Yamaha is the Official Piano of San Francisco Opera

Pianos supplied by Piedmont Piano

2022-23 Artists

PRINCIPAL ARTISTS

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 Julius Ahn
 Aigul Akhmetshina **
 Paul Appleby
 Javier Arrey ^
 Buffy Baggott
 Zhengyi Bai *^
 Ryan Belongie **^
 Gabrielle Beteag ^†
 Gordon Bintner *^
 Patrick Blackwell ^
 Ben Bliss
 Aleksey Bogdanov ^
 Michelle Bradley ^
 Deanna Breiwick ^
 Lawrence Brownlee
 William Bryan
 David Butt Philip ^
 Cheryl Cain
 Sarah Cambridge *^
 Janet Campbell
 Victor Cardamone ^†
 Kidon Choi ^
 Alice Chung ^
 Siman Chung
 Daniel Cilli
 Catherine Cook *^
 Alfredo Daza *^
 Elizabeth DeShong
 Amina Edris *^
 Stefan Egerstrom *^
 Michael Fabiano
 Gerald Finley
 John Fulton ^
 Ferruccio Furlanetto
 Kevin Gino
 Thomas Glass ^
 Alissa Goretsky
 Susan Graham ^
 Edward Graves ^†
 Jongwon Han *†
 Nicole Heaston
 Jake Ingbar ^
 Karen Chia-ling Ho
 Michael Jankosky
 Silvie Jensen

Rhoslyn Jones *^
 Brandon Jovanovich
 Mariya Kaganskaya
 Chea Kang ^
 Crystal Kim
 Hyona Kim
 Bojan Knežević
 Adam Lau ^
 Christopher Jackson
 Evan LeRoy Johnson ^
 Randy Lee
 Victoria Livengood
 Ricardo Lugo ^
 Christine Lyons
 Daniela Mack *^
 Anne-Marie MacIntosh *^
 Karita Matilla
 Liesl McPherrin
 Lucas Meachem *^
 Heidi Melton *^
 Ronnita Miller ^
 Courtney Miller
 Melody Moore *^
 Angela Moser
 Brian Mulligan
 Evgenia Muraveva **
 Timothy Murray *^
 John Matthew Myers
 Deborah Nansteel *^
 Rebecca Nash
 Camila Nylund
 Christopher Oglesby *^
 Evan O'Hare ^
 William O'Neill
 Jakub Józef Orliński ^
 Andrew Pardini
 Pene Pati *^
 Ailyn Pérez ^
 Simone Piazzola ^
 Chester Pidduck
 Laurel Porter
 Nikola Printz *^†
 John Charles Quimpo ^
 Patricia Racette *^
 Taylor Raven *^
 Johan Reuter ^
 Arianna Rodriguez *^†

Brenton Ryan
 Mikayla Sager ^†
 Moisés Salazar *^†
 Alexandra Sanchez ^
 Kindra Scharich
 Michaela Schuster ^
 Taylor See
 Nadine Sierra *^
 Philip Skinner *^
 Olivia Smith *^†
 Efrain Solís *^
 Karah Son ^
 Whitney Steele
 Nina Stemme
 Heidi Stober
 Elisa Sunshine *^
 Jonathan Tetelman ^
 Jesslyn Thomas
 Russell Thomas
 Wayne Tigges
 Jere Torkelsen
 Esther Tonea *^
 Dale Travis *^
 Christian Van Horn
 Yaritza Véliz ^
 Denis Véléz
 Ethan Vincent
 Alfred Walker
 Linda Watson ^
 Melody Wilson
 Pretty Yende ^
 Adela Zaharia
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 Roberto Kalb ^
 Eun Sun Kim
 Sir Donald Runnicles
 Patrick Summers
 Peter Whelan **

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 David Hockney
 Olivier Py **

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 Peter McClintock
 Amon Miyamoto ^
 Matthew Ozawa
 Elkhannah Pulitzer
 Roy Rallo
 Miroku Shimada **

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 Colm Seery

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 Jamielyn Duggan
 Marian Luna Faustino
 Blanche Hampton
 Livanna Maislen
 Micah Moch
 Christopher Nachtrab
 Jekyngs Peláez
 Chiharu Shibata
 Maxwell Simoes
 Bravita Threatt
 Marcos Vedovetto

KEY:

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

Chorus

John Keene, Chorus Director
 Fabrizio Corona, Associate Chorus Master

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

t Chorus member on leave of absence
 ^ Solo Role

EXTRA CHORUS

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Angela Arnold	Sabrina Langlois
Elizabeth Baker	Zachary Martin
Aleta Braxton	Michael Mendelsohn
Jennifer Brody	Courtney Miller
Katie Carlson Cartwright	Julia Mulholland
Sara Colburn	Antonio Nagore
Christopher Craig	Alexander Perkins
Johanne Daniel	Aimée Puentes
Clare Demer	Samuel Rabinowitz
Spencer Dodd	Leandra Ramm
Melissa Dufort	Clifton Romig
Jessica-Elisabeth	Fernando Ruiz
John Fluker	Berrell Slaughter
Margaret Genoveso	Chung-Wai Soong
Patrick J. Hagen	Alexander Taite
Tamra Harkley	Nicole Takesono
Harlan Hays	Taylor Thompson
Earl Hazell	Patrick Tsoi-A-Sue
Glenn Healy	Nicolas Vasquez-Gerst
Matt Hidalgo	Chloe Vaught
Joshua Hughes	Igor Vieira
Celesti'anna Jordan	Nick Volkert
David Kekuewa	Miles Ward
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Orchestra

Eun Sun Kim, *Music Director*

FIRST VIOLIN

Kay Stern, *Concertmaster*
Laura Albers, *Associate Concertmaster* †
Heidi Wilcox,
Acting Associate Concertmaster
Jennifer Cho,
Acting Assistant Concertmaster
Dawn Harms
Mariya Borozina
Barbara Riccardi
Dian Zhang
Leonid Igudesman
Jennifer Hsieh
Asuka Annie Yano
Wenyi Shih ^
Jooyeon Kong ^

SECOND VIOLIN

Jeremy Preston, *Principal*
Martha Simonds, *Associate Principal*
Beni Shinohara, *Assistant Principal*
Eva Karasik
Leslie Ludena
Maya Cohon
Craig Reiss
Heeguen Song ^

VIOLA

Carla Maria Rodrigues, *Principal*
Joy Fellows, *Associate Principal*
Yi Zhou, *Acting Assistant Principal* ^
Emily Liu, *Acting Assistant Principal* ^
Patricia Heller
Jonna Hervig †
Natalia Vershilova
Elizabeth Prior ^

CELLO

Thalia Moore, *Acting Principal*
Peter Myers,
Acting Associate Principal
Nora Pirquet,
Acting Assistant Principal
Emil Miland
Victoria Ehrlich †
Ruth Lane
Eric Sung ^
Miriam Perkoff ^

BASS

Joseph Lescher, *Principal*
Jonathan Lancelle,
Associate Principal
Steven D'Amico,
Assistant Principal
Shinji Eshima
Evan Hillis ^

FLUTE

Julie McKenzie, *Principal*
Susan Kang ^
Stephanie McNab

PICCOLO

Stephanie McNab

OBOE

Mingjia Liu, *Principal*
Gabriel Young, *Associate Principal*
Benjamin Brogadir ^

ENGLISH HORN

Benjamin Brogadir ^

CLARINET

Jose Gonzalez Granero, *Principal*
Joanne Burke Eisler,
Assistant Principal †
Sean Krissman ^
Anthony Striplen †
Junghwan Lee ^

BASS CLARINET

Anthony Striplen †
Junghwan Lee ^

BASSOON

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

CONTRABASSOON

Michael Severance †
Shawn Jones ^

FRENCH HORN

Kevin Rivard, *Principal*
Keith Green
Brian McCarty, *Associate Principal*
Phillip Palmore ^
Meredith Brown ^
Caitlyn Smith-Franklin ^

TRUMPET

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

TROMBONE

Samuel Schlosser, *Principal*
Michael Cox
David Ridge

BASS TROMBONE

David Ridge, *Principal*

TUBA/CIMBASSO

Zachariah Spellman, *Principal*

TIMPANI

John Burgardt, *Principal*

PERCUSSION

Patricia Niemi, *Acting Principal*
Victor Avdienko ^

HARP

Annabelle Taubl ^

LIBRARIAN

Carrie Weick
Emma Kosht, *Assistant Librarian*

ADDITIONAL MUSICIANS

Friedrich Kern, *glass harmonica*
Andrew King, *celeste*
Yang Lin, *organ*
Chris Reynolds, *celeste*
Marika Yasuda, *piano*

ORCHESTRA MANAGER

Tracy Davis
Kevin Myers,
Orchestra Operations Manager

† = Leave of absence

+ = Principal for one or more
Summer season operas

^ = Season Substitute

Corps Dancers

Colm Seery, *Dance Master*

Alysia Chang ~
Vincent Chavez
Brett Conway ^
Jamielyn Duggan ^
Blanche Hampton ^
Joseph A. Hernandez
James Johnson
Bryan Ketron †
Luke Lazzaro
Felipe Leon
Rachel Speidel Little †
Marlayna Elyse Locklear
Damon Mahoney

Micah Moch
Christopher Nachtrab ^ ^
Jekyns Pelaez †
Maxwell Simoes ~
Chiharu Shibata ^ ^
Marcos Vedovetto ~
Michael Wells

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

Supernumeraries

Stacey Chien
Eric Corcoran
Eric Dew
Mayra Galicia
Jan Haley-Soule
Priscilla Lore
Idalia Ramos
Rosa Robada
Alex Romelfanger
Anthony Sabedra
Edaena Salinas
Ross Uchimura
Viva Young Maguire

Backstage Personnel

COSTUME SHOP

Jai Alltizer (22),
Costume Shop Manager
Galen Till (18),
Senior Production Supervisor
Lyre Alston,
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*
Nika Cassaro, *Draper*
Paula Wheeler (31), *Senior Milliner*
Amy Van Every (38), *Senior Dyer*
Karen Lewis, *Assitant Dyer*
Jersey McDermott (23),
Senior Craftsperson/Shoe Specialist
Emma Lehman, Kristen Tracy (15),
Assistant Cutters
Yui Takenouchi, Taylor Newell,
Kaitlyn Patrick, First Hand
Robyn Marsh, Victoria Mortimer,
Costume Assistants

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Miriam Acosta (25), Karla Fix,
Hoa Fong (24), Gillian Haratani (11),
Haratani (11), Jaya Grace Goheen,
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Sara Morimoto, Mikael Nohai,
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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)

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Michael Kruzich
Jeffery Larsen
Emma Mueller
Jennifer O'Neill (10)
Leona Schrader-Dee

WIG, HAIR, AND MAKEUP DEPARTMENT

SENIOR WIG ARTISTS

Erin Hennessy (10)
Maur Sela

WIG ARTISTS

Calli Carvajal
Tori Grayum
Gloria Mueller
Sharon Peng
Lindsay Saier

SHOW CALL FOREPERSONS

Consuelo Lopez-Robbins
Christina Martin (11)
Sharon Peng
Tim Santry (32)

PRINCIPAL AND SHOWCALL WIG, HAIR, AND MAKEUP ARTISTS

Shana Astrachan, Melanie Birch (36),
Vanessa Blanchard Lee,
Kristen Campbell, Calli Carvajal,
Karalynne Fiebig (16), Marisela Garcia,
Dulce Gastelum, Denise Gutierrez (40),
Erin Hennessy (10), Arina Izadi,
Consuelo Lopez-Robbins,
Amber Loudermilk, Letzy Lugo,
Christina Martin (11), Toby Mayer (32),
Robert Mrazik (17), Gloria Mueller,
Leilani Norman, Lisa Patnoe (32),
Sharon Peng, Jordan Plath,
Maurisa Rondeau, Tim Santry (32),
Maur Sela, Sophie Smith,
Kimberly Virgen, Lisa Zomer (24)

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Dennis Forry
Christian Martinez
Dylan Maxson
Michael Ramirez
Victor Sanchez (25)

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Lauren Abrams

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Michael Accurso (32),
Night Crew Foreman
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),
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Ed Joe, *Warehouse Foreman*
Nick Kukielka
Michael Martino
Alex Meyer (28)
Ethan Ng
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Sean Walden (11)
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Collin Whitfield
Sammy Wong

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Hilary Engelman
Andy Falkner
Oris Fry
Patricia Hewett (15), *Assistant Key*
Myron Seth Isaacs (22), *Key*
Mark Kotschnig (20), *Key*
John Matlock, *Assistant Key*
Beth Ozarow (26), *Out of House Key*
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)
Joni Ben-Yisrael
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*
Bernard Honigman (23),
Key Light Board Operator
Karen Jine
Brendan Kierans,
Electric Shop Foreman

Sophie Landau
Maria Mendoza (34), *Projection Coordinator*
Lloyd Murphy, *Projectionist*
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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Christine Dumke
Kimberly Griess, *Key*
Tod Nixon, *Key* (24)
Bryan Olson

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Steven Gianfermo
Michael Hanchett
Mitchell Kell, *Video Editor*
Neal Morrison
Elliott Rice
Brian Shimetz
Uwe Willenbacher (14), *Audio Editor*

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Donnell Barnes
Carolyn Crimley
Susan Gill
Rhona Gordon
Dana Gray
Lua Hadar
Martha Harris
Karen Kindig
Victoria Northridge

WRANGLERS

Sadie Black
Kate Juliana
Heather Kelly-Laws
Sergey Khaikulov
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



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



Jonathan Lancelle
Associate Principal
Bass

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



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



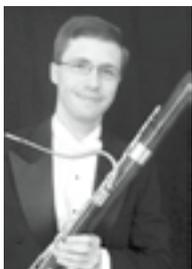
Joanne Burke Eisler
Assistant Principal
Clarinet



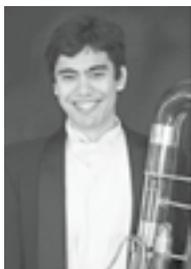
Anthony Striplen
Clarinet &
Bass Clarinet



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



Patricia Niemi
Acting Principal
Percussion



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian

Most photos by John Martin.

Not pictured: Joeyon Kong (Violin), Emily Liu (Viola), Yi Zhou (Viola), Miriam Perkoff (Cello), Evan Hillis (Bass), Susan Kang (Flute), Benjamin Brogadir (Oboe), Sean Krissman (Clarinet), Junghwan Lee (Clarinet), Shawn Jones (Bassoon), Phillip Palmore (Horn), Michael Cox (Trombone), Victor Advienko (Percussion), Annabelle Taubl (Harp), Kevin Myers (Orchestra Operations Manager), Emma Kosht (Assistant Librarian)

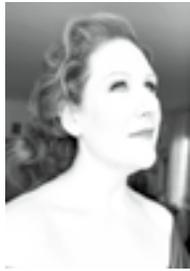
San Francisco Opera Regular Chorus



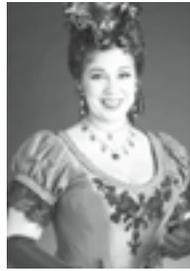
Nadima Avakian
Soprano



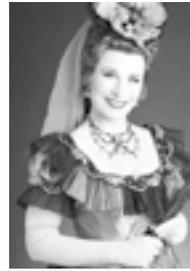
Kathleen Bayler
Soprano



Cheryl Cain
Soprano



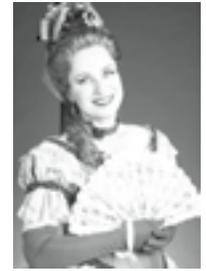
Sara Colburn
Soprano
Leave of Absence



Claire Kelm
Soprano



Crystal Kim
Soprano



Elisabeth Rom Lucio
Soprano



Liesl McPherrin
Soprano



Angela Eden Moser
Soprano



Rachelle Perry
Soprano



Carole Schaffer
Soprano
Leave of Absence



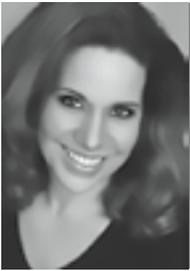
Jesslyn Thomas
Soprano



Buffy Baggott
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Edith Dowd
Mezzo-Soprano



Insert Stella Hannock
Mezzo-Soprano



Silvie Jensen
Mezzo-Soprano



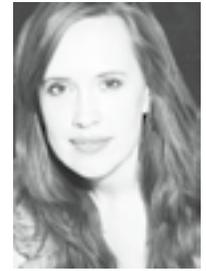
Sally Mouzon
Mezzo-Soprano



Sarah Nadreau
Mezzo-Soprano



Erin Neff
Mezzo-Soprano



**Laurel Cameron
Porter**
Mezzo-Soprano



Whitney Steele
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Kevin Gino
Tenor



Daniel Harper
Tenor



Christopher Jackson
Tenor



Michael Jankosky
Tenor



Phillip Pickens
Tenor



Chester Pidduck
Tenor



Jonathan Smucker
Tenor



Andrew Truett
Tenor



William Lee Bryan
Baritone



Anders Fröhlich
Baritone



**Andrew Thomas
Pardini**
Baritone



John Fulton
Baritone



Jere Torkelsen
Baritone



Wilford Kelly
Bass



Bojan Knežević
Bass



William O'Neill
Bass



William Pickersgill
Bass



Valery Portnov
Bass

Most photos by John Martin.

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

San Francisco Opera Corps Dancers



Jamielyn Duggan



Brett Conway



Blanche Hampton



Bryan Ketron
Leave of Absence



Rachel Speidel Little
Leave of Absence



Christopher Nachtrab



Jekyns Peláez



Chiharu Shibata

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GABRIELLE BETEAG
Atlanta, Georgia
Second-year Adler
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Soprano
ARIANNA RODRIGUEZ
Fairfax, Virginia
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Tenor
VICTOR CARDAMONE
Pittsburgh, Pennsylvania
Second-year Adler
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Vancouver, British Columbia,
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Oxon Hill, Maryland
Second-year Adler
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MOISÉS SALAZAR
Santa Ana, California
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Seoul, South Korea
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Penticton, British Columbia,
Canada
First-year Adler
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Pianist/Coach
YANG LIN
Shanghai, China
First-year Adler



Pianist/Coach
MARIKA YASUDA
Williamsburg, Virginia
Second-year Adler
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Mezzo-Soprano
NIKOLA PRINZ
Oakland, California
First-year Adler
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—Amina Edris, soprano and Cleopatra in the world premiere production of John Adams' *Antony and Cleopatra*

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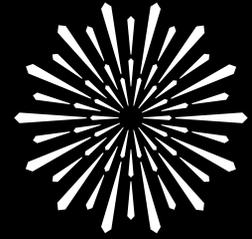
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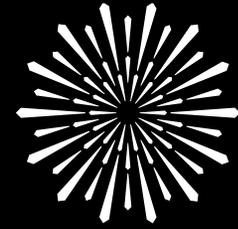
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Total Works of Art

BY GENERAL DIRECTOR MATTHEW SHILVOCK

There's a rather imposing word often used in relation to Wagner's operas: *Gesamtkunstwerk*. It translates as "total work of art" and represents the complete integration of all art forms in one experience. While a philosophical German concept, it serves as a broader encapsulation of the synergy between the arts, manifested so perfectly in opera.

This summer's operas pay homage to the integration of music and art, and the tradition of famous artists finding an outlet on the opera stage, which, in our case, is a 50-foot-wide canvas surrounded by the most ornate, gilded picture frame. It is not surprising that artists feel the urge to 'paint' on so vast a canvas. Artists like Marc Chagall, Salvador Dalí, Maurice Sendak, Jun Kaneko, Anish Kapoor, and Monty Python animator Terry Gilliam have all felt the allure of the proscenium.

This summer, *Die Frau ohne Schatten* honors maybe the greatest artistic visionary of the opera stage: David Hockney. His expressions of art and music represent extraordinary journeys of light, color, shape, and form, as we've seen in his *Turandot*, *Magic Flute*, *Tristan und Isolde*, and *The Rake's Progress*. These are intricately undertaken projects, often conceived with an elaborate set model on which Hockney would stage scenes with miniature characters. Hockney once noted "I stay up nights and fiddle with my opera designs. It's a bit obsessive. That's why I can't do it all the time." Jun Kaneko, whose productions of *Magic Flute* and *Madame Butterfly* we've had on our stage, went similarly deep, listening to an opera 300 times before even drawing a line.

David Hockney was joined for *Die Frau ohne Schatten* by costume designer Ian Falconer, who also designed costumes

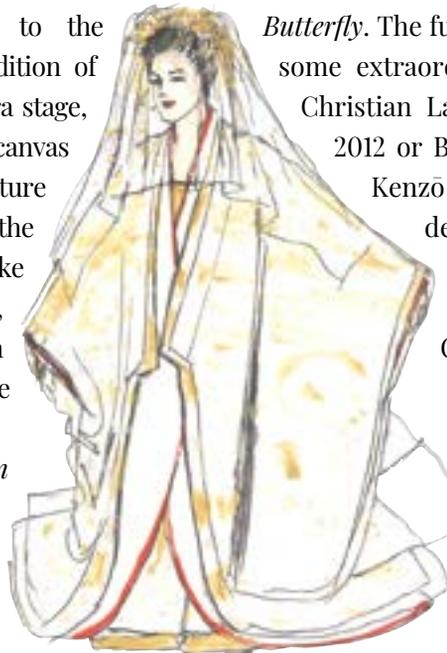


KRISTEN LOKEN

for our *Turandot*. Ian became even more famous as an illustrator, conceiving the Olivia children's books. He should have been with us this summer but tragically passed away in March aged just 63.

Another costume designer who should have been with us this summer is Kenzō Takada, the Japanese fashion designer and founder of the Parisian fashion house KENZO. He created the

costumes for our new co-production of *Madame Butterfly*. The fusion of fashion and opera has created some extraordinary visuals over the years: think Christian Lacroix's *Capuleti e i Montecchi* from 2012 or Bob Mackie's 1989 *Lulu*. For *Butterfly*, Kenzō reimagined traditional Japanese design, with kimonos that honor the past but push into the future. Kenzō very sadly passed away from Covid in October 2020.



DESIGN BY KENZO TAKADA

Our third work of the summer integrates the world of visual design into the very story of the opera. *El último sueño de Frida y Diego* is a metaphysical dreamscape in which Diego Rivera reconnects with Frida Kahlo after her death through the medium of painting. Here, music illuminates

art in a twist on the other examples of art illuminating music.

The history of opera design is a chronicle of theatrical genius, with theatrical designers creating fantastical worlds out of a simple black box. But there is a particular magic that can happen when an artist comes into our space from outside the theater and explores their aesthetic at our epic scale. This summer we honor all those who design for the stage, particularly Kenzō Takada and Ian Falconer who cannot be with us, and we celebrate the visionary minds who conceive these expressions of total art, inviting us into something larger than life. 🌟

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