Orpheus and Eurydice

By Christoph Willibald Gluck
Please call to schedule an appointment.
San Francisco - (415) 397-3180
STAGES OF GRIEF  BY MATTHEW OZAWA
The director of Orpheus and Eurydice sees Gluck’s visceral tale of human love and loss as an example of how art can illuminate the path to healing and acceptance.

HOW ORPHEUS GOT HIS GROOVE BACK  BY JUDITH MALAFRONTE
The Orpheus myth inspired early composers to create operas of increasing complexity until Gluck and his collaborators reformed the art form with their emotionally direct version.

SPANNING THE DECADES: CHORUS DIRECTOR EDITION
Retired San Francisco Opera Chorus Director Ian Robertson discusses choral singing with Dramaturg Emeritus Kip Cranna.

FROM ITALIAN ROOTS TO HO-JO-TO-HO
New Streaming the First Century releases highlight performances of Italian and German works at sfopera.com/firstcentury.

YOUR SAN FRANCISCO OPERA NEEDS YOU  BY MATTHEW SHILVOCK
To sustain the momentum of this Centennial Season and reach new heights in the century ahead, San Francisco Opera asks you to become a partner in supporting bold, transformational art.
WHEREAS, the City and County of San Francisco traditionally recognizes organizations which have made significant and remarkable contributions to the vitality of our City, and the incredible and innovative work of the San Francisco Opera truly represents San Francisco values at their best; and

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

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

WHEREAS, the San Francisco Opera’s success lead to its permanent home within the War Memorial Opera House beginning in 1952 with an opening production of Tosca, and since then it has enriched San Francisco with original operatic debuts such as Blood Moon, The Makropulos Case, and Dead Man Walking, among many other fantastic productions; and

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

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

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

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

SAN FRANCISCO OPERA DAY
...in San Francisco!

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

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

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

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

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

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

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

Sincerely,

—Michael Bragg, Music Planning Associate and Opera Librarian

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**At a Glance**

**La Traviata**

*By Giuseppe Verdi*

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

**Structure:** 3 acts, with 2 intermissions

**Running time:** 3 hrs

**Language:** Sung in Italian with English supertitles

**Key Characters:**
- Violetta Valéry, a Parisian courtesan
- Alfredo Germont, a young bourgeois passionately in love with Violetta
- Giorgio Germont, Alfredo’s father

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

**Orpheus and Eurydice**

*By Christoph Willibald Gluck*

Nov 15, 18, 20, 26; Dec 1

**Running time:** 90 mins without intermission

**Language:** Sung in Italian with English supertitles

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

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

—Michael Bragg, Music Planning Associate and Opera Librarian

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DECEMBER CONCERTS

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

La Bohème Hits the Road

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

Centennial Exhibitions

Explore the Company’s illustrious 100-year history in two upcoming public exhibitions. In partnership with the SFO Museum, San Francisco Opera: A Centennial Celebration (opening November 19, 2022) showcases rare costumes worn by the Company’s stars, including Leontyne Price, Kirsten Flagstad, and Beniamino Gigli, in the Harvey Milk Terminal 1 at San Francisco International Airport. At San Francisco’s Museo Italo Americano, Bravissimi! (opening March 16, 2023) celebrates the vital role of the Italian community and artists like Gaetano Merola in fostering support for the art form in Northern California. Stay tuned for more information about each of these upcoming exhibitions. Visit sfomuseum.org and museoitaloamericano.org for more details.
Soprano Pretty Yende, who stars as Violetta in this fall’s new production of La Traviata, grew up in the South African timber city of Piet Retief, steeped in Zulu culture and buoyed by family, a tight-knit church community, and a joy for singing. In the new episode of San Francisco Opera’s award-winning video portrait series In Song, we enter this multifaceted artist’s world, following her home as she visits with her congregation and family and performs with the students of her alma mater, the Ndlela Secondary School. Yende recalls her grandmother, who planted “the first seeds of music in my soul,” and a 10-second opera encounter through a TV ad that made her dream of singing music she had never imagined before. Featured performances include the Zulu traditional song “Iqhude” and excerpts of Donizetti’s “L’amor funesto,” performed with pianist José Dias. View now at sfopera.com/insong.
Once again, the unprecedented generosity of Cynthia and John Gunn has set the stage for a dazzling season at San Francisco Opera. Since 2002, when John joined the Opera Board, the couple has underwritten numerous productions and provided exceptional support for many of the Company’s innovative endeavors. In September 2008, the Gunns made a historic commitment—believed to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of then-General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs, and they have proudly continued that support for General Director Matthew Shilvock. This season, the Gunns’ inspired generosity is helping make possible four productions—Antony and Cleopatra, Eugene Onegin, La Traviata, and El último sueño de Frida y Diego. The Gunns invite everyone to give and join them as a member of San Francisco Opera’s donor community. John comments, “Opera is a dynamic art form, and all of us play a role in keeping it a meaningful part of our social fabric. With you we can propel San Francisco Opera into its next 100 years of artistic history.” John is the former chairman and CEO of Dodge & Cox Investment Managers. He joined the firm in 1972, the year he received his MBA from Stanford Business School and married Cynthia, who graduated from Stanford with an A.B. in political science in 1970. Early in her career, Cynthia was the editor and director of The Portable Stanford book series for ten years. She edited twenty-eight books by Stanford professors on a vast array of topics, including Economic Policy Beyond the Headlines by George Shultz and Ken Dam. In addition to their support of San Francisco Opera, the Gunns are active members of the community. John is a former trustee of Stanford University and is Chairman Emeritus of the Advisory Board for the Stanford Institute for Economic Policy Research. Cynthia currently serves as a trustee of the Fine Arts Museums of San Francisco and is a former overseer of Stanford’s Hoover Institution and has been a member of the advisory board of Family and Children Services and the board of the Lucile Packard Foundation for Children’s Health. Opera lovers are grateful to Cynthia and John and applaud their commitment to keeping San Francisco Opera a leading-edge company.
**Donor Spotlight**

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

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

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

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

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

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

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

Libby and Burgess Jamieson have made an extraordinary commitment to San Francisco Opera for more than three decades by supporting traditional classical productions. Their ongoing generosity has ensured an enduring place on the War Memorial Opera House stage for such applauded and memorable works as Die Meistersinger von Nürnberg, Il Trittico, La Bohème, Madama Butterfly, Turandot, Tosca, and La Traviata. They consider their sustained support of the arts, and especially of San Francisco Opera, as a means of preserving important cultural links for future generations. “Libby and I believe in the enduring love of great works appealing to seasoned and new audiences alike and which attract the next generation of opera lovers,” Burgess says. “We are so pleased to play a role in bringing La Traviata to the stage. We have a special fondness for supporting Verdi operas and look forward to this grand production, especially as it features our Music Director Eun Sun Kim, who will conduct such outstanding artists as Pretty Yende and Jonathan Tetelman, both making their Company debuts.” With more than 45 years of experience in private and public investment management, Burgess is active on the San Francisco Opera’s Board of Directors and its investment committee.
Donor Spotlight

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

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

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

Barbara Wolfe has been a longtime opera fan and supporter of San Francisco Opera. Works of Mozart, Wagner, and operas in the classical Italian tradition are particular favorites. Most recently, Barbara supported the Company’s new productions of *Don Giovanni* and *Tosca* as well as the 2018 *Ring* cycle. With her late husband Tom, Barbara also sponsored *Tannhäuser, Tristan und Isolde, The Magic Flute, Mefistofele, Norma, and Don Carlo*. Barbara serves on the Board of the San Francisco Opera Association and was a longtime trustee at Mills College. She has supported educational programs and scholarships at several primary and secondary schools, graduate scholarship and fellowship programs at Mills College, UC Davis Veterinary School, The UCSF Foundation, and the ARCS program in Northern California. Barbara is also a supporter of the Fine Arts Museums of San Francisco, as well as numerous humanitarian and animal welfare organizations.
Maria Manetti Shrem has enjoyed extraordinary success in business, in particular in the fashion industry, where she played a major role in establishing Gucci as a truly global force. Today, her focus is philanthropy, and she has made no secret of the fact that she and her husband, Jan Shrem, aim to give away the bulk of their wealth in their lifetimes.

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

Maria and Jan have been San Francisco Opera supporters since 1985 and have provided significant support for opera artists through the establishment of four major funds. Through the Great Interpreters of Italian Opera Fund, they support many classic works of the Italian repertoire, including this season’s La Traviata and Madame Butterfly. Through the Conductors Fund, appearances of renowned conductors are assured at San Francisco Opera, this season for Eugene Onegin and Orpheus and Eurydice. Through the Emerging Stars Fund, Jan and Maria help bring some of opera’s most exciting rising talents to the stage. And finally, the Luminaries Concert Fund enables San Francisco Opera to bring legendary artists to the stage for special events and performances.

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

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

With gratitude, we recognize donors below in bold who have made increased gifts during this time frame to support our Centennial Season. Listed gifts were received between August 1, 2021 and October 25, 2022. We have made every effort to ensure the accuracy of our donor listings. If we have misspelled or omitted a name, please accept our apology and notify us at (415) 365-3212 so that we may update our records accordingly.

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Nadja Michael as Emilia Marty in Janáček’s The Makropulos Case. / CORY WEAVER
Joyce DiDonato: 
**EDEN**
A Cal Performances Co-commission

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

Jan 21
ZELLERBACH HALL

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**The English Concert**

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

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

Mar 5
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**US PREMIERE**

**William Kentridge’s SIBYL**

**William Kentridge, concept and director**

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

Mar 17–19
ZELLERBACH HALL

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**Michel van der Aa’s Blank Out**

**West Coast Premiere**

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

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

Apr 28–29
ZELLERBACH HALL

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

**Bay Area Premiere**

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

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

May 5–6
ZELLERBACH HALL

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**Nina Stemme, soprano**

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

May 7
ZELLERBACH HALL

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100th Anniversary Concert
WITH THE SAN FRANCISCO OPERA ORCHESTRA AND CHORUS

Mark your calendars for a beautiful evening of music and memories! Music directors past and present lead an exceptional roster of treasured San Francisco Opera stars in a program that spans our history.

100TH ANNIVERSARY GRAND FINALE DINNER
Diane B. Wilsey Center for Opera in the War Memorial Veterans Building
Celebrate this historic milestone at an elegant soirée featuring a pre-concert reception and a post-concert dinner with the artists.

Grand Finale Dinner Co-Chairs: Anna Fieler, Susan Marineau, and Jason Phillips

Gala and concert tickets will go on sale later this year. Gala tickets sold separately from the concert.

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Photos: Morton & Co., Cory Weaver.
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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.

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.

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

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

HEALTH AND SAFETY
The health and safety of everyone is our top priority. Please view up-to-date protocols at sfopera.com/safetyfirst. Audience members who do not follow the Front of House safety protocols will be asked to leave the venue.
LARGE-PRINT CAST SHEETS AND SYNOPSIS
Visit the North Lobby coat check for large-print versions of the cast sheets and synopses.

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

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

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

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

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

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

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

IMPROVING YOUR SAFETY
Meet Your Civic Center Ambassadors!
As you leave the theater, be on the lookout for friendly community ambassadors in orange vests or coats along Grove Street. These ambassadors are there to assist you and escort you to and from the Opera House on performance days and evenings from 6:30–11:30pm.
Teresa Berganza, mezzo-soprano
Teresa Berganza is remembered for the supple purity of her lyric mezzo-soprano and the meticulous agility of her vibrant coloratura. Acclaimed for her portrayals of Rossini’s heroines, Berganza’s florid singing helped spur the reintroduction of many bel canto masterpieces for mezzo. Her Angelina in La Cenerentola and Rosina in Il Barbiere di Siviglia, heard here in the late 1960s, are considered by many a gold standard. Also acclaimed for her Mozart roles, her sensual Zerlina in Joseph Losey’s 1979 film, Don Giovanni, was a departure from her previous, more demure characters. A film of her 1981 Paris performance of Carmen is contemporaneous with her San Francisco bow in the role. Her portrayal was notable for its well-researched rejection of familiar Carmen clichés, which she criticized as an inauthentic depiction of her native Spain. Born in Madrid in 1933 to a Catholic mother and an atheist father, Berganza briefly considered a musical life within a religious order before attending Madrid Conservatory. A devoted recitalist and pedagogue, Berganza championed the work of Spanish composers such as de Falla and Granados, often appearing alongside her compatriot, Montserrat Caballé.

Dawn Yates Black, philanthropist
A native and longtime resident of Palo Alto, Dawn Yates Black was the matriarch of a large family, which included six children, four stepchildren, nine grandchildren, and sixteen great-grandchildren. Black’s parents-in-law purchased Castle Rock Vineyard in Napa in 1949. Now the Yates Family Vineyard, the business is run by Black’s second eldest son, Mike Yates, who is both winemaker and farmer. In addition to her large family, Black will be remembered by many friends who enjoyed their time with her on the golf course, at the bridge table, and on the tennis court. Reflecting on life as she entered her tenth decade, Black said, “each decade had its ups and downs, but most had some redeeming factor.” Her generosity helped support San Francisco Opera, where she served on the board from 1994 through 2019. Black also gave generously to the California Pacific Medical Center and Guide Dogs for the Blind.

Carol Franc Buck, philanthropist
Carol Franc Buck was raised in Vacaville and educated at Dominican College and Stanford. The daughter of U.S. Congressman Frank H. Buck, her father passed away when she was just six years old. It was her mother who instilled an appreciation for opera and philanthropy, bringing her to San Francisco Opera from a young age, and beginning her own scholarship fund for youth in the Vacaville area. A great lover of the outdoors, Buck eventually married and settled in Tahoe, raising a son there, and serving the community in myriad ways. The Nevada Museum of Art houses “the Altered Landscape, Carol Franc Buck Collection,” which contains photographs related to land use and the changing landscape. Her generosity and leadership within the San Francisco arts community were exemplary. Buck served on the board of San Francisco Opera from 1996 until her passing in 2022. Her support was crucial to the founding of the Classical Tahoe festival, and the San Francisco Conservatory of Music’s new residential tower bears her name, as does a faculty chair in opera and musical theatre. Her contribution to UCSF helped create what would become the Carol Franc Buck Breast Care Center.

Maria Ewing, mezzo-soprano and soprano
Maria Ewing rose quickly to fame for her compelling voice and naturalistic characterizations. First appearing with San Francisco Opera at 23 as Merédès in Carmen, followed soon
by *La Périchole*, Charlotte in *Werther* (available at the Company’s *Streaming the First Century*, sfopera.com/firstcentury), Idamante in *Idomeneo*, and Mélisande. Her Salome, famous for its nude dance in a production directed by Ewing’s ex-husband, Peter Hall, was seen here in 1993. Soprano roles soon became the bulk of her repertoire, taking on Blanche in *Dialogues des Carmélites* at the Metropolitan Opera at the age of 27. Sometimes called “incendiary,” even Ewing’s portraits of familiar characters such as Dorabella and Cherubino surprised with their nuance and sheer authentic personality. “If you’re not allowed to delve into yourself and your instincts,” she told the *L.A. Times* during a run of *Tosca* in 1992, “you have nothing to offer. You become a puppet, being told what to do, how to move and where to move, which is devoid of meaning.”

Born in Detroit in 1950, Ewing was a student of soprano Eleanor Steber and mezzo-soprano Jennie Tourel. She is the mother of actress Rebecca Hall, who explored the family’s history on a recent episode of *Finding Your Roots* on PBS.

**Plato Karayanis, administrator**

Plato Karayanis served as general director of The Dallas Opera from 1977 to 2000, pivotal years in the expansion of the company’s repertoire and audience. Karayanis was devoted to new works, facilitating the commission and PBS telecast of Dominick Argento’s *The Aspern Papers* (1987). The son of Cypriot and Greek immigrants, Karayanis grew up in Pittsburgh and studied voice at Carnegie Mellon before his lyric baritone won him a scholarship to Tanglewood. He continued his studies at Curtis, where he met his wife, mezzo-soprano Dorothy Krebill. The young couple spent seven years performing in Europe before returning to the United States, where Karayanis began his work in administration as head of the rehearsal department at San Francisco Opera, where he was integral to the development of the Affiliate Artists Program, forerunner to the Adler Fellowship Program. After his retirement from The Dallas Opera, Karayanis continued to play an important role in the support and development of regional opera in America, including years as a consultant for Palm Beach Opera and Opera San Antonio.

**Lorry Lokey, philanthropist**

In 1961, young journalist Lorry Lokey rented an office in San Francisco, invested $1,500 in a teletype machine, and founded Business Wire, now a leading force in global news distribution. A native of Portland, Oregon, he began his journalistic career working for *Stars and Stripes* after serving in the Army. He received his bachelor’s degree in journalism from Stanford where he served as editor-in-chief for the *Stanford Daily*. In 2006 Lokey sold Business Wire to Berkshire Hathaway and turned his attention to philanthropy, joining the San Francisco Opera Board in 2007 and serving for a decade. “I learned by seeing a bulletin as to how much people in [Portland] gave to the United Jewish Appeal, and I saw my mother’s name down there for a hundred dollars,” he said. “This was half a month’s pay back then, and we were not very well-to-do. I went up to my mother and I said, ‘Mom, we can’t afford this, why did you do that?’ She said that ‘people need help,’ and that always stuck with me.”

**Thomas J. Munn, lighting designer**

Invited to San Francisco by Kurt Herbert Adler in 1976, Thomas J. Munn had been working primarily in theatre and had never seen a Wagner opera when he began his tenure with *Die Walküre’s* dramatic immolation scene. Munn’s first season was a smashing success and from then on, he gained a deserved reputation as a theater artist par excellence, whether lighting Kiri Te Kanawa in Versace or illuminating David Hockney’s sets for the *Magic Flute* or tackling more unexpected challenges such as the move to Civic Center after the Loma Prieta earthquake and subsequent updating of the opera house’s lighting equipment. Born in 1944 in the birthplace of General Electric, New Britain, Connecticut, Munn’s high school was an early adopter of that company’s new lighting control switchboards, nurturing Munn’s lifelong fascination for theatre. Named Lighting Designer Emeritus after his retirement in 2002, Munn continued to design for various productions and became a professor in UC Davis’s theater and dance department, mentoring the next generation of theater artists.
Sheila Nadler, mezzo-soprano

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

June Preston, chorus

June Preston was a member of the San Francisco Opera Chorus for the 1952 season but will be remembered by many as a child star of the 1930s. Born in Glendale, California in 1928, Preston was signed to a seven-year contract with RKO films when she was just three. She trained as a dancer at Meglin Dance Studio among a cadre of young performers known as “Meglin’s Kiddies.” Many stars emerged from that studio, including Mickey Rooney, Judy Garland, and Shirley Temple. Preston gave up film at sixteen and began her operatic career, which took her all over the world, including singing Mimi in *La Bohème* opposite tenor Jan Peerce for a South American tour. Her films include the Oscar winning *It Happened One Night* and *Maytime* with Jeanette MacDonald and Nelson Eddy. Though not as famous as Shirley Temple, Preston’s profile was high enough to merit numerous merchandising contracts for toys, paper dolls, and “June Preston Frocks,” dresses for little girls which were advertised as “dainty and inimitably youthful as the lovely young film star.”

Richard Taruskin, musicologist

Professor Richard Taruskin was a titan of musicology. A gifted feather ruffler known for his gargantuan intellect, Taruskin’s intense brand of scholarship broadened popular interest in musicology, which underwent something of a renaissance over the course of Taruskin’s career. Born in Queens in 1945 to an intellectually lively and musical household, he was an accomplished viola da gambist and performed around New York while studying music and Russian at Columbia. The author of more than a dozen books, his 4,000-page *Oxford History of Western Music* and 1,800-page *Stravinsky and the Russian Traditions* brought an unprecedented rigor and depth to the study of those subjects. A professor first at Columbia, and then at the UC, Berkeley for many decades, Taruskin wrote erudite program articles for San Francisco Opera, especially for the Russian repertoire. At his memorial at Hertz Hall, UC Chancellor Carol Christ said of him, “He was a public intellectual who, in his journalism, made music of the past present and consequential, demanding of our passionate attention, and response.”

Sandra Walker, mezzo-soprano

Born in 1946 in Richmond, Virginia, Sandra Walker studied at University North Carolina Greensboro before attending Manhattan School of Music where she met her husband, tenor Melvin Brown. The couple began their married life singing in Germany, where she gave birth to their son, Noel. A Rhine maiden in San Francisco Opera’s 1972 Ring Cycle, local audiences also heard her as Olga opposite Mirella Freni’s Tatyana in *Eugene Onegin* and again as Flosshilde to fellow Rhine maidens, Mary Mills and Ann Panagulis, in the 1989 *Ring*. Bradamante in *Orlando Furioso* in 1989 and Hedwige in *Guillaume Tell* in 1991 were her final bows here. Her performances at New York City Opera were numerous and frequently televised. She sang the Secretary in Menotti’s *The Consul*, directed by the composer. Her roles at the Metropolitan included Maddalena in *Rigoletto* and Mrs. Sedley in *Peter Grimes*. A devoted teacher, she lived in Augusta, Georgia, and for many years maintained a private voice studio.

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

Orpheus and Eurydice

(ORFEO ED EURIDICE)

OPERA IN THREE ACTS BY CHRISTOPH WILLIBALD GLUCK
LIBRETTO BY RANIERI DE’ CALZABIGI

Peter Whelan’s appearance is made possible by a gift to the Conductors Fund by Jan Shrem and Maria Manetti Shrem

Jakub Józef Orliński and Meigui Zhang’s appearances are made possible by a gift to the Emerging Stars Fund by Jan Shrem and Maria Manetti Shrem

Additional support provided by Marcia Barinaga and Corey Goodman; Lisa Erdberg and Dennis Gibbons; and Jerome Guillen and Jeremy Gallaher

NOVEMBER 15, 18, 20, 26; DECEMBER 1, 2022

The performance will last approximately 90 minutes, with no intermission.

THE FUTURE OF OPERA
SYNOPSIS

Orpheus and Eurydice

OVERTURE

Orpheus is unable to find an outlet for his immense emotional grief following the death of his wife, Eurydice. Lost in his thoughts, he replays memories of their relationship and the final moments before her passing.

ACT I

At Eurydice’s funeral, Orpheus remains lost in his trauma. As the unbearable loss turns to anger, he cries to the gods to restore Eurydice to him. Amore, goddess of love, appears and comforts him. Pitying Orpheus, the gods allow him to traverse the land of the dead to retrieve Eurydice on condition that he not look upon her until they have reached the land of the living. Orpheus agrees and begins his journey.

ACT II

Orpheus approaches Hades, where the Furies and lost souls try to deny his passage. However, Orpheus’ singing softens their pain and elicits their compassion to grant him safe passage. In Elysium, Orpheus is moved by the surrounding beauty but feels emptiness after not finding his beloved. Eurydice is brought back to him, and without looking at her, Orpheus leads her away.

ACT III

Orpheus leads Eurydice through a labyrinth out of the underworld. Eurydice yearns for Orpheus to look at her, but he is forbidden to do so and unable to explain why. Eurydice suggests that eternal death would have been preferable to his coldness toward her. Unable to bear it, Orpheus turns to look upon Eurydice, only to see her die again. Orpheus contemplates how he can live without her and decides to end his life. Amore stops him and gifts Orpheus wholeness and acceptance.

First performance: Vienna, Burgtheater; October 5, 1762
First Performance in the U.S.: Charleston, South Carolina; June 24, 1794
First San Francisco Opera performance: September 6, 1959 (on tour in Portland, Oregon)

Orpheus and Eurydice has been performed in only 1 previous San Francisco Opera season, 1959

Hector Berlioz’s French version of the score was performed in concert in 1995. For complete casting and other information, visit archive.sfopera.com.

Personnel: 3 principals, 41 choristers, 6 solo dancers; 50 total

Orchestra: 2 flutes, 2 oboes, 1 clarinet, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, 1 timpani, 31 strings (9 first violins, 8 second violins, 6 violas, 5 cellos, 3 basses); 46 total
Orpheus and Eurydice

(Orfeo ed Euridice)

Opera in three acts by Christoph Willibald Gluck
Libretto by Ranieri de' Calzabigi

(Sung in Italian with English supertitles)

Conductor
Peter Whelan

Director
Matthew Ozawa

Choreographer
Rena Butler

Set and Projection Designer
Alexander V. Nichols

Costume Designer
Jessica Jahn

Lighting Designer
Yuki Nakase Link

Chorus Director
John Keene

Assistant Conductor
Geoffrey Loff

Prompter
Vito Lombardi

Musical Preparation
Kseniia Polstiankina Barrad, César Cañón
John Churchwell, Fabrizio Corona

Diction
Alessandra Cattani

Supertitles
Ilana Rainero-de Haan

Assistant Director
Morgan Robinson

Stage Manager
Darin Burnett

Assistant Stage Managers
Collette Berg, Jonathan S. Campbell, Rachel Garoon

Dance Master
Colm Seery

Fight Director
Dave Maier

Costume Supervisor
Galen Till

Hair and Makeup
Jeanna Parham

New San Francisco Opera Production

TUESDAY, NOVEMBER 15, 2022 • 7:30 PM
FRIDAY, NOVEMBER 18 • 7:30 PM
SUNDAY, NOVEMBER 20 • 2 PM
SATURDAY, NOVEMBER 26 • 7:30 PM
THURSDAY, DECEMBER 1 • 7:30 PM

CAST

(in order of vocal appearance)

Orpheus Jakub Józef Orliński
Amore Nicole Heaston
Eurydice Meigui Zhang
Dancers Alysia Chang

Brett Conway
Marian Faustino
Livanna Maislen
Christopher Nachtrab
Maxwell Simoes

Grieving Community / Lost Souls / Placid Shades

* San Francisco Opera debut

TIME AND PLACE: Now & Here

Overture: Orpheus’ Psyche

ACT I: Eurydice’s Funeral on Earth

ACT II: Orpheus’ Journey through the Underworld

ACT III: The Labyrinth

The performance will last approximately 90 minutes without intermission.
Please keep your mask on at all times in the theater.
The landscape of grief is a deeply personal one; a labyrinth that must be traversed in one’s own time, in one’s own way. The pain from loss can be piercing, wiping out sight as one stumbles through shards of memories, highlighting times that have passed in search of a way forward.

As we ascend from the pandemic, the entire world grapples with collectively experienced traumas: the loss of countless lives and a world forever impacted, forever changed. When one struggles to navigate loss, art illuminates our path toward healing and acceptance. Through Gluck’s *Orfeo ed Euridice* we are taken on a journey with an individual, who, consumed by grief, aims to bring back the one they’ve lost. Within this visceral tale of human love and loss is a portal into humankind’s unconsciousness.

The Orpheus myth has captivated our imaginations for generations, having been told through the lens of countless artists. With an extremely diverse creative team, we tell this story through the lens of our manifold backgrounds by intersecting our respective cultural forms of grieving and mourning the dead. Through exploring personal stories of grief, we discerned that one’s personal journey through pain is intrinsically linked with memory and is a deeply internal process. In traversing the phases of grief toward acceptance, Orpheus’ journey navigates his mind and psyche. Hades therefore becomes a landscape of souls, trapped in their pain, lost in cycling memories. Elysium transmutes to a landscape of heroes who have processed their loss. The Labyrinth, a liminal space where the processing of memory is the only path through.

Two elements comprise our production: Orpheus’ memories of Eurydice and the terrain of his mind. Because emotions and relationships can be so dynamic, we investigate Orpheus and Eurydice’s relationship through richly athletic dance. The lovers are doubled by dancers and each Orpheus and Eurydice couple represents a distinct phase in their journey leading to Eurydice’s death. To depict the landscape of Orpheus’ mind, we collaborated with the University of California, San Francisco (UCSF) to investigate brain images of individuals who experienced trauma. Every projection is made up of brain images, whether scans or pictures of neurons and neural pathways. This rich visual tapestry displays our neurobiology, the dance depicts the memory landscape, and the music the emotional journey.

We all experience love, loss, anger, grief, acceptance, and hope; this unites us. It felt best to invite my fellow creative team members to voice their thoughts on this piece, our production, and their design:

RENA BUTLER (Choreographer)—Movement is our soul’s way of flushing out our deepest emotions—a tool to navigate, compartmentalize, and make sense of our distorted psyches when offset by insurmountable grief. What happens when we are denied access to our safest place, love? *Orfeo* offers us a scenario of love and loss and the vicious repetition it plays in our lives. As the art of dance is our most extreme form of human expression, it is also used as a device for us to navigate this repetitive cycle of distortion. Within the moving body we are galvanized. Soaring through space, we too find severe dichotomous sectors of our minds that bind, restrict, and arrest us in our pain to reconnect to love.
ALEXANDER V. NICHOLS (Scenic & Projections)—Early in the creative process, as director Matthew Ozawa and I began our discussions in search of the visual setting for the opera, our conversation continually returned to the idea that Orpheus’ state of mind throughout the course of the performance reflects his process of grieving Eurydice’s death. Exploring this idea became a conceptual springboard for the visual design that is presented onstage. During the design process we were inspired by the amazing brain imaging work being done at UCSF and lucky enough to form a collaboration with two doctors, Sanziana Roman (MD FACS) and Christine Glastonbury (MBBS), both of whom were generous with their support and guidance in our quest to depict microscopic aspects of the brain as both metaphoric and literal landscapes. The images used in the production were graciously shared with us by doctors Aditi Deshpande, Christine Glastonbury, Zuzana Krejciova, Christina Mora, Phi Nguyen, Brian Orr, and Torsten Wittmann.

YUKI NAKASE LINK (Lighting)—Grief is ubiquitous and therefore universal. In searching for ways to visualize design that can speak to universal qualities, I’ve focused on lighting’s ability to depict nature and time. When looking at nature, nature is a fundamental principal of all life. Human beings live in nature—connected to our bodies, the air, the water, or the sun. My goal for this production has been to bring qualities of nature to the stage. For instance, the overture of the opera starts with lighting that enhances the beauty of human bodies, like sculptures in museums and gardens. Eurydice’s funeral is held under the thick gray clouds as if the rain is mimicking Orpheus’ tears. Amore brings the warmth of the sun to Orpheus’ broken heart. Since we share nature with everyone on our planet, regardless of race, gender, culture, or nationality, the lighting design represents the quality of nature that must be universally understood by anyone in the world.

JESSICA JAHN (Costumes)—My uncle died during the process of this production, and so I have been reflecting about this piece and how it resonates with my fresh, acute experience of losing a loved one. One of the recent memories I strongly remember was a spontaneous moment when my aunt wrote him a note, which she placed with him before the cremation. That recognition of their continuing connection was so meaningful—one of the many ways we hold memories of our loved ones and those that we have lost. We, as humans, have always found ways to stay connected—to ourselves, to each other, to the people that are no longer here—and we use those experiences with them and the ways they are still a part of our lives to give us information about how to move forward without them. I would encourage you to remember those spaces—whether raw and present, or foggy and distant—because it helps in supporting the most empathetic parts of ourselves. ☼
How Orpheus Got His Groove Back

BY JUDITH MALAFRONTE

“Orpheus with his lute made trees, And the mountain tops that freeze, Bow themselves when he did sing.”
William Shakespeare had a page sing this to the despairing Queen Katharine as she waits for news of her divorce from King Henry VIII. Art triumphs over nature, even as telling the story provides consolation.

Orpheus, the greatest singer in the world, went to Hell and back for love. On their wedding day, Orpheus’s wife, Euridice, is bitten by a snake and taken to the underworld. He resolves to pursue her. Crossing the river Styx and passing by monsters and furies, he must summon both his genius and his self-control to sing exceptionally persuasive music. He is granted permission to lead Euridice back to the living, provided he not look at her or mention the stipulation, but it proves even more difficult to exit than to enter, and no high notes or fancy roulades will do. The man who can control nature cannot master his own emotions. Doubt and panic hound the couple, he turns to look at her, and she returns forever to the darkness.

In the oldest surviving opera, *Euridice* (1600), with a text by Ottavio Rinuccini and music by Jacopo Peri and Giulio Caccini, Venus herself accompanies the hero on his mission, and because there are no stritctures about looking back, all ends well. Claudio Monteverdi’s 1607 setting replaces librettist Alessandro Striggio’s original violent ending—the hero is torn apart by the Bacchantes, frenzied followers of Dionysus—with a happy apotheosis, the triumph of reason where Apollo carries his son Orfeo up to the heavens in a brilliantly joyful tenor duet. A deft musician, Monteverdi’s hero always finds the appropriate mode, from impassioned recitative to jaunty strophic aria where each verse is sung to the same music. Orfeo’s address to Charon, “Possente spirto,” is a showpiece of vocal skill and artistic expression.

Luigi Rossi’s lavish 1647 version, one of the first operas ever seen in France, is stuffed with gods and goddesses and additional characters including Momus, Endymion, Charon, Jealousy, Suspicion, the Three Graces, the Three Fates, a soothsayer, and a nurse. Euridice even has a jealous and unsuccessful lover, Aristaeus. Orpheus fails in his task, but Jupiter turns the couple and the hero’s lyre into a constellation. Antonio Sartorio’s 1672 version of the story presents a complicated plot with nearly fifty arias.

Throughout the 17th century Orpheus operas appeared in Germany by Heinrich Schütz, J.P. Krieger, and Reinhard Keiser; in England by Matthew Locke; and in France by Marc-Antoine Charpentier. The power of music, the embodiment of genius, and the triumph of love were all attractive themes, and who could resist opportunities to compose hellish music? The 18th century saw even more versions and in 1762 a new *Orfeo ed Euridice* spearheaded groundbreaking operatic reforms.

The coming together in Vienna of composer Christoph Willibald von Gluck, librettist Ranieri de’ Calzabigi, and the castrato singer Gaetano Guadagni, under the intendant Count Durazzo, was fortuitous. Theatrical reform was in the air. Dance theory and acting style were moving away from showcasing the virtuosity of individual performers toward a concentration on naturalism, clarity, and simplicity of the narrative. Beauty and balance were cultivated. In Italy, the Venetian Carlo Goldoni was scripting plays to replace the formulaic plots and characters of the *commedia dell’arte*. In London, David Garrick was employing a new mode of acting, replacing the studied and codified poses and gestures with more natural movement, and staying in character even when not declaiming. Voltaire added *sensibilité* to his plays, and Diderot demanded the banishment of secondary characters, silly intrigue, and long and vapid speeches, calling for more realism in scenery and costuming.

The poet Calzabigi had been a follower of Metastasio, but in writing the libretto to *Orfeo ed Euridice*, he streamlined the text, avoiding similes (no arias about tempest-tossed ships or warbling nightingales) and complex plots. Gluck had begun his career in Milan, setting the usual Metastasian *opera seria* texts: *Artaserse*, *Denofoonte*, *Poro*, *La Semiramide Riconosciuta*, *Ezio*, *La Clemenza di Tito*, and *Il Re Pastore*, and had tried his hand at comic operas. But now with Calzabigi as a partner, innovative ideas were possible. Banished were the *da capo* arias so beloved of singers, and that held up the action with their opportunities for self-indulgent display. Like Monteverdi’s hero, Gluck’s Orfeo always chooses the appropriate form: a 3-verse *pastepied* with connecting recitatives, an improvised plea to the chorus, a rhapsodic, through-composed arioso, and—to express his grief—a startlingly controlled rondeau in a major key. Gone were the applause-provoking exit arias and the clattering harpsichord–accompanied secco recitatives that merely separated a string of arias. Secondary plots and extraneous characters were eliminated, in this case leaving us with only Orpheus, Eurydice, and Amore. Vocal passagework was minimal, and the text was set more syllabically. The chorus was more prominent, and the
orchestra was given expressive power to support the dramatic action in recitatives. Large forms combined solo, chorus, and dance in the French style. Overtures were now linked to the score, rather than operating as stand-alone musical introductions that could move casually from one opera to another.

The influence of Guadagni must be acknowledged. After his early experience singing in church choirs, the alto castrato appeared in a traveling comic troupe and gradually cultivated a natural style that blended clarity with passionate declamation. Although Handel added showy runs for Guadagni in the 1750 revivals of his oratorio Messiah (“For he is like a refiner’s fire” enhanced the otherwise stately “But who may abide”), the singer was more successful as the ardent, eloquent Didymus in the composer’s Theodora. While in London, Guadagni worked with the celebrated Shakespearean actor Garrick, refining what music historian Charles Burney, who heard Guadagni several times, called his elegant and noble presence, graceful propriety of gestures, and delicate and polished singing. Yet, Guadagni seems to have been a complicated artist. Early in his career he was fired from a church choir because he had appeared in an opera, and once he showed up to a church job in a robe of gold rather than the expected black vestment. His command of English must have been good, as he appeared in several of Handel’s oratorio revivals as well as John Christopher Smith’s opera The Fairies. But because of his lofty refusal to pander to audiences by breaking character to acknowledge applause or to grant encores, he was often criticized for his ingratitude.

Gluck’s collaboration with Calzabigi continued with Alceste (1767) and Paride ed Elena (1770) and the published preface to Alceste reads as a manifesto for this new art. Because of his ideas of operatic reform—more direct expression and a stripping away of surface ornament—Gluck had become a figure in a philosophical restorm, stoked by 18th-century French influencers. First, followers of Jean-Baptiste Lully had been attacked by fans of the more contemporary composer Jean-Philippe Rameau. Later, the “Querelle des Bouffons” erupted, pitting Italian comic opera against French works. Now families and friendships suffered when alliances were drawn up between Gluck and Niccolò Piccini, an Italian composer summoned to the French court by the king’s official mistress, Madame du Barry, to spite the dauphine Marie Antoinette, Gluck’s patroness. It was all too much for the semi-retired Gluck, who wrote to a friend that he had no wish to return to Paris, “to become the object of the criticism or the praise of the French nation, for they are as fickle as a red rooster.”

Gluck revised and revived Orfeo ed Euridice twice, once to accommodate a soprano castrato in the title role, and
headlining the 1959 performances with San Francisco Opera. (Blanche Thebom went on instead.) British mezzo-soprano Janet Baker brought elegant classicism and impassioned purity of sound to the role, which was integral to her career. Like Viardot, Baker chose to end her operatic career as Orfeo, in Peter Hall’s 1982 production for Glyndebourne.

As Ovid relates in *Metamorphoses*, when Orpheus died, all of nature wept. The rivers were swollen with their own tears. The singer’s limbs were scattered here and there, while his head and his lyre floated down the river and miraculously made music. In A. S. Kline’s translation, “Floating in midstream, the lyre lamented mournfully; mournfully the lifeless tongue murmured; mournfully the banks echoed in reply.” The hero’s father Phoebus prevents a snake from attacking Orpheus’s head and turns the serpent to stone. The ghost of Orpheus descends again to the underworld, recognizing all the places he had seen before. He searches the Elysian Fields and finds Euridice once again. “They walk side by side; now she goes in front, and he follows her; now he leads, and looks back, as he can do in safety now, at his Eurydice.”

Mezzo-soprano Judith Malafronte is on the faculty of the Historical Performance Institute at Indiana University Jacobs School of Music and writes regularly for Opera News.
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**Artist Profiles**

**PETER WHELAN**
(Dublin, Ireland)
**Conductor**

Recent and Upcoming:
* Le Nozze di Figaro (Irish National Opera) *
* Die Zauberflöte (Irish National Opera) *
* Handel’s Radamisto (English Touring Opera) *
* Vivaldi’s Bajazet (Irish National Opera, London’s Royal Opera Covent Garden) *
* Cosi fan tutte (Irish National Opera) *

Engagements with the English Concert; Scottish Chamber Orchestra; Beethoven Orchester Bonn; Netherlands Chamber Orchestra; Portland Baroque Orchestra; Lahti Symphony Orchestra; Oulu Symphony Orchestra; Orchestre de Chambre du Luxembourg; Antwerp Symphony Orchestra, Kristiansand Symphony Orchestra; RTÉ National Symphony Orchestra of Ireland

Artistic Director of the Irish Baroque Orchestra and founding Artistic Director of Ensemble Marsyas

Facebook: @peter.welan.332
Instagram: @peterwhelanpp
Twitter: @Whelanpp

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**JAKUB JÓZEF ORLIŃSKI**
(Warsaw, Poland)
**Countertenor**

Orpheus’ Double in Matthew Aucoin’s Eurydice (Metropolitan Opera); Didymus in Handel’s Theodora (London’s Royal Opera Covent Garden); concerts with Il Pomo d’Oro (European tours); Ensemble Matheus (Bratislava, Lednice-Valtice Music Festival); recitals with pianist Michat Biel (North American and European tours); residency (Wigmore Hall); solo concert with members of New York Baroque Incorporated (Carnegie Hall); Cyrus in Belshazzar (Zurich Opera); Handel’s Messiah (Warsaw Philharmonic, Montreal Bach Festival); Orimeno in Cavalli’s Erismena (Aix-en-Provence); title role of Handel’s Rinaldo (Frankfurt Opera, Glyndebourne Festival); Vivaldi’s Stabat Mater (Les Arts Florissants); Eustazio in Rinaldo (English Concert on tour); Unulfo in Rodelina (Frankfurt, Lille)

Facebook: @Jakub Jozef Orlinski – Countertenor
Instagram: @jakub.jozef.orlinski

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**MEIGUI ZHANG**
+Soprano (Chengdu, China)

Eurydice
San Francisco Opera

Highlights: Dai Yu in Bright Sheng and David Henry Hwang’s Dream of the Red Chamber

Recent and Upcoming: Zerlina in Don Giovanni (Atlanta Opera); Thibault in Don Carlos (Metropolitan Opera); Barbara in Le Nozze di Figaro (Metropolitan Opera); Bloody Child in Macbeth (Metropolitan Opera); Pamina in Die Zauberflöte (Verbier Festival); Anne Trulove in The Rake’s Progress (Merola Opera Program); Mozart Requiem (North Carolina Symphony); Brahms Requiem (Calgary Philharmonic); Beethoven’s Missa Solemnis (The Orchestra Now Bard College); Bruckner Te Deum (New Jersey Symphony); Mahler’s Fourth Symphony (Sichuan Symphony Orchestra China tour); Beethoven’s Ninth Symphony (Beijing’s National Centre for the Performing Arts); J.S. Bach’s Coffee Cantata (Music@Menlo Chamber Music Festival); concerts with Xi’an and Shenzhen Symphony Orchestras; L’Enfant et les sortilèges (Philadelphia Orchestra); recital (Miami’s Wertheim Performing Arts Center); Mozart’s ‘Exsultate, jubilate’ (New Jersey Symphony Orchestra); Giüere’s Concerto for Coloratura Soprano and Orchestra (Camerata Notturna)

Merola Opera Program 2018
Instagram: @meigui_zhang
Facebook: @Meigui Zhang

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**NICOLE HEASTON**
+Soprano (Katy, Texas)

Amore
San Francisco Opera

Highlights: Despina in Cosi fan tutte; Countess Almaviva in Le Nozze di Figaro

Recent and Upcoming: Claire Devon in Missy Mazzoli and Royce Vavrek’s The Listeners (Den Norske Opera); Melissa in Handel’s Amadigi di Gaula (Philharmonia Baroque); Countess Almaviva in Le Nozze di Figaro (Houston Grand Opera); Liu in Turandot (Houston, Maryland Lyric Opera); Of Blessed Memory (Houston Ballet); Yolanda Cantrell in Jim Luigs’ The Impresario (Houston); Sir Elton John’s Trainer in David T. Little and Royce Vavrek’s Vinkensport (Houston)

Facebook: @nicoleheastonsoprano
Instagram: @katy_operamom
Website: NicoleHeaston.com
ALYSIA CHANG ♬
(Berkeley, California)
Solo Dancer
San Francisco Opera
Highlights: Bright Sheng and David Henry Hwang’s Dream of the Red Chamber
Recent and Upcoming: Member of San Francisco Opera Dance Corps; works by Amy Seiwert, Helen Pickett, Gabrielle Lamb, Val Caniparoli, Jennifer Archibald, Yannis Adoniou, Melissa Bank, Graham Lustig, Janice Garrett/Charles Moulton, Ron Cunningham, Lila York, Paul Taylor, Mark Morris, George Balanchine; performances with Sacramento Ballet, Metropolitan Opera, Radio City Christmas Spectacular, Ziru Dance, Smuin Contemporary Ballet, Oakland Ballet, DawsonDanceSF, SFDanceworks

LIVANNA MAISLEN ♬
(Newport, Oregon)
Solo Dancer
Recent and Upcoming:
Punchdrunk’s Sleep No More; New York Choral Society; Nick Cave’s The Let Go (Park Avenue Armory); Nona Hendryx and Carrie Mae Weem’s Refrigerated Dreams (Joe’s Pub); The Francesca Harper Project; Bregenzer Fuehling’s Tanzfestival; David Lang’s The Mile-Long Opera; Nicole von Arx

BRETT CONWAY ♬
(Fort Wayne, Indiana)
Solo Dancer
San Francisco Opera
Highlights: Rusalka
Recent and Upcoming: Current member of San Francisco Opera Dance Corps (tenured); faculty member of LINES Ballet’s education programs; Co-Artistic Director of SFDanceworks (2020–2021); former company dancer of LINES Ballet and Nederlands Dans Theater

MARIAN FAUSTINO ♬
(Fredericksburg, Virginia)
Solo Dancer
Recent and Upcoming: Works by Sidra Bell, Alvin Ailey, Ma Cong, Alan Hineline, Kevin Jenkins,

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MAXWELL SIMOES
(Philadelphia, Pennsylvania)
Solo Dancer
Recent and Upcoming: Performances with Jacobs Jonas The Company, the Metropolitan Opera, San Francisco Opera, Smuin Ballet, Les Grands Ballets Canadiens, Sadler’s Wells; projects with Sia, Hermès, Prada, Greg Lauren

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

MATTHEW OZAWA
(Chicago, Illinois)
Director
San Francisco Opera
Highlights: The Barber of Seville, Fidelio
Recent and Upcoming: Madame Butterfly (Santa Fe Opera); Romeo and Juliet (Cincinnati Opera); Le Nozze di Figaro (Opera Colorado); Il Barbiere di Siviglia (Kentucky Opera); Huang Ruo and David Henry Hwang’s An American Soldier (Opera Theatre of St. Louis); Jack Perla and Jessica Murphy Moo’s An American Dream (Lyric Opera of Chicago)
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Instagram: @Rena Butler

JESSICA JAHN
(Brooklyn, New York)
Costume Designer
San Francisco Opera
Highlights: The Barber of Seville; Fidelio; Norma
Recent and Upcoming: The Road We Came (On Site Opera); Snowy Day (Houston Grand Opera); Cool Country (The Public Theater); Blue (Washington National Opera); Castor and Patience (Cincinnati Opera); La Bohème (Detroit Opera); Baldwin and Buckley at Cambridge (The Public Theater); Dead Man Walking (Washington National Opera); West Side Story (Lyric Opera of Chicago); Moby-Dick (Utah Opera); The Passion of Mary Cardwell Dawson (Glimmerglass Festival)

YUKI NAKASE LINK
(Pleasant Valley, New York)
Lighting Designer
Recent and Upcoming: Madame Butterfly (Cincinnati Opera); Orfeo (Santa Fe Opera); Proving Up (The Juilliard School); In a Grove (Pittsburgh Opera); Four Saints in Three Acts (Target Margin Theater); The Orchard (Baryshnikov Arts Center); Red Velvet (Shakespeare Theatre Company); Our Town (Dallas Theater Center); When Monica Met Hillary (Miami New Drama);

ALEXANDER V. NICHOLS
(Berkeley, California)
Set and Projection Designer
San Francisco Opera
Highlights: The Barber of Seville; Fidelio
Recent and Upcoming: Finale (San Francisco Ballet); Kiss My Aztec (Hartford Stage); Dear San Francisco (Les Sept Doigts); Mon ile, Mon Cœur (Les Sept Doigts); LIFE–A Journey Through Time (Philip Glass, Frans Lanting); The Headlands (American Conservatory Theater); new work by Yuri Possokhov (San Francisco Ballet)

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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

Recent and Upcoming:
San Francisco Opera Chorus Director (Madame Butterfly, Die Frau ohne Schatten, Gabriela Lena Frank’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 Bénédict, Aida) Metropolitan Opera Laffont Competition judge Instagram: @keenejohn Twitter: @keenejohn

Dave Maier
(El Cerrito, California)
Fight Director
San Francisco Opera
Highlights: Carmen; Tosca; the Ring cycle; Pagliacci; Rigoletto; Roméo et Juliette; Billy Budd; Manon Lescaut
Recent and Upcoming:
West Side Story (Opera San José); Richard II (African American Shakespeare Company); A Midsummer Night’s Dream (Stanford University); The Tempest (Oakland Theater Project); Romeo y Juliet (Cal Shakes); Fefu and Her Friends (American Conservatory Theatre)

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Kip Cranna: Could you talk a little bit about dealing with 18th-century repertoire, which is not something we normally think of in terms of the [big] operatic voice? In Gluck, for example, we did the French version of Orphée et Eurydice [in 1995] and recorded that. And then Mozart and, of course, Handel. They have different vocal requirements. Can you talk a little bit about working with your choristers on that?

Ian Robertson: Yes. A fascinating subject. I’m glad you brought it up. In the choice of voices, over the years of hiring opera choristers, I was always careful to, first of all, engage people who had voices of quality but also had voices of flexibility. So they could, if necessary, sing an operatic aria in full voice by Verdi or Puccini, but they could also sing Mozart with clarity and cleanliness and immaculate intonation. The process is certainly made easier by the fact that your chorus is full of that kind of voice. And so that’s what I tried to bring to bear in the Baroque and the Handel and Mozart, too. And I remember doing Semele, the Handel opera [in 2000], with Charles Mackerras conducting. It had come from the Royal Opera House [in London], and it involved a chorus of 24 singing onstage and a chorus of 24 in the pit. So, what kind of challenge was that going to be?

Charles Mackerras was thrilled with it because we made it work far better than it had at Covent Garden, in his words. And, in fact, he said that he had managed to get it [balance of sound between Orchestra and Chorus] so close together that he was only aware of hearing the Chorus in the pit. He only heard the Chorus on stage if something was going slightly wrong. So, he was happy. And it was just a great experience. You think Handel is this fairly straightforward music, but it’s not. It’s like Mozart: it’s got to be sung in. The melodic twists and turns, the harmonic underpinning... that’s all got to be repeated, repeated, repeated until its second nature.

KC: You used the word “cleanliness,” which I think is wonderful in this context of the 18th century because there’s really no place to hide in these vocal lines. It’s got to be so precise and clear.

IR: Absolutely. That is also what will clarify and enhance the harmony. The chords are utterly clear. Even in the big Puccini operas, if you’re singing with too much vibrato and losing focus, then the chords disappear. You need to pull that back a little bit and not over-sing.

KC: You alluded to something that we could talk about which is placement of the Chorus. Stage directors, particularly in our modern era, love to have them way upstage. Can you talk a little bit about making sure that they are together with the Orchestra? That distance is a big factor sometimes.

IR: In fact I became known as the nag because I would keep saying to directors, “But they’re so far upstage. It’s going to be hard for them to be together with the Orchestra. And it’s going to be hard for them to be balanced vocally with the sound of the Orchestra.” I managed to gain some ground that way, but most directors I think understand. It’s only the ones who perhaps are coming from straight theater or movies who don’t really get that. But they usually adapt or tell me to go away (laughs)!

KC: Let’s talk about the prompter. We are one of the international companies that uses the prompter on most occasions. Tell us a little bit about their role with the Chorus.

IR: I was never accustomed to prompters in my 10 years at the Scottish Opera. So, it was quite an engaging surprise when I began to work with prompters here at San Francisco Opera. I very quickly realized the advantages of that. I watched Philip Eisenberg, who was one of our great prompters.
KC: Legendary!

IR: Legendary. He worked through *Meistersinger* with the Chorus singing the fight scene and the 12 parts, and he was able to cue them all one by one. I began to support the use of a prompter for the Chorus because in some places the Chorus wouldn’t be prompted, but here I encouraged that. So that was another level of security, and in stressful situations. I’ve worked with some really great prompters and have always enjoyed it. And I think the Chorus does really value them, especially if the conductor is preoccupied with other important things in the pit. It’s always a very useful backup to have someone else leading the voices. And so, “yay!” to prompters.

KC: It’s a great advantage in the scenes, such as you mentioned. The fight scene in *Meistersinger* is one, and I’m thinking of other ensembles where people are entering willy nilly ...

IR: Just like [Benjamin Britten’s] *Billy Budd*, with all those separate groups coming in all over the place ... the prompting was essential. It really helped. And all the Verdi operas, of course, [Simon] Boccanegra and the rare Verdis, like *I Vespri Siciliani*.

KC: The Verdi opera that, to me, has such wonderful choruses is *Don Carlo*.

IR: *Don Carlo* is so special.

KC: The [John] Pritchard era [San Francisco Opera music director 1985–1989] was the first time that we did it in French. And it was quite a revelation.

IR: It was a very great revelation to me because when we did it subsequently with Maestro [Nicola] Luisotti [San Francisco Opera music director 2009–18], it was in Italian. To me, it missed a whole lot of color in the voices. I never expected to do *Don Carlo* in French, but there it was.

KC: It’s French grand opera after all.

IR: [sings the theme from the auto-da-fé scene] ... That suits the French more than it does the Italian, right? That was fascinating.

KC: Yeah. I think that *Don Carlo* is not at the top of the list for the average opera fan’s [favorite] Verdi, but it is mine. I think it really is a masterpiece.

IR: It is, in so many ways. It paints so many different vocal colors within the characters, and then you’ve got the auto-da-fé, which is a big chorus scene which needs to be done with at least 90 choristers to get it right.

KC: In your rosters over the years, you had more sopranos and basses than the inner voices. Why is that?

IR: Well, there are different reasons for the sopranos. You’ve always got to make sure because they are the most exposed at the top of the range, and they need to have a good blending quality so that it sounds like one voice and not five different voices. You’ve got to be careful that you’re not putting a huge operatic soprano in there that doesn’t have the ability to bring the focus down a little bit, because ... under the stress of the situation, that voice is likely to give out its full blast and ruin your blend. As for tenors, they’re nestled in the center of the texture, so they have support both above and below. The bass, of course, is the root of the harmony and they are the structure and the foundation upon which the rest of it is built. Mezzos can usually handle everything. So, it’s a constant search for great people. And we have great people.

KC: Now that you’re in “retirement,” tell us a little bit about your activities.

IR: Well, I’ve dabbled in composition and music arrangements. So I’m doing that and I’m going to be more actively involved with the San Francisco Boys Chorus (who I led for 23 years) for their 75th anniversary year, which is coming up. That requires a lot of arrangement. When they sing the [San Francisco] Symphony at the Christmas program, I arrange carols and other songs, which gives them a chance to sing with orchestra. And I’ve got a long dormant desire to write music for some Shakespeare sonnets and also music for violin and piano. I really didn’t have much time before, but you know, it’s like Mahler composing in the summer when he wasn’t conducting. Though, I’m no Mahler ... (laughs)!

KC: Ian Robertson. What a pleasure to talk with the recently retired chorus director of San Francisco Opera. Thanks so much for being here.

IR: My pleasure, Kip. Thank you very much. 🌹
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Streaming the First Century: Session 3

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

**RUGGERO LEONCAVALLO’S PAGLIACCI**

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

**GIACOMO PUCCINI’S TURANDOT**

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

**ADDITIONAL SESSION 3 FEATURES INCLUDE:**

- Excerpts from Tosca (1932) on the very night that inaugurated the War Memorial Opera House; tenor Beniamino Gigli bringing down the house in Andrea Chénier (1938); a house recording of soprano Leontyne Price in one of her greatest roles: Leonora in Il Trovatore (1971);
  - the house debut of Nicola Luisotti conducting La Forza del Destino (2005).

- New essays by Judith Malafonte, Mark Burford, and Aryeh Nussbaum Cohen.

- Newly captured interviews with San Francisco Opera Scene Shop Foreman John Del Bono, master builder Pierre Cayard.

- And much more!
Streaming the First Century: Session 4

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

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

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

ADDITIONAL SESSION 4 FEATURES INCLUDE:

• Excerpts from Act II of a truly historic performance of Wagner’s Die Walküre (1936); Kurt Herbert Adler conducts a spirited account of Così fan tutte (1960); Amy Shuard and Regina Resnik bring frightening intensity in an audience recording of Strauss’ Elektra (1966); Gwyneth Jones gives a definitive performance in Fidelio (1978) in a performance that also introduced Sheri Greenawald to San Francisco Opera audiences.

• Contemporary perspective essays by writer Paul Thomason, Larry Rothe.

• Archival interviews with Gwyneth Jones and Lotte Lehmann.

• New interviews with early Opera Center administrator Christine Bullin, designer Robert Darling, administrator Ann Farris, audio preservationist Ward Marston, and broadcast commentator Ira Siff.
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C. Michael Belle
William Lee Bryan °
Janet Campbell
Alan Cochran
Sara Colburn
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Anders Frolich
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Daniel Harper
Christopher Jackson
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Silvie Jensen
Wilford Kelly
Clare Kelm
Bojan Knežević
Elisabeth Rom Lucio
Liesl McPherrin
Courtney Miller °

† Chorus member on leave of absence
* Solo Role

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Cheryl Cain
Katie Carlson Cartwright
Kelly Clarke
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Robin Hansen

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Martha Simonds, Associate Principal
Beni Shinohara, Assistant Principal
Eva Karasik
Leslie Ludena
Maja Cohon
Craig Reiss
Heeguen Song

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Joy Fellows, Acting Associate Principal
Yi Zhou, Acting Assistant Principal
Emily Liu, Acting Assistant Principal
Patricia Heller
Jonna Hervig
Natalia Vershlova
Elizabeth Prior

CELLO
Thalia Moore, Acting Principal
Peter Myers, Acting Associate Principal
Nora Piquet, Acting Assistant Principal
Emil Milan
Victoria Ehrlich
Ruth Lane
Eric Sung
Mark Votapek

BASS
Joseph Lescher, Principal
Jonathan Lancelle, Associate Principal
Steven D’Amico, Assistant Principal
Shinji Eshima
Evan Hillis

FLUTE
Julie McKenzie, Principal
Michelle Caimotto
Stephanie McNab

PICCOLO
Stephanie McNab

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Mingjia Liu, Principal
Gabriel Young, Acting Principal
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Benjamin Brogadir

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Jose Gonzalez Granero, Principal
Joanne Burke Eisler, Assistant Principal
Matthew Boyles
Anthony Striplen
Junghwan Lee

BASS CLARINET
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BASSOON
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Daniel MacNeill
Michael Severance
Shawn Jones

CONTRABASSOON
Michael Severance
Shawn Jones

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Kevin Rivid, Principal
Keith Green
Brian McCarty
Meredith Brown
Logan Buryck
Caitlyn Smith-Franklin

TRUMPET
Adam Luftman, Principal
Scott Macomber
John Pearson

TROMBONE
Samuel Schlosser, Principal
Jeffrey Budin
David Ridge

BASS TROMBONE
David Ridge, Principal

TUBA/CIMBASSO
Zachariah Speitman, Principal

TIMPANI
John Burgardt, Principal

PERCUSSION
Richard Kvistad, Principal/Associate Timpanist
Patricia Niemi, Acting Principal
Victor Audiento

HARP
Annabelle Taubl

LIBRARIAN
Carrie Weick

ADDITIONAL MUSICIAN
César Cañón, harpsichord

ORCHESTRA MANAGER
Tracy Davis
Kevin Myers, Orchestra Operations Manager

† = Leave of absence
* = Principal for one or more Fall season operas
^ = Season Substitute

First season operas

Rhoslyn Jones
Silvie Jensen
Michael Jankosky
Karen Chia-ling Ho
Jake Ingbar
Nicole Heaston
Edward Graves
Ferruccio Furlanetto
Michael Fabiano
Alfredo Daza
Siman Chung
Alice Chung
William Bryan
Deanna Breiwick
Paul Appleby
Aigul Akhmetshina

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Adam Lau
Hyona Kim
Chea Kang
Anne-Marie MacIntosh
y Baggott
Roberto Kalb

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Esther Tonea
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Philip Skinner
Kindra Scharich
Alexandra Sanchez
Brenton Ryan
Johan Reuter
Taylor Raven
Laurel Porter
Simone Piazzola
William O’Neill
Camila Nylund
Deborah Nansteel
John Matthew Myers
Timothy Murray
Evgenia Muraveva
Angela Moser
Courtney Miller
Enkhanah Pulitzer
Lorena Maza
Daniel Izzo

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Marcos Vedovetto
Maxwell Simoes
Chiharu Shibata
Livanna Maislen
Blanche Hampton
Marian Luna Faustino
Brett Conway
Alysia Chang
SOLO DANCERS

Colm Seery
Serge Bennathan
Miroku Shimada

CHOREOGRAPHERS

Miroku Shimada

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Colm Seery, Dance Master

Alice Cao
Alysia Chang
Brett Conway
Jamielyn Duggan
Alexandra FitzGibbon
Blanche Hampton
Bryan Ketron
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Beth Masinoff
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John Matthew Myers
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Enkhanah Pulitzer
Lorena Maza
Daniel Izzo

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Blanche Hampton
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Bryan Ketron
Rachel Speidel Little
Beth Masinoff
Jackie McConnell
Christopher Nachtrab
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Maxwell Simoes
Chiharu Shibata
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Production Supervisor
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Production Coordinator
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Yui Takensouchi, Ashley Granbow,
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Lorraine Lewis (10),
Barbara Nicholas (24),
Rachell Nichols,
Phil Perry (25),
Patrick Sanchez (13),
Don Smith (26),
Scott Stewert (22),
Grisel Torres,
Kirsten Tucker (19)

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Jeffery Larsen, Jennifer O’Neill (30),
Mark Saladino, Janice Stephenson,
Mary Still, Charles Sullivan,
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Dominic Casazza (19), Assistant 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),
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Ethan Ng
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Sean Walden (11)
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Collin Whitfield
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Steven D’Amico  
Assistant Principal Bass

Shinji Eshima  
Bass

Julie McKenzie  
Principal Flute

Stephanie McNab  
Principal Oboe

Mingjia Liu  
Bass

Gabriel Young  
Acting Principal Oboe

Jose Gonzalez  
Principal Clarinet

Joanne Burke Eisler  
Assistant Principal Clarinet

Anthony Striplen  
Clarinet & Bass Clarinet

Rufus Olivier  
Principal Bassoon

Daniel MacNeill  
Bassoon & Contrabassoon

Kevin Rivard  
Principal Horn

Keith Green  
Horn

Brian McCarty  
Associate Principal Horn

Adam Luftman  
Principal Trumpet

John Pearson  
Trumpet

Scott Macomber  
Trumpet Regular Substitute

Samuel Schlosser  
Principal Trombone

David Ridge  
Principal Bass Trombone

Zachariah Spellman  
Tuba/Cimbasso

John Burgardt  
Timpani

Richard Kvistad  
Principal Percussion & Associate Timpani

Patricia Niemi  
Acting Principal Percussion

Tracy Davis  
Orchestra Manager

Carrie Weick  
Librarian

Most photos by John Martin.

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

Nadima Avakian  
Soprano

Kathleen Bayler  
Soprano

Sara Colburn  
Soprano

Clare Demer  
Soprano

Claire Kelm  
Soprano

Elisabeth Rom Lucio  
Soprano

Liesl McPherrin  
Soprano

Angela Eden Moser  
Soprano

Rachelle Perry  
Soprano

Carole Schaffer  
Soprano

Jessilyn Thomas  
Soprano

Buffy Baggott  
Mezzo-Soprano

Elizabeth Baker  
Mezzo-Soprano

Janet Campbell  
Mezzo-Soprano

Silvie Jensen  
Mezzo-Soprano

Courtney Miller  
Mezzo-Soprano

Sally Mouzon  
Mezzo-Soprano

Sally Porter Munro  
Mezzo-Soprano

Erin Neff  
Mezzo-Soprano

Laurel Cameron  
Porter

Nicole Takesono  
Mezzo-Soprano

C. Michael Belle  
Tenor

Alan Cochran  
Tenor

Patrick Hagen  
Tenor

Daniel Harper  
Tenor

Christopher Jackson  
Tenor

Michael Jankosky  
Tenor

Phillip Pickens  
Tenor

Chester Pidduck  
Tenor

Fernando Ruiz  
Tenor

Sigmund Seigel  
Tenor

Jonathan Smucker  
Tenor

Andrew Truett  
Tenor

William Lee Bryan  
Baritone

Anders Fröhlich  
Baritone
Andrew Thomas Pardini  
Baritone

Jere Torkelsen  
Baritone

Wilford Kelly  
Bass

Bojan Knežević  
Bass

William O’Neill  
Bass

William Pickersgill  
Bass

Valery Portnov  
Bass

Not pictured: Whitney Steele, Mezzo-Soprano

Most photos by John Martin.
Carole Schafer by Pamela Dale and Jonathan Smucker by Lisa Keating.

San Francisco Opera Corps Dancers

Jamielyn Duggan  
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Blanche Hampton  
Bryan Ketron  
Rachel Speidel Little  
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Chiharu Shibata
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San Francisco Opera was built by a grassroots campaign of innovative opera lovers back in 1922. So much has changed since then, but this stage as a place where we tell our community’s stories and share profound emotional experiences together is more needed than ever.

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—Amina Edris, soprano and Cleopatra in the world premiere production of John Adams’ Antony and Cleopatra
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One hundred years ago, San Francisco Opera was created out of bold and visionary courage. Our founder, Neapolitan conductor Gaetano Merola, had a belief that this great city needed a great opera company. That belief was shared by 75 community members who contributed $1,000 each (in 1923 dollars) and 1,000 community members who contributed $75 each. So was born San Francisco Opera.

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

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

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

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

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

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

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

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