



## SAN FRANCISCO OPERA LEADERSHIP - BIOS



Tad and Dianne Taube General Director Matthew Shilvock is San Francisco Opera's seventh general director, having assumed the role in August 2016. Shilvock oversees all artistic and business aspects of the organization, including a repertory season of opera productions and acclaimed young artist training programs, education and ancillary programming in a company that employs up to 1,000 people a year on an average budget of \$80 million.

Passionate about connecting audiences with the total art form of opera, Shilvock is committed to pioneering new approaches to producing large-scale opera in the 21st century and creating impactful, reciprocal connections with the community. In recent seasons, Shilvock has presented the world premieres of two major new operas, John Adams' *Girls of the Golden West* and Bright Sheng's *Dream of the Red Chamber*; established the company's first Department of Diversity, Equity and Community; and, in 2019, appointed conductor Eun Sun Kim as San Francisco Opera's next music director to lead the company through its 2022–23 centennial and into the future. His priorities for the Company include replenishing the core repertory productions of San Francisco Opera, creating a dynamic audience experience and community pride, connecting the Company to the fast-growing swirl of new thinking and new technologies in the Bay Area and developing a stable financial model for large-scale repertory opera in the 21st century.

Matthew Shilvock was born in Kidderminster, England. He read music at Christ Church, Oxford University, writing his thesis on Jean Baptiste Lully. He also holds a master's degree in public administration from the University of Massachusetts Amherst, with a specialization in nonprofit administration.



Korean conductor Eun Sun Kim is the Caroline H. Hume Music Director of San Francisco Opera. Her tenure as music director began on August 1, 2021. Kim made her highly anticipated Company debut conducting *Rusalka* in 2019. Her presence in North America was first established with performances of Verdi's *Requiem* with the Cincinnati Symphony and *La Traviata* with Houston Grand Opera, with the latter earning her an appointment as Principal Guest Conductor.

Kim's 2021–22 season opened with her inaugural season with San Francisco Opera, where she led *Tosca* and a new production of *Fidelio*, in addition to three concerts. She made operatic debuts at the Vienna State Opera and Metropolitan Opera with *La Bohème* and conducts *Tosca* at Lyric Opera of Chicago, before returning to Houston Grand Opera for a new production of *Turandot*. She is slated to conduct symphonic orchestras around the globe, including concerts in Berlin, Philadelphia, Detroit, Toronto, Portland and the United Kingdom. In December 2021, Kim was named a [New York Times Breakout Star](#).

Kim has enjoyed recent successes at Los Angeles Opera, Washington National Opera and Houston Grand Opera. Her debut with the Los Angeles Philharmonic was quickly followed by debut engagements with Oregon Symphony and Seattle Symphony and her return to Cincinnati Symphony Orchestra.

Kim studied composition and conducting in her hometown of Seoul before continuing her studies in Stuttgart, where she graduated with distinction. Directly after graduation, she was awarded First Prize in the International Jesús López-Cobos Opera Conducting Competition at Madrid's Teatro Real.



John Keene began his tenure as Chorus Director of San Francisco Opera in January 2022. He previously received acclaim for his work as Chorus Master with Seattle Opera where he also served as Head of Music Staff and was Assistant Conductor for Wagner's *Der Ring des Nibelungen*. In addition to his depth of experience preparing operatic choruses in a repertoire which approaches one hundred titles, he is a highly respected vocal coach, concert accompanist, and conductor. Keene has been affiliated with Opera Theatre of Saint Louis, Florida Grand Opera, New Orleans Opera, and for San Francisco Opera Center conducted a national tour of *Il Barbiere di Siviglia* to celebrate Western Opera Theater's thirtieth anniversary and served as a Master Coach for Merola Opera Program. He studied at the University of Southern California with the pioneer teacher of accompanying, Gwendolyn Koldofsky, who invited him to partner fellow student Thomas Hampson in her song classes. A former cellist, he became the youngest ever member of his hometown Lancaster (Pennsylvania) Symphony Orchestra at age eleven.



San Francisco Opera Center Artistic Director Carrie-Ann Matheson has a multi-faceted international career as pianist, conductor and educator. A native of Canada, Matheson began her career at the Metropolitan Opera, where she was a tenured member of the full-time music staff as assistant conductor, prompter, pianist and vocal coach. In 2014 she was invited by General Music Director Fabio Luisi to join the staff at Opernhaus Zürich, which led to the expansion of her performing career in Europe. Especially in demand as a recital pianist, she has performed with many of the world's

most renowned opera singers, including Rolando Villazón, Jonas Kaufmann, Piotr Beczala, Benjamin Bernheim, Diana Damrau, Barbara Bonney and Joyce DiDonato. Performances in the 2020–21 season include recitals with Joyce DiDonato at the Festival de El Escorial, Festival de Santander, and the virtual Metropolitan Opera recital series, with Benjamin Bernheim at the Salzburger Festspiele, Le Festival de Paris and Philharmonie de Luxembourg, and with Pene Pati as part of Les Grandes Voix recital series with performances at Salle Gaveau in Paris and at the Opéra national de Bordeaux. Passionate about nurturing the next generation of opera singers and pianists, Matheson devotes a portion of her time to the development of emerging artists and has worked with the International Opera Studio (Opernhaus Zürich), Atkins Young Artist Program (The Mariinsky Theatre), Lindemann Young Artist Development Program (The Metropolitan Opera), Ryan Opera Center (Lyric Opera of Chicago), Music Academy of the West, Aspen Music Festival and the International Vocal Arts Institute.



San Francisco Opera Center General Director Markus Beam was previously Vice-President and Artist Manager in the Vocal Division of IMG Artists, where he worked with a diverse roster of artists encompassing both emerging artists and some of the most sought-after names in opera, including multiple graduates of San Francisco Opera's Adler Fellowship Program and Merola Opera Program. His clients regularly performed on the world's leading operatic and concert stages. Particularly passionate about the development of emerging artists, Beam maintains an active coaching and consulting practice, regularly leading group classes and one-on-one sessions at many of the country's premier training programs, helping artists define and clarify personal goals, develop actionable career plans and fully develop their unique artistry and voices. Before his career in artist management and consulting, Markus performed extensively both in Europe and the United States. A proud graduate of the Merola Opera Program (2002), he went on to sing leading baritone roles with Rome's Teatro dell'Opera, Deutsche Oper Berlin, Oper Leipzig, Il Teatro Massimo di Palermo, Santa Fe Opera and appeared at Carnegie Hall and New York's Lincoln Center. He has been recognized with awards from the Metropolitan Opera National Council Auditions, the Licia Albanese Puccini Foundation and the George London Foundation. A graduate of Philadelphia's Academy of Vocal Arts, Beam also holds degrees from the University of Cincinnati's College-Conservatory of Music and the North Carolina School of the Arts and trained as a young artist at the Merola Opera Program, Santa Fe Opera, Glimmerglass Opera and Wolf Trap Opera.

## ANTONY AND CLEOPATRA - BIOS



Composer, conductor, and creative thinker—John Adams occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound and the profoundly humanist nature of their themes.

Adams' ground-breaking operas, created with director Peter Sellars, weave together history and mythology into powerful reflections on society: *Nixon in China* addresses global Realpolitik; *The Death of Klinghoffer* deals with terrorism and political and religious conflict; *Doctor Atomic* has at its core the moral crisis of science and weapons of mass destruction. Both *A Flowering Tree* as well as *Girls of the Golden West* feature women in hostile male environments. *El Niño*, a Nativity oratorio, fuses Biblical passages with poetry by Hispanic women, while *The Gospel According to the Other Mary* is a Passion oratorio with texts by, among others, the Catholic activist Dorothy Day and poets Louise Erdrich and Primo Levi.

In September of 2022 San Francisco Opera will premiere Adams' new opera, *Antony and Cleopatra*—a significant milestone in a long, richly productive relationship between the opera company and the California-based composer. The Company gave the world premiere of *Doctor Atomic* in 2005 and *Girls of the Golden West* in 2017, co-commissioned *The Death of Klinghoffer* with Adams conducting its San Francisco premiere and presented *Nixon in China* in a critically acclaimed production in 2012. Adams is also the recipient of the 2017 San Francisco Opera Medal.

Adams won the 2003 Pulitzer Prize for *On the Transmigration of Souls*, commissioned by the New York Philharmonic to commemorate the first anniversary of 9/11. He is the author of an autobiography, *Hallelujah Junction*, and his writings have appeared in both *The New Yorker* and *The New York Times Book Review*.

The official John Adams website is [earbox.com](http://earbox.com).



Elkhanah Pulitzer is an esteemed director of opera and theater known for her bold, nuanced and innovative stage direction. She was assistant director and director for several San Francisco Opera productions since 2009. Recent projects include *Birds in the Moon* (NY Philharmonic's Bandwagon 2, Broad Stage), the premiere of David Lang's *prisoner of state* (NY Philharmonic, Barbican Center), the live tour of Esperanza Spalding's Grammy Award-winning album *12 Little Spells* and *DIORAMA*, an art installation at the I.O.U. in San Francisco. She has directed projects with LA Philharmonic, Mostly Mozart Festival at Lincoln Center, San Francisco Symphony, LA Opera, Boston Lyric Opera, Opera Theater of Saint Louis, West Edge Opera and the Canadian Opera Company. Pulitzer has

explored the intersection between music and theater through innovation and hybridized forms through projects with Washington National Opera, Lyric Opera of Kansas City, Boston Lyric Opera New England and Opera Omaha. She was the director of programming and artistic curator for two seasons of SF Opera Lab. Born in Boston and raised in St. Louis and Marin, Pulitzer also serves as board vice president of the Pulitzer Arts Foundation, which advances experimentation in art curation, installation and live programming.

More information: [elkhanah.com](http://elkhanah.com)

### LA TRAVIATA - BIOS



Opera San José General Director Shawna Lucey is an opera and theater director. She has worked with San Francisco Opera as an assistant stage director since 2013 and in 2018 directed a new legacy production of *Tosca* that was revived in 2021. Recent directorial engagements include *Pearl Fishers* for Santa Fe Opera and *Falstaff* for Dallas Opera. Later this season, Lucey directs *Lucia di*

*Lammermoor* for Lyric Opera of Kansas City and *Die Fledermaus* for Opera Theatre of St. Louis. Her work has been seen also at The Bolshoi Theater, The Bread & Puppet Theater, Skylight Music Theater and Schauspiel Hannover. Lucey is known for her feminist stagings of classic and modern pieces, bringing passionate new resonance to the warhorses of opera and grappling with contemporary works through a feminist paradigm.

More information: [shawnalucey.com](http://shawnalucey.com)



Robert Innes Hopkins's production designs have appeared on the War Memorial Opera House stage numerous times in the past decade, beginning with *The Cunning Little Vixen* in 2004 and his set designs for *L'Italiana in Algeri* the following year. He also designed San Francisco Opera's co-production with Houston Grand Opera and Grand Théâtre de Genève for *Lohengrin* (2012). Most recently, with

collaborator Shawna Lucey, he created the Company's new legacy production of *Tosca*, which was first seen in 2018 and returned in 2021.

His latest credits include *All's Well That Ends Well* for Royal Shakespeare Company, *Tamerlano* and *Belshazzar* for Grange Festival, *Die Fledermaus* for Opera Theatre of St. Louis, Wagner's *Ring* cycle for Lyric Opera of Chicago, *Rigoletto* and *War and Peace* for Welsh National Opera, *L'Italiana in Algeri* for Santa Fe Opera, *Edmond de Bergerac* for Birmingham Repertory Theatre, *Casino Royal* for Secret Cinema in London and Shanghai and *Solar* at Linz Klangwolke in Austria.

### ORPHEUS AND EURYDICE - BIOS



American stage director Matthew Ozawa has an international career spanning all art disciplines having worked for prestigious companies worldwide, including Canadian Opera Company, Lyric Opera of Chicago, Santa Fe Opera, Opera Siam, Macau International Festival and Oregon Shakespeare Festival. Previously an assistant stage director with San Francisco Opera, he made his Company debut in 2021 with his production of *The Barber of Seville* at the Marin Center drive-in. He also directed a new production of *Fidelio* at the War Memorial Opera House this past fall. *Orpheus and Eurydice* marks his third opera staging for the Company. This season he will also direct productions of *Hansel und Gretel* for Lyric Opera of Chicago, *Pique Dame* for Des Moines Metro Opera, *Roméo et Juliette* for San Diego Opera and *An American Dream* for Kentucky Opera.



Originally from Chicago, Rena Butler has previously performed with Hubbard Street Dance Chicago, AIM by Kyle Abraham, Bill T. Jones/Arnie Zane Company, David Dorfman Dance, Manuel Vignouille/M-Motions, Kevin Wynn Collection and Pasos Con Sabor Salsa Dance Company. She is a recipient of the 2019 Princess Grace Foundation Award for Choreography. She has created works for Hubbard Street Dance Chicago, BalletX, Whim W'him, Boston Dance Theater, TedXChicago Virtual Salon 3.0: Design Your Life, The Juilliard School, Gibney Company and ballerina Michaela DePrince. She has served as an adjunct professor for New York University Tisch School of the Arts for Dance and currently serves on the Artistic Advisory Council for Dancewave NYC. Butler is currently Gibney Company's inaugural Choreographic Associate.

### EL ÚLTIMO SUEÑO DI FRIDA Y DIEGO – BIOS



Gabriela Lena Frank is currently serving as composer-in-residence with the Philadelphia Orchestra and was included in the *Washington Post's* list of the 35 most significant women composers in history (August 2017). Born in Berkeley, California to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, identity has always been at the center of her music, which explores her multicultural heritage. Inspired by the works of Bela Bartók and Alberto Ginastera, she has traveled extensively throughout South America in creative exploration. Her music often reflects not only her own personal experience as a multi-racial Latina but also refract her studies of Latin American cultures, incorporating poetry, mythology and native musical styles into a western classical framework that is uniquely her own.

*El último sueño di Frida y Diego*, which will be presented by co-commissioner San Francisco Opera in June 2023, is her first opera. Her work has been described as “crafted with unself-conscious mastery” (*Washington Post*), “brilliantly effective” (*New York Times*), “a knockout” (*Chicago Tribune*)

and "glorious" (*Los Angeles Times*). She regularly receives commissions by musicians such as cellist Yo-Yo Ma, soprano Dawn Upshaw and conductors Marin Alsop and Yannick Nézet-Séguin. She has also received orchestral commissions and performances from the Chicago Symphony, Boston Symphony, Atlanta Symphony, Cleveland Orchestra, Philadelphia Orchestra and San Francisco Symphony.

She currently resides in Boonville, a small rural town in California's Anderson Valley, with her husband, Jeremy, on their mountain farm, and has a second home in her native Berkeley.

Gabriela Lena Frank Creative Academy of Music for emerging music-makers: [glfcam.com](http://glfcam.com)



Cuban American Nilo Cruz gained prominence when he won the 2003 Pulitzer Prize for drama for his play *Anna in the Tropics*, which also earned Steinberg Award and Tony Award nominations. He is known for his ability to successfully weave strains of magical realism and other literary traditions into his works.

His plays include *A Park in Our House*, *Two Sisters and a Piano*, *A Bicycle Country*, *Hortensia and the Museum of Dreams*, *Lorca in a Green Dress*, *Hurricane*, *Sotto Voce*, *Bathing in Moonlight*, *Hotel Desiderium*, *The Color of Desire* and *Exquisite Agony*.

As a lyricist, he is a frequent collaborator with composer Gabriela Lena Frank. He has written the libretti for Frank's *The Conquest* requiem and the *Santos* oratorio and the text of orchestral songs, *La Centinela y la paloma*. Cruz also adapted Ann Patchett's 2001 best-selling novel *Bel Canto* for Peruvian composer Jimmy López, an opera that premiered at Lyric Opera of Chicago. Cruz also collaborated López on the *Dreamers* oratorio which premiered at Cal Performances in Berkeley. For film he co-wrote the screenplay *Castro's Daughter* with Oscar winner Bobby Moresco and adapted his play *Anna in the Tropics* for Mankind Entertainment.



Born in Mexico City, award-winning director, producer and translator Lorena Maza has staged more than 60 plays, six operas and five musicals, from classical to experimental works. She was director of Mexico's National Theater Company, Teatro Helénico and Teatro UNAM. She has been an acting teacher and coach for more than 25 years. She has translated more than 30 dramatic texts and was the translator for National Theatre LIVE. Maza founded and directed OCESA's theater department in Mexico City and also wrote, directed and co-produced her first musical, *Bésame Mucho*. She has also directed a play and opera for television. In 2017 she opened her own production company, *19TEATRO*, with other theater professionals.

More information: [lorenamaza.myportfolio.com](http://lorenamaza.myportfolio.com)