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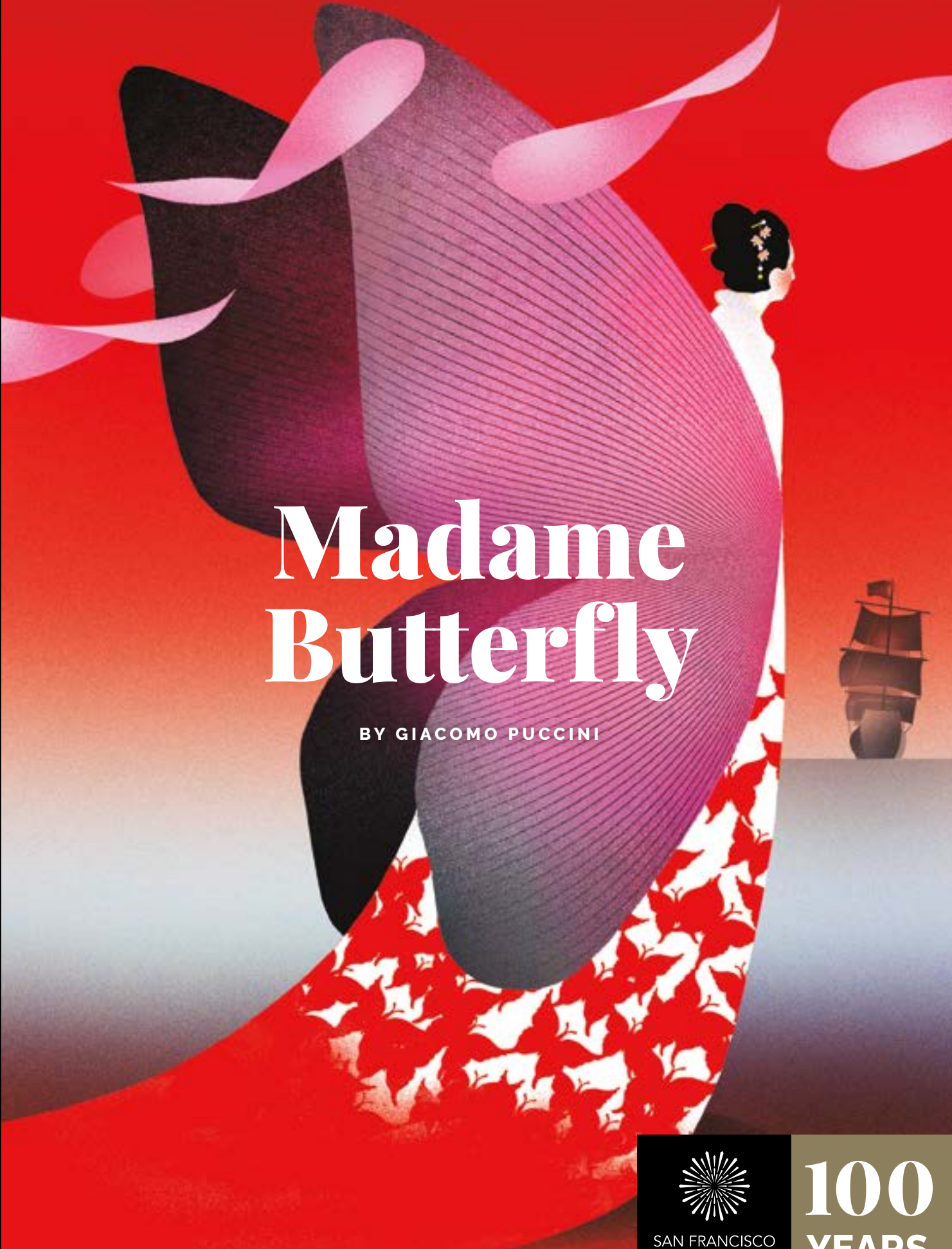
# Madame Butterfly

BY GIACOMO PUCCINI



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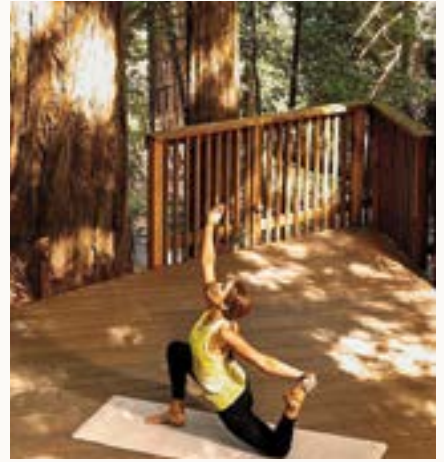
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BY MATTHEW SHILVOCK

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

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### TRUE AND ABIDING LOVE

BY AMON MIYAMOTO

*Madame Butterfly* is about two people from different cultures and backgrounds who try to understand each other through love. Through it all, audiences experience the great strength and independence of *Butterfly* and the abiding strength of true love.

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Leaning into Cio-Cio-San's monumental humanity and dignity, Puccini's *Madama Butterfly* is an undeniable and radical ode to modernity.

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One of the world's most popular operas, *Madama Butterfly* resonates with audiences and artists on and off the opera stage, setting records at San Francisco Opera, inspiring bilingual touring productions and Broadway shows, and influencing major rock albums.

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# encore



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

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

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

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

Sincerely,

**John A. Gunn**

Chairman of the Board  
San Francisco Opera Association



**Keith B. Geeslin**

President  
San Francisco Opera Association



**PS. FROM KEITH GEESLIN**

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

# San Francisco Opera Association

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# John A. & Cynthia Fry Gunn



TERRENCE MCCARTHY

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

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

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



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Maurice Maeterlinck

## DIRECTED BY

Netia Jones

8:30 pm

July 15, 19, 28

8 pm

August 3, 9, 18

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*Pelléas et Mélisande* Illustration  
by Benedetto Cristofani



# Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

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

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



DREW ALTIZER PHOTOGRAPHY

## **Jerome L. & Thao N. Dodson**

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

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

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

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

1992, when San Francisco Opera decided to celebrate Rossini's bicentennial with the rarely performed *Guillaume Tell*, Thao, already an opera lover, suggested to Jerry that they go.

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

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



KRISTEN LOKEN

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

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

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# Donor Spotlight



DREW ALTIZER

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

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

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



KRISTEN LOKEN

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

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

Burgess says. "We are so pleased to play a role in bringing *Madame Butterfly* to the stage. We have a special fondness for supporting Puccini operas and look forward to this grand production, especially as it features Music Director Eun Sun Kim, who will conduct such outstanding artists as Karah Son, making her Company debut, and Michael Fabiano." With more than 45 years of experience in private and public investment management, Burgess is active on the San Francisco Opera's Board of Directors and its investment committee.



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

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

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

---

# Donor Spotlight



RAY "SCOTTY" MORRIS

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

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



DREW ALTIZER

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

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

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## Jan Shrem & Maria Manetti Shrem



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

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

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

San Francisco Opera to bring legendary artists to the stage for special events and performances.

Maria counts sopranos Renée Fleming and Nadine Sierra, tenor Michael Fabiano, and baritone Lucas Meachem as personal friends and was especially close to Luciano Pavarotti, treating the legendary tenor as family whenever he performed in San Francisco. Beyond their support for education, fine arts, and music, the Manetti Shrems have been generously supporting causes in medical research and science, focusing on communities of need, particularly the elderly and children. A few years ago, the president of Italy bestowed upon Maria Manetti Shrem the title of Grand Officer of the Order of the Star of Italy for her consistent support of cultural collaboration between Italy and the U.S. In June 2022, the Mayor of San Francisco, London Breed, along with the City and the County, proclaimed “June 22 Manetti Shrem Day for Philanthropy.”

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

# El Círculo de Frida y Diego

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

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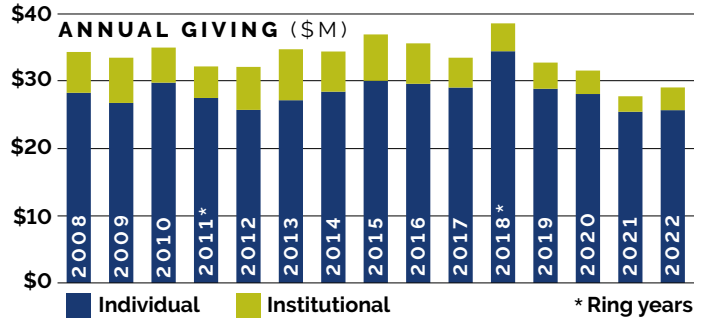
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# Help make the Centennial a triumphant success!

BY GENERAL DIRECTOR MATTHEW SHILVOCK

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

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



- As indicated above, our annual fund has remained ostensibly flat for over 15 years, while costs have escalated by around 3% a year.
- The 20% decline of subscription during the pandemic caused a related drop in donors.
- To attract new audiences, we need new products. Our future demands that we invest in new ways of engaging with the public as we have done this Centennial Season. Such experimentation adds to the philanthropic need but is critical to our survival.

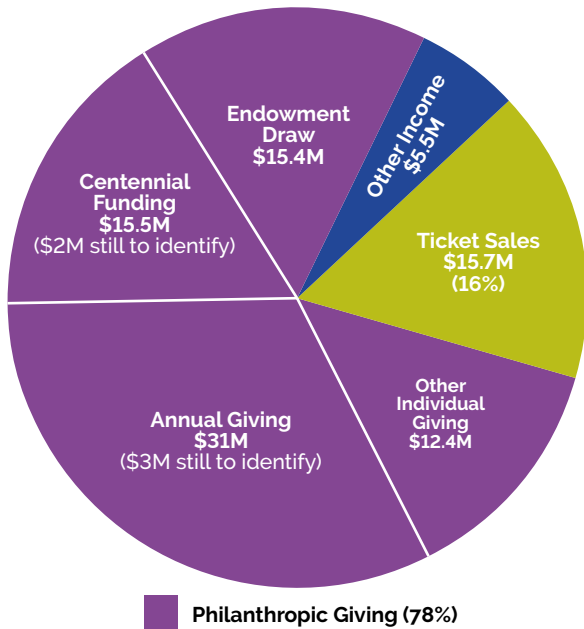
The possibilities of this season are thrilling! We are bringing to life two new operas, three new productions, two new co-productions, a traveling *Bohème* in a shipping container, bold new ticket programs, a full season of livestreams, and so much more. Eun Sun Kim is taking the musical values of the Company to an extraordinary level. And we are seeing an unprecedented number of new ticket buyers coming through the doors.

We have an urgent need for additional philanthropy to make possible this bold season. **We still have \$5M of new funds to raise before July 31 to ensure that this Centennial Season be both an artistic and a financial triumph. Your help can get us there.**

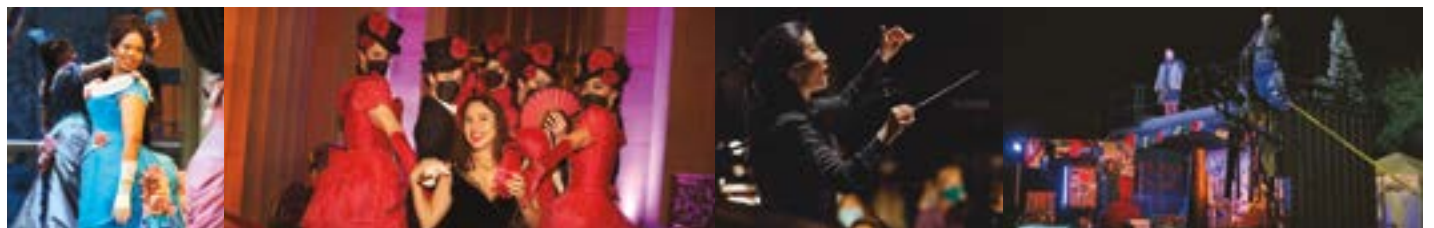
I humbly ask you to reach as deeply as you are able to in support of this extraordinary Centennial Season. No gift is too small or large. If you have already given, please consider an additional gift in support of the Centennial. If you have not yet given, there has never been a better chance to become a part of this company. **The Ann and Gordon Getty Foundation for the Arts is generously matching new and increased gifts made before July 31 such that your gift will be tripled in impact.** We also have some very exciting new giving programs like El Círculo de Frida y Diego (see page 24).

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

## REVENUE



The very existence of this company is in the hands of you. Individual donors give with spectacular generosity to ensure our survival, allowing us to sustain the 1,000 or so employees who come through the Company each year. Your support allows us to protect the quality of our art, but the trends are concerning.



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# El Círculo de Frida y Diego

Join a special new giving circle, available exclusively for new and increased gifts to support Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*, presented by San Francisco Opera in June 2023.

## GIFT LEVELS AND BENEFITS

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### COLIBRÍ (Hummingbird) \$70

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

- Hummingbird pin to show your support
- Digital donor recognition



### CEMPASÚCHIL (Marigold) \$301

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

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



### CORAZÓN (Heart) \$1,907

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

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



### NIVELES (Levels) \$3,000

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

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



### LOS RIVALES (The Rivals) \$9,760

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

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



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

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

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



### MILAGROS (Miracles) \$50,000

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

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



NEW SAN FRANCISCO OPERA CO-PRODUCTION

# Madame Butterfly

OPERA IN THREE ACTS BY GIACOMO PUCCINI

LIBRETTO BY LUIGI ILLICA AND GIUSEPPE GIACOSA

BASED ON THE WORKS OF JOHN LUTHER LONG AND DAVID BELASCO

This production is made possible, in part, by  
Jerome L. and Thao N. Dodson  
Margareta and Staffan Encrantz  
Burgess and Elizabeth Jamieson  
Jan Shrem and Maria Manetti Shrem,  
through the Great Interpreters of Italian Opera Fund

**JUNE 3, 6, 9, 18, 21, 24, 27; JULY 1, 2023**

The performance will last approximately two hours, forty-five minutes, including one intermission.



**THE FUTURE OF OPERA**

# Madame Butterfly

We begin in America, about thirty years after the story of the opera. An ailing Pinkerton hands his son, Trouble, a document explaining his early years in Japan. As Trouble reads, we are taken back in time as the story comes to life.

## ACT I

The marriage broker Goro tells Lt. Pinkerton, United States Navy, about the house that Pinkerton has rented to occupy with his bride-to-be, the geisha Cio-Cio-San (Butterfly). Soon they are joined by the U.S. Consul at Nagasaki, Sharpless, who is surprised by the marriage contract Pinkerton has signed: It is valid for 999 years but can be annulled at the end of each month. Sharpless encourages the lieutenant to seriously consider the step he is about to take. Pinkerton asks Sharpless to join him in a series of toasts, among them one to the real wedding and the real American wife he will surely have one day. Just then, the voice of Butterfly is heard as she and her geisha friends ascend the hill. She is the happiest girl in Japan and comes to answer the summons of love. Butterfly talks of her unhappy family and tells Sharpless that she is fifteen and a geisha. She shows Pinkerton some of her possessions, among them the dagger with which her father had committed *hara-kiri* at the Mikado's orders. Butterfly tells Pinkerton that she is willing to give up her own gods and adopt his religion. The Imperial Commissioner and Official Registrar perform the civil wedding ceremony. Sharpless leaves with a word of caution that he believes Butterfly is seriously in love, but Pinkerton has already turned to his new relatives, urging them to celebrate his happiness. Butterfly's uncle, the Bonze, arrives. He has heard that Butterfly has renounced her religion, and he calls all her relatives to renounce her. Pinkerton orders them away and then tries to comfort the weeping Butterfly. Smiling through her tears, she tells him that although everyone else has rejected her, she is happy only with Pinkerton. As night falls, Pinkerton realizes how much he loves Butterfly.

## —INTERMISSION—

## ACT II

We begin briefly in the hospital room of the elderly Pinkerton. Adult Trouble is still reading about his own past. He is now to the point in the story where Pinkerton has sailed away and three years have passed.

Butterfly and her maid Suzuki are living in poverty in the house on the hill. Butterfly still believes that Pinkerton will return to her, as he promised, but Suzuki doubts it. Goro brings Sharpless to Butterfly to read her a letter from Pinkerton, but she insists on receiving him as an honored guest. Her hospitality interferes with his efforts to read the letter. They are joined by Goro's client Prince Yamadori, who hopes to marry Butterfly. She

brushes aside his offer, insisting that she is already married. Yamadori leaves and Sharpless at last produces the letter, but Butterfly is so carried away by the thought that Pinkerton has written she fails to grasp the meaning of his words. Sharpless asks her what she would do if Pinkerton never came back. Become a geisha again, she answers—or better, die. Sharpless suggests she reconsider Yamadori's proposal, at which Butterfly goes out and returns with Pinkerton's child, Trouble. She assures Sharpless that Pinkerton would never abandon such a beautiful child. Moved, Sharpless promises to inform Pinkerton of his son and leaves. Suzuki shouts at Goro, who has been saying that nobody knows who the child's real father is. Butterfly threatens him with her father's dagger and drives him away. A cannon shot is heard, and Butterfly takes up the telescope and recognizes Pinkerton's ship. Sure that her faith will be rewarded, Butterfly prepares for Pinkerton's arrival, and she and Suzuki decorate the house with flowers. Butterfly, Suzuki, and the child wait and watch overnight for Pinkerton's return.

## ACT III

Again we start in the elderly Pinkerton's hospital room. Pinkerton is doing better but is plagued by remorse. Adult Trouble watches his father's struggle, and we cut back to the morning after Butterfly's vigil for Pinkerton. She carries off the sleeping child. Sharpless, Pinkerton, and an unknown American woman arrive in the garden, and Sharpless tells Suzuki that the woman is Pinkerton's new wife, Kate. He hurries off, leaving Sharpless and Kate to confront Butterfly, who enters quickly and realizes the reason for Pinkerton's visit: the couple has come to take the child away. Butterfly instructs them to return for the child in half an hour. She takes her father's dagger and is determined to end her life when her child interrupts her. Butterfly hugs him close and then sends him out to play. Left alone, Butterfly performs ritual suicide. Pinkerton, back in America, cries out as he reunites with his grown son.

**First performance:** Teatro alla Scala, Milan; February 17, 1904

**First performance in the United States:** Columbia Theater, Washington, D.C.; October 15, 1906

**First San Francisco Opera performance:** September 26, 1924  
*Madame Butterfly* has been performed in 38 previous seasons at San Francisco Opera. For a complete record of all past casts, please visit [archive.sfopera.com](http://archive.sfopera.com).

**Personnel:** 17 principals, 34 choristers (4 offstage only), 4 supernumeraries, 5 dancers: **60 total**

**Orchestra:** 3 flutes, 3 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 timpani, 3 percussion, 1 harp, 40 strings (12 first violins, 9 second violins, 7 violas, 7 cellos, 5 basses): **66 total**

**Backstage:** 1 percussion, 1 viola d'amore

Conductor  
**Eun Sun Kim**

Director  
**Amon Miyamoto**\*

Associate Director  
**Miroku Shimada**\*

Set Designer  
**Boris Kudlička**

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Fight Director  
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New Co-Production between  
San Francisco Opera, Tokyo Nikikai Opera  
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and Royal Danish Opera

SATURDAY, JUNE 3, 2023 • 7:30 PM  
TUESDAY, JUNE 6 • 7:30 PM  
FRIDAY, JUNE 9 • 7:30 PM  
SUNDAY, JUNE 18 • 2 PM  
WEDNESDAY, JUNE 21 • 7:30 PM  
SATURDAY, JUNE 24 • 7:30 PM  
TUESDAY, JUNE 27 • 7:30 PM  
SATURDAY, JULY 1 • 7:30 PM

# Madame Butterfly

Opera in three acts by **Giacomo Puccini**  
Libretto by **Luigi Illica** and **Giuseppe Giacosa**

Based on the works of **John Luther Long** and **David Belasco**

(Sung in Italian with English supertitles)

## CAST

(in order of appearance)

<i>Elder Lieutenant B.F. Pinkerton</i>	<b>Evan Miles O'Hare</b> *
<i>Kate Pinkerton</i>	<b>Mikayla Sager</b> †
<i>Suzuki</i>	<b>Hyona Kim</b>
<i>Adult Trouble</i>	<b>John Charles Quimpo</b> *
<i>Lt. B.F. Pinkerton</i>	<b>Michael Fabiano</b>
	<b>Moisés Salazar</b> † (July 1)
	<b>Julius Ahn</b>
	<b>Lucas Meachem</b>
<i>Cio-Cio-San (Madame Butterfly)</i>	<b>Karah Son</b> *
<i>The Imperial Commissioner</i>	<b>Andrew Thomas Pardini</b>
<i>The Official Registrar</i>	<b>Jere Torkelsen</b>
<i>Uncle Yakuside</i>	<b>Kevin Gino</b> *
<i>Cousin</i>	<b>Crystal Kim</b> *
<i>Mother</i>	<b>Silvie Jensen</b>
<i>Aunt</i>	<b>Whitney Steele</b>
<i>The Bonze</i>	<b>Jongwon Han</b> * †
<i>Prince Yamadori</i>	<b>Kidon Choi</b> *
<i>Trouble (Cio-Cio-San's Child)</i>	<b>Viva Young Maguire</b>
<i>Shadow Dancer</i>	<b>Chiharu Shibata</b>
<i>Nurse, Doctor, Sailors, Geishas, Relatives, Bonzo Men, Soldiers</i>	

\* San Francisco Opera debut † Current Adler Fellow

**TIME AND PLACE:** Early 20th century, Nagasaki

With flashes forward to a room in Pinkerton's home in America, thirty years later

### ACT I

A house and garden overlooking the Bay of Nagasaki

—INTERMISSION—

### ACT II

The same, three years later

### ACT III

The same, three years later

*The performance will last approximately two hours, forty-five minutes.*

# True and Abiding Love



I am pleased to have been entrusted with directing the globally renowned opera *Madame Butterfly* at San Francisco Opera. Based on the 1898 short story by John Luther Long, whose sister-in-law Sarah Correll first heard the story while in Japan, this work was first adapted into a hit play by San Francisco native David Belasco. Puccini saw the production in London and adapted it into his beloved 1904 opera, *Madama Butterfly*.

In recent years, the image of women who exist to serve men is criticized as being nothing more than a convenient male fantasy. In response to this criticism, I thought it was necessary to focus again on the image of Madame Butterfly that the original author depicted. Butterfly is a strong, independent woman who asserted herself, pursued her own dreams, and was self-reliant.

With this image in mind, I decided to start the story in 1929 when Pinkerton is 60 years old. Badly injured from the war, the former Navy lieutenant is tormented by guilt about the fate of Madame Butterfly. His American wife, Kate, and his son, Trouble, are both deeply concerned for his health, and Trouble is confused by his father's behavior toward him. As the matchmaker Goro predicted years before, the boy has grown to be a very sensitive young man, experiencing discrimination as a biracial person in America. His foster mother, Kate, a pious Christian who does not talk about Madame Butterfly at all,

only increases the young man's confusion and suffering as he forges his identity as a biracial person.

When Kate leaves the hospital, Pinkerton takes out the diary he kept as a young man in Japan and hands it to his son. The stage unfolds as the son reads the diary and becomes entranced, moving into his father's world as he imagines it.

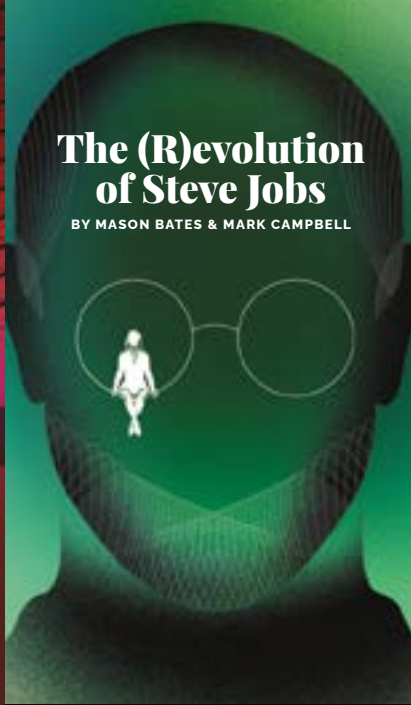
This story is about two people from different cultures and backgrounds who try to understand each other and live together through love. Pinkerton did not fully comprehend where Cio-Cio-San was coming from and the situation she was in. For Cio-Cio-San, Pinkerton was the only path to freedom and hope. This love endured even after her death, through the birth of their child.

*Madame Butterfly* highlights the clash of cultural and family issues but also the abiding strength of love. The biracial son in America is also on a journey to find where he belongs. Can he forgive his father's mistakes by finding himself? Can he understand his mother's love for Pinkerton? This story illustrates the tremendous obstacles that true love can and must overcome. And it underscores the importance of valuing love as the key to a true understanding of people from different cultures and backgrounds.

This production can be considered a sequel or spin-off of Puccini's opera. We aim to make viewers feel even just a hint of the ecstasy and the agony of true and abiding love. ❁



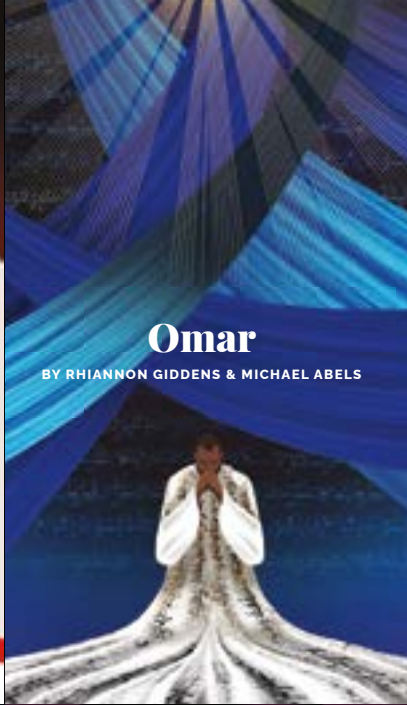
**Il Trovatore**  
BY GIUSEPPE VERDI



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



**Lohengrin**  
BY RICHARD WAGNER



**Omar**  
BY RHIANNON GIDDENS & MICHAEL ABELS



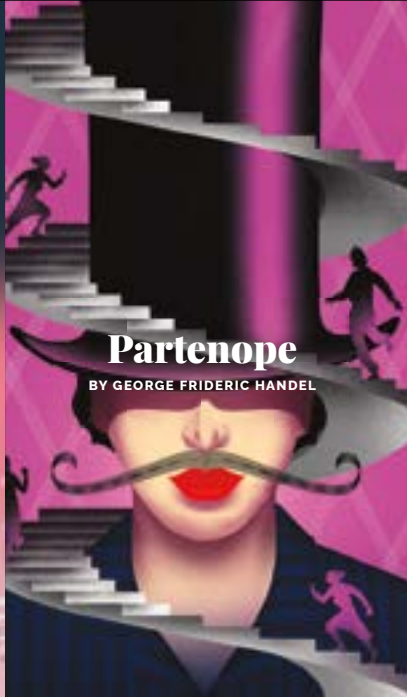
**The Elixir of Love**  
BY GAETANO DONIZETTI



**The Magic Flute**  
BY WOLFGANG AMADEUS MOZART



**Innocence**  
BY KALIA SAARIAHO & SOFI OKSANEN



**Partenope**  
BY GEORGE FRIDERIC HANDEL

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*Giacomo Puccini / LOOK AND LEARN/BRIDGEMAN IMAGES*

# The Radicalism of Madama Butterfly

BY WILLIAM BERGER

***“Butterfly, in Puccini’s hands,  
was more than modern. ...  
It was radical, and it still is.”***

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**E**veryone in the world has an opinion on *Madama Butterfly*. It is one of those rare operas that has cast a shadow well beyond the opera house. It has been filmed as an opera and a drama several times, updated with variations in different forms (from *Miss Saigon* to *M. Butterfly*), and hovers as an archetype over countless other renditions (including the 1987 film *Fatal Attraction*, a warning that identifying too closely with opera can be fatal to marriages, people, and pet bunnies). *Madama Butterfly* is an inescapable trope in our world.

What of the opera itself, though? Can we assess it separately from all that has sprung forth from it? True, the fuzz around the classics is part of what defines them, but we must periodically focus our attention on the core itself in order to preserve it from being overwhelmed by its context. David Belasco produced his one-act play *Madame Butterfly: a Tragedy of Japan* in New York in 1900 and later that year in London, where Puccini saw it. The composer’s *La Bohème* (1896) was conquering the world’s stages, as was his scandalous *Tosca*, launched earlier in 1900. What would be next? Although he did not understand English at all, Puccini was so moved by Belasco’s *Butterfly* that he decided it would be the subject of his next opera. He absorbed enough of the “music” of the story to recognize his next opera in it—especially in Belasco’s directorial coup of an 11-minute silent interlude in which Cio-Cio-San, Madama Butterfly, sat perfectly still in an overnight vigil. She waits silently for her errant lover Pinkerton to disembark his American battleship in Nagasaki harbor and return to her in the morning. (He will return in the morning but only to retrieve the child she’s borne him and return to the States with his “real,” American wife).

In Belasco’s play, the only visible activity on stage was accomplished by the newfangled technology of electric lighting. As the sun set, the lights of the port town in the distance were lit and then died down, and the sun rose. Audiences were enraptured by this scene every night, but

only Puccini’s mind metamorphosed the experience into the “Humming Chorus” at the end of Act II.

Puccini’s choice of *Madame Butterfly* was an ode to modernity on several levels. There was stagecraft and then-new technology, not as afterthoughts but as central to the very conception of the work. It was an American play about Americans emerging, if not galumphing, onto the world stage. And the play was an example of then-trendy Realism, which seemed the way of the future in the arts (much to the annoyance of the era’s retro Romantics and incomprehensible Symbolists). It’s a mistake to define Realism as an exact dramatic analog of the operatic *verismo* for which Puccini and others (Mascagni et al.) were noted—but they are closely related in spirit as well as in their component parts. Both concentrate on real people—real in the sense that you might imagine meeting these characters somewhere given the right circumstances (who doesn’t know a Rodolfo and a Marcello from *La Bohème* in their own life?). They both reject the great figures from history or legend preferred by Romantics or the shadowy fantasy figures of the Symbolists. Both Realists and *Veristi* set their works in recognizable places, where people went to unglamorized work (e.g., the market women schlepping in the snow in the background of Act III of *La Bohème*).

*Butterfly*, in Puccini’s hands, was more than modern. It was radical, and it still is. Cio-Cio-San is one of opera’s most convincing characters. Giacosa and Illica (also Puccini’s brilliant librettists for *La Bohème* and *Tosca*) expanded the play into a full-length opera. Her humanity expanded with her role. She speaks frankly and even sharply to a wealthy Japanese prince; she barks orders at her maid Suzuki like one to the manner born; and she even calls out Sharpless, the American consul, on his avoidance of direct answers. “But first, answer my question,” she demands of him.

This personality separates Cio-Cio-San from the impossibly virtuous exoticist heroines of 19th-century Romantic operas (for example, Delibes’ *Lakmé* or Bizet’s *The Pearl Fishers*). The nationalities in *Madama Butterfly* all

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behave, collectively speaking, in a plausible human mix of good and bad. The official bad character is an American named Benjamin Franklin Pinkerton of the battleship Abraham Lincoln, no less. I would think that the fiercest denunciations of this opera along ethnic lines should come from the sort of “anti-woke” white Americans who cannot bear to admit that some of us do, on occasion, behave badly—except I doubt such people pay much attention to Italian libretti. *Meno male* (just as well), or else this opera would face a ban in a dozen American states. Or perhaps they simply wouldn’t expect anything else from the pen of David Belasco, a flamboyant Jewish Latino from—you guessed it—San Francisco.

What, then, do we make of this monumental title character? Part of her fascination lies in the contrast between her turbulent inner life and the deferential “small person” she presents to the world. Her outward humility is built into the libretto, the stage directions, and even the music (with small steps represented in rapid pentatonic

context of Colline’s quasi-liturgical music, “Vecchia zimarra” becomes a universal lamentation for loss itself, conferring all the dignity applied to holy relics and great personages on quotidian objects and small people.

Only a very small fraction of the *Madama Butterfly* audience will be 15-year-old girls and an even smaller fraction—if any—will be geishas. Yet everyone in the audience will feel the issues at stake in said character’s troubled journey, imminent self-destruction, and implied rebirth in glorified form (“butterfly”). It’s in the music, which is a different matter than the synopsis alone. The scope of the role’s musical demands (ask any soprano) confers grandeur on Cio-Cio-San: Once she enters the stage (hitting a high C) she hardly leaves again, singing almost the whole time. She has two seriously “big voice” moments in Act II: first, she shows Sharpless the secret child she’s had by Pinkerton; second, she sees Pinkerton’s ship in the harbor and firmly believes, against all evidence, that he is coming back to her. Sheer

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***“Cio-Cio-San is one of opera’s  
most convincing characters. ...  
Her humanity expanded with her role.”***

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figures). Approached uncritically (that is, without judicious analysis) it can rely on clichés that collectively become reductive and dehumanizing. But a more thorough consideration of the role—by the performer, the production, and the audience alike—will make it clear that Butterfly (like Verdi’s Aida before her) evinces dignity of the individual. Given full rein, that dignity will outshine collective characterization every time.

*Verismo* does not mean we in the audience should believe that the people on stage actually are their characters. They are, through artistry (and a minimum of artifice, which was associated with the Romantic style) meant to convey that character’s experience. Director Roberto Rossellini, noted for *verismo* in film, defined it as “simply an artistic form of the truth.” In *La Bohème*, for instance, Colline’s understated yet stunning aria “Vecchia zimarra” is, on the surface, a lament to his “old overcoat” with which he must now depart at a pawnbroker’s shop. But of course it is not merely that. Considered in the

vocal power is Puccini’s way of vindicating her inner life. The climax is her final line “Addio, amore mio!” (“Farewell, my love”) which she sings to her son before her ritual suicide. It thunders out a theme (Japanese but harmonized in a European manner on European instruments) associated with her father’s suicide and the sword he used to restore his own honor. It is as triumphant as anything in opera.

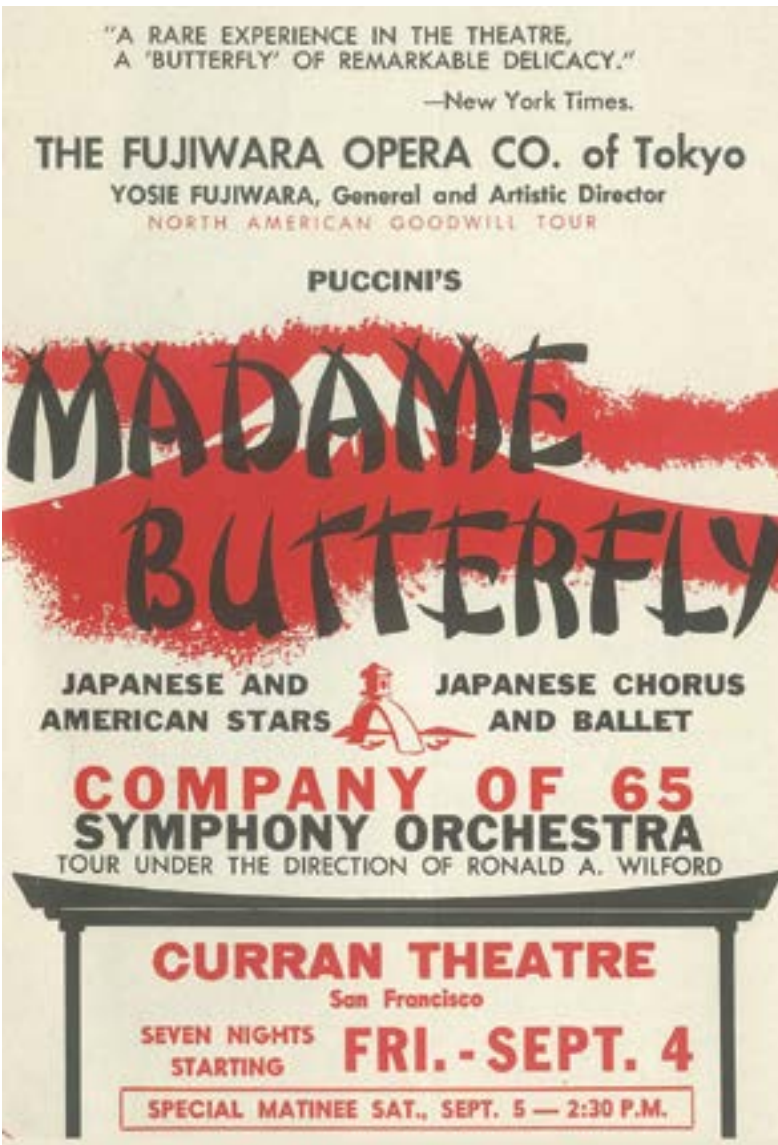
Cio-Cio-San’s suicide, like Tosca’s and several others in opera, is the unquestionable moral victory. It is a true suicide of a real person that, rendered through “artistic” means, becomes the exact opposite of an actual suicide. Her decisive and devastating act becomes a truth beyond Realism. ❁

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*.Author, lecturer, and radio producer William Berger is a frequent contributor to San Francisco Opera’s program books. Many of his past essays for the Company are included in his recent anthology, Seeking the Sublime Cache: Opera Articles Selected and Written by William Berger.*



# The Butterfly Effect



COURTESY OF MUSEUM OF PERFORMANCE • DESIGN

Founded in the 1930s by Japanese tenor Yoshie Fujiwara, the **Fujiwara Opera Company** launched Good Will Tours of the United States after World War II. In August 1953, the company presented *Madame Butterfly* at San Francisco's Curran Theatre in a bilingual production performed in Japanese except for the American characters of Pinkerton, Sharpless, and Kate Pinkerton who were performed by Americans singing in English. Fujiwara's performances were enthusiastically received and occurred within weeks of San Francisco Opera's presentation of the opera in Italian featuring Licia Albanese in the title role.

The widespread popularity of Puccini's opera has inspired innovative opera productions along with several non-operatic retellings that dialogue with its familiar story such as the Broadway musical *Miss Saigon* and David Henry Hwang's acclaimed stage play *M. Butterfly* (which has been made into a film and a new opera by composer Huang Ruo). Below are a few *Butterfly* resonances that are worth exploring.



One of the Fujiwara Opera Company's greatest stars in Japan and on their U.S. tours was soprano **Michiko Sunahara**. She made her professional debut at Tokyo's Imperial Theatre for an audience of American troops before launching an international operatic career that included a triumph at the Opera Comique in Paris. In 1958, she represented the Fujiwara Company on the Ed Sullivan Show performing "Un bel dì, vedremo" in costume. Check YouTube!



Rivers Cuomo of Weezer performing on the Main Stage at the Reading Festival, held at Richfield Avenue. / ALAMY

Thanks to their hit single “Buddy Holly,” **Weezer** became one of the leading indie rock bands of the 1990s. While on tour, the group’s songwriter and front man, Rivers Cuomo, listened incessantly to a recording of *Madama Butterfly* featuring soprano Maria Callas. He observed parallels between B.F. Pinkerton in the opera and his own touring rockstar lifestyle. His inspiration led to Weezer’s sophomore effort, *Pinkerton*. The album’s references to *Madama Butterfly* and Japanese culture baffled critics and fans leading to underachieving sales for the multi-platinum group. In recent years, *Pinkerton* enjoyed a renaissance and is now regarded as one of rock’s greatest concept albums of the last 30 years.



Zheng Cao as Suzuki and Patricia Racette as Cio-Cio-San, 2007. TERRENCE MCCARTHY

## MADAMA BUTTERFLY RECORD HOLDERS AT SAN FRANCISCO OPERA

### Cio-Cio-San

Dorothy Kirsten: 9 seasons (1948–1969)

Licia Albanese: 8 seasons (1941–1961)

Patricia Racette: 3 seasons (2006–2014)

### Suzuki

Herta Glaz: 6 seasons (1939–1951)

Zheng Cao: 5 season (1997–2007)

Katherine Hilgenberg: 3 seasons (1957–1960)

Margaret Roggero: 3 seasons (1953–1956)

### B.F. Pinkerton

Luis Lima: 3 seasons (1980–1999)

Richard Lewis: 3 seasons (1955–1957)

Charles Kullman: 3 seasons (1937–1948)



Licia Albanese in *Madama Butterfly* at San Francisco Opera, 1953. / SAN FRANCISCO OPERA ARCHIVES

### SAN FRANCISCO OPERA'S MOST PERFORMED OPERAS (BY NUMBER OF SEASONS)

- |   |  |
|---|--|
| 1. Puccini: <i>La Bohème</i> (45)               | 11. Verdi: <i>Il Trovatore</i> (23)            |
| <b>2. Puccini: <i>Madama Butterfly</i> (38)</b> | 13. Wagner: <i>Die Walküre</i> (21)            |
| 2. Puccini: <i>Tosca</i> (38)                   | 14. Gounod: <i>Faust</i> (19)                  |
| 4. Verdi: <i>Aida</i> (35)                      | 14. Massenet: <i>Manon</i> (19)                |
| 5. Bizet: <i>Carmen</i> (34)                    | 16. Mozart: <i>Le Nozze di Figaro</i> (19)     |
| 5. Verdi: <i>Rigoletto</i> (34)                 | 17. Verdi: <i>La Forza del Destino</i> (18)    |
| 7. Verdi: <i>La Traviata</i> (33)               | 17. Strauss: <i>Der Rosenkavalier</i> (18)     |
| 8. Rossini: <i>Il Barbiere di Siviglia</i> (28) | 19. Mascagni: <i>Cavalleria Rusticana</i> (17) |
| 8. Donizetti: <i>Lucia di Lammermoor</i> (28)   | 19. Verdi: <i>Otello</i> (17)                  |
| 10. Mozart: <i>Don Giovanni</i> (26)            | 19. Wagner: <i>Tristan und Isolde</i> (17)     |
| 11. Leoncavallo: <i>Pagliacci</i> (23)          | 19. Puccini: <i>Turandot</i> (17)              |

# Artist Profiles

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



**EUN SUN KIM**  
(Seoul, South Korea)  
**Caroline H. Hume**  
**Music Director of**  
**San Francisco Opera**  
**Conductor**  
**San Francisco Opera**

**Highlights:** *Rusalka*; *Tosca*; *Fidelio*; John Adams' *Antony and Cleopatra*; *Dialogues of the Carmelites*; *La Traviata*; *Homecoming Concert*; *Eun Sun Kim Conducts Verdi*; *The Future Is Now: Adlers in Concert*; *Opera Ball: The Centennial Celebration*; *Opera in the Park*

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



**KARAH SON** \*  
Soprano  
(Seoul, South Korea)  
**Cio-Cio-San**  
**(Madame Butterfly)**  
**Recent and**  
**Upcoming:** Cio-Cio-

San in *Madame Butterfly* (Warsaw, Leipzig, Gothenburg, Turin, Sydney, Kansas City, Stuttgart, Montpellier, Bologna, Angers, Nantes, Rennes, Cincinnati, Detroit); Mimi in *La*

*Bohème* (Sydney), Verdi Requiem (Seoul); Concerts (Gewandhaus Leipzig)



**MICHAEL FABIANO**  
Tenor  
(Montclair, New Jersey)  
**Lieutenant B. F.**  
**Pinkerton**  
**San Francisco Opera**  
**Highlights:** Rodolfo in

*La Bohème*; Chevalier des Grieux in *Manon*; title role of *Don Carlo*; Gennaro in *Lucrezia Borgia*; Verdi Requiem; Rodolfo in *Luisa Miller*; Cavaradossi in *Tosca*; *Opera Ball: The Centennial Celebration*  
**Recent and Upcoming:** Soloist in *100th Anniversary Concert* (San Francisco Opera); Cavaradossi in *Tosca* (Paris Opera, Madrid's Teatro Real, Metropolitan Opera, LA Opera, Barcelona's Gran Theatre del Liceu, Vienna State Opera); Rodolfo in *La Bohème* (Madrid, Lyric Opera of Chicago, Metropolitan Opera); Don José in *Carmen* (Les Théâtre de la Ville de Luxembourg, Washington National Opera, Santa Fe Opera); Calaf in *Turandot* (Rome Opera); Lensky in *Eugene Onegin* (Naples' Teatro di San Carlo); title role of *Les Contes d'Hoffmann* (Bilbao' ABAO-OLBE, Paris); Ismaele in *Nabucco* (Madrid); Maurizio in *Adriana Lecouvreur* (Opera Australia); Des Grieux in *Manon* (Metropolitan Opera); *An Evening with Michael Fabiano* season-opening gala (Michigan Opera Theatre); title role of *Don Carlo* (Paris); Alfredo in *La Traviata* (Madrid); Riccardo in *Un Ballo in Maschera* (Madrid); Ruggero in *La Rondine* (Naples); Faust in *Mefistofele* (Metropolitan Opera); title role of Gounod's *Faust* (London's Royal Opera Covent Garden); title role of *Werther* (Opera Australia); Duke in *Rigoletto* (Berlin State Opera); Carlo VII in Verdi's *Giovanna d'Arco* (Madrid); recitals in Turku, Finland and Waterford, Virginia; concerts with

Festival Napa Valley, Teatro Municipal do Rio de Janeiro, Moscow Philharmonic, Sun Valley Opera, Dallas Opera  
Winner of 2014 Richard Tucker Award  
Co-founder of ArtSmart  
Chief Strategy Officer for Resonance



**MOISÉS SALAZAR** †+  
Tenor  
(Santa Ana, California)  
**Lieutenant B. F.**  
**Pinkerton**  
**San Francisco Opera**  
**Highlights:** Aldeano

#2/Muchacho in Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*  
**Recent and Upcoming:** Remendado in *Carmen* (Palm Beach Opera); First Priest/First Armored Man in *Die Zauberflöte* (Palm Beach Opera); Tebaldo in *I Capuleti e i Montecchi* (Palm Beach Opera)  
San Francisco Opera Adler Fellow 2023  
Merola Opera Program 2022



**HYONA KIM**  
Mezzo-Soprano  
(Seoul, South Korea)  
**Suzuki**  
**San Francisco Opera**  
**Highlights:** Lady

Wang in Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*  
**Recent and Upcoming:** Amneris in *Aida* (Dortmund Opera); Suzuki in *Madame Butterfly* (Dortmund, Royal Danish Opera); Tzippe in Oliver Knussen's *Wo die Wilden Kerle Wohnen* (Dortmund); title role of Ernest Guiraud, Paul Dukas, and Camille Saint-Saëns' *Frédégonde* (Dortmund); Ortrud in *Lohengrin* (Dortmund); Nancy Tang in John Adams' *Nixon in China* (Dortmund); *Tannhäuser* (Metropolitan Opera)

ARTIST PROFILES CONTINUED



**LUCAS MEACHEM** ◊

Baritone  
(Raleigh,  
North Carolina)

**Sharpless**

**San Francisco Opera**

**Highlights:** Title role

of *Eugene Onegin*; title role of *Don Giovanni*; Figaro in *Il Barbiere di Siviglia* and *The Barber of Seville*; Papageno in *The Magic Flute*; Count Almaviva in *Le Nozze di Figaro*; Frank/Fritz in *Die Tote Stadt*

**Recent and Upcoming:** Soloist in *100th Anniversary Concert* (San Francisco Opera); Sharpless in *Madame Butterfly* (London's Royal Opera Covent Garden); title role of *Don Giovanni* (Ravinia Festival, Lyric Opera of Chicago, Dresden); Escamillo in *Carmen* (Canadian Opera Company, Paris Opera, Turin's Teatro Regio); De Siriex in *Fedora* (Metropolitan Opera); Count Almaviva in *Le Nozze di Figaro* (LA Opera); Guglielmo in *Così fan tutte* (Dallas Opera); Marcello in *La Bohème* (Metropolitan Opera); title role of *Nabucco* (Oper im Steinbruch); Athanaël in *Thaïs* (Milan's Teatro alla Scala, Minnesota Opera); Silvio in *Pagliacci* (Chicago); Germont in *La Traviata* (Washington National Opera); Figaro in *Il Barbiere di Siviglia* (Houston Grand Opera); Zurga in *Les Pêcheurs de Perles* (Bilbao Opera)  
Co-founder of Perfect Day Music Foundation  
Winner of San Francisco Opera's Emerging Star of the Year 2016 Grammy Award for Best Opera Recording (Corigliano's *The Ghosts of Versailles*)  
San Francisco Opera Adler Fellowship 2004, 2005  
Merola Opera Program 2003  
Website: lucasmeachem.com



**JULIUS AHN**

Tenor  
(Seoul, South Korea)

**Goro**

**San Francisco Opera**

**Highlights:** Goro in *Madame Butterfly*;

Pang in *Turandot*

**Recent and Upcoming:** Goro in *Madame Butterfly* (Cincinnati Opera, Canadian Opera Company, Atlanta Opera, New Orleans Opera); Borsa in *Rigoletto* (Dallas Opera, Opera Philadelphia); Kaspar in *Amahl and the Night Visitors* (On Site Opera); Mime in *Das Rheingold* (Atlanta); Guang in Byron Au Young and Aaron Jafferis' *Stuck Elevator* (Nashville Opera); Second Priest in *The Magic Flute* (Metropolitan Opera); Spoletta in *Tosca* (Cincinnati); Gherardo in *Gianni Schicchi* (Tulsa Opera); Baldolfo in *Falstaff* (Opera Omaha); Antenore in *Zelmira* (Washington Concert Opera)



**KIDON CHOI** \*

Baritone  
(Seoul, South Korea)

**Prince Yamadori**

**Recent and**

**Upcoming:** Voices of the Nightwatchmen

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



**JONGWON HAN** †

Bass-Baritone  
(Seoul, South Korea)

**The Bonze**

**San Francisco**

**Opera Highlights:**

Colline in *Bohème*

*Out of the Box*

**Recent and Upcoming:** Voices of the Nightwatchmen in *Die Frau ohne Schatten* (San Francisco Opera); The Bonze in *Madame Butterfly* (Palm Beach Opera); bass soloist in Handel's *Messiah*; concerts in Osaka, Seoul and New York Adler Fellowship Program 2023



**ANDREW THOMAS**

**PARDINI** ♪

Baritone  
(Modesto, California)

**The Imperial**

**Commissioner**

**San Francisco Opera**

**Highlights:** Flora's Servant in *La Traviata*  
**Recent and Upcoming:** Sciarrone in *Tosca* (Livermore Valley Opera); baritone soloist in *40th Anniversary Gala* (Opera Modesto); Marcello in *La Bohème* (San Francisco Opera Guild); Giuseppe Palmieri in Gilbert & Sullivan's *The Gondoliers* (Winter Opera Saint Louis); Schaunard in *La Bohème* (Gulfshore Opera, Opera North, Salt Marsh Opera); Dancaire in *Carmen* (Opera Orlando); Dr. Falke in *Die Fledermaus* (Orlando); Edmund Bertram in Jonathan Dove's *Mansfield Park* (Modesto); The Pirate King in *The Pirates of Penzance* (Saint Louis); Silvio in *Pagliacci* (Salt Marsh Opera); Der Dritte Edle in *Lohengrin* (Opera Southwest); Tobia Mill in *La Cambiale di Matrimonio* (Opera Southwest)  
Current member of San Francisco Opera Regular Chorus

ARTIST PROFILES CONTINUED



**MIKAYLA SAGER** ♫  
Soprano  
(Vancouver, Canada)  
**Kate Pinkerton/  
Elder Kate Pinkerton  
San Francisco Opera**  
**Highlights:** Soloist in

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

**Recent and Upcoming:** Keeper of the Gates of the Temple in *Die Frau ohne Schatten* (San Francisco Opera); Frida Image #1 in Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego* (San Francisco Opera); concert (UC Davis Symphony Orchestra); Giannetta in *L'Elisir d'Amore* (Festival Napa Valley)  
San Francisco Opera Adler Fellow 2022, 2023  
Merola Opera Program 2021



**JERE TORKELSEN**  
Baritone  
(San Francisco, California)  
**The Official Registrar  
San Francisco Opera**  
**Highlights:** Brigadier

General John A. Rawlins in Philip Glass' *Appomattox*; The Imperial Commissioner in *Madame Butterfly*; A Journalist in *Lulu*; A Steersman in *Tristan und Isolde*

**Recent and Upcoming:** Polyphemus in Handel's *Acis and Galatea*; Charlemagne in *Pippin*  
Current member of San Francisco Opera Regular Chorus



**KEVIN GINO** ♫  
Tenor  
(Diamond Bar, California)  
**Yakuside**  
**Recent and  
Upcoming:** Alfred in

*Die Fledermaus* (Pocket Opera); Camille in *Die Lustige Witwe* (Pocket Opera); Rodolfo in *La Bohème* (San Francisco Opera Guild)  
Current member of San Francisco Opera Regular Chorus



**CRYSTAL KIM** ♫  
Soprano  
(Seoul, South Korea)  
**Cousin**  
**Recent and  
Upcoming:** Soprano soloist in Ives' Fourth

Symphony (San Francisco Symphony); soprano soloist in Beethoven's Ninth Symphony (Symphony Silicon Valley); soprano soloist in Finzi's *In Terra Pax* (Nova Vista Symphony)  
Current member of San Francisco Opera Regular Chorus



**SILVIE JENSEN** ♫  
Mezzo-Soprano  
(San Francisco, California)  
**Mother**  
**San Francisco Opera**  
**Highlights:**

Lehrbuben in *Die Meistersinger von Nürnberg*  
**Recent and Upcoming:** *Scheherazade* (Mendocino Music Festival); Selysette in *Ariane et Barbe Bleue* (West Edge Opera); Nurse in *Boris Godunov* (San Francisco Symphony); alto soloist in Bach's *St. Matthew Passion* (SFS); alto soloist in Bach's *Magnificat* (SFS); Maddalena in *Rigoletto* (Modesto Opera)  
Current member of San Francisco Opera Regular Chorus  
Website: silviejensen.com



**WHITNEY STEELE** ♫  
Mezzo-Soprano  
(Portland, Oregon)  
**Aunt**  
**Recent and  
Upcoming:** Tessa in

*The Gondoliers* (Lamplighters Music Theatre); Siebel in *Faust* (North State Symphony); Zerlina in *Don Giovanni* (North State Singers); Nicklausse in *The Tales of Hoffmann* (Pocket Opera); Quartet Chorus in *Everest* (Opera Parallèle)  
Current member of San Francisco Opera Regular Chorus



**JOHN CHARLES  
QUIMPO** ♫  
(Aklan, Philippines)  
**Adult Trouble**  
**Recent and  
Upcoming:** Leaf

Coneybear in *The 25th Annual Putnam County Spelling Bee* (Landmark Musical Theatre); Chris and Dance Captain in *The Boy from Oz* (Theatre Rhinoceros); TJ and Assistant Dance Captain in *Sister Act* (Theatre Rhinoceros); Bernstein in *Dogfight* (Redwood City Players); Ed in *Mga Bata Sa Selda 43* (Bindlestiff Studio)  
Website: johncharlesquimpo.com  
Facebook: @jcqtribe  
Instagram: @jcqtribe



**EVAN MILES O'HARE** ♫  
(Walnut Creek, California)  
**Elder Pinkerton**  
**Recent and  
Upcoming:**

Alexander, Chief Commissioner in *Pride Jewel*; host of *Haunted Objects* (YouTube); acting projects for Reelz TV, commercials, print work; singer-songwriter

ARTIST PROFILES CONTINUED



**CHIHARU SHIBATA**  
(Sapporo, Japan)  
**Shadow Dancer**  
**San Francisco Opera**  
**Opera Highlights:**  
Wu Ching-Hua in  
John Adams' *Nixon*

*in China*; solo dancer in *Aida*; Duncan in *Macbeth*

**Recent and Upcoming:** Tenured dancer with San Francisco Opera



**AMON MIYAMOTO** \*  
(Tokyo, Japan)  
**Director**  
**Recent and**  
**Upcoming:** *Madame*  
*Butterfly* (Dresden,  
Tokyo); *Le Nozze di*

*Figaro* (Osaka, Yamagata, Tokyo, Tottori, Oita); *Parsifal* (Tokyo, Strasbourg, Mulhouse); *Die Zauberflöte* (Tokyo); *Le Pavilion d'Or* (Strasbourg, Mulhouse); *Fanatic Artist Hokusai* (Tokyo, Nagano, Osaka, Kagawa, Ishikawa); *The Karate Kid—The Musical* (St. Louis); *Ikiru* (Tokyo, Toyama, Hyogo, Fukuoka, Nagoya); *Chocolate Donuts* (Tokyo); *Priscilla—Queen of the Desert* (Tokyo); *Inosan Musicale* (Tokyo); *Shinshun Kabuki: Nihon Mukashi Banashi* (Tokyo); *YUGEN* (Paris)



**MIROKU SHIMADA** \*  
(Kanagawa, Japan)  
**Associate Director**  
**Recent and**  
**Upcoming:** Associate  
Director for *Madame*  
*Butterfly* (Tokyo,

Dresden); *Eugene Onegin* (Matsumoto Festival); *Die Zauberflöte* (Taichung City); Director of Yutaka Makino's *Anju to Zushio* (Toyko)



**BORIS KUDLIČKA**  
(Bratislava, Slovakia)  
**Set Designer**  
**San Francisco Opera**  
**Highlights:** *Elektra*  
**Recent and**  
**Upcoming:** Set

designer of *Madame Butterfly* (Minamoto: Tokyo's Niki Kai Opera, Semperoper Dresden; Treliński: Warsaw, Mariinsky Theatre); *La Forza del Destino* (Warsaw, Metropolitan Opera); Karol Szymanowski's *King Roger* (Warsaw, Stockholm); *Die Meistersinger von Nürnberg* (Vienna State Opera); *Boris Godunov* (Tokyo's New National Theatre); *Iolanta* (Mariinsky, Metropolitan Opera); *Otello* (London's Royal Opera Covent Garden); Stanisław Moniuszko's *Halka* (Vienna's Theater an der Wien; Warsaw); *La Traviata* (Warsaw); *Die Zauberflöte* (Tokyo's Bunka Kaikan); Paul Hindemith's *Cardillac* (Warsaw); *Die Tote Stadt* (Brussels' La Monnaie, Warsaw); *Orfeo ed Euridice* (Opera Wrocławska); *The Fiery Angel* (Warsaw, Aix-en-Provence); *Eugene Onegin* (Warsaw, Dubai); *Bluebeard's Castle* (Metropolitan Opera); *Turandot* (Warsaw); Toshirō Mayuzumi's *Kinkakuji* (Strasbourg) Director of *Carmina Burana* (Warsaw's Wielki)



**KENZŌ TAKADA** \*  
(Himeji, Japan)  
**Costume Designer**  
**Recent and**  
**Upcoming:**

Costume designer for *Madame Butterfly* (Tokyo, Dresden, Copenhagen); Pioneer designer of clothing lines, perfumes, skincare, and interior decoration. Founder of the luxury brands Kenzo and K3. Knight of the Order of Arts and Letters and Chevalier of the Légion d'Honneur (France)



**SONOKO TAKEDA** \*  
(Tokyo, Japan)  
**Associate Costume Designer**  
**Recent and**  
**Upcoming:** Costume Associate for *Madame*

*Butterfly* (Semperoper Dresden); *Orfeo ed Euridice* (New National Theatre Opera) Costume Design for *Onbashira* (Nagano Opera)

Costume Production Direction for *Kaguya* (Tokyo Ballet)

Facebook: @sonoko.takeda



**FABIO ANTOCI** \*  
(Dresden, Germany)  
**Lighting Designer**  
**Recent and**  
**Upcoming:** *Die Nase*  
(Semperoper Dresden); *La Traviata*

(Dresden); Anno Schreier's *Turing* (Nürnberg State Theater); *L'Orfeo* (Dresden); *Pique Dame* (Dresden) Head of the Lighting-Audio-Video Department and Lighting Designer at Semperoper Dresden



**BARTEK MACIAS**  
(Kraków, Poland)  
**Projection Designer**  
**San Francisco Opera**  
**Highlights:** Video Designer for *Elektra*  
**Recent and**

**Upcoming:** *La Forza del Destino* (Warsaw, Metropolitan Opera); *Boris Godunov* (Tokyo's New National Theatre); Paul Hindemith's *Cardillac* (Warsaw); *Parsifal* (Tokyo's Bunka Kaikan, Strasbourg); Stanisław Moniuszko's *Halka* (Vienna's Theater an der Wien; Warsaw); Karol Szymanowski's *King Roger* (Warsaw); Toshirō Mayuzumi's *Kinkakuji* (Strasbourg); *The Fiery Angel* (Aix-en-Provence, Warsaw); *Die Tote Stadt* (Brussels' La Monnaie); *Elektra* (Karlsruhe)

## ARTIST PROFILES CONTINUED



### COLM SEERY

(Dublin, Ireland)

#### Choreographer

#### San Francisco

#### Opera Highlights:

Movement Director of John Adams'

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

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



### JOHN KEENE

(Lancaster, Pennsylvania)

#### Chorus Director

#### San Francisco Opera

#### Highlights:

*Don Giovanni*; Bright

Sheng and David Henry Hwang's *Dream of the Red Chamber*; Eun Sun Kim Conducts Verdi; John Adams' *Antony and Cleopatra*; *Eugene Onegin*; *Dialogues of the Carmélites*; *La Traviata*; *Orpheus and Eurydice*

**Recent and Upcoming:** San Francisco Opera Chorus Director (*Die Frau ohne Schatten*, Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*; *100th Anniversary Concert*) Seattle Opera Head of Music Staff and Chorus Master (*La Bohème*, *Die Walküre*, Jonathan Dove's *Flight*, *Tosca*, *Rigoletto*, *La Cenerentola*, *Eugene Onegin*, *Porgy and Bess*, *The Turn of the Screw*, *Il Trovatore*, *Carmen*, *Madame Butterfly*, *Il Barbiere di Siviglia*, *Così fan tutte*, *Béatrice et Bénédicte*, *Aida*) Metropolitan Opera Laffont Competition and San Francisco Conservatory of Music Voice Concerto Competition judge Instagram: @keenejohn



### DAVE MAIER

(El Cerrito, California)

#### Fight Director

#### San Francisco Opera

#### Highlights:

John Adams' *Antony and Cleopatra*; *Carmen*;

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



# San Francisco Opera News



DREW ALTIZER PHOTOGRAPHY

## NEW EXHIBITION AT MUSEO ITALO AMERICANO

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

## IN SONG: DANIELA MACK RELEASED JUNE 6



PHOTO: LORENCIA TRINCHERI

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

Filmed on location in

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

# Show up.



Show up big. Show up small.  
 Show up for foster kids.  
 Give your time or money at  
[HelpFosterChildren.com](http://HelpFosterChildren.com)



33 TURK STREET • SAN FRANCISCO, CA

## RISE OVER RUN

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ROOFTOP  
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TUES - SAT: 10PM - CLOSE

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

SHOW YOUR TICKET FOR  
 A COMPLIMENTARY DRINK.



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

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

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



## COAT CHECK

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

## DINING

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

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

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

### PRELUDE AT THE OPERA HOUSE • Lower Lounge

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

### NORTH BOX RESTAURANT AND BAR • North Mezzanine Level

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

*Restaurants are open two hours prior to performances. Reservations are strongly recommended. Reserve a table online at [sfopera.com/dine](https://sfopera.com/dine) or by scanning the QR code, email [operahousepreorder@ggcaterring.com](mailto:operahousepreorder@ggcaterring.com), or call (415) 861-8150 (email preferred over phone).*

## PRE-ORDER!

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

## SAN FRANCISCO OPERA SHOP

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

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

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

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

## FIRST AID STATION

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

## ACCESSIBILITY

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

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

**LARGE-PRINT CAST SHEETS AND SYNOPSES**

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

**LISTENING DEVICES**

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

**LIVE TITLES: TEXT-TO-VOICE SUPERTITLES**

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

**OPERA GLASSES**

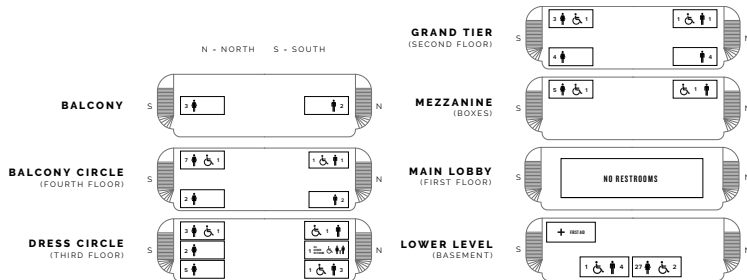
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

**LOST AND FOUND**

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

**RESTROOMS**

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



**RIDESHARE**

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

**TAXI SERVICE**

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

**IMPROVING YOUR SAFETY**

**Meet Your Civic Center Ambassadors!**

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



**SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE**

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco

The Honorable London N. Breed, Mayor

**TRUSTEES**

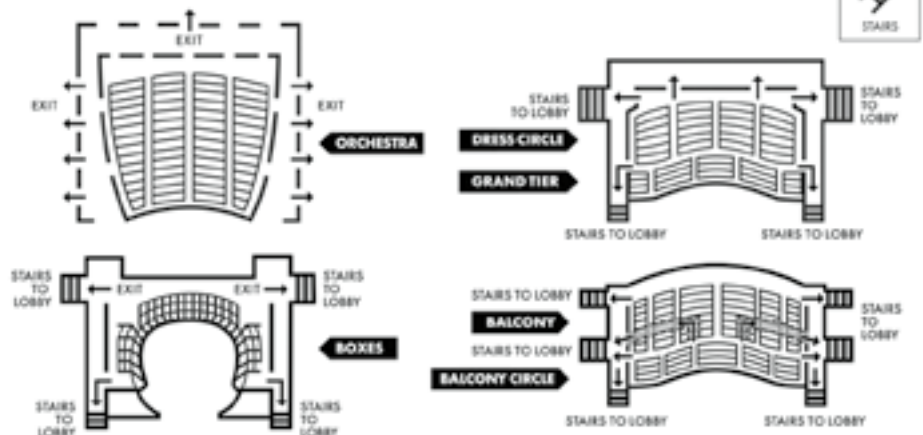
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**SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE EXIT DIAGRAM**



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

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

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## Gregory Henkel

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**Elena Park**, *Strategic Advisor*

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**Charles McGraw**, **Christopher Mark**,

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**Emily Tilles**,

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*Subscriber Representative*

**Beverlee G. Hassid**, *Subscriber Representative*

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**Kyle Minor**, **Dale Whitmill**,

*Patron Services Personnel*

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**Danica Burt**, **Wendy Chang**, **Frank Chow**,  
**Kathy Dere**, **Martin Dias**, **Dave Doering**,  
**Jonathan Drogin**, **Mel Dufort**, **Bill Flanagan**,  
**Christine Ford**, **Jorge Gonzalez-Rodriguez**,  
**Chip Heath**, **Kate Juliana**, **Elaine Kawasaki**,  
**Kathleen Keeler**, **Eileen Keremitsis**, **Helen Kim**,  
**Ryszard Koprowski**, **Chris Largent**, **Bill Laschuk**,  
**Sharon Lee**, **Leland Leong**, **Marilyn Leong**, **Sadie Li**,  
**Julia Livesey**, **Lenore Long**, **Doug Luyendyk**,  
**Michael Mak**, **Dina Marshalek**, **Manuel Martinez**,  
**Leontyne Mbele-Mbong**, **Sam Mesinger**,  
**Alicia Morales**, **John Morris**, **Timm Muldoon**,  
**Dale Nedelco**, **Beth Norris**, **Jeff Norris**, **Jan Padover**,  
**Julie Peck**, **Christine Plowright**, **Robert Remple**,  
**Bill Repp**, **Robyn Sandberg**, **Allen Sawyer**,  
**Kelly Smith**, **Stephanie Somersille**, **Kumi Stanfield**,  
**Melissa Stern**, **Theresa Sun**, **Claire Tremblay**,  
**Richard Wagner**, **Steve Weiss**, **Tom Wong**,  
**May Yasui**, **Elaine Yee**

*Ushers*

**Ginny Lackner**, **Bob Nelson**,  
*Volunteer Usher, 50+ years of service*

**Hui Ming Wu**, *Show Maid*

## OPERA SHOP

**Jay Stebley**, *Retail Manager*  
**Susan Montana**, *Assistant Manager*

## MUSIC OPERATIONS

**Matthew Buckman**, *Director of Music Operations*  
**Kali Wilson**, *Associate Music Operations Director*  
**Noelle Romelfanger**,  
*Senior Music Operations Associate*

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

## CHORUS AND BALLET

**John Keene**, *Chorus Director*  
**Fabrizio Corona**, *Associate Chorus Master*

## ORCHESTRA

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

## PATRON OPERATIONS

**David Odenkirchen**,  
*Director of Patron Operations  
and Revenue Management*  
**Jess Levy**, *Associate Director of Patron Data*  
**Alix Josefski**,  
*Associate Director of Donor Services*  
**Sarah Benjamin**, *Patron Data Assistant*  
**Chivly Krouch**, *Donor Records Coordinator*  
**Amir Magid**, *Donor Benefits Coordinator*  
**Mark Wladika**, *Web Development Manager*

## PRODUCTION

\*Senior Production Staff Member

## PRODUCTION ADMINISTRATION

**Jeremy Patfield**,  
*Director of Production Operations & Media\**  
**Paul Dana**,  
*Support Services Coordinator*  
**Sylvia Jiang**,  
*Production Finance Assistant*  
**Ellen Presley**,  
*Special Projects Manager*  
**Celine Strouts**,  
*Production Operations Manager*

## AUDIO

**Doug Mitchell**,  
*Master Audio/Video Engineer*  
**Ziggy Tomcich**,  
*Assistant Master Audio/Video Engineer*

## CARPENTRY

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

## COSTUME DEPARTMENT

**Daniele McCartan**, *Costume Director\**  
**Jai Alltizer**, *Costume Shop Manager*  
**David Doré**, *Senior Production Accountant*  
**Galen Till**, *Senior Production Supervisor*

## ELECTRICS

**Leon Parsons**, *Master Electrician*  
**Michael Anderson**,  
*Assistant Master Electrician*  
**Russell E. Adamson III**,  
*Lighting and Projection Systems Administrator*

## FIGHT DIRECTION

**Dave Maier**, *Fight Director*

## LIGHTING

**Justin Partier**, *Lighting Director\**  
**Davida Tkach**, *Assistant Lighting Designer*  
**Siobhán Sleath**, *Assistant Lighting Designer*  
**Martin Benesh**, *Lighting Intern*

## MEDIA

**Jodi Gage**, *Media Producer*

## PROPERTIES

**Lori Harrison**,  
*Master of Properties*  
**Frederick Wielandt**,  
*Assistant Master of Properties*

## REHEARSAL

**Marin Venturi**,  
*Rehearsal Department Director\**  
**Savannah Criswell**, *Rehearsal Administrator*  
**Jacob Zdunich**, *Rehearsal Coordinator: Personnel*  
**Liz R. Ray**, *Rehearsal Coordinator: Administration*  
**Sadie Black**, *Rehearsal Assistant*  
**Heather Kelly-Laws**, *Rehearsal Assistant*

## SCENE SHOP

**John Del Bono**, *Scene Shop Foreman*  
**Steve McNally**, *Scenic Artist in Charge*

## STAGING STAFF

**Darin Burnett**,  
*Production Stage Manager\**  
**Darin Burnett**, **Jennifer Harber**,  
**Jayme O'Hara**, **Thea Railey**,  
*Stage Managers*  
**Ian Andrew Askew**, **Jose Maria Condemi**,  
**E. Reed Fisher**, **Jennifer Harber**, **Dan Wallace Miller**,  
**Roy Rallo**, **Morgan Robinson**, **Stephanie Smith**,  
*Assistant Stage Directors*  
**Collette Berg**, **Jonathan S. Campbell**,  
**Victoria Klockenga**, **Jimmy Marcheso**,  
**Jayme O'Hara**, **Thea Railey**, **Anna Reetz**,  
*Assistant Stage Managers*  
**Colm Seery**, *Dance Master*

## TECHNICAL DIRECTION

**Erik Walstad**, *Technical and Safety Director\**  
**Ryan O'Steen**, *Production Manager\**  
**Lawren Gregory**, *Assistant Technical Director*

## WARDROBE

**Tony Gorzycki**, *Head of Wardrobe*  
**Cynthia Fusco**, **Carol Horaitis**,  
**Robert Horek**, **David McKain**,  
*Wardrobe Assistants*

## WIG, HAIR, & MAKEUP

**Jeanna Parham**,  
*Department Head of Wigs, Hair, and Makeup*  
**Christina Martin**,  
*Assistant Department Head of  
Wigs, Hair, and Makeup*

---

Dr. Myron Marx, *Company Medical Adviser*

Seyfarth Shaw LLP, *Counsel*

Armano LLP, *Independent Public Accountants*

*UCSF doctors:*

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

Asero Insurance Services, *Insurance Brokers*

Cory Weaver, *Official Photographer*

Yamaha is the Official Piano of San Francisco Opera

Pianos supplied by Piedmont Piano

# 2022-23 Artists

## PRINCIPAL ARTISTS

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

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

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

## CONDUCTORS

Vassilis Christopoulos \*\*  
 Roberto Kalb \*  
 Eun Sun Kim  
 Sir Donald Runnicles  
 Patrick Summers  
 Peter Whelan \*\*

## PRODUCTION

Robert Carsen  
 David Hockney  
 Olivier Py \*\*

## STAGE DIRECTORS

Jose Maria Condemni  
 Daniel Izzo \*\*  
 Shawna Lucey  
 Lorena Maza \*  
 Peter McClintock  
 Amon Miyamoto \*  
 Matthew Ozawa  
 Elkhannah Pulitzer  
 Roy Rallo  
 Miroku Shimada \*\*

## CHOREOGRAPHERS

Serge Bennathan \*  
 Rena Buttler \*  
 John Heginbotham  
 Colm Seery

## SOLO DANCERS

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

## KEY:

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

# Chorus

John Keene, *Chorus Director*  
 Fabrizio Corona, *Associate Chorus Master*

## REGULAR CHORUS

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

t Chorus member on leave of absence  
 \* Solo Role

## EXTRA CHORUS

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

San Francisco Opera extends its gratitude and appreciation to the following labor organizations whose members, artists, and craftspeople make possible our performances.

American Federation of Musicians, Local 6  
 American Guild of Musical Artists, Inc.  
 International Alliance of Theatrical Stage  
 Employees, Local 16  
 Theatrical Wardrobe Union, Local 784, I.A.T.S.E.  
 Make-Up Artists and Hair Stylists Union, Local 706,  
 I.A.T.S.E.  
 The Art Directors Guild & Scenic, Title and Graphic  
 Artists Local 800

United Scenic Artists Local Usa – 829, I.A.T.S.E.  
 Box Office and Front of House Employees Union,  
 Local B-18



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# Orchestra

Eun Sun Kim, *Music Director*

## FIRST VIOLIN

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

## SECOND VIOLIN

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

## VIOLA

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

## CELLO

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

## BASS

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

## FLUTE

Julie McKenzie, *Principal*  
Susan Kang ^  
Stephanie McNab

## PICCOLO

Stephanie McNab

## OBOE

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

## ENGLISH HORN

Benjamin Brogadir ^

## CLARINET

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

## BASS CLARINET

Anthony Striplen †  
Junghwan Lee ^

## BASSOON

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

## CONTRABASSOON

Michael Severance †  
Shawn Jones ^

## FRENCH HORN

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

## TRUMPET

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

## TROMBONE

Samuel Schlosser, *Principal*  
Michael Cox  
David Ridge

## BASS TROMBONE

David Ridge, *Principal*

## TUBA/CIMBASSO

Zachariah Spellman, *Principal*

## TIMPANI

John Burgardt, *Principal*

## PERCUSSION

Patricia Niemi, *Acting Principal*  
Victor Avdienko ^

## HARP

Annabelle Taubl ^

## LIBRARIAN

Carrie Weick  
Emma Kosht, *Assistant Librarian*

## ADDITIONAL MUSICIANS

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

## ORCHESTRA MANAGER

Tracy Davis  
Kevin Myers,  
*Orchestra Operations Manager*

† = Leave of absence

+ = Principal for one or more  
Summer season operas

^ = Season Substitute

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# Corps Dancers

Colm Seery, *Dance Master*

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

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

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

---

# Supernumeraries

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

# Backstage Personnel

## COSTUME SHOP

Jai Alltizer (22),  
*Costume Shop Manager*  
Galen Till (18),  
*Senior Production Supervisor*  
Lyre Alston,  
*Production Supervisor*  
Manuel Gutierrez (23),  
*Production Coordinator*  
Sally Thomas (23),  
*Master Tailor*  
Amy Ashton-Keller (29),  
*Master Draper*  
Barbara Ebel (14), *Senior Draper*  
Santiago Suanes (13), *Men's Draper*  
Nika Cassaro, *Draper*  
Paula Wheeler (31), *Senior Milliner*  
Amy Van Every (38), *Senior Dyer*  
Karen Lewis, *Assitant Dyer*  
Jersey McDermott (23),  
*Senior Craftsperson/Shoe Specialist*  
Emma Lehman, Kristen Tracy (15),  
*Assistant Cutters*  
Yui Takenouchi, Taylor Newell,  
*Kaitlyn Patrick, First Hand*  
Robyn Marsh, Victoria Mortimer,  
*Costume Assistants*

## COSTUME TECHNICIANS

Miriam Acosta (25), Karla Fix,  
Hoa Fong (24), Gillian Haratani (11),  
Haratani (11), Jaya Grace Goheen,  
Ashley Granbow, Katherine Griffith,  
Meg Horan, Amanda Mitchell,  
Sara Morimoto, Mikael Nohai,  
Sarah Ellen Smith, Charles Sullivan,  
Yesenia Villenasenor, Robert Whitehurst

## WARDROBE DEPARTMENT

### CORE CREW

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

### DRESSERS

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

## WIG, HAIR, AND MAKEUP DEPARTMENT

### SENIOR WIG ARTISTS

Erin Hennessy (10)  
Maur Sela

### WIG ARTISTS

Calli Carvajal  
Tori Grayum  
Gloria Mueller  
Sharon Peng  
Lindsay Saier

### SHOW CALL FOREPERSONS

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

### PRINCIPAL AND SHOWCALL WIG, HAIR, AND MAKEUP ARTISTS

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

### SCENE SHOP

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

### SCENIC ART DEPARTMENT

Lauren Abrams

### CARPENTRY DEPARTMENT

Michael Accurso (32),  
*Night Crew Foreman*  
Dominic Casazza (19),  
*Assitant Key Flyman*  
Gabriel Castellani (12), *Automation Key*  
Michael Chapman (10), *Key*  
Dennis Criswell  
Paul Delatorre (23), *Key*  
Greg Harsha (23), *Key*  
Geoffrey R. Heron (16)  
Geoffrey W. Heron (28), *Key*

Philip Heron, (20),  
*Automation and Rigging Foreman*  
Ed Joe, *Warehouse Foreman*  
Nick Kukielka  
Michael Martino  
Alex Meyer (28)  
Ethan Ng  
Harry Niedzwetzki (30)  
John O'Donnell, *Key Flyman*  
Enrique Pronio  
Michael Ramirez  
Ty Russell  
Bartholomew Ryan  
James Ryan  
Kenneth Ryan (40)  
Michael Ryan  
Eila Saarni  
Gregory Shaff (34), *Key*  
Cyrus Sindicich  
Sean Walden (11)  
Randy Walsh (20), *Assistant Key*  
Collin Whitfield  
Sammy Wong

### PROPERTY DEPARTMENT

Scott Barringer (22), *Key*  
Christy Carter  
James Eldredge (18), *Shop Mechanic*  
Hilary Engelman  
Andy Falkner  
Oris Fry  
Patricia Hewett (15), *Assistant Key*  
Myron Seth Isaacs (22), *Key*  
Mark Kotschnig (20), *Key*  
John Matlock, *Assistant Key*  
Beth Ozarow (26), *Out of House Key*  
Tara Pellack  
Dawn Roth-Golden  
Gretchen Scharfenberg  
Sarah Shores (15), *Shop Mechanic*  
Morgan Womble-Dahl

### ELECTRIC DEPARTMENT

Eugene Ahn, *Gel Room*  
Juan Aldana (18)  
Joni Ben-Yisrael  
John Boatwright (35),  
*House Head Electrician*  
Ariel Bott, *Assistant Key Stage Left*  
Erik Docktor (15), *Projection Programmer*  
Amy Domjan, *Layout Electrician*  
Stephen Echerd (19)  
Will Grunig (20)  
Robert Haycock, *Key Stage Right*  
Ana Gabriela Hernandez-McKig  
Geoff Heron (13), *Pyro Technician*  
Bernard Honigman (23),  
*Key Light Board Operator*  
Karen Jine  
Brendan Kierans,  
*Electric Shop Foreman*

Sophie Landau  
Maria Mendoza (34), *Projection Coordinator*  
Lloyd Murphy, *Projectionist*  
Glenn Quilici, *Assistant Key Stage Right*  
Kevin Quintero  
Matthew Reynolds  
William Rodriguez  
Kirt Siders, *Data Administrator*  
Andrew Sproule (23), *Key Stage Left*  
Jax Steager,  
*Assistant Key Light Board Operator*

### AUDIO DEPARTMENT

Emad Dajani  
Christine Dumke  
Kimberly Griess, *Key*  
Tod Nixon, *Key* (24)  
Bryan Olson

### MEDIA DEPARTMENT

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

### STUDIO TEACHERS

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

### WRANGLERS

Sadie Black  
Kate Juliana  
Heather Kelly-Laws  
Sergey Khaikulov  
Liz Pasha  
Diana Young

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



# San Francisco Opera Orchestra



**Kay Stern**  
Concertmaster



**Laura Albers**  
Associate  
Concertmaster



**Heidi Wilcox**  
Acting Associate  
Concertmaster



**Jennifer Cho**  
Acting Assistant  
Concertmaster



**Dawn Harms**  
First Violin



**Mariya Borozina**  
First Violin



**Barbara Riccardi**  
First Violin



**Dian Zhang**  
First Violin



**Leonid Igudesman**  
First Violin



**Jennifer Hsieh**  
First Violin



**Asuka Annie Yano**  
First Violin



**Wenyi Shih**  
First Violin  
*Regular Substitute*



**Jeremy Preston**  
Principal  
Second Violin



**Martha Simonds**  
Associate Principal  
Second Violin



**Beni Shinohara**  
Assistant Principal  
Second Violin



**Eva Karasik**  
Second Violin



**Leslie Ludena**  
Second Violin



**Maya Cohon**  
Second Violin



**Craig Reiss**  
Second Violin



**Heeguen Song**  
Second Violin  
*Regular Substitute*



**Carla Maria Rodrigues**  
Principal  
Viola



**Joy Fellows**  
Acting Associate  
Principal, Viola



**Patricia Heller**  
Viola



**Jonna Hervig**  
Viola



**Natalia Vershilova**  
Viola



**Elizabeth Prior**  
Viola  
*Regular Substitute*



**Thalia Moore**  
Acting Principal  
Cello



**Peter Myers**  
Acting Assistant  
Principal, Cello



**Nora Pirquet**  
Acting Assistant  
Principal, Cello



**Emil Miland**  
Cello



**Victoria Ehrlich**  
Cello



**Ruth Lane**  
Cello



**Eric Sung**  
Cello  
*Regular Substitute*



**Joseph Lescher**  
Principal  
Bass



**Jonathan Lancelle**  
Associate Principal  
Bass

**SAN FRANCISCO OPERA ORCHESTRA CONTINUED**



**Steven D'Amico**  
Assistant Principal  
Bass



**Shinji Eshima**  
Bass



**Julie McKenzie**  
Principal  
Flute



**Stephanie McNab**  
Flute & Piccolo



**Mingjia Liu**  
Principal  
Oboe



**Gabriel Young**  
Acting Principal  
Oboe



**Jose Gonzalez  
Granero**  
Principal Clarinet



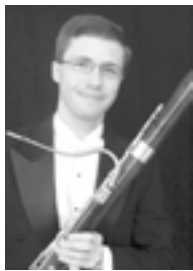
**Joanne Burke Eisler**  
Assistant Principal  
Clarinet



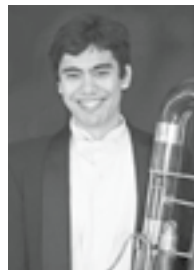
**Anthony Striplen**  
Clarinet &  
Bass Clarinet



**Rufus Olivier**  
Principal  
Bassoon



**Daniel MacNeill**  
Bassoon



**Michael Severance**  
Bassoon &  
Contrabassoon



**Kevin Rivard**  
Principal  
Horn



**Keith Green**  
Horn



**Brian McCarty**  
Associate Principal  
Horn



**Adam Luftman**  
Principal  
Trumpet



**John Pearson**  
Trumpet



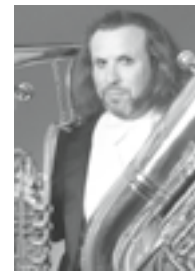
**Scott Macomber**  
Trumpet  
*Regular Substitute*



**Samuel Schlosser**  
Principal Trombone



**David Ridge**  
Principal  
Bass Trombone



**Zachariah Spellman**  
Tuba/Cimbasso



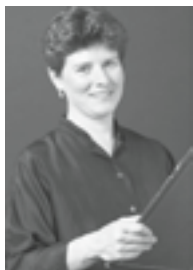
**John Burgardt**  
Timpani



**Patricia Niemi**  
Acting Principal  
Percussion



**Tracy Davis**  
Orchestra Manager



**Carrie Weick**  
Librarian

*Most photos by John Martin.*

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

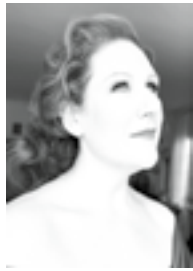
# San Francisco Opera Regular Chorus



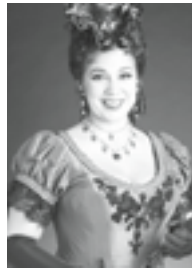
**Nadima Avakian**  
Soprano



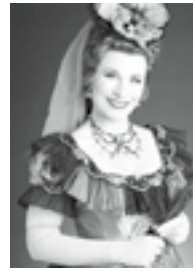
**Kathleen Bayler**  
Soprano



**Cheryl Cain**  
Soprano



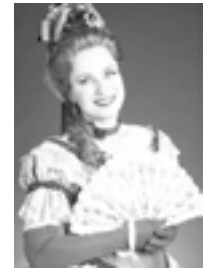
**Sara Colburn**  
Soprano  
*Leave of Absence*



**Claire Kelm**  
Soprano



**Crystal Kim**  
Soprano



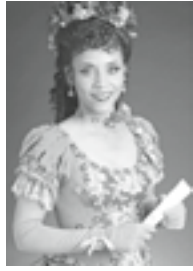
**Elisabeth Rom Lucio**  
Soprano



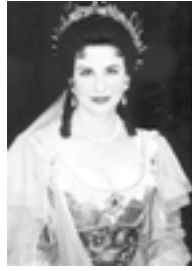
**Liesl McPherrin**  
Soprano



**Angela Eden Moser**  
Soprano



**Rachelle Perry**  
Soprano



**Carole Schaffer**  
Soprano  
*Leave of Absence*



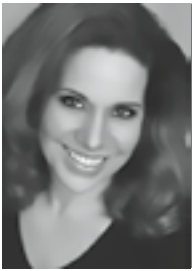
**Jesslyn Thomas**  
Soprano



**Buffy Baggott**  
Mezzo-Soprano



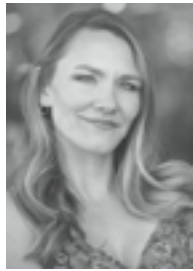
**Janet Campbell**  
Mezzo-Soprano



**Edith Dowd**  
Mezzo-Soprano



**Insert Stella Hannock**  
Mezzo-Soprano



**Silvie Jensen**  
Mezzo-Soprano



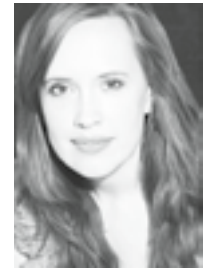
**Sally Mouzon**  
Mezzo-Soprano



**Sarah Nadreau**  
Mezzo-Soprano



**Erin Neff**  
Mezzo-Soprano



**Laurel Cameron  
Porter**  
Mezzo-Soprano



**Whitney Steele**  
Mezzo-Soprano



**C. Michael Belle**  
Tenor



**Alan Cochran**  
Tenor



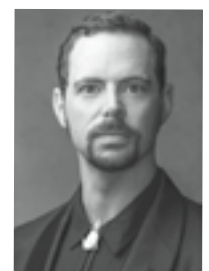
**Kevin Gino**  
Tenor



**Daniel Harper**  
Tenor



**Christopher Jackson**  
Tenor



**Michael Jankosky**  
Tenor



**Phillip Pickens**  
Tenor



**Chester Pidduck**  
Tenor



**Jonathan Smucker**  
Tenor



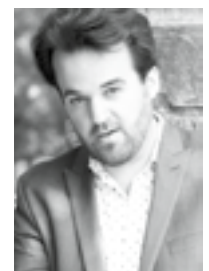
**Andrew Truett**  
Tenor



**William Lee Bryan**  
Baritone



**Anders Fröhlich**  
Baritone



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Pardini**  
Baritone



**John Fulton**  
Baritone



**Jere Torkelsen**  
Baritone



**Wilford Kelly**  
Bass



**Bojan Knežević**  
Bass



**William O'Neill**  
Bass



**William Pickersgill**  
Bass



**Valery Portnov**  
Bass

*Most photos by John Martin.*

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

## San Francisco Opera Corps Dancers



**Jamielyn Duggan**



**Brett Conway**



**Blanche Hampton**



**Bryan Ketron**  
*Leave of Absence*



**Rachel Speidel Little**  
*Leave of Absence*



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As Adler Fellows, emerging singers and pianists receive rigorous individualized coaching as well as opportunities to cover and perform roles in mainstage performances. **Our Adler Friends and Sponsors play a vital role in their training, nurturing the talent and creativity of these budding artists and ensuring they reach their full potential as part of the program.** We are extremely grateful for our Friends of Adler and Adler Sponsor support received between August 1, 2021 and May 7, 2023. For more information about sponsorship opportunities, please call **Hannah Dworkin at (415) 565-3260.**



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*"I strongly believe that every young artist needs to go through this experience, not only to grow as an artist but to also understand the intricacies of the business of opera. The guidance and tools I was provided during the Adler Program have served me and continue to serve me as I navigate my career."*  
**—Amina Edris, soprano and Cleopatra in the world premiere production of John Adams' *Antony and Cleopatra***

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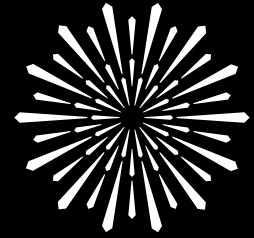
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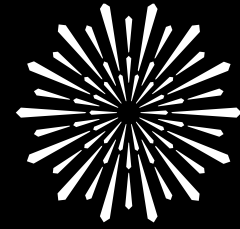
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# Total Works of Art

BY GENERAL DIRECTOR MATTHEW SHILVOCK

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

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

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

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

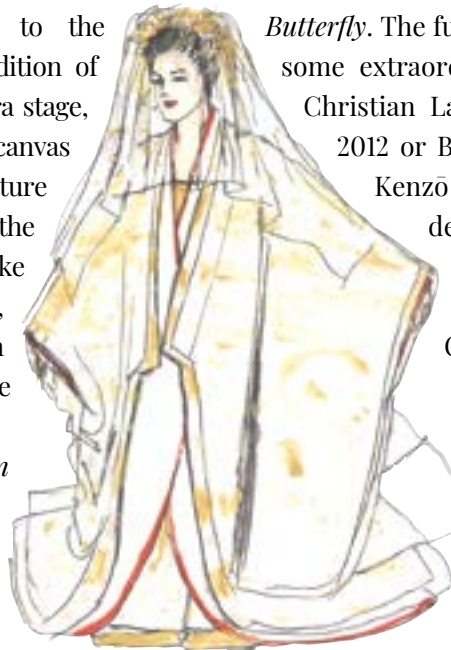


KRISTEN LOKEN

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

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

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



DESIGN BY KENZO TAKADA

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

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

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

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