

SAN FRANCISCO OPERA PRESENTS PUCCINI'S *MADAMA BUTTERFLY* STARRING DANIELA DESSÌ NOVEMBER 5—27, WAR MEMORIAL OPERA HOUSE

TICKETS AVAILABLE AT (415) 864-3330 OR SFOPERA.COM

San Francisco Opera presents Giacomo Puccini's tragic love story *Madama Butterfly*, starring celebrated Italian soprano Daniela Dessì in the title role of Cio-Cio-San, for six performances running November 5—27 at the War Memorial Opera House. The cast also stars tenor Stefano Secco as Lieutenant B. F. Pinkerton, with former Adler Fellow Daveda Karanas as Cio-Cio-San's maid and confidante, Suzuki, and baritone Quinn Kelsey as the American Consul Sharpless, a role he shares with Brian Mulligan.

This stirring production from Lyric Opera of Chicago, which is presented at San Francisco Opera for the first time and directed by Jose Maria Condemi, was created by Tony Award winning Broadway stage director Harold Prince and inspired by traditional Japanese theater. Julian Kovatchev conducts the San Francisco Opera Orchestra and Chorus.

Internationally renowned spinto soprano Daniela Dessì counts nearly all of Puccini's heroines in her repertoire. Dessì has previously appeared as Cio-Cio-San in Verona, Barcelona, Torre del Lago, Ancona, Milan and Madrid. She last performed at San Francisco Opera in 1995 as Donna Elvira in *Don Giovanni*. Italian tenor Stefano Secco sings the role of Cio-Cio-San's beloved Lieutenant B.F. Pinkerton, following recent San Francisco Opera appearances in the title role of *Faust* and as soloist in Verdi's Requiem. Secco's other credits include Edgardo in *Lucia di Lammermoor* in Berlin, Genoa, Parma and Firenze; Rodolfo in *La Bohème* in Monte-Carlo, Berlin, Paris, Parma and Bolgna; and the

title role of *Werther* in Paris, Frankfurt and Baden-Baden. Former Adler Fellow and mezzo-soprano Daveda Karanas appears as Butterfly's loyal maid Suzuki. Karanas recently made her role debut as Waltraute in San Francisco Opera's 2010 production of Wagner's *Die Walküre* and will return in that role and as the 2nd Norn in the Company's full *Ring* cycle in 2011.

Hawaiian baritone Quinn Kelsey returns to San Francisco Opera as the American Consul Sharpless, a role he has also performed at Hawaii Opera Theater and New York City Opera. Kelsey made his Company debut as Marcello in 2008's *La Bohème* and he will return to San Francisco as Amonasro in the November and December performances of *Aida*. Sharing the role of Sharpless for three performances is baritone Brian Mulligan. Mulligan recently made his role debut as Sharpless at English National Opera and also appears with San Francisco Opera this season as Albert in *Werther* and Ragueneau in *Cyrano de Bergerac*.

This production, originated by legendary Broadway stage director Harold Prince at Lyric Opera Chicago, is a visually stunning interpretation of one of Puccini's most beloved operas. A winner of 21 Tony Awards, Prince has created opera productions at Lyric Opera of Chicago, the Metropolitan Opera, New York City Opera, Houston Grand Opera, the Dallas Opera, the Vienna State Opera, and the Teatro Colón in Buenos Aires. Jose Maria Condemi, who recently directed the 2010 production of *Faust*, directs. The November performances will be led by conductor Julian Kovatchev, making his San Francisco Opera debut; Kovatchev has previously conducted *Madama Butterfly* in Stuttgart and Genoa.

Tickets and Information

Tickets for the performance of Puccini's *Madama Butterfly* are priced from \$20 to \$360 and may be purchased at www.sfopera.com or through the San Francisco Opera Box Office [301 Van Ness Avenue (at Grove Street), or by phone at (415) 864-3330]. Standing Room tickets go on sale at 10 a.m. on the day of each performance; tickets are \$10 each, cash only.

The War Memorial Opera House is located at 301 Van Ness Avenue at Grove Street. Patrons are encouraged to use public transportation to attend San Francisco Opera performances. The War Memorial Opera House is within walking distance of the Civic Center BART station and near numerous bus lines, including 5, 21, 47, 49 and the F Market Street. For more public transportation information, visit bart.gov and sfmuni.com.

Casting, programs, schedules and ticket prices are subject to change. For further information about *Madama Butterfly* and San Francisco Opera's 2010–11 season, please visit <u>sfopera.com</u>.

MADAMA BUTTERFLY: PRODUCTION INFORMATION

MADAMA BUTTERFLY by Giacomo Puccini

PRODUCTION NEW TO SAN FRANCISCO

November 5 (8 p.m.), 11 (7:30 p.m.), 14° (2 p.m.),
17 (7:30 p.m.), 21 (2 p.m.), 27 (8 p.m.), 2010

Lyric Opera of Chicago Production

Libretto by Giuseppe Giacosa and Luigi Illica Approximate running time: 2 hours, 45 minutes with one intermission Sung in Italian with English supertitles

Cast:		Production Team:	
Cio-Cio-San	Daniela Dessì	Conductor	Julian Kovatchev*
Pinkerton	Stefano Secco	Production	Harold Prince
Suzuki	Daveda Karanas	Director	Jose Maria Condemi
Goro	Thomas Glenn	Set Designer	Clarke Dunham
Sharpless	Quinn Kelsey	Costume Designer	Florence Klotz
	Brian Mulligan (11/17, 21, 27)	Original Lighting Desig	ner Ken Billington
Prince Yamador	i Austin Kness†	Lighting Designer	Christine Binder
The Bonze	Christian Van Horn	Chorus Director	Ian Robertson
Kate Pinkerton	Sara Gartland†		

^{*} San Francisco Opera Debut † Current Adler Fellow • Opera Vision performance

ABOUT THE ARTISTS

Soprano **DANIELA DESSÌ** (*Cio-Cio-San*) made her San Francisco Opera debut in 1995 as Donna Elvira in *Don Giovanni*. The Genoa native's international career has taken her to the world's preeminent opera companies, including Milan's Teatro alla Scala (Elisabetta in *Don Carlos*, Nannetta in *Falstaff*, Fiordiligi in *Così fan tutte*, Countess Almaviva in *Le Nozze di Figaro*, and the title roles of *Adriana Lecouvreur* and *Madama Butterfly*); the Vienna State Opera (Amelia in *Simon Boccanegra* and Elisabetta); the Metropolitan Opera (Nedda in *Pagliacci* and Cio-Cio-San); Deutsche Oper Berlin (the title role of *Aida*); Munich's Bavarian State Opera (Nannetta, Donna Elvira, and the title role of *Tosca*); Lyric Opera of Chicago (Margherita in *Mefistofele*); the Arena di Verona (Desdemona in *Otello*, Nedda, Aida, Tosca, Cio-Cio-San, and the title role of *Luisa Miller*); as well as in Rome (*Il Trittico*) and Tokyo (Nedda, Elisabetta, Violetta in *La Traviata*, and Mimì in *La Bohème*). Dessi's recent engagements include Tosca at the Met and the Vienna State Opera; Elvira (*Ernani*) in Zurich; Violetta, Nannetta, and Aida in Rome; the title role of *Manon Lescaut* in Bucharest; and Maddalena (*Andrea Chénier*) at Madrid's Teatro Real. Her broad discography includes a solo album of Verdi arias (Decca), *La Bohème* (EMI), *Pagliacci* (Philips), Donizetti's *Alina* (Nuova Era), and DVD recordings of *Norma* and *Tosca*. Upcoming engagements include the title role of *Francesca da Rimini* in Salerno and Desdemona in Liège.

Italian tenor **STEFANO SECCO** (*Pinkerton*) made his role debut in the title role of the Company's *Faust* this past summer following his San Francisco Opera debut in 2009's gala performance of the Verdi Requiem. Secco's career highlights include the title role of *Roberto Devereux* and the Duke of Mantua (*Rigoletto*) at the Vienna State Opera and Milan's La Scala; Gabriele Adorno (*Simon Boccanegra*) and Rodolfo (*La Bohème*) with Paris Opera; Edgardo (*Lucia di Lammermoor*) at Deutsche Oper Berlin and in Liège; Alfredo (*La Traviata*) at La Scala, Florence's Teatro Comunale, and in Tokyo; Arturo (*I Puritani*) in Catania; Gualtiero (*Il Pirata*) in Amsterdam; Tonio (*La Fille du Régiment*) in Bologna; Rodolfo and Pinkerton (*Madama Butterfly*) at Rome's Teatro dell'Opera and in Florence; Nemorino (*L'Elisir d'Amore*) at the Royal Opera, Covent Garden and Barcelona's Gran Teatre del Liceu; and the Duke of Mantua at Florida Grand Opera. The tenor's recent and upcoming engagements include Edgardo in Florence; Macduff (*Macbeth*), Rodolfo, and the title roles of *Don Carlo* and *Les Contes d'Hoffmann* in Paris; the title role of *Werther* with Frankfurt Opera; Gabriele Adorno with Los Angeles Opera; Rodolfo (*La Bohème*) with Munich's Bavarian State Opera and in Monte Carlo; and Pinkerton with Seattle Opera.

Louisiana native **DAVEDA KARANAS** (*Suzuki*) is a former Adler Fellow who made her Company debut as the Nurse (*Boris Godunov*) in 2008 and returned in 2009 as the Mistress of the Novices (*Suor Angelica*) in *Il Trittico* and Waltraute (*Die Walküre*) this past summer. An alumna of the Merola Opera Program, she sang the role of Tisbe in Merola's 2007 production of *La Cenerentola*. She covered Brangäne (*Tristan und Isolde*) with Seattle Opera earlier this summer; her 2010–11 appearances with San Francisco Opera include Suzuki (*Madama Butterfly*) and a reprise of Waltraute as well as the Second Norn in Wagner's *Ring* cycle. Future seasons will see her at the Canadian Opera Company, Vancouver Opera, and Seattle Opera. Karanas made her professional debut in 2006 with the Boston Symphony Orchestra in Schoenberg's *Moses und Aron*. The mezzo-soprano's recent credits include Ericlea (*Il Ritorno d'Ulisse in Patria*) with Chicago Opera Theater; Lady with a Hat Box (Argento's *Postcard from Morocco*) and the Princess (*Suor Angelica*) with Boston University Opera Institute; as well as Marchesa Melibea (*Il Viaggio a Reims*) with Music Academy of the West. Karanas is a former international semi-finalist in the German *Neue Stimmen* ("New Voices") Competition and a grand prize winner at the 2008 Metropolitan Opera National Council Auditions. She holds degrees from Arizona State University and Southeastern Louisiana University.

Former Adler Fellow and Merola Opera Program alumnus **THOMAS GLENN** (*Goro*) has performed several roles on the San Francisco Opera main stage, including Maintop (*Billy Budd*), Trabuco (*La Forza del Destino*), a Steersman (*Der Fliegende Holländer*), Gastone (*La Traviata*); and the Snake and Vain Man in the Company's co-production of *The Little Prince* with Cal Performances; he most recently appeared as a Song Vendor (*Il Tabarro*) and Gherardo (*Gianni Schicchi*) in last season's *Il Trittico*. Glenn also created the role of physicist Robert Wilson in John Adams's *Doctor Atomic* with San Francisco Opera, a role he reprised at the Metropolitan Opera, Netherlands Opera, Lyric Opera of Chicago, and English National Opera. He recently performed the role of Count Almaviva (*Il Barbiere di Siviglia*) at Opera San José and Ferrando (*Così fan tutte*) with English National Opera. Highlights of his repertoire are Tamino (*Die Zauberflöte*), Nemorino (*L'Elisir d'Amore*), Tebaldo (*I Capuleti e i Montecchi*), and the title role of *La Clemenza di Tito*. He is the 2007 winner of the Corsican Concours International de Chant Lyrique in Canari.

Hawaiian baritone **QUINN KELSEY** (*Sharpless*) made his San Francisco Opera main stage debut as Marcello in *La Bohème* in 2008, a role he has performed with the Lyric Opera of Chicago, Hawaii Opera Theatre, Western Opera Theater, and the Merola Opera Program. He recently appeared as Count di Luna in the Company's 2009 production of *Il Trovatore* and returns later this season as Amonasro (*Aida*). An alumnus of the Merola Opera Program, he made his Metropolitan Opera debut as Schaunard (*La Bohème*) in 2008 and returns to that company this season as Count Monterone (*Rigoletto*). Kelsey made his debut at

the Saito Kinen Festival as the Forester (*The Cunning Little Vixen*). A former member of Lyric Opera of Chicago's Ryan Opera Center, Kelsey has performed more than a dozen roles with Lyric Opera of Chicago, including Escamillo (*Carmen*) and Ping (*Turandot*). Other career highlights include Amonasro in Bregenz, the Forester at Florence's Maggio Musicale Festival, Sharpless with New York City Opera, and Zurga (*Les Pêcheurs de Perles*) at English National Opera. A recipient of a Richard Tucker Career Grant, Kelsey's upcoming engagements include the title role of *Rigoletto* with Norwegian Opera.

American baritone **BRIAN MULLIGAN** (*Sharpless*) made his San Francisco Opera debut as Marcello (*La Bohème*) in 2008 and returned this past summer as Valentin (*Faust*); he also appeared as Albert in this season's *Werther*. Recent notable engagements include Enrico (*Lucia di Lammermoor*) and Sharpless (*Madama Butterfly*) with Edward Gardner conducting at English National Opera; Prometheus (*Die Vögel*) and Melot (*Tristan und Isolde*) with James Conlon at Los Angeles Opera; Marcello at Houston Grand Opera and at New York City Opera; Zurga (*Les Pêcheurs de Perles*) at Opera Colorado; Ford (*Falstaff*) under Seiji Ozawa at the Saito Kinen Festival in Japan; Fiorello (*Il Barbiere di Siviglia*) at the Metropolitan Opera; and the title role of *Der Kaiser von Atlantis* with the Los Angeles Philharmonic, Houston Grand Opera, and at the Ravinia Festival. Concert engagements include *A Sea Symphony* with the Cleveland Orchestra, *Paulus* with the Houston Symphony, *Judas Maccabaeus* at Los Angeles Opera, and the world premiere of *Songs for Adam* by James Primosch with the Chicago Symphony Orchestra, conducted by Andrew Davis. A graduate of the Juilliard School, Mulligan is the recent winner of a Richard Tucker Career Grant and the George London Prize, and he was the first place winner of the 2006 International Belvedere Vocal Competition in Vienna.

A native of Bulgaria, **JULIAN KOVATCHEV** makes his San Francisco Opera debut with a work that he has led in Geneva and Stuttgart. His recent engagements include *Tosca* in Frankfurt, *Norma* in Trieste, *Carmen* at the Arena di Verona, and *La Bohème* at Toronto's Canadian Opera Company. Currently principal guest conductor at the Teatro Verdi in Trieste, he has appeared regularly on the major Italian theatres and orchestras such as Milan's Teatro alla Scala, Venice's La Fenice, and in Palermo, Naples, Rome, Bologna, Genoa, and Cagliari. The conductor has also served as music director of the Sofia Symphonic Orchestra and guest conductor of the Zagreb Symphonic Orchestra. Career highlights include *I Capuleti e i Montecchi, Alcina, Il Trovatore*, and *Madama Butterfly* in Genoa; *Carmen* and *The Rake's Progress* in Trieste; *Dialogues des Carmélites* in Seville; *Il Trovatore, Alcina*, and *Madama Butterfly* in Stuttgart; *La Bohème* in Seoul; and *Un Ballo in Maschera* and *Carmen* at the Arena di Verona. Kovatchev's upcoming engagements include *Nabucco* in Verona, *Tosca* in Frankfurt and Dresden, *Francesca da Rimini* in Trieste, and *Madama Butterfly* in Seattle.

at San Francisco Opera as well as Suor Angelica, Gianni Schicchi, La Bohème, and La Cenerentola for the Merola Opera Program. A former Adler Fellow and Merola Opera Program alumnus, his notable engagements include a new production of Ernani, Tristan und Isolde, and Il Barbiere di Siviglia (student matinee) for Lyric Opera Chicago; Luisa Miller for the Canadian Opera Company; La Bohème and Il Trovatore for Seattle Opera; Ainadamar and Don Giovanni for Cincinnati Opera; Maria Padilla for Minnesota Opera; Il Trovatore for Austin Lyric Opera; Die Zauberflöte, L'Elisir d'Amore, Don Pasquale, and La Rondine with Opera San José; and Poulenc's Les Mamelles de Tirésias for the University of Cincinnati, a production which earned him the first prize in the 2000 U.S.A. National Opera Association Competition. Condemi's collaboration with contemporary opera composers include directing the world premieres of Armienta's River of Women and The Weeping Woman as well as the workshop performance of Spratlan's Earthrise, commissioned by San Francisco Opera. His directorial credits in theater include Churchill's Mad Forest, Dürrenmatt's The Physicists, Dorfman's Death and the Maiden, and Lorca's The House of Bernarda Alba. A native of Argentina, Condemi holds a degree in opera stage direction from the

Teatro Colón (Buenos Aires) and master's degree from the University of Cincinnati College-Conservatory of Music. Upcoming engagements include *Madama Butterfly* with San Francisco Opera, *Così fan tutte* for Atlanta Opera, and return engagements with Seattle Opera and Cincinnati Opera. Condemi is the artistic director of Opera Santa Barbara.

Director and producer **HAROLD PRINCE** (*Production*) has won twenty Tony awards and received the National Medal of Arts in 2000 from President Clinton for a career spanning more than forty years. He first emerged as a producer in New York in 1954 at the age of twenty-four with a production of *The Pajama Game* at the St. James Theater on Broadway. He produced *Damn Yankees* the following year and won Tony awards for both productions. Among others, Prince also produced *West Side Story, Fiddler on the Roof, Fiorello!*, and *A Funny Thing Happened on the Way to the Forum*. As a director, he has worked on the premiere productions of *She Loves Me*, *Cabaret, Company, Follies, Candide, Pacific Overtures, A Little Night Music, Sweeney Todd, Evita, The Phantom of the Opera, Parade* and *Bounce*. He made his San Francisco Opera debut with 1979's *La Fanciulla del West*. His opera productions have also been staged at Lyric Opera of Chicago, the Metropolitan Opera, Houston Grand Opera, Dallas Opera, the Vienna State Opera, and the Teatro Colón in Buenos Aires. In addition to his work in the theater, opera, television, and film, Prince has served as a trustee for the New York Public Library and on the National Council of the Arts of the NEA. He was a 1994 Kennedy Center Honoree.

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2010–11 Season Sponsor

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