



**SAN FRANCISCO OPERA**

**2012–13 REPERTORY SEASON  
SUMMARY INFORMATION**

For further press information or to obtain 2012–13 season announcement–related photographs,  
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## SAN FRANCISCO OPERA 2012–13 SEASON AT A GLANCE

- Nine productions: two world premieres, one Company premiere, three productions new to San Francisco
- Presented from September 7 to December 2, 2012; March 1 to 10, 2013; and June 5 to July 7, 2013

### *Rigoletto*

Presented September 7–30, 2012

San Francisco Opera production

Starring Željko Lučić, Marco Vratogna, Aleksandra Kurzak, Albina Shagimuratova, Francesco Demuro, and David Lomeli

Conducted by Nicola Luisotti and Giuseppe Finzi

Directed by Harry Silverstein

### *I Capuleti e i Montecchi*

#### *(The Capulets and the Montagues)*

**PRODUCTION NEW TO SAN FRANCISCO**

Presented September 29–October 19, 2012

Co-production with Bavarian State Opera

Starring Nicole Cabell and Joyce DiDonato

Conducted by Riccardo Frizza

Directed by Vincent Boussard

### *Moby-Dick*

**SAN FRANCISCO OPERA PREMIERE**

Presented October 10–November 2, 2012

Music by Jake Heggie, Libretto by Gene Scheer

Commissioned and produced by San Francisco Opera in partnership with the Dallas Opera, San Diego Opera, Calgary Opera, and the State Opera of South Australia

Starring Stephen Costello, Ben Heppner, Jay Hunter Morris, Morgan Smith, and Jonathan Lemalu

Conducted by Patrick Summers

Directed by Leonard Foglia

### *Lohengrin*

**PRODUCTION NEW TO SAN FRANCISCO**

Presented October 20–November 9, 2012

Co-production of Houston Grand Opera and Grand Théâtre de Genève

Starring Brandon Jovanovich, Camilla Nylund, Petra Lang, Gerd Grochowski, and Kristinn Sigmundsson

Conducted by Nicola Luisotti

Directed by Daniel Slater

### *Tosca*

Presented November 15–December 2, 2012

San Francisco Opera production

Starring Angela Gheorghiu, Patricia Racette, Massimo Giordano, Brian Jagde, Roberto Frontali, and Mark Delavan

Conducted by Nicola Luisotti and Giuseppe Finzi

Directed by Jose Maria Condemí

### *The Secret Garden*

**WORLD PREMIERE**

Presented March 1–10, 2013

Co-production with Cal Performances

Music by Nolan Gasser, Libretto by Carey Harrison  
Based on the book by Frances Hodgson Burnett

Commissioned by San Francisco Opera

Directed by Jose Maria Condemí

Presented at Zellerbach Hall, UC Berkeley

### *Les Contes d'Hoffmann*

#### *(The Tales of Hoffmann)*

**PRODUCTION NEW TO SAN FRANCISCO**

Presented June 5–July 6, 2013

Co-production with Gran Teatre del Liceu (Barcelona)

Starring Matthew Polenzani, Natalie Dessay, Alice Coote, and Christian Van Horn

Conducted by Patrick Fournillier

Directed by Laurent Pelly

### *Così fan tutte*

Presented June 9–July 1, 2013

Co-production with Opera Monte Carlo

Starring Ellie Dehn, Christel Löttsch, Heidi Stober, Susannah Biller, Francesco Demuro, Philippe Sly, and Marco Vinco

Conducted by Nicola Luisotti

Directed by Jose Maria Condemí

### *The Gospel of Mary Magdalene*

**WORLD PREMIERE**

Presented June 19–July 7, 2013

Commissioned by San Francisco Opera

Music and libretto by Mark Adamo

Starring Sasha Cooke, Maria Kanyova, William Burden, and Nathan Gunn

Conducted by Michael Christie

Directed by Kevin Newbury

## San Francisco Opera Debuts

Nicole Cabell♦  
Sasha Cooke♦  
Stephen Costello  
Francesco Demuro

Massimo Giordano  
Aleksandra Kurzak  
Jonathan Lemalu  
Christel Löttsch♦  
Camilla Nylund  
Saimir Pirgu♦  
Robert Pomakov  
Philippe Sly♦  
Talise Trevigne

### **Conductor:**

Michael Christie

### **Directors:**

Vincent Boussard\*\*  
Kevin Newbury

Giulietta in *I Capuleti e i Montecchi*  
Mary Magdalene in *The Gospel of Mary Magdalene*  
Greenhorn (Ishmael) in *Moby-Dick*  
The Duke of Mantua in *Rigoletto*  
Ferrando in *Così fan tutte*  
Cavaradossi in *Tosca*  
Gilda in *Rigoletto*  
Queequeg in *Moby-Dick*  
Dorabella in *Così fan tutte*  
Elsa von Brabant in *Lohengrin*  
Tebaldo in *I Capuleti e i Montecchi*  
Count Monterone in *Rigoletto*  
Guglielmo in *Così fan tutte*  
Pip in *Moby-Dick*

*The Gospel of Mary Magdalene*

*I Capuleti e i Montecchi*  
*The Gospel of Mary Magdalene*

♦ Role debut

\*\* U.S. opera debut

## Season Artists to Date

### Sopranos:

Susannah Biller†<sup>♫</sup>  
Nicole Cabell\*<sup>♦</sup>  
Natalie Dessay  
Ellie Dehn<sup>♦</sup>  
Angela Gheorghiu  
Maria Kanyova<sup>♦</sup>  
Aleksandra Kurzak\*  
Camilla Nylund\*  
Patricia Racette†<sup>♫</sup>  
Albina Shagimuratova  
Heidi Stober<sup>♦</sup>  
Talise Trevigne\*

### Mezzo-Sopranos:

Sasha Cooke\*<sup>♦</sup>  
Alice Coote<sup>♦</sup>  
Joyce DiDonato<sup>♫</sup>  
Kendall Gladen†<sup>♫</sup>  
Petra Lang  
Christel Löttsch\*<sup>♦</sup>

### Tenors:

William Burden<sup>♫</sup><sup>♦</sup>  
Steven Cole  
Stephen Costello\*  
Francesco Demuro\*  
Massimo Giordano\*  
Ben Heppner  
Brian Jagde‡<sup>♫</sup><sup>♦</sup>  
Brandon Jovanovich<sup>♦</sup>  
David Lomeli†<sup>♫</sup>  
Jay Hunter Morris  
Matthew O'Neill†<sup>♫</sup>  
Saimir Pirgu\*<sup>♦</sup>  
Matthew Polenzani  
Joel Sorensen

### Baritones:

Mark Delavan†<sup>♫</sup>  
Roberto Frontali<sup>♦</sup>  
Nathan Gunn<sup>♦</sup>  
Ryan Kuster‡<sup>♫</sup>  
Željko Lučić  
Brian Mulligan<sup>♦</sup>  
Robert Orth  
Morgan Smith  
Dale Travis†<sup>♫</sup>  
Marco Vratogna

### Bass-Baritones:

Gerd Grochowski  
Jonathan Lemalu\*  
Eric Owens  
Philippe Sly\*<sup>♦</sup>  
Christian Van Horn<sup>♦</sup>

### Basses:

Robert Pomakov\*  
Kristinn Sigmundsson  
Andrea Silvestrelli  
Marco Vinco<sup>♦</sup>

\* San Francisco Opera debut

♦ Role debut

† Former Adler Fellow

‡ Current Adler Fellow

♫ Merola Opera Program graduate

## Conductors

Nicola Luisotti

*Rigoletto*  
*Lohengrin*  
*Tosca*  
*Così fan tutte*

Patrick Summers<sup>♫</sup>

*Moby-Dick*

Giuseppe Finzi

*Rigoletto*  
*Tosca*

Michael Christie\*

Patrick Fournillier

Riccardo Frizza

*The Gospel of Mary Magdalene*  
*Les Contes d'Hoffmann*  
*I Capuleti e i Montecchi*

\* San Francisco Opera debut

♫ Merola Opera Program graduate

## Directors

Vincent Boussard**	<i>I Capuletti e i Montecchi</i>
Jose Maria Condemi † <sup>♫</sup>	<i>Tosca</i>
	<i>The Secret Garden</i>
	<i>Così fan tutte</i>
Leonard Foglia	<i>Moby-Dick</i>
Kevin Newbury*	<i>The Gospel of Mary Magdalene</i>
Laurent Pelly	<i>Les Contes d'Hoffmann</i>
Harry Silverstein	<i>Rigoletto</i>
Daniel Slater	<i>Lohengrin</i>

\* San Francisco Opera debut

\*\* U.S. opera debut

† Former Adler Fellow

♫ Merola Opera Program graduate

## Merola Opera Program and Adler Fellowship Program Artists

Susannah Biller † <sup>♫</sup>	Brian Jagde † <sup>♫</sup>
William Burden <sup>♫</sup>	David Lomeli † <sup>♫</sup>
Jose Maria Condemi † <sup>♫</sup>	Matthew O'Neill † <sup>♫</sup>
Mark Delavan † <sup>♫</sup>	Patricia Racette † <sup>♫</sup>
Joyce DiDonato <sup>♫</sup>	Patrick Summers <sup>♫</sup>
Kendall Gladen † <sup>♫</sup>	Dale Travis † <sup>♫</sup>

### Current Adler Fellows (2012)

#### *Incoming:*

Marina Boudart Harris<sup>♫</sup>, *soprano*  
Joo Won Kang<sup>♫</sup>, *baritone*  
Laura Krumm<sup>♫</sup>, *mezzo-soprano*  
Robert Mollicone<sup>♫</sup>, *apprentice coach*  
Renée Rapier<sup>♫</sup>, *mezzo-soprano*

#### *Returning:*

David Hanlon<sup>♫</sup>, *apprentice coach*  
Brian Jagde<sup>♫</sup>, *tenor*  
Ryan Kuster<sup>♫</sup>, *baritone*  
Ao Li<sup>♫</sup>, *baritone*  
Nadine Sierra<sup>♫</sup>, *soprano*

† Former Adler Fellow

♫ Merola Opera Program graduate

## Biographies

### DAVID GOCKLEY General Director

Considered one of the major innovators in American opera, David Gockley has been general director of San Francisco Opera since 2006 and is passionately committed to the premise that opera is a living art form that speaks to a variety of audiences. Under his leadership, San Francisco Opera has already presented three world premieres (Philip Glass and Christopher Hampton's *Appomattox*; Stewart Wallace and Amy Tan's *The Bonesetter's Daughter*; Christopher Theofanidis and Donna Di Novelli's *Heart of a Soldier*) and two West Coast premieres (Rachel Portman's *The Little Prince*; Jake Heggie's *Three Decembers*). The Company also presented a new production of Wagner's epic four-opera cycle, *Der Ring des Nibelungen*, in June 2011 conducted by Donald Runnicles and directed by Francesca Zambello.

Gockley is committed to broadening and diversifying audiences for San Francisco Opera. In his first months as general director he took opera to the center of the community with a free outdoor simulcast—the first in the Company's history—of Puccini's *Madama Butterfly* in May 2006. The subsequent eight simulcasts throughout the Bay Area, including six at San Francisco's AT&T Park, have collectively drawn more than 165,000 opera fans. These simulcasts are made possible by the Company's Koret-Taube Media Suite, which Gockley led San Francisco Opera to create in 2007. The first permanent high-definition broadcast-standard video production facility installed in any American opera house, the Koret-Taube Media Suite gives the Company the permanent capability to produce simulcasts and other projects including OperaVision, retractable screens providing close-up shots in high-definition video for patrons in balcony seats. Gockley ushered in another first for San Francisco Opera in the spring of 2008 when the Company presented a series of four operas in movie theaters across the country; these operas, in addition to eight new titles added in 2010 and 2011, are available to theaters and performing arts venues as part of the Company's Grand Opera Cinema Series. In 2007 Gockley also launched radio partnerships that have returned regular San Francisco Opera broadcasts to the national and international radio airwaves for the first time in 25 years.

Gockley came to San Francisco from Houston Grand Opera (HGO), where he was general director for more than three decades. Under his leadership, HGO received a Tony, two Emmy and two Grammy Awards; established the HGO Orchestra as well as the HGO Studio, which develops the talents of young singers; began annual international radio broadcasts and tours; and became America's leading commissioner and producer of new works. By 2006, HGO had 35 world premieres and six American premieres to its credit. Gockley also oversaw the creation of the Wortham Theater Center, HGO's home built entirely with private funds.

David Gockley was born in Philadelphia in 1943 and grew up in Wayne, Pennsylvania. He pursued vocal studies at the New England Conservatory and then studied conducting and composition at Brown University, where he received a bachelor's degree. He holds a master's degree from Columbia University Business School, which also named him the first recipient of the Dean's Award for "Distinguished Professional Achievement." Brown University awarded

him an honorary doctorate of fine arts in 1993 and, in 1995, recognized him with the William Rogers Award for outstanding professional achievement and extraordinary service to humanity.

**NICOLA LUISOTTI**  
**Music Director**

Italian conductor Nicola Luisotti has been music director of San Francisco Opera since the fall of 2009 and holds the Caroline H. Hume Endowed Chair. In the current season he has already led *Turandot*, *Don Giovanni*, *Carmen*, and the first of two special performances with the San Francisco Opera Orchestra in concert co-presented by Cal Performances in Berkeley. He conducts a new co-production with Milan's La Scala of *Attila* and a second concert with the San Francisco Opera Orchestra at Cal Performances this spring. Luisotti's other engagements during the 2011–12 season include *Tosca* at La Scala and the rarely performed *I Masnadieri* with Teatro di San Carlo in addition to many orchestral engagements, including concerts with the Berlin Philharmonic and the orchestras of Cleveland and Philadelphia. Called "both an original thinker and a great respecter of tradition" by *Opera News*, which featured him on the cover of the July 2011 special issue on conductors, Luisotti made his Company debut in 2005 conducting *La Forza del Destino* and returned in November 2008 to conduct *La Bohème*. As the Company's music director, he has led acclaimed performances of *Il Trovatore*, *Salome*, *Otello*, *La Fanciulla del West*, *Aida*, *Le Nozze di Figaro*, and *Madama Butterfly*. Maestro Luisotti has garnered enthusiastic praise from both audiences and critics for his work at the Royal Opera, Covent Garden (*Aida*, *Turandot*, *Madama Butterfly*, *Il Trovatore*); the Metropolitan Opera (*La Bohème*, *Tosca*, *La Fanciulla del West*); Paris Opera (*La Traviata*, *Tosca*); the Vienna State Opera (*Simon Boccanegra*); La Scala (*Attila*); Genoa's Teatro Carlo Felice (*Un Ballo in Maschera*, *La Fanciulla del West*, *La Traviata*, *Simon Boccanegra*, *Il Viaggio a Reims*); Venice's La Fenice (*Madama Butterfly*); Munich's Bavarian State Opera (*Macbeth*, *Tosca*); Frankfurt Opera (*Il Trittico*); Madrid's Teatro Real (*Il Trovatore*, *La Damnation de Faust*, *Mefistofele*); Los Angeles Opera (*Carmen*, *Pagliacci*); Dresden's Semperoper (*Tosca*, *Die Zauberflöte*); Toronto's Canadian Opera Company (*Un Ballo in Maschera*); Seattle Opera (*Macbeth*); Bologna's Teatro Comunale (*Salome*); Valencia's Palau de les Arts (*Mefistofele*); and in Tokyo's Suntory Hall (*Turandot*, *Tosca*, *La Bohème*, *Don Giovanni*, and *Così fan tutte*). Maestro Luisotti was awarded the 39th Premio Puccini Award in conjunction with the historic 100th anniversary of Puccini's *La Fanciulla del West* at the Metropolitan Opera, which he conducted last season.

Equally at home on the concert stage, Luisotti serves as principal guest conductor of the Tokyo Symphony and has also established growing relationships with the orchestras of London (Philharmonia Orchestra), Genoa, Budapest, Turin, Munich (Bavarian Radio Orchestra), Palermo, and Rome (Santa Cecilia Orchestra), as well as the Berlin Philharmonic, San Francisco Symphony, and the Atlanta Symphony. His recent and upcoming orchestral engagements include concerts with the orchestras of Milan, Philadelphia, Berlin, Madrid, Cleveland, Frankfurt, Rome, and Atlanta, among others. The conductor's expanding discography includes a complete recording of *Stiffelio* (Dynamic) with the orchestra of Trieste's Teatro Verdi and the critically acclaimed *Duets* (Deutsche Grammophon), featuring Anna Netrebko and Rolando Villazón. He is also on the podium of a DVD recording of the Met's *La Bohème*, with Angela Gheorghiu and Ramón Vargas (EMI).

**PATRICK SUMMERS**  
**Principal Guest Conductor**

Houston Grand Opera Artistic and Music Director and Principal Guest Conductor for San Francisco Opera, Patrick Summers has led a vast repertory for the Company, including *Ariodante*; *Samson et Dalila*; *Iphigénie en Tauride*; *Il Trittico*; *Xerxes*; the world premieres of André Previn's *A Streetcar Named Desire* (1998), Jake Heggie's *Dead Man Walking* (2000), and Christopher Theofanidis and Donna Di Novelli's *Heart of a Soldier* (2011); and the West Coast premiere of Heggie's *Three Decembers* (2008). Summers has twice received Merola Opera Program's Otto Guth Award and was named its "Distinguished Alumnus" in 2001. The maestro has led an array of productions at the Metropolitan Opera, including *La Traviata*, *Lucia di Lammermoor*, *Così fan tutte*, *I Puritani*, and *Rodelinda*, as well as *Madama Butterfly* and *Salome*, which were both broadcast live in HD to movie theaters around the world. Last season he conducted *Iphigénie en Tauride* and *Lucia di Lammermoor* with that company. Summers is also a regular guest with the world's preeminent opera companies, including Barcelona's Gran Teatre del Liceu, Welsh National Opera, the Dallas Opera, Opera Australia, Seattle Opera, Lisbon Opera, Bordeaux Opera, and the Bregenz Festival, among many others. His most recent world premieres include Previn's *Brief Encounter* at Houston Grand Opera and Paul Moravec's *The Letter* at the Santa Fe Opera. Summers has overseen many of Houston Grand Opera's important artistic advances, including the formation of its own orchestra, the Houston Grand Opera Orchestra. During his tenure, he has supervised and conducted seven world premieres as well as many seminal opera works not previously mounted by the company. The Indiana University graduate was named Stolichnaya's "Artist of the Year" in 1998.

**GIUSEPPE FINZI**  
**Resident Conductor**

San Francisco Opera Resident Conductor Giuseppe Finzi made his Company debut in 2008 conducting *The Elixir of Love for Families*, and he returned for performances of *La Bohème*, *The Abduction from the Seraglio*, *Faust*, *La Fanciulla del West*, *Aida*, and *Carmen*, as well as the Company's performances at the 2009 and 2011 Stern Grove Festivals. A native of Bari, Italy, he studied composition and conducting at Milan's Giuseppe Verdi Conservatory. Finzi has worked as an assistant conductor, coach, and pianist at Milan's La Scala, the Teatro Carlo Felice in Genoa, the Teatro Giuseppe Verdi in Florence and Siena's Accademia Chigiana. He made his conducting debut in 2003 with *Tosca* at the Teatro Rendano in Cosenza and returned in 2004 for *La Traviata*. Finzi has since led productions of *L'Elisir d'Amore* and *Madama Butterfly* in Catanzaro, *Rigoletto* and *La Traviata* in Tirana, *L'Elisir d'Amore* in Foggia, and *Carmen* in Calabria and Fidenza. Other career highlights include *Così fan tutte* in Brindisi, Milan's Piccolo Teatro, and at Tokyo's Kunitachi University.

**IAN ROBERTSON**  
**Chorus Director**

Ian Robertson has been chorus director and conductor with San Francisco Opera since 1987, having prepared more than 275 productions for the Company. He was awarded the

Olivier Messiaen Foundation Prize in 2003 for his artistic contribution to the preparation of the Company's North American premiere of *Saint François d'Assise*. Robertson made his San Francisco Opera conducting debut with *Lady Macbeth of Mtsensk* and has since led performances of *Falstaff*, *Lohengrin*, *Rigoletto*, *La Traviata*, *Don Carlo*, *Turandot*, *Il Trovatore*, and *La Bohème*. He has led the San Francisco Opera Orchestra and Chorus in many concerts, and he conducted productions and concerts for San Francisco Opera Center and Merola Opera Program. Other North American opera credits include productions with Sarasota Opera, Edmonton Opera, and Philadelphia's Curtis Opera Theatre. Before joining San Francisco Opera, Robertson was head of music and chorus director of Scottish Opera, where he led numerous productions, including *Il Barbiere di Siviglia*, *The Pearl Fishers*, *The Secret of Susanna*, and *Die Meistersinger von Nürnberg*. He is currently the artistic director of the San Francisco Festival Chorale, which performed this summer at the Grand Teton Music Festival, and the San Francisco Boys Chorus. A 2009 trip with the San Francisco Boys Chorus took him to the inauguration of the President of the United States, and this summer he led performances with the Boys Chorus in St. Petersburg and Copenhagen.

**FABRIZIO CORONA**  
**Associate Chorus Master**

Fabrizio Corona joined San Francisco Opera as associate chorus master in July 2011. He has worked as a vocal coach and associate chorus master at Opera Monte Carlo, the Multipromo Opera Festival in Florence, the Puccini Festival in Torre del Lago, and the Chigiana Academy in Sienna. As a pianist, he has accompanied singers at the Accademie Francis Poulenc di Tours in France and other concerts and recitals, as well as conducting and coaching various choral performances during his time with Opera Monte Carlo. Corona is a graduate of Florence's Cherubini Conservatory.

**LAWRENCE PECH**  
**Dance Master, Resident Choreographer**

Currently in his fifteenth year as dance master and resident choreographer for San Francisco Opera, Lawrence Pech has choreographed *Turandot*, *Heart of a Soldier*, *Lucrezia Borgia*, *Don Giovanni*, *Xerxes*, and *Carmen* in the 2011–12 season. He has created period and interpretive dances for nearly thirty operas with the Company, most recently for Wagner's *Ring* cycle. Pech received his formal training from American Ballet Theatre (ABT) and was invited by Mikhail Baryshnikov to join that company in 1980; he continues to teach and choreograph for the nationwide ABT Summer Intensives. In 1986 Pech joined San Francisco Ballet and became a principal dancer in 1989. He founded his own dance company in 1995 and has choreographed more than fifty-five ballets, thirty musicals, and numerous self-produced evenings of music and dance. Pech was recently awarded his third Bay Area Theater Critics Circle Award for Best Choreography. He graduated with honors from the San Francisco Conservatory of Music with a degree in composition.

**MARK ADAMO**  
**Composer and Librettist, *The Gospel of Mary Magdalene***

Having recently completed a double flute concerto for James Galway and revised seven scores for an upcoming recording of his complete choral catalogue, Mark Adamo is currently composing a chamber piece for Thomas Hampson and the Jupiter String Quartet. Recent recordings include last year's release of Houston Grand Opera's premiere production of his first opera *Little Women* and Eclipse Chamber Orchestra's all-Adamo compact disc, including the first recordings of *Late Victorians*, a cantata set in San Francisco during the first years of the AIDS crisis; "Regina Coeli"; the third movement of his harp concerto *Four Angels; Alcott Music*, a suite from *Little Women*; and the overture to *Lysistrata*, his second opera. Both recordings are available on the Naxos label. *Four Angels*, introduced by the National Symphony Orchestra under Leonard Slatkin in 2007, was presented last year by the Utah Symphony under Keith Lockhart, and *Lysistrata*, after successful world and New York premieres by Houston Grand Opera in 2005 and New York City Opera in 2006, makes its Fort Worth Opera debut in 2012. Since its 1998 world premiere by Houston Grand Opera, *Little Women*, Adamo's first opera for which he composed both music and libretto, has been nationally telecast on the PBS series *Great Performances*, released on CD by Ondine Records, and heard in more than seventy-five national and international engagements from New York to Mexico City, Minneapolis, Tel Aviv, Calgary, Los Angeles, Bruges, Adelaide, and Tokyo. Adamo's music is published by G. Schirmer, Inc.

**NOLAN GASSER**  
**Composer, *The Secret Garden***

Nolan Gasser is a critically acclaimed composer, pianist, and musicologist, as well as the architect of Music Genome Project—the technology behind Pandora Radio. His original works have been performed at Carnegie Hall, the Kennedy Center, Alice Tully Hall, La Salle Pleyel (Paris), and the Rose Bowl (Pasadena), among many others. In addition to composing *The Secret Garden*, upcoming projects include an orchestral work commissioned by the Santa Rosa Symphony; a new musical, *Benny and Joon*, in partnership with MGM On Stage; and a forthcoming book on musical taste and the interrelation of music and science. Recent compositions include *Cosmic Reflection: A Narrated Symphony*, the second commission associated with NASA's Fermi mission (depicting the entire history of the Universe), received its premiere at the Kennedy Center in Washington D.C.; *World Concerto for Cello and Orchestra*, which received its premiere in Oakland and San Francisco; *American Festivals*, a four-movement symphonic oratorio, was performed at the Festival del Sole in Napa Valley; and *GLAST Prelude*, written for the 2008 launch of NASA's Fermi Space Telescope and recorded by the American Brass Quintet. *Cosmic Reflection* was recently recorded by the Baltimore Symphony under Marin Alsop; the music is accompanied by a high-resolution video for release in theaters and planetariums. Outside of composition, Gasser is the artistic director of Classical Archives, the largest classical music website on the Internet. He received his Ph.D. in musicology from Stanford University, where he has been an adjunct professor in Medieval and Renaissance music history. As a pianist, Gasser performs and records as a soloist and with the San Francisco Jazz Quartet.

**CAREY HARRISON**  
**Librettist, *The Secret Garden***

Carey Harrison is the author of 35 stage plays and 16 novels, most notably *Richard's Feet*—winner of the Encore Award from the U.K. Society of Authors. He has received numerous grants from the U.K. Arts Council, and his prizes include Sony Radio Academy Awards, the Giles Cooper Award, the Prix Marulic, the U.K. Writers' Guild Award for Best Play, the Prix Italia Silver Award, and the Best Play Award from the Berlin Akademie der Kuenste, as well as two nominations for the Pushcart Prize for Journalism. His drama output for radio and television includes *Hitler in Therapy*, the WorldPlay Award-winner in 2005 for the best play from an English-language broadcaster; *Hitler in Therapy* was Harrison's 100th drama to be recorded in a U.K. studio. Seventeen hours of Harrison's teleplays have been seen on *Masterpiece Theatre*, including the miniseries *Freud*. Recent work includes *A Cook's Tour of Communism* (2008) broadcast by the BBC World Service; *Breakfast with Stalin* (2010), which received its premiere in Cologne; and *Scenes from a Misunderstanding* at the Jewish Festival in Manhattan and in Woodstock, New York. Artistic director of the Woodstock Players, his other recent works staged by that company include *Magus* and *Midget in a Catsuit Reciting Spinoza*, and his new play, *Hedgerow Specimen*, will be seen there in 2012. Harrison is professor of English at Brooklyn College of the City University of New York and has been a book reviewer for numerous newspapers and journals, including the *San Francisco Chronicle*, *Chicago Tribune*, *The New York Sunday Times*, and the *London Review of Books*.

**TOBIAS PICKER**  
**Composer, *Dolores Claiborne* (presented in Fall 2013)**

American composer Tobias Picker is known as “a genuine creator with a fertile unforced vein of invention” (*The New Yorker*), “displaying a distinctively soulful style that is one of the glories of the current musical scene” (*BBC Music Magazine*), and “our finest composer for the lyric stage” (*Wall Street Journal*). His music has been performed and commissioned by the New York Philharmonic; Philadelphia Orchestra; Cleveland Orchestra; Chicago Symphony Orchestra; San Francisco Symphony; Minnesota Orchestra; BBC Proms; the Munich, Helsinki, and Strasbourg Philharmonic Orchestras; and numerous leading international festivals, chamber ensembles, and soloists. Picker’s first opera, *Emmeline* (1996) received its premiere at the Santa Fe Opera and was telecast nationally by *PBS Great Performances*. This led to commissions by Los Angeles Opera, the Dallas Opera, San Francisco Opera, L’Opera de Montreal, and the Metropolitan Opera. New productions have appeared at New York City Opera; the Royal Opera, Covent Garden; and throughout Europe. By age twenty-six, Picker received the Bearns Prize (Columbia University), BMI Award, Charles Ives Scholarship, and two fellowships from NEA and a Guggenheim Foundation Fellowship. Later he received the Award in Music from the American Academy of Arts and Letters. Picker’s piano concerto *Keys to the City* (1983) was commissioned by the City of New York for the centenary of Brooklyn Bridge and described as “an exuberant, brassy, celebratory evocation, 18 minutes of irrepressible energy and a cosmopolitan eclecticism” (*The New York Times*). Tobias Picker holds degrees from the Manhattan School of Music, the Juilliard School, and Princeton University.

**J.D. McCLATCHY**  
**Librettist, *Dolores Claiborne*** (presented in Fall 2013)

J. D. McClatchy is the author thirteen opera libretti, most notably for William Schuman's *A Question of Taste* (commissioned by Glimmerglass Opera); Francis Thorne's *Mario and the Magician* (Brooklyn College Opera Theater); Bruce Saylor's *Orpheus Descending* (Lyric Opera of Chicago); Tobias Picker's *Emmeline* (the Santa Fe Opera); Lorin Maazel's *1984*, co-written with Thomas Meehan (Royal Opera, Covent Garden in 2005); Lowell Liebermann's *Miss Lonelyhearts* (the Juilliard School of Music); Elliot Goldenthal's *Grendel*, co-written with Julie Taymor (Los Angeles Opera); and Ned Rorem's *Our Town* (Indiana University). Recent and upcoming projects include *Little Nemo in Slumberland*, commissioned by Sarasota Opera; Michael Dellaira's *The Secret Agent*, which premiered in San Antonio with subsequent performances in New York City and North Carolina; Bernard Rand's *Vincent*, commissioned by Indiana University; and Giorgio Battistelli's *An Inconvenient Truth*, commissioned by Milan's La Scala. McClatchy is also the author of six collections of poems, including *Hazmat*, a Pulitzer Prize finalist. His work appears regularly in *The New Yorker*, *The New York Times Book Review*, *The Paris Review*, *The New Republic*, and many other magazines. McClatchy has taught at Princeton, Yale, Columbia, UCLA, Johns Hopkins, and other universities, and is now professor of English at Yale. He has served as chancellor of the Academy of American Poets and on the Academy's board of directors. He is a member of the American Academy of Arts and Letters and holds awards and grants the Guggenheim Foundation and the National Endowment for the Arts, among others.

**ABOUT SAN FRANCISCO OPERA**

San Francisco Opera is the second largest opera company in North America. Gaetano Merola and Kurt Herbert Adler were the Company's first two general directors. Merola led the Company from its founding in 1923 until his death in 1953; Adler headed the organization from 1953 through 1981. Legendary for both their conducting and managerial skills, these two leaders established a formidable institution that is internationally recognized as one of the top opera companies in the world and heralded for its first-rate productions and roster of international opera stars. Following Adler's tenure, the Company was headed by three visionary leaders: Terence A. McEwen (1982–1988), Lotfi Mansouri (1988–2001), and Pamela Rosenberg (2001–2005). Originally presented over two weeks, the Company's season now contains approximately seventy-five performances of nine operas between September and July.

In 2012, San Francisco Opera celebrates the 80th anniversary of its performing home, the War Memorial Opera House. The venerable beaux arts building was inaugurated on October 15, 1932 and holds the distinction of being the first American opera house that was not built by and for a small group of wealthy patrons; the funding came thanks to a group of private citizens who encouraged thousands of San Franciscans to subscribe.

David Gockley became San Francisco Opera's sixth general director in January of 2006 after more than three decades at the helm of Houston Grand Opera. During his first months as general director, Gockley took opera to the center of the community with a free outdoor simulcast—the first in the Company's history—of Puccini's *Madama Butterfly* in May 2006. The subsequent eight simulcasts throughout the Bay Area, including six at San

San Francisco's AT&T Park, have collectively drawn more than 165,000 opera fans. These simulcasts are made possible by the Company's Koret-Taube Media Suite, which Gockley led San Francisco Opera to create in 2007. The first permanent high-definition broadcast-standard video production facility installed in any American opera house, the Koret-Taube Media Suite gives the Company the permanent capability to produce simulcasts and other projects including OperaVision, retractable screens providing close-up shots in high-definition video for patrons in balcony seats. Gockley ushered in another first for San Francisco Opera in the spring of 2008 when the Company presented a series of four operas in movie theaters across the country; these operas, in addition to eight new titles added in 2010 and 2011, are available to theaters and performing arts venues as part of the Company's Grand Opera Cinema Series. In 2007 Gockley also launched radio partnerships that have returned regular San Francisco Opera broadcasts to the national and international radio airwaves for the first time in 25 years.

San Francisco Opera's first two general directors, Merola and Adler, regularly conducted for the first six decades of the Company's history. In 1985, the Company appointed Sir John Pritchard as its first permanent music director, and he was followed by Donald Runnicles in 1992. Italian conductor Nicola Luisotti, one of the opera world's most exciting conductors, succeeded Donald Runnicles as music director in the fall of 2009.

Born and raised in Italy, Maestro Luisotti made his international debut in 2002 leading a new production of *Il Trovatore* at the Stuttgart State Theater. He has since led productions at the Royal Opera, Covent Garden; the Metropolitan Opera; Milan's La Scala; the Vienna State Opera; Madrid's Teatro Real; Paris Opera; and Munich's Bavarian State Opera (*Tosca*), among many others. He made his debut in Japan with a staged production of *Tosca* at Suntory Hall and has established growing relationships with the orchestras of Zagreb, Sofia, Genoa, NHK, Tokyo Symphony, Munich's Bavarian Radio Orchestra and Rome's Santa Cecilia Orchestra. Luisotti also serves as principal guest conductor of the Tokyo Symphony.

Since its inception, San Francisco Opera has embodied a spirit of innovation by presenting the world premieres of *Blood Moon* (1961), *Angle of Repose* (1976), *Meeting Mr. Ives* (1976, Spring Opera Theater), *Tartuffe* (1980, Opera Center), *The Women in the Garden* (1982, Opera Center), *Full Moon in March* (1982, Opera Center), *The Dangerous Liaisons* (1994), *A Streetcar Named Desire* (1998), *Dead Man Walking* (2000), *Arshak II* (2001) and *Doctor Atomic* (2005). Under the leadership of David Gockley, the Company has added three new operas to that list: Philip Glass and Christopher Hampton's *Appomattox* (2007), Stewart Wallace and Amy Tan's *The Bonesetter's Daughter* (2008), and Christopher Theofanidis and Donna Di Novelli's *Heart of a Soldier* (2011). Future commissions include works by Mark Adamo, Nolan Gasser and Carey Harrison, and Tobias Picker and J. D. McClatchy.

San Francisco Opera offers a comprehensive array of acclaimed training programs and performance opportunities for young artists under the auspices of the San Francisco Opera Center and the Merola Opera Program (each a separate institution). Both are led by renowned soprano Sheri Greenawald.

San Francisco Opera and the San Francisco Opera Guild annually bring opera and music education programs to more than 65,000 students throughout Northern California. San Francisco Opera's groundbreaking Opera ARIA (Arts Resources in Action) programs work with classrooms and educators in grades K–12. Aimed at connecting professional artistic and creative elements of opera with classroom curricula, Opera ARIA's methodology focuses on empowering

educators to work with both San Francisco Opera and their own colleagues to develop connections to curriculum and the California State Arts and Academic Standards.

For seventy years, the San Francisco Opera Guild has continued to bring award-winning opera arts in-school programs to children in more than 250 Northern California schools. The Guild's many engaging K–12 programs nurture children and support educators through programs that inspire children to make positive choices and help them grow to be conscientious, sensitive, and culturally aware adults.

In addition to these in-school programs, San Francisco Opera and the San Francisco Opera Guild provide countless education opportunities for all ages, including workshops for adults, pre-opera talks, preview lectures, insight panels, professional development for educators, family opera movie screenings, opera arts training camps, student dress rehearsals and opera house and backstage tours.

For more information about San Francisco Opera, please visit [sfopera.com](http://sfopera.com).

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