SAN FRANCISCO OPERA

2013–14 REPERTORY SEASON
SUMMARY INFORMATION

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SAN FRANCISCO OPERA 2013–14 SEASON AT A GLANCE

- Eight productions: one world premiere, one Company premiere, two new productions, and two productions new to San Francisco
- Special presentation of the Verdi Requiem
- Presented from September 6 to December 1, 2013 and June 1 to July 13, 2014

Mefistofele (*Mephistopheles*)

Presented September 6–October 2, 2013

San Francisco Opera production

Starring Ildar Abdrazakov, Patricia Racette, and Ramón Vargas

Conducted by Nicola Luisotti
Directed by Laurie Feldman

Dolores Claiborne

WORLD PREMIERE
Presented September 18–October 4, 2013

Commissioned by San Francisco Opera

Music by Tobias Picker
Libretto by J. D. McClatchy
Based on the novel *Dolores Claiborne* by Stephen King
By arrangement with Andrew Welch

San Francisco Opera co-production with Opera Theatre of St. Louis

Starring Dolora Zajick, Susannah Biller, and Elizabeth Futral

Conducted by George Manahan
Directed by James Robinson

Falstaff

PRODUCTION NEW TO SAN FRANCISCO
Presented October 8–November 2, 2013

Lyric Opera of Chicago production

Starring Bryn Terfel, Ainhoa Arteta, Heidi Stober, Meredith Arwady, Francesco Demuro, and Fabio Capitanucci

Conducted by Nicola Luisotti
Directed by Olivier Tambosi

Der Fliegende Holländer (*The Flying Dutchman*)

NEW PRODUCTION
Presented October 22–November 15, 2013

San Francisco Opera co-production with Opéra Royal de Wallonie (Liège, Belgium)

Starring Greer Grimsley, Petra Maria Schnitzer, Ian Storey and Kristinn Sigmundsson

Conducted by Patrick Summers
Directed by Petrika Ionesco

The Verdi Requiem

Presented October 25, 2013

Nicola Luisotti conducting the San Francisco Opera Orchestra and Chorus with soloists Leah Crocetto, Jamie Barton, Michael Fabiano, and Vitalij Kowaljow

Il Barbiere di Siviglia (*The Barber of Seville*)

NEW PRODUCTION
Presented November 13–December 1, 2013

San Francisco Opera production

Starring Lucas Meachem, Audun Iversen, Isabel Leonard, Daniela Mack, Javier Camarena, Alek Shrader, Alessandro Corbelli, Maurizio Muraro, and Andrea Silvestrelli

Conducted by Giuseppe Finzi
Directed by Emilio Sagi

Show Boat

SAN FRANCISCO OPERA PREMIERE
Presented June 1–July 2, 2014

San Francisco Opera co-production with Lyric Opera of Chicago, Washington National Opera, and Houston Grand Opera
Presented through special arrangement with R&H Theatricals

Starring Patricia Racette, Heidi Stober, Angela Renée Simpson, Nathan Gunn, and Morris Robinson

Conducted by John DeMain
Directed by Francesca Zambello

La Traviata

Presented June 11–July 13, 2014

San Francisco Opera production

Starring Sonya Yoncheva, Ailyn Pérez, Saimir Pirgu, Stephen Costello, Vladimir Stoyanov, and Quinn Kelsey

Conducted by Nicola Luisotti and Giuseppe Finzi
Directed by Laurie Feldman

Madama Butterfly

PRODUCTION NEW TO SAN FRANCISCO
Presented June 15–July 9, 2014

Opera Omaha production

Starring Patricia Racette and Brian Jagde

Conductor to be Nicola Luisotti and Giuseppe Finzi
Directed by Leslie Swackhamer

San Francisco Opera Debuts

Jamie Barton	Mezzo-soprano soloist in the Verdi Requiem
Javier Camarena	Count Almaviva in *Il Barbiere di Siviglia*
Fabio Capitanucci	Ford in *Falstaff*
Audun Iversen	Figaro in *Il Barbiere di Siviglia*
Isabel Leonard	Rosina in *Il Barbiere di Siviglia*
Maurizio Muraro	Doctor Bartolo in *Il Barbiere di Siviglia*
Vladimir Stoyanov	Giorgio Germont in *La Traviata*
Sonya Yoncheva**	Violetta Valéry in *La Traviata*

Conductor:

George Manahan	*Dolores Claiborne*

Director:

Leslie Swackhamer	*Madama Butterfly*

**U.S. debut

Season Artists to Date

Sopranos:
Ainhoa Arteta
Susannah Biller†♫♦
Leah Crocetto†♫
Elizabeth Futral♦
Ailyn Pérez
Patricia Racette†♫♦
Petra Maria Schnitzer♦
Angela Renée Simpson
Heidi Stober♦
Sonya Yoncheva**

Mezzo-Sopranos:
Jamie Barton*
Catherine Cook†♫
Elizabeth DeShong
Isabel Leonard*
Daniela Mack†♫
Renée Rapier‡♫
Dolora Zajick†♫♦

Contralto:
Meredith Arwady♫

Tenors:
Javier Camarena*
Stephen Costello
Francesco Demuro
Michael Fabiano
Greg Fedderly♦
Brian Jagde†♫
Saimir Pirgu
Alek Shrader†♫
Joel Sorensen♦
Ian Storey
Ramón Vargas

Baritones:
Fabio Capitanucci*
Alessandro Corbelli
Nathan Gunn♦
Audun Iversen*
Quinn Kelsey♫
Lucas Meachem†♫
Brian Mulligan
Vladimir Stoyanov*

Bass-Baritones:
Greer Grimsley
Bryn Terfel
Wayne Tigges♦

Basses:
Ildar Abdrazakov
Vitalij Kowaljow
Maurizio Muraro*
Morris Robinson
Kristinn Sigmundsson
Andrea Silvestrelli

* San Francisco Opera debut
** U.S. debut

♦ Role debut

† Former Adler Fellow
‡Current Adler Fellow
♫ Merola Opera Program graduate

Conductors

Nicola Luisotti	*Mefistofele* *Falstaff* *La Traviata* *Madama Butterfly*
Patrick Summers ♫	*Der Fliegende Holländer*
Giuseppe Finzi	*Il Barbiere di Siviglia* *Madama Butterfly* *La Traviata*
John DeMain	*Show Boat*
George Manahan*	*Dolores Claiborne*

* San Francisco Opera debut
♫ Merola Opera Program graduate

Directors

Laurie Feldman	*Mefistofele, La Traviata*
Petrika Ionesco	*Der Fliegende Holländer*
James Robinson	*Dolores Claiborne*
Emilio Sagi	*Il Barbiere di Siviglia*
Leslie Swackhamer*	*Madama Butterfly*
Olivier Tambosi	*Falstaff*
Francesca Zambello	*Show Boat*

* San Francisco Opera debut

Merola Opera Program and Adler Fellowship Program Alumni

Meredith Arwady ♫
Susannah Biller †♫
Leah Crocetto †♫
Catherine Cook †♫
Brian Jagde †♫
Quinn Kelsey ♫
Daniela Mack †♫
Lucas Meachem †♫
Patricia Racette †♫
Alek Shrader †♫
Patrick Summers ♫
Dolora Zajick†♫

Current Adler Fellows (2013)

Incoming:
Hadleigh Adams♫, *bass-baritone*
Jennifer Cherest♫, *soprano*
A.J. Glueckert♫, *tenor*
Erin Johnson♫, *mezzo-soprano*
Philippe Sly♫, *bass-baritone*
Chuanyue Wang♫, *tenor*

Returning:
Marina Harris♫, *soprano*
Laura Krumm♫, *mezzo-soprano*
Joo Won Kang♫, *bass-baritone*
Ao Li♫, *baritone*
Robert Mollicone♫, *coach/accompanist*
Renée Rapier♫, *mezzo-soprano*
Sun Ha Yoon♫, *coach/accompanist*

† 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 nine simulcasts throughout the Bay Area, including seven at San Francisco's AT&T Park, have collectively drawn nearly 200,000 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.

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 *Rigoletto, Lohengrin,* and *Tosca*. He conducts *Così fan tutte* at the War Memorial Opera House and a concert with the San Francisco Opera Orchestra at Cal Performances this spring. Luisotti's other engagements during the 2012–13 season include a new production of *Nabucco* at Milan's La Scala and the Royal Opera, Covent Garden in addition to concerts with the Orchestre de Paris, La Scala's Filarmonica della Scala, Rome's Accademia Nazionale di Santa Cecilia Orchestra, and the Teatro di San Carlo Orchestra in Naples. Earlier this year, Luisotti was appointed music director of the Teatro di San Carlo in Naples; he led Verdi's rarely performed *I Masnadieri* and a concert of Puccini's *Messa di Gloria*. 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 La Scala (*Attila*) 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 served as principal guest conductor of the Tokyo Symphony from 2009 to 2012 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. 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, Moby-Dick*; 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. Since then he has conducted performances of *La Bohème*, *The Abduction from the Seraglio*, *Faust, La Fanciulla del West, Aida, Turandot, Carmen, Rigoletto,* and *Tosca* as well as the Company's concert performances at the 2009, 2011 and 2012 Stern Grove Festivals. A native of Bari, Italy, Finzi previously served as assistant conductor, coach, and pianist at Milan's Teatro alla Scala. 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, Madama Butterfly*, *Rigoletto*, *La Traviata*, *L'Elisir d'Amore,* and *Così fan tutte* as well as concerts in Italy, Russia, Albania, South Korea, and Japan. Most recently he made his debut in Germany conducting *Carmen* at Deutsche Oper Berlin. Finzi led a master class with the San Francisco Conservatory of Music and conducted their spring production of *Così fan tutte* this past March. Upcoming engagements include *Nutcracker* at the Teatro San Carlo in Naples, *Rigoletto* at Palermo's Teatro Massimo, and a new production of *Idomeneo* at the Theater Lübeck in Germany.

IAN ROBERSTON
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 sixteenth year as dance master and resident choreographer for San Francisco Opera, Lawrence Pech has recently choreographed *Turandot, Heart of a Soldier, Lucrezia Borgia, Don Giovanni, Xerxes, Carmen,* and *Rigoletto* for the Company. 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.

TOBIAS PICKER
Composer, *Dolores Claiborne*

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. Elected to the American Academy of Arts and Letters in 2012, Picker was recently named artistic director of the newly formed Opera Theater of San Antonio.

J. D. McCLATCHY
Librettist, *Dolores Claiborne*

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.

GEORGE MANAHAN
Conductor, *Dolores Claiborne*

In his second season as music director of the American Composers Orchestra, George Manahan has had an esteemed career embracing everything from opera to the concert stage, the traditional to the contemporary. In addition to his work with ACO this season, Manahan continues his commitment to working with young musicians as director of Orchestral Studies at the Manhattan School of Music as well as guest conductor at the Curtis Institute of Music. He served as music director of the New York City Opera for fourteen seasons. He makes his San Francisco Opera debut in 2013. Manahan's guest appearances include the Orchestra of St. Luke's, the Jerusalem Symphony Orchestra, as well as the symphonies of Atlanta, San Francisco, Hollywood Bowl, and New Jersey, where he served as acting music director for four seasons. He is a regular guest with the Music Academy of the West, and the Aspen Music Festival, and has also appeared with the Opera Companies of Seattle, Chicago, Santa Fe, Portland, Opera Theatre of St. Louis, Opera National du Paris, Teatro de Communale de Bologna, the Bergen Festival (Norway), the Casals Festival (Puerto Rico), and Minnesota Opera, where he was principal conductor. Manahan's wide-ranging recording activities include the premiere recording of Steve Reich's *Tehillim* (ECM); recordings of Edward Thomas's *Desire Under the Elms*, which was nominated for a Grammy; Joe Jackson's *Will Power*; and Tobias Picker's *Emmeline*. His enthusiasm for contemporary music continues today; he has conducted numerous world premieres, including Charles Wuorinen's *Haroun and the Sea of Stories,* David Lang's *Modern Painters,* Hans Werner Henze's *The English Cat,* and the New York premiere of Richard Danielpour's *Margaret Garner.*

JAMES ROBINSON
Director, *Dolores Claiborne*

Artistic director of Opera Theatre of Saint Louis, James Robinson made his San Francisco Opera debut in the 2005 production of *Norma* and returned in 2008 for *L'Elisir d'Amore* and 2009 for *Il Trittico.* One of the most widely performed directors in North America, his credits include productions for Houston Grand Opera (*Lucia di Lammermoor*, *Giulio Cesare* and *Abduction from the Seraglio*), and the Canadian Opera Company (*Norma*, *Elektra* and *Nixon in China*). For the Santa Fe Opera, he has directed new productions of *Capriccio*, *Così fan tutte* and *The Rake's Progress*, and numerous productions for the New York City Opera (*La Bohème*, *Hansel and Gretel* and *Il Viaggio a Reims*). His work has also been seen at the Australian Opera, the Washington Opera, the Los Angeles Opera, the Seattle Opera, the Royal Swedish Opera, the Dallas Opera, the Minnesota Opera and Chicago Opera Theater. Additionally, he has created productions for the London Symphony Orchestra (Bernstein's Mass and Honegger *Jeanne d'Arc au bûcher*), the Hollywood Bowl (*Amadeus*), Carnegie Hall, and the Minnesota Orchestra. Prior to his appointment as artistic director of Opera Theatre of St. Louis, Robinson's work with that company included *Street Scene,* Argento's *Miss Havisham's Fire, Nixon in China,* and

Radamisto. In addition to directing *Dolores Claiborne,* other upcoming projects include the American premiere of Huang Ruo's *Sun Yat Sen* for the Santa Fe Opera and the world premiere of *Champion* by jazz and film composer Terence Blachard for the Opera Theatre of St. Louis.

DOLORA ZAJICK
Title Role, *Dolores Claiborne*

American dramatic mezzo-soprano Dolora Zajick made her San Francisco Opera debut as the High Priestess in *Aida* in 1984, continuing in several leading roles here, including Azucena in *Il Trovatore* (1986, 1994, and 2003); Amneris in *Aida* (1989, 2010); her first Marfa in *Khovanshchina* (1990); her first assumption of the title role of *Hérodiade* (1994); and the title role of *The Maid of Orleans* (2006); she is a former Merola Opera Program participant and Adler Fellow. Her career has taken her to most of the major opera houses and festivals of the world in these and other roles such as Eboli (*Don Carlo*), Ulrica (*Un Ballo in Maschera*), Lady Macbeth (*Macbeth*), Santuzza (*Cavalleria Rusticana*), Adalgisa (*Norma*), Léonor (*La Favorite*), and Dalila (*Samson et Dalila*). She has also appeared in concert with many of the world's foremost symphony orchestras and conductors. Among her recordings are *Aida, Il Trovatore, Don Carlo, La Forza del Destino, Rusalka, Hérodiade, Alexander Nevsky,* the Verdi Requiem and her first solo disc, *The Art of the Dramatic Mezzo-Soprano.* Recent engagements include Amneris at Barcelona's Gran Teatre del Liceu, the Arena di Verona, the Metropolitan Opera; Adalgisa at the Met and in Oviedo; Santuzza with Washington National Opera and the Met; Léonor with Teatro Municipal de Santiago de Chile; creating the role of Elvira Griffiths in the premiere of Tobias Picker's *An American Tragedy* at the Met; Eboli with the Vienna State Opera, La Scala, and Los Angeles Opera; Ortrud (*Lohengrin*) with Los Angeles Opera; and Azucena in Chicago and Madrid and at the Met.

ELIZABETH FUTRAL
Vera Donovan, *Dolores Claiborne*

Elizabeth Futral has established herself as one of the preeminent coloratura sopranos in the world today. For her 1998 San Francisco Opera debut, she originated the role of Stella Kowalski in André Previn's *A Streetcar Named Desire* and returned in 2009 in the title role of *La Traviata.* Her recent career highlights include Anne Trulove (*The Rake's Progress*) in Oviedo, Spain; Violetta at Washington National Opera, Los Angeles Opera, Deutsche Oper Berlin, and San Diego Opera; the title role of *The Merry Widow* with Lyric Opera of Chicago; Fiordiligi (*Così fan tutte*) with Washington National Opera; and the title role of *Thaïs* in Athens and Santiago, Chile. She created the role of Laura Jesson in Previn's *A Brief Encounter* at Houston Grand Opera in 2009, while in 2006 she originated the role of Princess Yueyang in Tan Dun's *The First Emperor* at the Metropolitan Opera. The North Carolina native's other notable engagements include the title role of *Lucia di Lammermoor,* Elvira (*I Puritani*), and Princess Eudoxie (Halévy's *La Juive*) at the Metropolitan Opera; Adina (*L'Elisir d'Amore*) and Gilda (*Rigoletto*) at Barcelona's Gran Teatre del Liceu; Thaïs at English National Opera; Violetta and the title role of *Partenope* at Lyric Opera of Chicago; Gilda at La Monnaie in Brussels; Nannetta (*Falstaff*) and Susanna (*Le Nozze di Figaro*) in Munich; and the title roles of *Semele, Daphne,* and *The Ballad of Baby Doe* at New York City Opera, among many others. Futral's extensive discography includes Meyerbeer's *L'Etoile du Nord* (Marco Polo); *A Streetcar Named Desire*,

and Ravel's *L'Enfant et les Sortilèges* (DG); Philip Glass's *Hydrogen Jukebox* (Euphorbia); Rossini's *Otello* and *Zelmira* as well as Pacini's *Carlo di Borgogna* (Opera Rara); also *Lucia di Lammermoor* and a solo recital recording entitled *Great Opera Arias* (Chandos).

SUSANNAH BILLER
Selena St. George, *Dolores Claiborne*

Susannah Biller, a former Adler Fellow, made her Company debut in 2010 as Kätchen (*Werther*) and also appeared as Kristina (*The Makropulos Case*); in 2011 she performed Frasquita (*Carmen*) and created the roles of Lolita and a Bridesmaid in *Heart of a Soldier*. As a participant in the 2009 Merola Opera Program, she sang Caterina (*L'Amico Fritz*) and performed scenes as Euridice (*Orfeo ed Euridice*), Musetta (*La Bohème*), Elvira (*L'Italiana in Algeri*), and Monica (*The Medium*). Other recent engagements include Daisy (Harbison's *The Great Gatsby*) with San Francisco's Ensemble Parallele and her New York debut as Fortuna (Mozart's *Il Sogno di Scipone*) with Gotham Chamber Opera. Engagements this season include Nannetta (*Falstaff*) with Portland Opera, Eritea in Cavalli's *Eliogabalo* with Gotham Chamber Opera, and her role debut as Despina in San Francisco Opera's *Così fan tutte* next summer.

WAYNE TIGGES
Joe St. George, *Dolores Claiborne*

Wayne Tigges made his San Francisco Opera debut last seasn creating the roles of Sam and Wesley in the world premiere of *Heart of a Soldier* as well as singing the roles of Ariodates (*Xerxes*) and Zuniga (*Carmen*).The American bass-baritone's recent engagements include Willy Wonka in the European premiere of Peter Ash's *The Golden Ticket* at the Wexford Festival; Escamillo (*Carmen*) and Leporello (*Don Giovanni*) at the San Diego Opera; Jochanaan (*Salome*) with Arizona Opera; Basilio (*Il Barbiere di Siviglia*) with Opera Colorado and Lyric Opera of Chicago; Donner (*Das Rheingold*), Escamillo, Zuniga (*Carmen*), and the Bonze (*Madama Butterfly*) with Los Angeles Opera; the Vicar (*Albert Herring*), Basilio, Hercules (*Alceste*), and Nourabad (*Les Pêcheurs de Perles*) with the Santa Fe Opera; Escamillo at the Glyndebourne Festival; Kolenatý (*The Makropulos Case*) with Paris Opera; and Achilla (*Giulio Cesare*) with the Metropolitan Opera and Lyric Opera of Chicago. A graduate of Lyric Opera of Chicago's Ryan Opera Center, Tigges's other roles with that company include the title role of *Le Nozze di Figaro,* Capulet (*Roméo et Juliette*), Angelotti (*Tosca*), Sam (*Un Ballo in Maschera*), and the Bonze; he also created the role of Snook in Bolcom's *A Wedding.*

MARCO TUTINO
Composer, *La Ciociara* (*"Two Women"*) scheduled for Summer 2015

Italian composer Marco Tutino has written operas, chamber music, and symphonic works that have been performed by leading opera companies and orchestras in Italy in Europe. His operatic compositions include *Pinocchio* (1985) for Genoa Opera; *Cirano* (1987) for the Laboratorio Lirico in Alessandria; *La Lupa* (1990) for the Mascagni centenary in Livorno, and subsequently restaged in Hungary, Germany, Bologna, and Palermo; *Vite Immaginarie* (1990) for the Teatro

Comunale in Bologna; *Federico II* (1990), commissioned by Bonn Opera; *Il Gatto con gli Stivali* (1994), *Pugacev* (1997), and *Peter Uncino* (2001) for the Arena di Verona; *Vita* (2003), commissioned by Milan's La Scala; *Le Bel Indifférent* (2004) and *The Servant* (2008) for the Macerata Opera Festival; *La Bella e la Bestia* (2005) for the Teatro Comunale di Modena; and *Senso* (2010) for Palermo's Teatro Massimo. Other compositions include a clarinet concerto commissioned by La Scala and later performed by the BBC Symphony; the ballet *Riccardo III* for the Teatro Scoiale di Rovigo and the Teatro Comunale di Treviso, also seen at Venice's Teatro La Fenice; the ballet *Dylan Dog* (1999) for the Arena di Verona; the musical *Peter Pan* for the Piccolo Teatro di Milano; *Canto di Pace* for tenor, choir, and orchestra for the Teatro delle Muse di Ancona; and a flute concerto for the San Francisco Chamber Orchestra. From 1991 to 1994, Tutino programmed music for the Pomeriggi Musicali chamber orchestra in Milan, and he has served as the composer-in-residence for the Arena di Verona. He has also served as artistic director of Turin's Teatro Regio and general and artistic director or the Teatro Comunale in Bologna.

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 ten simulcasts throughout the Bay Area, including seven at San Francisco's AT&T Park, have collectively drawn nearly 200,000 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. Earlier this year, Luisotti was appointed music director of the Teatro di San Carlo in Naples.

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). The Company continues to present world premieres with three new operas in 2013: *The Secret Garden* by Nolan Gasser and Carey Harrison in a co-production with UC Berkeley's Cal Performances, *The Gospel of Mary Magdalene* by Mark Adamo, and *Dolores Claiborne* by 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 60,000 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*.**

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