



SAN FRANCISCO  
OPERA

**SAN FRANCISCO OPERA PRESENTS MOZART'S *THE MAGIC FLUTE*  
OCTOBER 13– NOVEMBER 3 AT THE WAR MEMORIAL OPERA HOUSE**

**Company premiere of Gerald Scarfe's magical production features  
soprano Dina Kuznetsova as Pamina and tenor Piotr Beczala as Tamino;  
Music Director Donald Runnicles leads the San Francisco Opera Orchestra and Chorus**

SAN FRANCISCO (October 1, 2007) — San Francisco Opera's Fall 2007 Season continues on October 13 with Wolfgang Amadeus Mozart's *The Magic Flute*, featuring the acclaimed lyric tenor Piotr Beczala as Tamino and rising Russian-American soprano Dina Kuznetsova in the role of Pamina. Ms. Kuznetsova, originally slated to alternate in the role with Welsh soprano Rebecca Evans and sing the final three performances, will now sing all nine performances running through November 3 at the War Memorial Opera House. Ms. Evans has had to withdraw from the production due to an illness in her family.

Gerald Scarfe's captivating vision of *The Magic Flute* receives its Company premiere this month. Replete with a menagerie of fantastical creatures, the production revolves around a 30-foot-tall pyramid that morphs as the opera's plot unfolds. A long-time political cartoonist for London's *Sunday Times*, Scarfe's extensive work in opera, theater, and film includes designing and directing the animation for Pink Floyd's *The Wall* concerts and film. The renowned British artist's colorful and visually inventive production will be directed by Stanley Garner, also in his San Francisco Opera debut.

Filled with ritual and symbolism, Mozart's masterpiece is a playful, yet profound look at the human quest for love, wisdom, and virtue. San Francisco Opera Music Director Donald Runnicles conducts an enchanting cast headed by Beczala, acclaimed for his performance as Lensky in the

Company's 2004 *Eugene Onegin*, and Kuznetsova, who made her Company debut as Musetta in *La Bohème* in 2004. Celebrating San Francisco Opera debuts will be soprano Erika Miklósa as the Queen of the Night, a role she has sung in the major opera houses of the world; baritone Christopher Maltman, winner of the Lieder Prize at the 1997 Cardiff Singer of the World Competition, as Papageno; and bass Georg Zeppenfeld making his American opera debut in the role of Sarastro. The cast also features Eric Jordan (The Speaker/Second Armored Man), Greg Fedderly (Monostatos), and current Adler Fellows Rhoslyn Jones (Papagena), Elza van den Heever (First Lady), Kendall Gladen (Second Lady), Katharine Tier (Third Lady), and Matthew O'Neill (replacing the originally scheduled Adler Fellow Noah Stewart) in the role of the First Priest. San Francisco Opera Associate Conductor Donato Cabrera conducts the October 31 performance.

San Francisco Opera will also present two special performances of *The Magic Flute for Families*, a condensed two-hour version of Mozart's opera sung in English at 1 pm on Saturday, October 27 and Saturday, November 3 at the War Memorial Opera House.

Sung in German with English supertitles, performances of *The Magic Flute* will last approximately three hours and fifteen minutes and are scheduled for October 13 (8 pm), 17 (7:30 pm), 19 (8 pm), 21 (2 pm), 23 (8 pm), 25 (7:30 pm), 28 (2 pm), 31 (7:30 pm), and November 3 (8 pm). All performances will feature an Opera Talk by San Francisco Opera Musical Administrator Clifford Cranna, fifty-five minutes prior to curtain. Opera Talks are presented free of charge to patrons with tickets for the corresponding performance.

### **Tickets and Information**

Tickets for *The Magic Flute* are priced from \$15-\$275 and may be purchased online at [www.sfopera.com](http://www.sfopera.com) or at the San Francisco Opera Box Office [War Memorial Opera House, 301 Van Ness Avenue (at Grove Street)], or by phone at (415) 864-3330. Box Office hours are Monday through Saturday, 10 am – 6 pm. Standing Room tickets go on sale at 10 am on the day of each performance; tickets are \$10 each, cash only.

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 the 5, 21, 47, 49, and the F Market Street. For further public transportation information, visit [www.bart.gov](http://www.bart.gov) and [www.sfmuni.com](http://www.sfmuni.com).

## Production Information

\* San Francisco Opera Debut    \*\* American Opera Debut    †Current Adler Fellow

### ***THE MAGIC FLUTE***

by Wolfgang Amadeus Mozart  
Los Angeles Opera Production

Libretto by Emanuel Schikaneder  
First performance: Vienna, September 30, 1791  
Approximate running time: 3 hours, 15 minutes  
Sung in German with English supertitles

### **PRODUCTION NEW TO SAN FRANCISCO OPERA**

**October 13** (8 pm), **17** (7:30 pm), **19** (8 pm), **21** (2 pm),  
**23** (8 pm), **25<sup>th</sup>** (7:30 pm), **28<sup>th</sup>** (2 pm), **31<sup>st</sup>** (7:30 pm);  
**November 3<sup>rd</sup>** (8 pm), **2007**

#### **Cast:**

<i>Tamino</i>	<b>Piotr Beczala</b>
<i>Pamina</i>	<b>Dina Kuznetsova</b>
<i>Queen of the Night</i>	<b>Erika Miklósa*</b>
<i>Papageno</i>	<b>Christopher Maltman*</b>
<i>Papagena</i>	<b>Rhoslyn Jones†</b>
<i>Sarastro</i>	<b>Georg Zeppenfeld**</b>
<i>Monostatos</i>	<b>Greg Fedderly</b>
<i>First Lady</i>	<b>Elza van den Heever†</b>
<i>Second Lady</i>	<b>Kendall Gladen†</b>
<i>Third Lady</i>	<b>Katharine Tier*†</b>
<i>The Speaker /</i>	
<i>Second Armored Man</i>	<b>Eric Jordan</b>
<i>First Priest</i>	<b>Matthew O'Neill†</b>
<i>Second Priest</i>	<b>Ricardo Lugo</b>
<i>Third Priest</i>	<b>Claire Kelm</b>
<i>First Armored Man</i>	<b>Richard Walker</b>

#### **Production Team:**

<i>Conductor</i>	<b>Donald Runnicles</b>
	<b>Donato Cabrera</b> (Oct 31)
<i>Director</i>	<b>Stanley Garner*</b>
<i>Designer</i>	<b>Gerald Scarfe*</b>
<i>Original Lighting Design</i>	<b>Richard Pilbrow*</b>
<i>Lighting Designer</i>	<b>Michael Gottlieb*</b>
<i>Chorus Director</i>	<b>Ian Robertson</b>

<sup>th</sup> OperaVision Performance. San Francisco Opera introduced OperaVision last summer as an innovative way to give balcony audiences a better view of the stage. OperaVision screens, hung from the ceiling of the balcony section, provide close-up and mid-range ensemble shots in high-definition video. Supertitles are shown at the bottom of each screen.

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## About the Artists

**PIOTR BECZALA** (*Tamino*) made his American opera debut with San Francisco Opera in 2004 as Lensky in *Eugene Onegin*. He has appeared as Tamino at Deutsche Oper Berlin, Vienna State Opera, Paris Opera, the Salzburg Festival, Zurich Opera, and in Munich, Dortmund, and Cologne. A native of Poland, he made his professional debut with Zurich Opera in 1996 and has appeared there as Tamino, Orombello (*Beatrice di Tenda*), Elvino (*La Sonnambula*), the Duke of Mantua (*Rigoletto*), Belmonte (*The Abduction from the Seraglio*), Alfredo (*La Traviata*), Edgardo (*Lucia di Lammermoor*), and Don Ottavio (*Don Giovanni*). The tenor recently made his Metropolitan Opera debut as the Duke of Mantua, a role he has also performed at La Scala and Royal Opera, Covent Garden. Other credits include the title role of *Werther* with Frankfurt Opera; the title role of *Faust* with the Royal Opera, Covent Garden; and the Italian Singer (*Der Rosenkavalier*) with Bavarian State Opera, Hamburg State Opera, Berlin's Linden Opera, the Salzburg Festival, and the Royal Opera, Covent Garden. Future engagements include Edgardo at Zurich Opera; *Werther* and the Italian Singer at Bavarian State Opera; and Riccardo (*Un Ballo in Maschera*) at Berlin's Linden Opera.

Russian-American soprano **DINA KUZNETSOVA** (*Pamina*) made her San Francisco Opera debut as Musetta (*La Bohème*) in 2004. She has recently sung Lauretta (*Gianni Schicchi*) at Royal Opera, Covent Garden; Juliette (*Roméo et Juliette*) at Michigan Opera Theatre and Lyric Opera of Chicago; Violetta (*La Traviata*) at Boston Lyric Opera; and Gilda at Lyric Opera of Chicago and Cincinnati Opera. Other career highlights include Giulietta (*I Capuleti e i Montecchi*) with English National Opera; her debut at the Deutsche Staatsoper Berlin as Donna Anna (*Don Giovanni*); her Bavarian State Opera debut in the title role of *Rodelinda*; and the title role of *The Cunning Little Vixen* at Lyric Opera of Chicago, where she was a member of the young artist program. A native of Moscow, Kuznetsova began her musical career as a pianist. An alumna of Oberlin Conservatory and Music Academy of the West, Kuznetsova made her Carnegie Hall debut in Weill Recital Hall under the auspices of the Marilyn Horne Foundation. A frequent recitalist, she has appeared with Music@Menlo and under the auspices of the La Jolla Chamber Music Society and the Chamber Music Society of Lincoln Center, among others. Upcoming engagements include her Vienna State Opera debut as Juliette.

**ERIKA MIKLÓSA** (*Queen of the Night*) makes her San Francisco Opera debut in this production. Sought internationally for her interpretation of the Queen of the Night, she has performed the role more than two hundred times at the Metropolitan Opera; Paris Opera; Deutsche Oper Berlin; Royal Opera House, Covent Garden; Madrid's Teatro Real; and Zurich Opera, among many others. Recent engagements include the Queen of the Night at the A Coruña Mozart Festival, as well as Celidora in Mozart's unfinished opera *L'Oca del Cairo* ("The Goose of Cairo") at Deutsche Oper Berlin. The Hungarian soprano studied at the Franz Liszt Conservatory and soon became the youngest artist ever contracted by the Hungarian State Opera. Upcoming engagements include a concert tour in Hungary.

Baritone **CHRISTOPHER MALTMAN** (*Papageno*) makes his San Francisco Opera debut this season in a role he has sung at the Glyndebourne Festival. He recently made his debut at the Metropolitan Opera as Harlequin (*Ariadne auf Naxos*) and sang Count Almaviva (*Le Nozze di Figaro*) at Vienna State Opera. European career highlights include Sebastian in the world premiere of Thomas Adès's *The Tempest*, Guglielmo (*Così fan tutte*), Malatesta (*Don Pasquale*), Nardo (*La Finta Giardiniera*), and Ramiro (*L'Heure Espagnole*) at Royal Opera, Covent Garden; Ned Keene (*Peter Grimes*), Sid (*Albert Herring*), Figaro (*Le Nozze di Figaro*), and Achilla (*Giulio Cesare*) at the Glyndebourne Festival; Tarquinius (*The Rape of Lucretia*), Guglielmo, Marcello (*La Bohème*), Albert (*Werther*), and the title role of *Billy Budd* at Bavarian State Opera. He has also sung Figaro (*Il Barbiere di Siviglia*) at Berlin's Linden Opera and the San Diego Opera; Aeneas (*Dido and Aeneas*) in Vienna; Tarquinius at the Aldeburgh Festival and English National Opera; Laurent (*Thérèse Raquin*) at the San Diego Opera; Guglielmo at English National Opera and in Seattle; and *Billy Budd* at Welsh National Opera, the Teatro Regio in Turin, and Seattle Opera. Maltman studied biochemistry at Warwick University and voice at the Royal Academy of Music. Next year, the baritone will be heard as Albert at Bavarian State Opera.

**GEORG ZEPPENFELD** (*Sarastro*) makes his American opera debut in a role he has performed at Berlin's Linden Opera, Dresden's Saxon State Opera, the Edinburgh Festival, Deutsche Oper Berlin, in Baden-Baden, and in Bern. A regularly featured artist at Saxon State Opera, he has performed a number of roles with that company, including Colline (*La Bohème*), the Commendatore (*Don Giovanni*), Zuniga (*Carmen*), Quince (*A Midsummer Night's Dream*), Sarastro, the King (*Aida*), Biterolf (*Tannhäuser*), Publio (*La Clemenza di Tito*), Alidoro (*La Cenerentola*), Fasolt (*Das Rheingold*), Don Fernando (*Fidelio*), King Marke (*Tristan und Isolde*), Banquo (*Macbeth*), Dr. Bartolo (*Le Nozze di Figaro*), and Zaccaria (*Nabucco*), among others. Zeppenfeld's other credits include Sparafucile (*Rigoletto*) with Bonn Opera; Pimen (*Boris Godunov*) with Hannover Opera; Sarastro at Deutsche Oper Berlin, the Edinburgh Festival, and Berlin's Linden Opera; as well as the Old Hebrew (*Samson et Dalila*) at the Salzburg Festival. Upcoming engagements include Sarastro at Vienna State Opera and the Théâtre du Châtelet; Sparafucile (*Rigoletto*) at Saxon State Opera; Heinrich der Vogler (*Lohengrin*) at Geneva Opera; and King Marke (*Tristan und Isolde*) at the Glyndebourne Festival.

**DONALD RUNNICLES** (*Conductor*) has been music director of San Francisco Opera since 1992. He first led the Company in two Wagner *Ring* cycles in 1990 and has since conducted more than sixty productions here including the world premieres of Adams's *Doctor Atomic* and Susa's *The Dangerous Liaisons*; the West Coast premiere of Wallace's *Harvey Milk*; and the North American premiere of Messiaen's *Saint François d'Assise*. The Maestro appears regularly at the BBC Proms and the Edinburgh Festival, and he has built strong relationships as a guest conductor with the Bayreuth, Salzburg, and Glyndebourne festivals, as well as Vienna State Opera. Last summer was Maestro Runnicles's second season as music director of the Grand Teton Music Festival; he also serves as principal guest conductor of the Atlanta Symphony Orchestra. Born in Scotland, Runnicles studied at St. John's College, Cambridge and the University of Edinburgh. He began his career as a *répétiteur* in Mannheim, becoming general music director at Freiburg State Theater in 1989. He made his North American debut in 1988 conducting Berg's *Lulu* at the Metropolitan Opera. As principal guest conductor of the Atlanta Symphony Orchestra, he conducts four to six weeks each season and participates fully in the artistic planning of the orchestra. He has also conducted the Berlin Philharmonic and Vienna Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, San Francisco Symphony, BBC Symphony, North German Radio Orchestra Hamburg, and the Bavarian Radio Orchestra among others. His broad discography includes vocal and symphonic works ranging from Beethoven's Ninth Symphony and Wagner's *Ring* Cycle, to Mozart's Requiem. Maestro Runnicles was named Officer of the British Empire in 2004. Upcoming engagements include *Die Walküre*, *Manon Lescaut*, and *Peter Grimes* at the Met; as well as *Der Fliegende Holländer* and *Der Rosenkavalier* at Vienna State Opera.

San Francisco Opera Associate Conductor **DONATO CABRERA** (*Conductor*) made his Company debut with *Die Fledermaus* last fall and has since returned to conduct performances of *Don Giovanni* and *Tannhäuser*. He has been involved with productions of *Doctor Atomic*, *La Forza del Destino*, *The Magic Flute*, *Fidelio*, *Madama Butterfly*, *Tristan und Isolde*, and *Manon Lescaut*. He made his Portland Opera debut in 2005 conducting *The Rape of Lucretia*. Cabrera has served as assistant conductor at the Salzburg, Ravinia, Spoleto (Italy), and Aspen Music Festivals and has worked with internationally acclaimed conductors such as James Conlon, Mariss Jansons, Neeme Järvi, Zdenek Macal, Kurt Masur, and Julius Rudel, among others. He holds a master's degree from the University of Illinois and pursued post-graduate studies at Indiana University in Bloomington and the Manhattan School of Music.

**STANLEY M. GARNER** (*Director*) makes his San Francisco Opera debut this season with this production, which he has also directed at New Zealand Opera, Seattle Opera, and Washington National Opera. The Oklahoma native recently directed *Un Ballo in Maschera* at L'Opéra de Montréal. Among his other opera credits are *La Bohème* at Los Angeles Opera; *Tosca* for Vancouver Opera; *Don Giovanni* at Virginia Opera; *La Traviata* and *Aida* at Tulsa Opera and Orlando Opera; *The Student Prince*, *The Merry Widow*, *Madama Butterfly*, *Hänsel und Gretel*, and *Man of La Mancha* at Natchez Opera Festival; *Tosca*, *Rigoletto*, and *Roméo et Juliette* for Augusta Opera; and *Faust* for Toledo Opera. Garner began his career as an actor in roles such as John Barrymore (*Ned and Jack*), John Worthing (*The Importance of Being Earnest*), Berowne in *Love's*

*Labour's Lost*, and the title roles of *Hamlet* and *Don Juan in Hell*. He also appeared as Selim in *Die Entführung aus dem Serail* at L'Opéra de Montréal. Upcoming engagements include *La Bohème* at Los Angeles Opera.

**GERALD SCARFE** (*Production Designer*) makes his San Francisco Opera debut this season with a production that has been seen at Los Angeles Opera, Houston Grand Opera, Seattle Opera, Washington National Opera, and New Zealand Opera. Scarfe has designed sets and costumes for operas and ballets such as *Orpheus in the Underworld* at English National Opera (also mounted in Detroit, Houston, and Los Angeles); *Fantastic Mr. Fox* at Los Angeles Opera; *The Nutcracker* at English National Ballet; and Peter Schaufuss Ballet's *Satisfaction*, based on music by The Rolling Stones. His diverse stage credits include sets and costumes for productions of *The Merry Wives of Windsor*, Alan Prince's musical *Who's a Lucky Boy*, and *What the Butler Saw*, and the Feydeau play *An Absolute Turkey (Le Dindon)* at the Globe Theatre, for which he received a Laurence Olivier Award in 1994. Scarfe designed and directed animation for Pink Floyd's *The Wall*, both in concert and on film, and for the live show *Wish You Were Here*. The London native studied briefly at the Royal College of Art before establishing himself as a satirical cartoonist, working for *Punch* magazine and *Private Eye* during the early sixties. Scarfe has been political cartoonist for London's *Sunday Times* for forty years and worked for *The New Yorker* magazine for fourteen years. His work has been collected and published in the books *Heroes & Villains: Scarfe at the National Portrait Gallery* (2003) and *Drawing Blood: 45 Years of Scarfe Uncensored* (2005).

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For further press information or to obtain photographs relating to *The Magic Flute*, please visit [www.sfopera.com/press](http://www.sfopera.com/press) or contact Dolores McElroy at (415) 565-6451 / [dmcelroy@sfopera.com](mailto:dmcelroy@sfopera.com).