



SAN FRANCISCO
OPERA

GENERAL DIRECTOR MATTHEW SHILVOCK ANNOUNCES
2019–20 REPERTORY SEASON AND CASTING INCLUDING BAY AREA LAUNCH OF
THE (R)EVOLUTION OF STEVE JOBS BY MASON BATES AND MARK CAMPBELL AND
NEW MOZART–DA PONTE TRILOGY PRODUCTION BY DIRECTOR MICHAEL CAVANAGH
BEGINNING WITH ***THE MARRIAGE OF FIGARO***

97TH SEASON OPENS FRIDAY, SEPTEMBER 6 WITH GOUNOD’S ***ROMEO AND JULIET***
STARRING BRYAN HYMEL AND NADINE SIERRA; BRITTEN’S ***BILLY BUDD*** IN
“POWERFUL” GLYNDEBOURNE FESTIVAL PRODUCTION BY TONY AWARD-WINNER
MICHAEL GRANDAGE; HUMPERDINCK’S ***HANSEL AND GRETEL*** IN A NEW “ENCHANTING”
ANTONY MCDONALD CO-PRODUCTION WITH LONDON’S ROYAL OPERA; AND
VERDI’S ***ERNANI*** IN LYRIC OPERA OF CHICAGO’S PRODUCTION

NEW SEASON INCLUDES REVIVALS OF PUCCINI’S DRAMATIC ***MANON LESCAUT*** AND
HANDEL’S ***PARTENOPE*** IN CHRISTOPHER ALDEN’S OLIVIER AWARD-WINNING PRODUCTION;
GALA OPENING WEEKEND FEATURES SAN FRANCISCO OPERA GUILD’S ***OPERA BALL*** AND
ANNUAL ***OPERA IN THE PARK*** CONCERT

CONDUCTORS YVES ABEL, MICHAEL CHRISTIE, CHRISTOPHER FRANKLIN, JAMES GAFFIGAN,
NICOLA LUISOTTI, CHRISTOPHER MOULDS, HENRIK NÁNÁSI AND LAWRENCE RENES LEAD
THE CASTS, SAN FRANCISCO OPERA ORCHESTRA, CHORUS AND DANCE CORPS

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The (R)evolution of Steve Jobs (Ken Howard/Santa Fe Opera); *The Marriage of Figaro*; *Hansel and Gretel* (Cory Weaver)

SAN FRANCISCO, CA (January 22, 2019) — San Francisco Opera General Director Matthew Shilvock today announced repertory and casting for the Company’s 97th Season, opening Friday, September 6, 2019, with a gala performance of Charles Gounod’s *Romeo and Juliet* (*Roméo et Juliette*) starring tenor Bryan

Hymel and soprano Nadine Sierra in Opéra de Monte-Carlo Director Jean-Louis Grinda's production. In keeping with the Company's time-honored tradition, the new season will be inaugurated with San Francisco Opera Guild's elegant, signature benefit and celebration, *Opera Ball 2019*.

Highlights of the 2019–20 Season include the production premiere of Wolfgang Amadeus Mozart and librettist Lorenzo Da Ponte's *The Marriage of Figaro* (*Le Nozze di Figaro*) marking the beginning of a multi-year presentation of their three immortal collaborations (*Figaro*, *Così fan tutte*, *Don Giovanni*) as a unified cycle, "The Great American House"; Engelbert Humperdinck's *Hansel and Gretel* in a new, family-friendly co-production with London's Royal Opera; the highly-anticipated local premiere of *The (R)evolution of Steve Jobs* by Mason Bates and Mark Campbell; new to San Francisco Opera productions of Benjamin Britten's *Billy Budd* and Giuseppe Verdi's *Ernani*; and revivals of Giacomo Puccini's *Manon Lescaut* and George Frideric Handel's *Partenope*.

General Director **Matthew Shilvock** said: "The operas of the 2019–20 season will bring us together in shared exploration of human relationships and the bonds that connect us. Through soaring music and powerful productions, we will experience a brand-new *Marriage of Figaro* as we launch a very exciting Mozart trilogy, a beautifully evocative new *Hansel and Gretel*, a stunning production of *Billy Budd*, a captivating new opera on the visionary Steve Jobs and much more. These are spectacular opportunities for our community to gather together and be part of life-changing moments in the Opera House."

With today's announcement, the San Francisco Opera Box Office is now taking full and half season subscription orders. Providing greater flexibility in ticket packages, the Company has rolled out, for the first time at the beginning of the subscription period, a Design Your Own (DYO) option allowing ticket buyers to curate their own series (minimum of four operas) and enjoy subscriber savings and benefits. Concurrent with season renewals and new sales is the introduction of "Opera is Alive," a campaign designed in collaboration with in-demand lifestyle and celebrity photographer **Peggy Sirota**, where the Company's collateral materials, web interface and promotional displays will feature Sirota's newly photographed gallery of expressive faces. The full campaign launch will coincide with the Company's upcoming summer season.

San Francisco Opera's 2019–20 Season will feature many of the world's finest singers and emerging artists on the stage of the War Memorial Opera House. Artists include sopranos **Louise Alder, Michelle Bradley, Jennifer Davis, Jeanine De Bique, Amina Edris, Lianna Haroutounian, Nadine Sierra, Heidi Stober**; mezzo-sopranos **Catherine Cook, Sasha Cooke, Eve Gigliotti, Stephanie Lauricella, Daniela Mack, Serena Malfi, Michaela Martens**; countertenors **Franco Fagioli, Jakub Józef Orliński**; tenors **Robert Brubaker, William Burden, Rafael Davila, Greg Fedderly, Bryan Hymel, Brian Jagde, Daniel Montenegro, Matthew O'Neill, Pene Pati, Brenton Ryan, Alek Shrader, Garrett Sorenson, Russell Thomas**; baritones **Hadleigh Adams, John Brancy, John Chest, Anthony Clark Evans, Lucas Meachem, Timothy Mix, Levente Molnár, Edward Nelson, Sidney Outlaw, Kenneth Overton, Edward Parks, Simone Piazzola, Eugene Villanueva**; bass-baritones **Philip Horst, Philip Skinner, Michael Sumuel, Wayne Tigges, Christian Van Horn, Alfred Walker** and basses **James Creswell, Eric Halfvarson, Wei Wu**.

Featured conductors include **Yves Abel**, **Michael Christie**, **Christopher Franklin**, **James Gaffigan**, **Nicola Luisotti**, **Christopher Moulds**, **Henrik Nánási**, **Lawrence Renes**; Chorus Director **Ian Robertson** prepares the San Francisco Opera Chorus and productions are by **Christopher Alden**, **Michael Cavanagh**, **Jose Maria Condemí**, **Michael Grandage**, **Jean-Louis Grinda**, **Antony McDonald**, **Kevin Newbury** and **Olivier Tambosi**.

2019–20 SEASON

Gounod: *Romeo and Juliet* (September 6–October 1)

#RomeoandJulietSF



Hymel

Sierra

Meachem

Abel

The curtain rises on the 2019–20 Season with Charles Gounod’s *Romeo and Juliet* (*Roméo et Juliette*), a French operatic adaptation of William Shakespeare’s classic love story. Distinguished by rapturous duets and brilliant, show-stopping arias, this sensuous lyric drama returns to San Francisco Opera’s repertory, after a 31-year absence, under the baton of French-Canadian conductor **Yves Abel**. Making his American directorial debut, Opéra de Monte-Carlo Director **Jean-Louis Grinda** brings his colorful, period staging evoking the Italian Renaissance.

Gounod’s music requires virtuosic singers of the first rank. San Francisco Opera’s cast is headed by tenor **Bryan Hymel** and soprano **Nadine Sierra** as the titular lovers. One of the most in-demand French opera interpreters of his generation, Hymel has earned praise on the world’s leading stages, including the Metropolitan Opera, Bavarian State Opera and Royal Opera, Covent Garden, for his momentous portrayals in works by Berlioz, Meyerbeer, Rossini and Verdi. The American tenor first appeared with San Francisco Opera in 2015 as Énée in Berlioz’s epic *Les Troyens*, earning praise for his “bright-toned, tireless tenor” (*San Francisco Chronicle*). In this return engagement, Hymel makes his role debut as Romeo.

Sierra adds Juliet to her gallery of San Francisco Opera heroines, which includes the Countess in *Le Nozze di Figaro*, Pamina in *Die Zauberflöte* and the title role of *Lucia di Lammermoor*. The recipient of the 2017 Richard Tucker Award and the Metropolitan Opera’s Beverly Sills Award in 2018, the former San Francisco Opera Adler Fellow has emerged as one of today’s leading sopranos, earning praise from the *New York Times* for “singing with expressivity and tenderness” and her “bright, agile voice.” Sierra’s first solo CD, *There’s a Place for Us*, was released last summer by Deutsche Grammophon.

Baritone **Lucas Meachem** brings his “earnest appealing baritone” (*New York Times*) to Mercutio, a role he has previously performed with the Metropolitan Opera. Tenor **Daniel Montenegro**, a former Adler

Fellow, is Tybalt. The cast is complemented by bass **James Creswell** as Friar Lawrence, baritone **Timothy Mix** as Capulet, bass-baritone **Philip Skinner** as the Duke of Verona and, in her Company debut, mezzo-soprano **Stephanie Lauricella** as Stéphano. For the October 1 performance, the title roles will be taken by Samoan tenor **Pene Pati** and Egyptian-born New Zealand soprano **Amina Edris**. Adler Fellow graduates and a married couple off-stage, Pati and Edris make role debuts as Romeo and Juliet.

Of the production, director Grinda says, “To ensure this drama of absolute love touches every spectator, we respect its original setting and gracefully simplify its scenographic presentation. Without being minimalistic, we suggest Renaissance splendor and leave the imagination to work, focusing the attention on the stage artists.” The staging, originally a co-production by Opéra de Monte-Carlo and Genoa’s Teatro Carlo Felice, premiered in 2012 with sets designed by **Eric Chevalier**, costumes by **Carola Volles** and lighting by **Roberto Venturi**.

Britten: *Billy Budd* (September 7–22)

#BillyBuddSF



Burden

Chest

Van Horn

Renes

Marking the return of Benjamin Britten to the War Memorial Opera House after 15 years, *Billy Budd*, set to a libretto by E.M. Forster and Eric Crozier and based on Herman Melville’s seafaring novella, drops anchor in the “powerful” (*New York Times*) staging by Tony and Olivier Award-winning director **Michael Grandage**. Unveiled at the 2010 Glyndebourne Festival and revived at the Brooklyn Academy of Music in 2014, the widely-acclaimed production utilizes the two-act version of Britten’s masterpiece of law and order at sea during the eighteenth-century Napoleonic wars.

Grandage’s vision features a “breathtaking hulk of a set” (*The Telegraph*) by production designer **Christopher Oram** that transforms to reflect interior and exterior settings aboard the H.M.S. *Indomitable*, an English man-of-war vessel. *Opera News* praised the faithful presentation of Britten’s grandest opera as “outstanding in its precision and realism” and “[the director’s craftsmanship] sought out the heart of the characters and their interactions and laid them bare to maximum impact.”

A work of great theatrical power, *Billy Budd* will be brought to life by high-voltage performances from its all-male cast. American tenor **William Burden**, who recently added George Bailey in *It’s a Wonderful Life* to his repertory of heroic portrayals at San Francisco Opera, is Edward Fairfax Vere, the ship’s captain whose recollection of a disturbing incident sets the story in motion. American baritone and former Merola Opera Program participant **John Chest**, a leading artist at the Deutsche Oper Berlin who recently sang at the Glyndebourne Festival, makes his Company debut as foretopman Billy Budd, a portrayal for

which *Opera* praised his “tenorishly clear and agile” voice. Bass-baritone **Christian Van Horn**, winner of the 2018 Richard Tucker Award and recent Mefistofele in Boito’s opera at the Metropolitan Opera, portrays John Claggart, the ship’s corrupt master-at-arms.

The ensemble cast features **Philip Horst** as Mr. Redburn, **Wayne Tigges** as Mr. Flint, **Robert Brubaker** as Red Whiskers, **Brenton Ryan** as a Novice, **Matthew O’Neill** as Squeak, **John Brancy** as Donald and **Edward Nelson** as Bosun. Portraying the crew of the *Indomitable*, the men of the San Francisco Opera Chorus are prepared by chorus director **Ian Robertson**. **Lawrence Renes**, who led the San Francisco Opera premiere of John Adams’ *Nixon in China* in 2012, conducts Britten’s score. The Glyndebourne production features original lighting design by **Paule Constable** and Grandage’s staging is realized by director **Ian Rutherford**.

Mozart: *The Marriage of Figaro* (October 11–November 1)

#FigaroSF



Mozart and Da Ponte’s 1786 comic masterpiece *The Marriage of Figaro* (*Le Nozze di Figaro*) was the first collaboration in an artistic partnership that would yield three deeply moving, humanist works that are among the most enduring in the operatic repertory. Beginning with a new production of *The Marriage of Figaro*, San Francisco Opera embarks on a multi-season project to unveil the three Mozart–Da Ponte works—*Le Nozze di Figaro*, *Così fan tutte* and *Don Giovanni*—as a trilogy with a unity of scenic inspiration and narrative linking their stories.

In order to realize a project so important to the Company’s legacy, San Francisco Opera has looked to Canadian director **Michael Cavanagh**, whose War Memorial Opera House credits include Carlisle Floyd’s *Susannah*, John Adams’ *Nixon in China* and Gaetano Donizetti’s *Lucia di Lammermoor*. Together with set designer **Erhard Rom**, costume designer **Constance Hoffman** and lighting designer **Jane Cox**, the creative team has developed “The Great American House,” which connects the Mozart–Da Ponte works by following the evolution of relationships, human behavior and society within a single house over three epochs of American history.

The trio of late eighteenth-century operas were not intended by Mozart and Da Ponte to be staged as a cycle, but Cavanagh and his creative team collaborators seized upon the opportunity to consider them collectively with a setting, an American mansion, that is modified for each opera. Cavanagh said, “Mozart and Da Ponte were mischief makers in these works, but they also thought deeply about the

nature of society and asked what kind of world we want to live in. Not unlike Wagner's *Ring* cycle, we see this series of works tracing an epic scope of human experience."

The new production sets *The Marriage of Figaro* during its original period but relocates Count Almaviva's palace in Seville to a mansion in Age of Enlightenment America with architectural references to Thomas Jefferson. *Così fan tutte*, scheduled for the 2020–21 Season, takes place 150 years after *Figaro* when the same house has been repurposed as a country club in 1930s America while the winds of war swirl far away in Europe. Concluding the cycle in the 2021–22 Season, *Don Giovanni* will be set in a crumbling shell of the house in which the characters struggle to survive an uncertain and anxious future.

Cavanagh continued: "*Figaro* is about beginnings and moving beyond outmoded models to achieve progress and equality. *Così fan tutte* features characters who are restless; they have their stations in the world but are not happy with that and find themselves at a crossroads. Though it was composed before *Così*, there is such finality in *Don Giovanni* that it felt like the logical culmination for the trilogy."

Following his triumph leading Strauss' *Elektra* at the War Memorial Opera House in 2017, Hungarian maestro and former music director of Komische Oper Berlin **Henrik Nánási** returns to the podium to conduct the first installment of "The Great American House." Bass-baritone **Michael Sumuel**, who has performed many roles with San Francisco Opera including Escamillo in Bizet's *Carmen* and Masetto in *Don Giovanni*, takes on the title role, the clever servant who must outmaneuver the nobleman of the house before marrying his love, Susanna.

Sumuel is joined by a quartet of debuting artists. Soprano **Jeanine De Bique**, who hails from Trinidad and has been praised at the Théâtre des Champs-Élysées in Paris, the Salzburg Festival and Dutch National Opera for her singing and "chrome-plated flair" (*The Spectator*), is Figaro's bride-to-be, Susanna. Hungarian baritone **Levente Molnár** recently won acclaim for his portrayal of the title role in the American premiere of Ferenc Erkel's *Bánk Bán* with the touring Hungarian State Opera and brings his "muscular voiced baritone" (*New York Times*) to the role of Count Almaviva. "Silvery voiced" (*The Times*) Irish soprano **Jennifer Davis**, whose recent credits at London's Royal Opera include Elsa in *Lohengrin* and Gretel in *Hänsel und Gretel*, makes her American debut as the Countess. Earning praise for her "sultry tone and lively, expressive face" (*Observer*) in the Metropolitan Opera's 2017 production of *Così fan tutte*, Italian mezzo-soprano **Serena Malfi** depicts the trouser role of Cherubino.

The cast also features mezzo-soprano **Catherine Cook** as Marcellina, bass **James Creswell** as Doctor Bartolo, tenor **Greg Fedderly** as Don Basilio and tenor **Brenton Ryan** as Don Curzio.

Puccini: *Manon Lescaut* (November 8–26)

#ManonLescautSF



The success and originality of *Manon Lescaut* thrust Giacomo Puccini to the forefront of opera composers in 1893 and the work continues to command a prominent place in the hearts of opera lovers nearly 130 years later. This early opus, which immediately precedes *La Bohème* and *Tosca* in Puccini's output and is set in late eighteenth-century Paris, follows the heroine of the title who forsakes true love for a life of material luxury only to become ensnared by her desire to have both. **Olivier Tambosi** returns to direct his "stunning" (*Musical World*) production, last seen on the War Memorial Opera House stage in 2006, with **Frank Philipp Schlössmann's** "period-perfect sets and rich costumes" (*Chicago Tribune*) and lighting by **Duane Schuler**.

Nicola Luisotti makes his highly-anticipated return to the podium to lead the San Francisco Opera Orchestra, Chorus and a powerhouse cast. Praised by the *Observer* for his "richly shaded and sophisticated conducting" of Verdi's *Aida* at the Metropolitan Opera this season, the renowned Italian opera interpreter has conducted more than 40 operas and concerts with San Francisco Opera since his 2005 debut and throughout his tenure as music director between 2009 and 2018.

Armenian soprano **Lianna Haroutounian** and American tenor **Brian Jagde** portray, each for the first time, the opera's central couple, Manon and Chevalier des Grieux. Haroutounian's searing portrayals of Puccini heroines at the War Memorial Opera House have included the title roles of *Tosca* and *Madama Butterfly*, the latter hailed by the *Mercury News* as a "Butterfly for the ages," and she sang Nedda in Leoncavallo's *Pagliacci* earlier this season.

Praised by the London *Observer* for his "pliant tone, pinging accuracy, stamina, shading and an astounding ability to make the voice grow throughout a phrase," Jagde, a former Merola Opera Program participant and Adler Fellow, has enjoyed success on the world's leading opera stages, including Deutsche Oper Berlin and the Royal Opera, Covent Garden. In 2019, the American tenor will have an especially busy year of portraying new roles and is scheduled to perform Enzo Grimaldi in Ponchielli's *La Gioconda* in Barcelona and Don Alvaro in Verdi's *La Forza del Destino* in Paris before adding Des Grieux to his repertory with San Francisco Opera.

Baritone **Anthony Clark Evans** is Lescaut and bass **Eric Halfvarson** reprises the role of Geronte. For the November 26 performance, Puerto Rican tenor **Rafael Davila** will make his Company debut at Chevalier des Grieux.

Humperdinck: *Hansel and Gretel* (November 15–December 7)

#HanselandGretelSF



Melding childhood wonder with the heroic sweep of grand opera, Engelbert Humperdinck's *Hansel and Gretel* (*Hänsel und Gretel*) is a masterwork of the late nineteenth-century German repertory. Delighting audiences for more than a century, the work, based on a fairy tale by the Brothers Grimm, follows the adventures of two impoverished children who enter a dark forest looking for food only to find themselves facing a sinister threat.

Co-produced with London's Royal Opera, Covent Garden, *Hansel and Gretel* comes to San Francisco Opera in a family-friendly staging by renowned British director and production designer **Antony McDonald**. Featuring storybook sets which *The Times* (UK) called "enchanting," cameos by familiar fairy tale figures and Humperdinck's romantic, sweeping score, the opera, presented during the winter holiday season, offers a musically rich theatrical experience where children emerge as the heroes.

At its December 2018 London premiere, McDonald's production was praised for its "genuine charm" (*The Express*) and, observing the reaction of 2,000 children at a matinee performance, *The Times* recalled kids "roaring their heads off at curtain-down." *Time Out* called the staging "a treat: an introduction to the world of opera that's by turns sweet and shiver-inducing."

The lush score, with its many memorable musical moments including Hansel and Gretel's prayer, the Dream episode and the Witches Ride, will be conducted by **Christopher Franklin**. San Francisco-born and based in Lucca, Italy, Franklin made his local debut in 2017 with Puccini's *Turandot* and returned last month to conduct the Company's resident artists, the Adler Fellows, in concert.

Bringing this cherished story to life on stage are San Francisco Opera veterans mezzo-soprano **Sasha Cooke** in the pants role of Hansel and soprano **Heidi Stober** as Gretel. The dangerous and wickedly funny Witch that the children encounter in the forest is performed by tenor **Robert Brubaker**. Mezzo-soprano **Michaela Martens** and bass-baritone **Alfred Walker** are the parents, Gertrude and Peter. The creative team includes associate designer **Ricardo Pardo**, lighting designer **Lucy Carter**, revival lighting designer **Neill Brinkworth** and choreographer **Lucy Burge**, all in their Company debuts.

This family-friendly production of *Hansel and Gretel*, performed in English and recommended for children ages 6 and up, includes back-to-back matinee performances on Saturday, November 30 and Sunday, December 1. San Francisco Opera's Education Department will offer *Exploration Workshops for Families: All About Hansel and Gretel* preceding the November 30 matinee. These interactive family

workshops are designed for families to explore the story, music, characters and production of the opera. Visit sfopera.com/community to learn more.

Verdi: *Ernani* (June 7–July 2)

#ErnaniSF



One of the original “hit” operas in San Francisco during the California Gold Rush, Giuseppe Verdi’s 1844 work *Ernani* has retained an important place in the repertory through its profusion of masterful arias and ensembles which thrill audiences and continue to attract opera’s leading conductors and singers. American conductor **James Gaffigan** takes to the podium to lead Verdi’s propulsive score and **Jose Maria Conde** directs this story of a deposed, sixteenth-century Spanish nobleman living as a bandit on the run who attempts to protect his lover from two powerful suitors and free his country in the process.

Following on his 2018 triumph in Donizetti’s *Roberto Devereux* where the *San Francisco Chronicle* praised his “tonal clarity and rhythmic vigor,” **Russell Thomas** stars in the title role. Receiving praise for recent Verdian assignments with London’s Royal Opera, Lyric Opera of Chicago and for his *Otello* with Gustavo Dudamel and the Los Angeles Philharmonic, the American tenor will portray Ernani for the first time in his career. Rising soprano **Michelle Bradley**, who was singled out by New York Classical Review for her “firm, dark, full-bodied soprano” in her “especially impressive” 2017 Metropolitan Opera debut, makes Company and role debuts as Elvira.

The cast also features **Christian Van Horn**, “the tall, altogether dashing American bass-baritone who uses his peppery voice and body language to perfection” (*Chicago Tribune*) as Don Ruy Gomez de Silva. In his first American engagement, Italian baritone **Simone Piazzola** portrays Don Carlo, the Spanish ruler who becomes Holy Roman Emperor. The San Francisco Opera Chorus, “a harmonious and highly professional group capable of blending soloist-quality voices to any director’s wishes” (*Bay Area Reporter*), are prepared by **Ian Robertson**. The “handsome” and “sumptuous” (*Chicago Tribune*) sets and costumes for this Lyric Opera of Chicago production are designed by **Scott Marr** and **Duane Schuler** is the lighting designer.

Handel: *Partenope* (June 12–27)

#PartenopeSF



Alder



Fagioli



Mack



Orliński



Shrader



Moulds

Handel's *Partenope* returns to the War Memorial Opera House stage in **Christopher Alden's** Olivier Award-winning "fizzy, delightful" (*San Francisco Chronicle*) production. Alden's provocative staging which "turns the opera's genderbending plot into a nonstop parade of visual and vocal delights" (*Mercury News*), updates the composer's battle of the sexes from its mythological era and Neapolitan setting to early twentieth-century Paris when Freudian psychology helped launch the Surrealist and Dadaist movements.

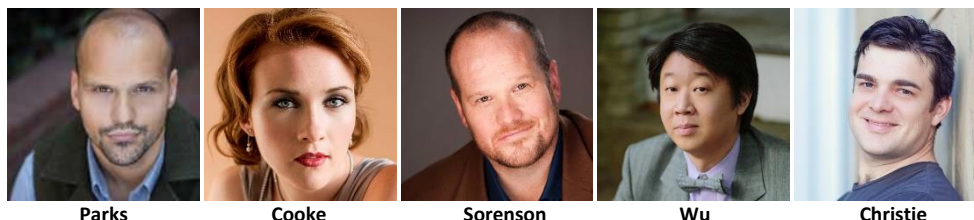
Throughout Europe, soprano **Louise Alder** has won popular and critical acclaim with the *Financial Times* observing, "hers is a voice that combines gleaming tone and elegant phrasing with a sense of joyful freedom." The English soprano makes her first American engagement with San Francisco Opera as Handel's title heroine, a sophisticated society woman with a surfeit of romantic suitors. In his first appearance with the Company, Argentine countertenor and featured Deutsche Grammophon recording artist **Franco Fagioli** portrays Arsace. As Andronico in Teatro alla Scala's first-ever production of Handel's *Tamerlano*, Fagioli was applauded for his "rich, virtuosic countertenor voice" (*Financial Times*).

Jakub Józef Orliński, "the much buzzed-about young Polish break-dancing countertenor" who Parterre Box said, "threatened to steal the show" in Handel's *Rinaldo* at Carnegie Hall, makes his American staged opera debut as Armindo. Mezzo-soprano **Daniela Mack** reprises the role of Rosmira, for which the *Mercury News* called her "dazzling" and **Alek Shrader** returns with his "firm-voiced tenor" as Emilio. New Zealand baritone **Hadleigh Adams** assumes the role of Ormonte.

English conductor **Christopher Moulds**, who will be on the podium this summer with Handel's *Orlando*, leads the Company's orchestral and vocal forces. The creative team includes set designer **Andrew Lieberman**, costume designer **Jon Morrell** and lighting designer **Adam Silverman**. Director **Roy Rallo** revives Alden's staging.

Bates and Campbell: *The (R)evolution of Steve Jobs* (June 20–July 3)

#RevolutionSF #RSJSF



Parks

Cooke

Sorenson

Wu

Christie

“The audience roared its approval as if it witnessed a blockbuster musical” – *Financial Times*

“A winning opera” – *Los Angeles Times*

In a sleek, high-tech conclusion to the season and reflecting the nexus of Silicon Valley innovation, San Francisco Opera launches the Bay Area premiere of *The (R)evolution of Steve Jobs* by composer **Mason Bates** and librettist **Mark Campbell**. A co-commission between San Francisco Opera, the Santa Fe Opera and Seattle Opera with support from Cal Performances and co-produced with Indiana University Jacobs School of Music, the electro-acoustic one-act work explores the iconoclastic visionary in a fascinating interpretation of his life.

The original creative team from the 2017 world premiere in Santa Fe will be reunited in San Francisco under the direction of **Kevin Newbury**. Making their Company debuts are set designer **Victoria Tzykun**, costume designer **Paul Carey**, lighting designer **Japhy Weideman**, projection designs by London-based **59 Productions** and sound designer **Rick Jacobsohn**. Mason Bates joins the San Francisco Opera Orchestra as a performer and **Michael Christie** conducts.

San Francisco Opera General Director Matthew Shilvock commented: “I’m committed to telling stories on our stage that reflect the specific community in which we’re privileged to exist. A powerful story of the Bay Area is the surging vitality of innovation and discovery, and one of the greatest icons of that is Steve Jobs. This new opera by Mason Bates and Mark Campbell is a lens through which we can better understand the dynamic push and pull of the Bay Area: the competing demands on life, love, work, family, success and ambition. In a spectacular high-tech world onstage, we will see the unfolding emotional realm of Steve Jobs and those closest to him in what promises to be a major cultural event.”

Bay Area composer Mason Bates said: “The story of Steve Jobs exists at the intersection of creativity, technology and human communication—a thematic crossroads that opera can explore unlike any other medium. Animated by kinetic scenes from throughout Jobs’ life, the work’s central focus is on his search for inner peace. The key role in this journey is his wife, Laurene, a role which has been expanded since the original premiere. She acts as the electrical ‘ground’ to the positive and negative charges of Jobs. She convinces Jobs of the importance of true human connection.”

Bates continued: “Anchoring the imaginative, non-chronological storyline are numbers—real musical numbers—and a clear-as-crystal through-line: how can you can simplify human communication onto

sleek beautiful devices—when people are so messy? This opera travels with Jobs on his journey from hippie idealist to techno mogul and, ultimately, to a deeper spiritual understanding.”

The cast features four role creators from the opera’s inception, including “rich-voiced” (*Chicago Tribune*) baritone **Edward Parks** as Steve Jobs and mezzo-soprano **Sasha Cooke**, who “radiantly personified” (*Dallas Morning News*) Jobs’ wife, Laurene Powell Jobs. Tenor **Garrett Sorenson** is Apple co-founder Steve Wozniak and bass **Wei Wu** portrays Kōbun Chino Otogawa, Jobs’ spiritual advisor whose guidance steers him through doubts and personal travails.

Pentatone’s CD recording of *The (R)evolution of Steve Jobs* at the Santa Fe Opera with Michael Christie conducting the world premiere cast is nominated for multiple 2019 Grammy Awards, including Best Opera Recording and Best Contemporary Classical Composition. *Gramophone* declared: “Edward Parks gives a terrific central performance as Jobs capturing both his charisma and his cruelty in singing that swerves between persuasive elegance and caustic irony. Michael Christie conducts with plenty of energy and verve, and the playing and choral singing are exemplary in their precision.”

With *The (R)evolution of Steve Jobs*, San Francisco Opera reaffirms its commitment to expanding the operatic repertory. Since the Company’s inaugural season in 1923, San Francisco Opera has given 20 world premieres, numerous American premieres and commissioned new operas by living composers. In recent seasons, the Company’s presentations of commissioned works include Jake Heggie and Gene Scheer’s *It’s a Wonderful Life* (2018), John Adams’ *Girls of the Golden West* (2017), Bright Sheng and David Henry Hwang’s *Dream of the Red Chamber* (2016) and Marco Tutino’s *Two Women* (2015).

2019–20 SEASON SPECIAL EVENTS

OPERA BALL 2019

Friday, September 6, 2019

San Francisco Opera Guild’s signature gala, *Opera Ball*, celebrates the opening of San Francisco Opera’s 97th season with cocktails, a sumptuous dinner, Gounod’s *Romeo and Juliet*, dancing and further celebration. Former Guild President **Jane Mudge** and **Elizabeth Birka-White** co-chair *Opera Ball 2019*, which will also commemorate the 80th anniversary of the Opera Guild. For tickets and more information, contact San Francisco Opera Guild at (415) 565-3204 or visit sfoperaguild.com.

BRAVO! CLUB OPENING NIGHT GALA

Friday, September 6, 2019

The BRAVO! CLUB’s annual black-tie gala will toast the new opera season with pre-performance cocktails and late-night dancing following the opening night performance of Gounod’s *Romeo and Juliet*. Join BRAVO! CLUB to meet other opera-loving, young professionals and enjoy ticket discounts throughout the year along with invitations to educational and social events. For tickets and membership information, visit sfopera.com/bravo.

OPERA IN THE PARK

Sunday, September 8, 2019 at 1:30 p.m.

Presented by the San Francisco Chronicle, *Opera in the Park* features the stars of the Company's 2019 Fall Season in concert with the San Francisco Opera Orchestra. This annual al fresco event held at Robin Williams Meadow in San Francisco's Golden Gate Park is free and open to the public.

AN EVENING ON THE STAGE

Monday, December 2, 2019 at 6 p.m.

Each year, San Francisco Opera Guild invites guests to honor a community leader with a gala dinner and celebration on the stage of the War Memorial Opera House. Celebrate the power of arts advocacy while dancing the night away on the same stage that has known so many historic performances. For more information, visit sfooperaguild.com.

THE FUTURE IS NOW: ADLER FELLOWS CONCERT

Friday, December 6, 2019 at 7:30 p.m.

San Francisco Opera Center's 2019 class of Adler Fellowship recipients will be showcased in their final concert of the year performing arias and opera scenes accompanied by the San Francisco Opera Orchestra.

TICKETS AND INFORMATION

Subscriptions for San Francisco Opera's 2019–20 Season are priced from \$160 to \$3,024 for Full Series (8 productions) and \$77 to \$1,512 for Half Series (3–4 productions). New to this season's subscription offerings, a Design Your Own (DYO) option is now available for subscribers to curate their own series (minimum four operas). A \$2 per-ticket facility fee is included in Balcony 1, 2 and 3 zone prices; all other zones include a \$3 per-ticket facility fee. Prices are valid through April 15, 2019. For information about subscriber benefits and special series subscriptions, including the Out of Town Series offering two or three operas over a 2–3 day period; the Student & Teacher Series offering 50% off select Full and Half Series and the Rainbow Series for the LGBTQ community, visit sfoopera.com/subscribe.

2019–20 Season subscriptions go on sale to new and renewing subscribers beginning Tuesday, January 22, 2019 at 1 p.m. PST at the San Francisco Opera Box Office (301 Van Ness Avenue, San Francisco), by calling (415) 864-3330 and online at sfoopera.com. San Francisco Opera Box Office hours are Monday 10 a.m.–5 p.m.; Tuesday through Friday 10 a.m.–6 p.m.; Saturday 10 a.m.–6 p.m. (Saturdays phone only).

Single (non-subscription) tickets for the 2019–20 Season will go on sale in summer of 2019.

All War Memorial Opera House performances (except the September 6 season opening night performance) feature an informative 25-minute Pre-Opera Talk beginning 55 minutes prior to curtain. Pre-Opera Talks are free of charge to patrons with tickets for the corresponding performance. Visit sfoopera.com/learn for information about Pre-Opera Talks, preview events and enrichment programs.

OperaVision screens, suspended from the ceiling of the balcony section at select performances (see calendar), show close-ups of the action on stage in high-definition video and with English subtitles. OperaVision is made possible by the Koret/Taube Media Suite.

The War Memorial Opera House is located at 301 Van Ness Avenue. 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/Muni Station and near numerous bus lines, including 5, 21, 47, 49 and F Market Street. For further public transportation information, visit bart.gov and sfmta.com.

For details of past San Francisco Opera presentations of *Romeo and Juliet*, *Billy Budd*, *The Marriage of Figaro*, *Manon Lescaut*, *Hansel and Gretel*, *Ernani* and *Partenope*, visit the online performance archive at archive.sfopera.com.

All casting, programs, schedules and ticket prices are subject to change. For further information about San Francisco Opera's 2019–20 Season, visit sfopera.com.

2019–20 SEASON CASTING AND CALENDAR

*San Francisco Opera Debut **American Staged Opera Debut †Role Debut •OperaVision Performance
All performances take place at the War Memorial Opera House.

FALL 2019 SEASON

ROMEO AND JULIET (*Roméo et Juliette*) by Charles Gounod
Production New to San Francisco Opera

September 6 (8 p.m.), **13** (7:30 p.m.), **18*** (7:30 p.m.), **21** (7:30 p.m.), **24*** (7:30 p.m.), **29*** (2 p.m.); **October 1*** (7:30 p.m.), **2019**

Opéra de Monte-Carlo and Teatro Carlo Felice co-production
Libretto by Jules Barbier and Michel Carré
Sung in French with English supertitles
Approximate running time: 3 hours including one intermission

First Performance: Paris, April 27, 1867
First SFO performance: October 4, 1923
Most recent SFO performance: 1987–88 Season

Cast:

<i>Romeo</i>	Bryan Hymel † / Pene Pati † (Oct 1)
<i>Juliet</i>	Nadine Sierra † / Amina Edris † (Oct 1)
<i>Mercutio</i>	Lucas Meachem
<i>Friar Lawrence</i>	James Creswell †
<i>Capulet</i>	Timothy Mix †
<i>Tybalt</i>	Daniel Montenegro †
<i>Duke of Verona</i>	Philip Skinner
<i>Stéphano</i>	Stephanie Lauricella*
<i>Gertrude</i>	Eve Gigliotti* †

Creative Team:

<i>Conductor</i>	Yves Abel
<i>Director</i>	Jean-Louis Grinda**
<i>Set Designer</i>	Eric Chevalier*
<i>Costume Designer</i>	Carola Volles*
<i>Lighting Designer</i>	Roberto Venturi*
<i>Choreographer</i>	Lawrence Pech
<i>Chorus Director</i>	Ian Robertson

San Francisco Opera Orchestra, San Francisco Opera Chorus and San Francisco Opera Dance Corps

BILLY BUDD by Benjamin Britten

Production New to San Francisco Opera

September 7 (7:30 p.m.), **12*** (7:30 p.m.), **15*** (2 p.m.), **17** (7:30 p.m.), **20** (7:30 p.m.), **22*** (2 p.m.), **2019**

A Glyndebourne production, originally performed in the Glyndebourne Festival 2010

Libretto by E.M. Forster and Eric Crozier; based on the novella by Herman Melville

By arrangement with Boosey & Hawkes, Inc., publisher and copyright holder

Sung in English with English supertitles

Approximate running time: 3 hours, 15 minutes including one intermission

First Performance: London, December 1, 1951; revised London, November 13, 1960

First SFO performance: September 16, 1978

Most recent SFO performance: 2004–05 Season

Cast:

<i>Captain Vere</i>	William Burden
<i>Billy Budd</i>	John Chest*
<i>John Claggart</i>	Christian Van Horn♪
<i>Mr. Redburn</i>	Philip Horst♪
<i>Mr. Flint</i>	Wayne Tigges♪
<i>Red Whiskers</i>	Robert Brubaker
<i>Novice</i>	Brenton Ryan♪
<i>Squeak</i>	Matthew O'Neill
<i>Donald</i>	John Brancy♪
<i>Bosun</i>	Edward Nelson♪
<i>First Mate</i>	Sidney Outlaw*♪
<i>Second Mate</i>	Kenneth Overton♪
<i>Novice's Friend</i>	Eugene Villanueva♪
<i>Dansker</i>	Philip Skinner

Creative Team:

<i>Conductor</i>	Lawrence Renes
<i>Production</i>	Michael Grandage*
<i>Revival Director</i>	Ian Rutherford
<i>Production Designer</i>	Christopher Oram*
<i>Original Lighting Designer</i>	Paule Constable

Chorus Director

Ian Robertson

San Francisco Opera Orchestra, the San Francisco Opera Chorus and San Francisco Opera Dance Corps

THE MARRIAGE OF FIGARO (*Le Nozze di Figaro*) by Wolfgang Amadeus Mozart

PRODUCTION PREMIERE

October 11* (7:30 p.m.), **13*** (2 p.m.), **16*** (7:30 p.m.), **19** (7:30 p.m.), **22** (7:30 p.m.), **25** (7:30 p.m.), **27** (2 p.m.);
November 1* (7:30 p.m.), **2019**

San Francisco Opera production

Libretto by Lorenzo Da Ponte

Sung in Italian with English supertitles

Approximate running time: 3 hours, 15 minutes including one intermission

First Performance: Vienna, May 1, 1786

First SFO performance: November 9, 1936

Most recent SFO performance: 2014–15 Season

Cast:

<i>Figaro</i>	Michael Sumuel
<i>Susanna</i>	Jeanine De Bique* ♪
<i>Count Almaviva</i>	Levente Molnár*
<i>Countess Almaviva</i>	Jennifer Davis**
<i>Cherubino</i>	Serena Malfi*
<i>Dr. Bartolo</i>	James Creswell
<i>Marcellina</i>	Catherine Cook
<i>Don Basilio</i>	Greg Fedderly
<i>Don Curzio</i>	Brenton Ryan ♪

Creative Team:

<i>Conductor</i>	Henrik Nánási
<i>Director</i>	Michael Cavanagh
<i>Set Designer</i>	Erhard Rom
<i>Costume Designer</i>	Constance Hoffman
<i>Lighting Designer</i>	Jane Cox*
<i>Choreographer</i>	Lawrence Pech
<i>Chorus Director</i>	Ian Robertson

San Francisco Opera Orchestra and San Francisco Opera Chorus

MANON LESCAUT by Giacomo Puccini

November 8 (7:30 p.m.), **13*** (7:30 p.m.), **16** (7:30 p.m.), **20*** (7:30 p.m.), **24*** (2 p.m.), **26** (7:30 p.m.), **2019**

Lyric Opera of Chicago production

Libretto by Ruggero Leoncavallo, Marco Praga, Giuseppe Giacosa, Domenico Oliva and Luigi Illica; based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by Abbé Prévost

Sung in Italian with English supertitles
Approximate running time: 3 hours including two intermissions

First Performance: Turin, February 1, 1893
First SFO performance: September 28, 1926
Most recent SFO performance: 2006–07 Season

Cast:

<i>Manon Lescaut</i>	Lianna Haroutounian ♪
<i>Chevalier des Grieux</i>	Brian Jagde ♪ / Rafael Davila * (Nov 26)
<i>Lescaut</i>	Anthony Clark Evans ♪
<i>Geronte</i>	Eric Halfvarson

Creative Team:

<i>Conductor</i>	Nicola Luisotti
<i>Director</i>	Olivier Tambosi
<i>Production Designer</i>	Frank Philipp Schlössmann
<i>Lighting Designer</i>	Duane Schuler
<i>Chorus Director</i>	Ian Robertson

San Francisco Opera Orchestra and San Francisco Opera Chorus

HANSEL AND GRETEL (*Hänsel und Gretel*) by Engelbert Humperdinck
NEW CO-PRODUCTION

November 15 (7:30 p.m.), **17*** (2 p.m.), **21** (7:30 p.m.), **23** (7:30 p.m.), **30*** (2 p.m.); **December 1*** (2 p.m.), **3** (7:30 p.m.), **7*** (7:30 p.m.), **2019**

Co-production with Royal Opera, Covent Garden
Libretto by Adelheid Wette
Sung in English with English supertitles
Approximate running time: 2 hours, 15 minutes including one intermission

First Performance: Weimar, December 23, 1893
First SFO performance: September 14, 1929
Most recent SFO performance: 2002–03 Season

Cast:

<i>Hansel</i>	Sasha Cooke
<i>Gretel</i>	Heidi Stober
<i>The Witch</i>	Robert Brubaker
<i>Gertrude</i>	Michaela Martens
<i>Peter</i>	Alfred Walker ♪

Creative Team:

<i>Conductor</i>	Christopher Franklin
<i>Director & Production Designer</i>	Antony McDonald *
<i>Associate Designer</i>	Ricardo Pardo *

<i>Lighting Designer</i>	Lucy Carter*
<i>Revival Lighting Designer</i>	Neill Brinkworth*
<i>Choreographer</i>	Lucy Burge*
<i>Chorus Director</i>	Ian Robertson

San Francisco Opera Orchestra and the San Francisco Opera Chorus

SUMMER 2020 SEASON

ERNANI by Giuseppe Verdi
Production New to San Francisco Opera

June 7* (2 p.m.), **13** (7:30 p.m.), **16** (7:30 p.m.), **19*** (7:30 p.m.), **26** (7:30 p.m.); **July 2*** (7:30 p.m.), **2020**

Lyric Opera of Chicago production
Libretto by Francesco Maria Piave, based on the play *Hernani* by Victor Hugo
Sung in Italian with English supertitles
Approximate running time: 3 hours including two intermissions

First Performance: Venice, March 9, 1844
First SFO performance: September 13, 1968
Most recent SFO performance: 1984–85 Season

Cast:

<i>Ernani</i>	Russell Thomas ♪
<i>Elvira</i>	Michelle Bradley* ♪
<i>Don Carlo</i>	Simone Piazzola**
<i>Don Ruy Gomez de Silva</i>	Christian Van Horn ♪

Creative Team:

<i>Conductor</i>	James Gaffigan
<i>Director</i>	Jose Maria Condemni
<i>Production Designer</i>	Scott Marr*
<i>Lighting Designer</i>	Duane Schuler
<i>Chorus Director</i>	Ian Robertson

San Francisco Opera Orchestra and San Francisco Opera Chorus

PARTENOPE by George Frideric Handel

June 12 (7:30 p.m.), **18*** (7:30 p.m.), **21*** (2 p.m.), **23** (7:30 p.m.), **27*** (7:30 p.m.), **2020**

English National Opera and Opera Australia co-production
Text anonymously adapted from a libretto by Silvio Stampiglia
Sung in Italian with English supertitles

Approximate running time: 3 hours, 30 minutes including two intermissions

First Performance: London, February 24, 1730
First SFO performance: October 15, 2014
Most recent SFO performance: 2014–15 Season

Cast:

<i>Partenope</i>	Louise Alder** ♪
<i>Rosmira</i>	Daniela Mack
<i>Arsace</i>	Franco Fagioli* ♪
<i>Armando</i>	Jakub Józef Orliński** ♪
<i>Emilio</i>	Alek Shrader
<i>Ormonte</i>	Hadleigh Adams ♪

Creative Team:

<i>Conductor</i>	Christopher Moulds
<i>Production</i>	Christopher Alden
<i>Revival Director</i>	Roy Rallo
<i>Set Designer</i>	Andrew Lieberman
<i>Costume Designer</i>	Jon Morrell
<i>Lighting Designer</i>	Adam Silverman

San Francisco Opera Orchestra

THE (R)EVOLUTION OF STEVE JOBS—Music by Mason Bates; Libretto by Mark Campbell
BAY AREA PREMIERE

Commissioned by San Francisco Opera, the Santa Fe Opera and Seattle Opera with support from Cal Performances and co-produced with Indiana University Jacobs School of Music

June 20 (7:30 p.m.), **24** (7:30 p.m.), **25*** (7:30 p.m.), **28*** (2 p.m.), **30** (7:30 p.m.); **July 1*** (7:30 p.m.), **3** (7:30 p.m.), **2020**

Sung in English with English supertitles

By arrangement with Opus 3 Artists

Approximate running time: 1 hour and 30 minutes with no intermission

First Performance: Santa Fe, July 22, 2017

Cast:

<i>Steve Jobs</i>	Edward Parks*
<i>Laurene Powell Jobs</i>	Sasha Cooke
<i>Steve Wozniak</i>	Garrett Sorenson
<i>Kōbun Chino Otogawa</i>	Wei Wu*

Creative Team:

<i>Conductor</i>	Michael Christie
<i>Director</i>	Kevin Newbury

<i>Set Designer</i>	Victoria Tzykun*
<i>Costume Designer</i>	Paul Carey*
<i>Lighting Designer</i>	Japhy Weideman*
<i>Projection Designer</i>	59 Productions*
<i>Sound Designer</i>	Rick Jacobsohn*
<i>Chorus Director</i>	Ian Robertson

San Francisco Opera Orchestra and San Francisco Opera Chorus

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The Marriage of Figaro is made possible, in part, by: John A. & Cynthia Fry Gunn; the Koret Foundation; Jan Shrem & Maria Manetti Shrem and the Phyllis C. Wattis Fund for New Productions.

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Hansel and Gretel is made possible, in part, by: San Francisco Opera Guild and the Phyllis C. Wattis Fund for New Productions.

Ernani is made possible, in part, by: Jan Shrem & Maria Manetti Shrem.

Partenope is made possible, in part, by: Jan Shrem & Maria Manetti Shrem and Joan & David Traitel.

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High resolution downloadable photographs of 2019–20 Season productions and artists are available at sfopera.com/press. For cast biographies, visit sfopera.com.

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