DON’T START, STOP!
11:00 a.m. – 12:15 p.m.

FDA
Fisher Dachs Associates
Theatre Planning & Design

GENOVESI VANDERHOOF & ASSOCIATES

THEATRE PLANNERS / LIGHTING DESIGNERS
Schuler Shook

THE NATIONAL OPERA CENTER AMERICA

#OperaConf
SOME STYLE IS LEGENDARY

TIFFANY & CO.
NEW YORK SINCE 1837

#OperaConf
“City National helps keep my financial life in tune.”

So much of my life is always shifting, a different city, a different piece of music, a different ensemble. I need people who I can count on to help keep my financial life on course so I can focus on creating and sharing the ‘abstractions’ of classical music. City National shares my passion and is instrumental in helping me bring classical music to audiences all over the world. They enjoy being a part of who I am and love that it is the essence of a successful relationship.

City National: The way up.

Michael Tilson Thomas
Conductor, Educator and Composer
Fine Michael’s complete story at Findyourwayup.com/ToneItUp

Find your way up.
Call (800) 618-5242 to speak with a personal banker.

City National Personal Banking
City National Bank
The way up.

#OperaConf
THE FUTURE IS NOW
Adler Fellows Gala Concert
Friday, December 2
at 7:30pm
Herbst Theatre
401 Van Ness Avenue
San Francisco

2016 San Francisco Opera Resident Artists
in concert with the
San Francisco Opera Orchestra
Enjoy an evening of
unforgettable music
with the renowned
2016 Adler Fellows in their
final concert of the year.
Jordi Bernàcer conducts.

Tickets: $65/$55/$45/$30
$15 Student Rush available
day of performance with valid ID,
subject to availability.

opera.com/futureisnow
Opera Box Office
(415) 864-3330

ARE YOU WEARING YOUR JEWELRY
OR JUST INSURING IT?
A jewelry specialist from our international team is available to provide complimentary auction estimates for jewelry you wish to consign to upcoming sales.
To schedule a confidential appointment, please contact:
(415) 503-3398
jewelry.sales@bonhams.com

Bonhams

#OperaConf
We care for the city that feels like a dear friend.

We perform nearly 40,000 mammograms a year at our Breast Health Center of Excellence. When you call this city home, you call CPMC your hospital.

cpmc2020.org
Wagner's Ring Returns in Summer 2018

San Francisco Opera has lined up an international all-star cast for Richard Wagner's epic Der Ring des Nibelungen (The Ring of the Nibelungs)—a revival of the visually spectacular production by director Francesca Zambello. Not premièred at the War Memorial Opera House in 2011.

Wagner’s mythological saga of gods and mortals returns to San Francisco Opera in three complete cycles in summer 2018. All four operas of the Ring—Das Rheingold, Die Walküre, Siegfried, and Götterdämmerung—will be presented in their entirety over the course of one week as the composer originally intended. The revival’s performances are June 1–21, June 20–22, and June 26–July 15, 2018.

Headlining the cast are German soprano Elsa Barrisell and American tenor Daniel Reuss, who makes his San Francisco Opera debut as Siegfried. The cast also includes bass-baritone Gerhard Siegel as Wotan, soprano Lihua Sun as Fafner, soprano Juliette Yoo as Sieglinde, tenor Peter Stein as Hagen, baritone Brian Mulligan as Gurnemanz, and soprano Andrea Silvestrelli as Louise. Donald Runnicles, General Music Director of the Deutsche Oper Berlin, returns to lead the San Francisco Opera Orchestra and Chorus.

San Francisco Opera has a storied history with Wagner’s Ring cycle which goes back eight decades. For this co-production with Washington National Opera, director Francesca Zambello uses imagery from various eras of American history, to recreate Wagner’s legend in which human virtue and national purity fall prey to greed and lust.

“The Ring is always contemporary. We are presenting a world in some ways similar to our audience but also one that will feel very much as if we are looking at our country’s rich history,” says Zambello. “The great themes of the Ring—power, fate, and love—are timeless and timeless through America’s past and future.”

Tickets are currently available for San Francisco Opera’s Ring by calling 866.546.3627 or visiting sanfranciscoopera.org, where you will find more information, including artist biographies.

Antonacchi stars in La Voix humaine

San Francisco Opera audiences will never forget her tour-de-force performance in summer 2015’s productions of La Traviata and Two River Women. Italian soprano sensation Anna Caterina Antonacci returns to the Company in March for Francis Poulenc’s blazing monodrama La Voix humaine at the Opera’s War Memorial Opera House.

Told exclusively from the point of view of a woman breaking up with her lover over the phone, La Voix humaine combines Poulenc’s urbane music with a libretto by Jean Cocteau. Antonacci has performed the opera to raves, including at New York’s Alice Tully Hall where she was praised by The New York Times for her "hot-blooded portrayal, "alternately cupping, shrilling, lashing, and exhausted.

In San Francisco, Antonacci will pair the opera with a selection of French art songs. This intimate, uncomplicated part of SF Opera’s La Seance Tournante—will take place at the War Memorial’s Tausig Auditorium on Saturday, March 18, Tuesday, March 21, March 23, and March 26. Tickets are $30, for more information, call 415.864.3330 or visit sanfranciscoopera.org.

Look for more details regarding SF Opera’s La Seance Tournante, including the opera’s Saint-Saëns The Souvenir de Tet.’s Evening in the November issue of San Francisco Opera Magazine.
Notes from the General Director

Making San Francisco A Better City

Something very powerful has happened over the past year. For the first time in our San Francisco Opera’s history, a combination of arts organizations, ranging from large companies like ours to small community-based artist collectives, has formed a powerful, unified alliance dedicated to improving public arts funding in San Francisco and making San Francisco a better city for us all.

I am so inspired by the energy, passion, and dedication that have characterized this consortium. The arts in San Francisco now have a unified vision and energy. The arts have a powerful story to tell in this dynamically changing city.

Arts funding in San Francisco has, for most of the last fifty years, come through the mayor’s purse. In 2010, one more tax was established with a very elegant logic: tourists staying in hotels should make a small investment in the culture that so attracts people to our city. Part of the early Hotel Tax fund was also allocated to downtown housing, recognizing the economic position between expected tourism and strained housing prices. This smart hotel tax model went on to be copied by many other cities.

San Francisco’s Hotel Tax Fund provided robust, growing resources for the arts and culture field, in 2010, the city began to freeze the cultural allocations and, in 2012, removed them altogether from the protected safety net of the Hotel Tax.

More than 100 San Francisco arts and humanities organizations have now formed an extraordinary group passionately dedicated to improving the quality of life in San Francisco by reaffirming the original purposes of the Hotel Tax.

The alliance does not object that the tax, but merely proposes that funds two critical areas the arts and ending funding family humanities. We have received endorsements from a broad swath of important supporers, and we learned recently that there will be no formal opposition on the ballot. We are Proposition S, and the message is simple: “Yes on S”.

The Hotel Tax has seen exponential increase in recent years, from $70 million in 2012 to an expected $85 million in 2013. Proposition S looks to allocate only half of the projected future growth in the Hotel Tax, thus mitigating the impact on other city services. Funding increase would be phased in for the next four years, gradually restoring funding to more historic levels for a number of arts-related city agencies. These programs would also be established to ensure a diverse and vibrant engagement with the arts for all city neighborhoods, bringing programming to families and children in areas like Bayview and Central Market who have been historically underserved.

Proposition S will provide critically needed support for organizations of all sizes, whether San Francisco Opera or the Community Music Center in the Tenderloin. Many of these organizations are struggling to remain in the city.

Your participation will be critical to the success of Proposition S. Through your advocacy, your vote, and your generosity, you can help make a win-win generation investment in the arts in San Francisco. Here are a few ways you can participate:

1. Vote “Yes on S” by mail or in person by November 6! Be part of this historic movement to restore and secure funding for the vibrant arts community that so fundamentally defines this great city. We need a two-thirds majority to pass, so your participation on Election Day is critical.

2. Spread the word. These arts organizations belong to you, the residents of the Bay Area. Help us encourage awareness and support for Proposition S with your friends, family and colleagues. You can find more information at hotline.com.

This is an unprecedented opportunity to change the face of arts funding in one of the most culturally important cities in the world. You can play a crucial role in securing the future health of the arts in San Francisco. We are united in an arts sector, and we hope that you, our audience, will unite in strong support of Proposition S.

—Matthew Shipp
@matthewshipp

Get Involved with Opera CUE

San Francisco Opera’s family and community programs have expanded with the February 2013 opening of the Diane B. Wilsey Center for Opera. Located next door to the War Memorial Opera House on the South Hall of the Veterans Building, the Wilsey Center has provided more opportunities—and space—for the San Francisco Opera Education Department to serve a greater number of Bay Area residents.

Under the new programming arm of Opera CUE (Community Understanding, Engagement), the Education Department presented the ARIB Festival on April 20, 2013, an all-day open house for students, educators, and the public featuring performances of original student works, workshops, and other activities, the event attracted over 500 children and adults and fully utilized the John M. Bryan Education Studio and state-of-the-art Diane and Ted Selby Theater.

Opera CUE also hosted the following programs at the Bryan Education Studio in Spring 2013: Cartoons! Digital screenings of classic cartoons filled with classical music; Opera Workshops for families with children ages seven and older; Descarca Workshops for adults; and Fly Art Workshops with storytelling, movement, music and visual arts for families and children ages six and under. Furthermore, Tea Opera is an hour-long screenings for opera-loving young and old were screened in the Wilsey Center’s Tedd Ablon Theater. All together in the spring of 2013, Opera CUE engaged over 2,000 community members at the Wilsey Center.

More information about Opera CUE and the Company’s Education Department is available at sfopera.com/discover-opera. The first program of this season occurs on October 14 to support San Francisco Opera’s Education Programs, please visit sfopera.com/discover-opera.

#OperaConf
SAN FRANCISCO OPERA Profile
Geoffrey Craig
Head of Wardrobe Department

“It’s all about the details” says Geoffrey Craig who has been the head of the Company’s wardrobe department since 1981. “We check every garment, every closure, every hem, every time. That’s the job.” The magnificent illusion presented onstage at the War Memorial Opera House is possible due to the organization’s acumen and astuteness of Craig and his staff who dress hundreds of soloists, chorus members, and supernumeraries each season.

Wardrobe is altogether separate from the costume department. Craig explains the difference: “The costume shop creates and fits the costumes on all of the performers. Once the costumes arrive in the theatre, they become the responsibility of the wardrobe department. Generally, the costumes arrive the day before the first dress rehearsal. We literally unpack the show, read the contracts, and put it away.”

In 1981, a friend knew that Craig had experience dressing performers at the Peabody Opera House and offered him the job. He initially worked on the company’s ambitious new production of Aida with Margareta Price in the title role and Luciano Pavarotti as Radames. As things sometimes go in the theatre, someone canceled, and Craig was called upon to make his “debut” earlier than expected, dressing complicated singers in the Coronation scene of Aida’s ‘The Merry Widow’ with Joan Sutherland.

He emotionally recalls the first principal singer he dressed: Indra Pando as Susanna in ‘Le Nozze’. “He was just extremely gratified,” says Craig. “He was probably in his late 40s when he was here. He literally did everything for himself. He was old school in his own memory, very much dressed himself. It is just one of those memories of working with someone really special.”

Rather than manage the artists, Craig now manages the dresses. He takes pride when his team is acknowledged, especially by the artists who rely on them. “You create this relationship with the artist; they depend on you. It’s a trust position,” he says, “to be successful in the job you’ve got to be successful every time.”

“You’re in the room with them and you’re dealing with confidentiality. Part of the job is being a confidante.” Another major aspect of the job is managing the details and logistics of costume changes, minor repairs, and keeping each costume intact for an opera that will be performed many times over several weeks in repertory. “We have an inventory of every item that is supposed to appear on stage, and it is our responsibility to make sure that each item is there when it’s needed.” Underwear is the responsibility of the performer, but each layer of clothing on top of that is assisted by the dresser who follows the inventory. Costumes are pre-arranged on the rack so that dresser and performer can negotiate costume changes quickly and without having to wonder if they remembered everything or left out any details. Leaving nothing to chance, Craig and his team work to achieve the director’s vision, ensure the performer’s comfort, and make each performance look extraordinary and breathtaking.

“Some performers depend on the costume to get into the character. The structure of the garment, in some cases, determines their movements on stage,” says Craig. “If the performer is comfortable in the role, the costume only adds to their performance. If they are uncomfortable in the role, it doesn’t matter what you do, because the costume is going to be an issue.”

When asked if there were any productions during his tenure that tested the limits of his superb organizational system, Craig did not hesitate: “‘Wagner’s Ring’ with Placido Domingo in the role of Siegmund. The director had so much to work with that it was a huge undertaking and a huge task.”

— Jennifer Morgan

Proud to be the Official Airline of the San Francisco Opera.
fly the friendly skies

#OperaConf
Music touches the heart

From a simple tune to the richest harmony, music expresses emotion in ways that can resonate with all of us.

We're proud to salute the San Francisco Opera.

#OperaConf
San Francisco Opera celebrated the opening of its 99th season on September 9, 2016 with Umberto Giordano's French Revolution opera Andrea Chénier, led by Music Director Nicola Luisotti. This year's Opera Ball, co-chaired by Sandra Farris and Patricia Spinelli, was a resplendent evening of French elegance and sophistication, designed by J. Riccardo Benavides with dinner by McCalls Catering. Proceeds from this signature fundraiser benefit the San Francisco Opera Association and Opera Guild's education and community programs reaching more than 60,000 young people and families.
The great 18th-century Chinese novel by Cao Xueqin came alive in Bright Sheng and David Henry Hwang’s “Dream of the Red Chamber,” a world premiere opera commissioned and produced by San Francisco Opera. To mark the special occasion, a Dream committee led by Dennis Wu Ho, Garrett Lord, Tim Kahn, and David Gockley, assisted with community support and educational outreach culminating in an elegant sold-out dinner, opening-night performance, and reception with the cast. On September 10, McCalls Catering and Events created the magnificent ambiance and designed a sumptuous dinner fit for the Emperor himself.

#OperaConf
BEFORE YOU GO
GET “IN THE KNOW”
San Francisco Opera and its affiliates are pleased to offer a wealth of educational resources to help you get “in the know” for each opera performance. For information on these and other resources, visit sfopera.com/learn.

E-OPERA NEWSLETTER
San Francisco Opera subscribers are the first to know about the latest performances, special events, and educational opportunities. Keep up-to-date on featured artists, special ticket offers, advance program notes, and other insider information by signing up at sfopera.com/subscribe.

INSIGHT PANELS
Renowned artists and personalities from the world of opera, including cast members and directors from the productions, share behind-the-scenes insights and experiences during informal panel discussions presented by San Francisco Opera Guild. Visit sfopera.com/insights.

OPERA PREVIEW LECTURES
San Francisco Opera Guild chapters present lectures that bring renowned musicologists to communities throughout the greater Bay Area, offering an in-depth look into the season’s upcoming operas. Visit sfopera.com/preview.

OVERTURE: OPERA WORKSHOPS FOR ADULTS
San Francisco Opera hosts interactive workshops for adults about the journey of creating opera. Newcomers and seasoned opera-goers from the process from the ground up and experience San Francisco Opera behind the scenes. Visit sfopera.com/discovery-operas.

FAMILY PROGRAMS
San Francisco Opera offers family programs, including movie screenings and interactive workshops, throughout the year and all over the Bay Area. Visit sfopera.com/discovery-operas.

CHECK OUT SAN FRANCISCO OPERA’S BLOG
Our blog, Behind the Scene of San Francisco Opera, offers unique insight into the Company, with entries from the principal singers, chorus, and orchestra musicians to the creative teams for each opera and the many talented people who don’t have a box on stage. Visit sfopera.com/blog.

OPERA HOUSE TOURS
Discover the magic that goes into creating an opera production with a backstage tour of the War Memorial Opera House led by a Guild volunteer docent. Tours occur only on selected dates in small groups; reservations required. E-mail tours@sfopera.org or call the San Francisco Opera Guild at (415) 554-6000 to leave a message for group tours. Contact Lynn Watson at sfopera.tours@gmail.com for general information.
RICHARD WAGNER

THE RING

Through myth we find humanity

Charting an epic course from the birth of nature to the fall of the gods and the dawn of a new age, the monumental work of art ever created returns to San Francisco.

Witness this timeless tale unfold in San Francisco Opera’s spectacular production, directed by Francesca Zambello. Former Music Director Donald Runnicles conducts an extraordinary international cast featuring Evgeny Kissin (Rhinelander), Greer Grimsley (Wotan), Daniel Brenna (Siegmund), Kari Mariasli (Sieglinde), Brendan Juvancich (Siegfried) and Falk Struckmann (Alberich).

The Ring of the Nibelung Summer 2018—On Sale Now!

Cycle 1—June 12, 13, 15 and 17, 2018
Cycle 2—June 19, 20, 22 and 24, 2018
Cycle 3—June 26, 27, 29 and July 1, 2018

Visit sfopera.com/ring to learn more.

SAN FRANCISCO OPERA

Join the Ring Circle

Experience Wagner’s operatic masterpiece as never before, with unique opportunities leading up to and during the Ring, from priority seating to exclusive behind-the-scenes access, all designed to bring this most epic of works to life.

• Receive upgraded seating priority
• Attend exclusive events with General Director Matthew Shilvov as well as the cast and creative team
• Enjoy complimentary parking for all performances in your cycle
• Develop lifelong friendships with fellow ring lovers from around the world

$5,000 Rhinemaiden Circle
$10,000 Valkyrie Circle
$15,000 Hero Circle

Production sponsorship opportunities, featuring exclusive customized benefits, begin at $25,000. For more information about the Ring Circle and production sponsorships, please contact Cathy Lewis at (415) 551-6239 or cirw@sfopera.com.

#OperaConf
John A. & Cynthia Fry Gunn

Once again, the unpretentious generosity of Cynthia and John Gunn has set the stage for a dazzling season at San Francisco Opera. Since 2003, when John joined the Opera Board, the couple has underwritten numerous productions and provided exceptional support for many of the Company’s innovative endeavors.

In September 2006, the Gunn’s made a historic commitment—to be the largest gift ever made by individuals to an American opera company—to help fund the signature projects of General Director David Gockley, including new operas and productions, multimedia projects, and outreach programs. This season, the Gunn’s inspired generosity is helping make possible four productions—Ades’s Charles Dorian of the Red Chamber, Aile, and Den Golden John. John shared his considerable insights at the 2014 conference of OPERA America, the national service organization for opera. As he told attendees, “Opera is a dynamic art form and all of us play a role in keeping it vital. We must expand our repertoire and our audiences, and strive for financial flexibility. And we depend on donors to keep opera alive.”

John is the former chairman and CEO of Dodge & Cox Investment Managers. He joined the firm in 1972, the year he received his MBA from Stanford Business School and married Cynthia, who graduated from Stanford with an A.B. in political science in 1970. Early in her career, Cynthia was the editor and director of The Portable Stanford book series for ten years. She edited twenty-eight books by Stanford professors on a wide range of topics, including Economic Policy Beyond the Headlines by George Shultz and Ken Dam. In addition to their support of San Francisco Opera, the Gunn’s are active members of the community. John is the chair of the advisory board for the Stanford Institute for Economic Policy Research (SIEPR), serves as a trustee of Stanford University, and is Vice Chairman of the board of Stanford Hospital Care. Cynthia is an overseer of Stanford’s Hoover Institute, a member of the advisory board of Family and Children’s Services, and serves on the boards of the Lucile Packard Foundation for Children’s Health and the San Francisco Fine Arts Museums.

Opera lovers are grateful to Cynthia and John, and applaud their commitment to keeping San Francisco Opera a leading-edge company.

#OperaConf
**SPONSOR SPOTLIGHT**

**Bernard and Barbro Osher (Production Sponsors, The Mokopules Case)**

A native of Maine, Bernard Osher became involved with San Francisco Opera as a subscriber nearly fifty years ago, shortly after moving here from New York. He and his wife Barbro, a native of Sweden, have been outstanding benefactors of Bay Area cultural programs ever since. Their generosity has touched every aspect of the company’s work, from artist appearances to production facilities. Established in 1977, the Bernard Osher Foundation supports higher education and the arts, locally and nationally. The Foundation has funded virtually every major arts organization in the area, including special youth programs. Higher education initiatives include community citizen support, Lifelong Learning Institute on campus nationwide, and Osher Centers for Integrative Medicine at the UCSF, Harvard Medical School, Vanderbilt and Northwestern Universities, and, in partnership with Barbro’s Pro Scuela Foundation, at the Greenland Institute in Stockholm, Sweden. Bernard is a long-standing member of San Francisco Opera’s Board of Directors; serving on the Chairman’s Council, Barbro is Honorary Consul General of Sweden in San Francisco, and serves as Chairman of the Board of the Osher Foundation.

**Jan Shrem and Maria Manetti Shrem/Conductors Fund and Emerging Stars Fund**

(Sponsors, Maestro Final, Lawrence Brownlee and Heidi Stober, Don Pasquale)

After a career devoted to his publishing businesses in Japan and Europe, the creation of Clos Pegase Winery in California’s Napa Valley, and his art collection, Jan Shrem, in joint partnership with his wife Maria Manetti Shrem, is bringing his focus and affection to philanthropic causes that advance education and the performing and visual arts. Though they grew up half-world apart, Jan and Maria both developed a love of opera at a young age. While their lives led them each around the globe, their individual passions eventually led them to San Francisco Opera, and to each other. With a substantial, multiyear commitment, Company Sponsors Jan and Maria have expanded their support with the establishment of three different funds. The Conductors Fund helps ensure the continued appearances of maestros Giancarlo Fuentes and other Italian conductors in the orchestra pit. The Great Intepreters of Italian Opera Fund, helps bring today’s most compelling artists in Italian repertoire to San Francisco Opera, and the Emerging Stars Fund supports the Company in showcasing several exciting rising stars on our stage throughout the season.

**Joan and David Traietti/Great Singers Fund**

(Sponsors, Nadja Michael, The Mokopules Case)

“Without great singers, opera is not all it could be,” says San Francisco Opera board member Joan Traietti. “That’s why my husband and I approached David Cootley with the idea of creating a special way of supporting singers exclusively.” The result was the Great Singers Fund, inaugurated by the Traietti’s in 2008 to provide San Francisco Opera with enhanced support to attract the world’s best singers. Joan, a member of the Opera’s Board of Directors since 1998, and her husband David were production sponsors for several years before founding the Great Singers Fund. “The fund makes a difference in the quality of opera in San Francisco,” Joan explains. When asked to name a favorite artist in the 2016-17 Season, Joan explains, “There are so many! We are thrilled to be supporting the return of Nadja Michael to San Francisco Opera. We know that she will bring her own special brand of musical beauty, artistry and dynamic stage presence to The Mokopules Case. We are so pleased that the Fund can enable her appearance. I hope people see the relationship between the Great Singers Fund and this season’s fantastic line-up. Your support truly can make a difference! These amazing artists make an evening special, and at the end you walk away happy.”
SAN FRANCISCO OPERA

ADMINISTRATION

FINANCE
Nancy C. Perry, Senior Budget Manager
Cheryl Tang, Controller
Miriam Yu Lee, Assistant Finance Manager
Elena Quan, Senior Accountant
Amanda Tan, Payroll Administrator

HUMAN RESOURCES
Gaylene Fennessey, Human Resources Administrator

TECHNICAL SERVICES
Mark Rolison, Director of Technical Services
Terry Bursaw, Technical Director
Travis Good, Project Manager

ARTISTIC
Taylor Aim, Associate Director of Artistic Operations
Eugene Knapik, Stage Manager
Brent Pond, Stage Manager

PUBLIC RELATIONS
Cathy Kim, Director of Public Relations
Mary Ann Stiles, Senior Public Relations Manager

EDUCATION
Charles C. Morris, Curriculum and Program Specialist
Janis Gandy, Community Programs Manager

OPERATION
Matthew Zaccaria, General Manager

SALES
Kathy Hettinger, Sales Manager

TELEVISION
Karen Mbaku, Manager of Video Production

SAN FRANCISCO OPERA LIBRARY

ARCHIVE AND RECORDS
Matthew Zaccaria, Library Director

THE WALTERS CENTER FOR OPERA

Cheryl Bookbinder, Director of Development

#OperaConf
SAN FRANCISCO OPERA
2016–17 REPERTORY
ANDREA CHÉNIER
 Umberto Giordano
September 30, 14, 17, 20, 23, 26, 29
Production made possible, in part, by:
Opening: Weekend Grand Sponsor: Diane B. Wilsey
John A. and Cynthia Reynolds McNeil and Barbara A. Wolfe.
DREAM OF THE RED CHAMBER
World Premiere
Music by Bright Sheng
Libretto by David Henry Hwang and Bright Sheng
September 10, 13, 16, 19, 22, 25, 28
Production made possible, in part, by:
John A. & Cynthia Reynolds McNeil
and the Andrew W. Mellon Foundation and
the Historical Endowment for the Arts.
OPERA America’s Opera Fund; and United Airlines.
Levon Thirashvili and the MacArthur Foundation.
with leadership support from the Dr. M. F. T. Subhadra Memorial Fund
of the Chinese Heritage Foundation, Stephanie T. H., and Harvey C. Liu;
and Ruth Steiner and the late Bruce Dayton.
DON PASQUALE
Gaetano Donizetti
September 15, October 2, 6, 9, 13, 16
Production made possible, in part, by Leslie E. Harris.
THE MAKROPULOS CASE
Leoš Janáček
October 14, 18, 22, 26, 30
Production made possible, in part, by The Bernard Oliver Endowment Fund.
AIDA
Giuseppe Verdi
November 9, 12, 15, 18, 22, 25, 28, 31
Production sponsored, in part, by:
Keith & Patricia Gaston; San Francisco Opera Guild, and Chevron.
MADAME BUTTERFLY
Giuseppi Puccini
November 6, 9, 13, 16, 19, 23, December 1, 4
Production made possible, in part, by:
the Burgans & Elizabeth Jannison fund, and Karen Pernstein.
RIGOLETTO
Giuseppe Verdi
May 30, June 2, 5, 9, 12, 16, 19, 23, 26, 29, 30
Production made possible, in part, by:
The Bernard Oliver Endowment Fund.
DON GIOVANNI
Wolfgang Amadeus Mozart
June 4, 8, 11, 14, 18, 21, 24, 27, 30
Production made possible, in part, by:
John A. & Cynthia Reynolds McNeil.
LA BOHÈME
Giacomo Puccini
June 10, 13, 17, 20, 23, 26, 29, 30
Production made possible, in part, by:
the Burgans & Elizabeth Jannison fund.

Further support was provided by:
The Great Singers Fund, established by Joan & David Tisch.
The Gordini Foundation, and the Great Reinterpretation of Italian Opera Fund.

Sponsoring Companies:
The Infinity Fund
Arn & Conlin Carpy Foundation
John A. & Cynthia Reynolds McNeil
Mr. & Mrs. Franklin P. Johnson, Jr.
Edward W. & Janie M. Millett Endowment Fund
Steven M. Merck
Bernal & Barbara Orsini
Jan W. & Maria Marietti Sherr
Evan's & Ted Teade
Phyllis C. Wright Endowment Fund
Diane B. Wilsey

Season Sponsor:
Chevron
Corporate Partners:
Chevron

San Francisco Opera is supported, in part, by a grant from the Arts/Lyric Hall Trust Fund.
All performances feature English supertitles. Repertory, casts, dates, and ticket pricing are subject to change.
Box Office: (415) 864-3330 • sfopera.com
SYNOPSIS

VĚC MAKropolůS

More than 50 years ago, an alcoholic named Makropolus was employed by the Habsburg Emperor Rudolf II to create an albatross to free the Emperor eternal life. Not wanting Makropolus' failed potion, the Emperor forced him to admit to his own death. When he discovered what the albatross really was, granting him some 50 additional years of life. Due to the time that he lived, the albatross gained many properties, and was eventually renamed and now bears the name of the Emperor. ISA. While he was in prison, the Emperor's wife, Elvira, was revealed to be a potion, and was later revealed to be a potion by the Emperor. Within ten years of his death, Elvira has been revealed to be a potion, and was later revealed to be a potion by the Emperor.

At Dr. Kolensky's office in Prague, the dark horse of glass father of Gregor. Gregor, the young tenor who played the part of the Emperor, is revealed to be a potion, and is later revealed to be a potion by the Emperor. He is a skilled artist and speaks about the great praise drama, Emilia Marty. Elvira reveals her plan to make a potion with Gregor, whom she loves. She has come to learn about the Gregor, a potion that creates and displays a remarkable knowledge of the potion. Mary claims that the potion comes from Mary, who was revealed to be a potion, and is later revealed to be a potion by the Emperor. Mary claims to know of a potion in the vaults of the current potion that will make the matter conclusive. Kolensky does not believe her and cannot imagine how she could know this information, but Gregor insists that he can make the potion.

After Kolensky has left, Gregor offers Marty a potion if she will help him to make the potion. She accepts his offer of money but sets it aside. He might probably be a potion that she knows how to make the potion. Mary turns on it and notes that it is still necessary to produce written proof that Ferdinand MacGregor was the son of Pepi Pus before Gregor can legally dine the disputed property. Marty announces that she can produce this, and leaves the men assembled once again.

ACT II

After a performance, a young man and a young woman discuss Marty's singing. Gregor comes back, looking for Marty, and is joined by Jeanette (Reva's secretary and the son of Pepi) as well as Gregor and Volda who come to congratulate the singer. Marty is obviously satisfied with Gregor and, yet, in the half-light of the old vaults, Gregor endeavors and remains on how much she resembles his own love, fifteen years past, the Spanish dancer Emilia Marty. Gregor speaks to Volda in Spanish and reminds him of his own love, as well as Gregor and Volda's son, Pepi Pus. He says that he has found one of the letters that are in Pepi Pus' house, and reads out loud. Gregor is then revealed to be a potion, and is later revealed to be a potion by the Emperor. He is a skilled artist and speaks about the great praise drama, Emilia Marty. Mary claims that the potion comes from Mary, who was revealed to be a potion, and is later revealed to be a potion by the Emperor. Mary claims to know of a potion in the vaults of the current potion that will make the matter conclusive. Kolensky does not believe her and cannot imagine how she could know this information, but Gregor insists that he can make the potion.

After a performance, a young man and a young woman discuss Marty's singing. Gregor comes back, looking for Marty, and is joined by Jeanette (Reva's secretary and the son of Pepi) as well as Gregor and Volda who come to congratulate the singer. Marty is obviously satisfied with Gregor and, yet, in the half-light of the old vaults, Gregor endeavors and remains on how much she resembles his own love, fifteen years past, the Spanish dancer Emilia Marty. Gregor speaks to Volda in Spanish and reminds him of his own love, as well as Gregor and Volda's son, Pepi Pus. He says that he has found one of the letters that are in Pepi Pus' house, and reads out loud. Gregor is then revealed to be a potion, and is later revealed to be a potion by the Emperor. He is a skilled artist and speaks about the great praise drama, Emilia Marty. Mary claims that the potion comes from Mary, who was revealed to be a potion, and is later revealed to be a potion by the Emperor. Mary claims to know of a potion in the vaults of the current potion that will make the matter conclusive. Kolensky does not believe her and cannot imagine how she could know this information, but Gregor insists that he can make the potion.

After a performance, a young man and a young woman discuss Marty's singing. Gregor comes back, looking for Marty, and is joined by Jeanette (Reva's secretary and the son of Pepi) as well as Gregor and Volda who come to congratulate the singer. Marty is obviously satisfied with Gregor and, yet, in the half-light of the old vaults, Gregor endeavors and remains on how much she resembles his own love, fifteen years past, the Spanish dancer Emilia Marty. Gregor speaks to Volda in Spanish and reminds him of his own love, as well as Gregor and Volda's son, Pepi Pus. He says that he has found one of the letters that are in Pepi Pus' house, and reads out loud. Gregor is then revealed to be a potion, and is later revealed to be a potion by the Emperor. He is a skilled artist and speaks about the great praise drama, Emilia Marty. Mary claims that the potion comes from Mary, who was revealed to be a potion, and is later revealed to be a potion by the Emperor. Mary claims to know of a potion in the vaults of the current potion that will make the matter conclusive. Kolensky does not believe her and cannot imagine how she could know this information, but Gregor insists that he can make the potion.
DON’T START, STOP!
11:00 a.m. – 12:15 p.m.