



SAN FRANCISCO OPERA

**2008–09 SEASON
FURTHER PRESS INFORMATION**

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SAN FRANCISCO OPERA 2008–09 SEASON AT A GLANCE

- Eleven productions, seven of which are new to San Francisco Opera
- Presented from September 5, 2008 to July 5, 2009

San Francisco Opera Commission – *World Premiere*

The Bonesetter's Daughter

Music by Stewart Wallace

Libretto by Amy Tan

Commissioned by San Francisco Opera

San Francisco Opera Co-Commission – *West Coast Premiere*

Three Decembers (Last Acts)

Music by Jake Heggie

Libretto by Gene Scheer

Based on an original play by Terrence McNally

Commissioned by Houston Grand Opera, San Francisco Opera, and Cal Performances

New Production Adapted by San Francisco Opera

The Elixir of Love

James Robinson, director

Allen Moyer, set designer

Martin Pakledinaz, costume designer

Adapted from a co-production with Opera Colorado, Boston Lyric Opera, Pittsburgh Opera, Michigan Opera Theater, and Fort Worth Opera

San Francisco Opera Premiere - *New to San Francisco Opera Repertory*

Die Tote Stadt

Co-production of Vienna State Opera and the 2004 Salzburg Festival

Additional Productions New to San Francisco Opera

Boris Godunov

Originally produced by the Grand Théâtre de Genève

Porgy and Bess

Washington National Opera production

La Traviata

Los Angeles Opera production

Special Presentations

The Elixir of Love for Families

Special Family Presentation

Angela Gheorghiu in Concert

presented with Cal Performances

Salvatore Licitra in Concert

presented with Cal Performances

San Francisco Opera Debuts

Singers

Lado Ataneli	Baron Scarpia in <i>Tosca</i>
Joseph Calleja	Rodolfo in <i>La Bohème</i>
Giorgio Caoduro	Belcore in <i>The Elixir of Love</i>
Alessandro Corbelli	Dulcamara in <i>The Elixir of Love</i>
Barbara Frittoli	Amelia Grimaldi in <i>Simon Boccanegra</i>
Tamar Iveri	Amelia Grimaldi in <i>Simon Boccanegra</i>
Ermonela Jaho	Violetta Valéry in <i>La Traviata</i>
Torsten Kerl	Paul in <i>Die Tote Stadt</i>
Maija Kovaleska	Mimi in <i>La Bohème</i>
Genia Kühmeier	Ilia in <i>Idomeneo</i>
Ning Liang	Luling Liu Young in <i>The Bonesetter's Daughter</i>
Emily Magee	Marie/Marietta in <i>Die Tote Stadt</i>
Inva Mula	Adina in <i>The Elixir of Love</i>
Keith Phares	Charlie in <i>Three Decembers (Last Acts)</i>
Adrienne Pieczonka	Floria Tosca in <i>Tosca</i>
Alek Shrader‡	Nemorino in <i>The Elixir of Love for Families</i>
Iano Tamar	Elettra in <i>Idomeneo</i>
Hao Jiang Tian	Chang the Coffin Maker in <i>The Bonesetter's Daughter</i>
Wu Tong	Taoist Priest in <i>The Bonesetter's Daughter</i>
Gabriele Viviani**	Marcello in <i>La Bohème</i>
Qian Yi	Precious Auntie in <i>The Bonesetter's Daughter</i>

Conductors

Vassily Sinaisky	<i>Boris Godunov</i>
Steven Sloane	<i>The Bonesetter's Daughter</i>

Directors

Marta Domingo	<i>La Traviata</i>
Leonard Foglia	<i>Three Decembers (Last Acts)</i>
Meisje Hummel	Revival Director, <i>Die Tote Stadt</i>
Julia Pevzner	<i>Boris Godunov</i>
Chen Shi-Zheng	<i>The Bonesetter's Daughter</i>

** U.S. Opera debut

‡ Current Adler Fellow

Season Artists to Date

Sopranos:

Norah Amsellem
Kristin Clayton^{♯†}
Barbara Frittoli*
Angela Gheorghiu
Tamar Iveri*
Ermonela Jaho*
Maija Kovaleska*
Genia Kühmeier*
Emily Magee*
Melody Moore^{♯†}
Inva Mula*
Anna Netrebko
Adrienne Pieczonka*
Iano Tamar*
Ji Young Yang^{♯‡}
Qian Yi*

Mezzo-Sopranos:

Zheng Cao^{♯†}
Catherine Cook^{♯†}
Alice Coote
Ning Liang*
Frederica von Stade

Tenors:

Roberto Aronica
Piotr Beczala
Joseph Calleja*
Charles Castronovo
Vsevolod Grivnov
Marcus Haddock
Torsten Kerl*
Salvatore Licitra
Alek Shrader^{♯‡}
Kurt Streit
Ramón Vargas

Baritones:

Lado Ataneli*
Giorgio Caoduro*
Patrick Carfizzi
Dwayne Croft
Dmitri Hvorostovsky
James Maddalena
Lucas Meachem^{♯†}
Keith Phares*
Wu Tong*
Gabriele Viviani**

Basses:

Alessandro Corbelli*
Oren Gradus[♯]
Hao Jiang Tian*
Vitalij Kowaljow
Vladimir Ognovenko
Samuel Ramey
Dale Travis^{♯†}

* San Francisco Opera debut

** U.S. Opera debut

† Former Adler Fellow

‡ Current Adler Fellow

♯ Merola Opera Program graduate

Conductors

Donald Runnicles

Simon Boccanegra
Die Tote Stadt
Idomeneo
La Traviata

Nicola Luisotti

La Bohème

Marco Armiliato
Bruno Campanella
John DeMain
Vassily Sinaisky*
Steven Sloane*
Patrick Summers[♯]

Tosca
The Elixir of Love
Porgy and Bess
Boris Godunov
The Bonesetter's Daughter
Three Decembers (Last Acts)

* San Francisco Opera debut

♯ Merola Opera Program graduate

Directors

Francesca Zambello	<i>Porgy and Bess</i>
Jose Maria Condemi [♯]	<i>The Elixir of Love for Families</i>
John Copley	<i>Idomeneo</i>
Willy Decker [•]	<i>Die Tote Stadt</i>
Marta Domingo*	<i>La Traviata</i>
David Edwards	<i>Simon Boccanegra</i>
Leonard Foglia*	<i>Three Decembers (Last Acts)</i>
Meisje Hummel* [◦]	<i>Die Tote Stadt</i>
Julia Pevzner*	<i>Boris Godunov</i>
James Robinson	<i>The Elixir of Love</i>
Chen Shi-Zheng*	<i>The Bonesetter's Daughter</i>
Harry Silverstein	<i>La Bohème</i>

- * San Francisco Opera debut
- Revival Director
- Original Director
- ♯ Merola Opera Program graduate

Merola Opera Program and Adler Fellowship Program Artists

Norah Amsellem [♯]	Lucas Meachem ^{†♯}
Zheng Cao ^{†♯}	Melody Moore ^{†♯}
Charles Castronovo [♯]	Anna Netrebko [♯]
Kristin Clayton ^{†♯}	Kurt Streit [♯]
Jose Maria Condemi [♯]	Patrick Summers [♯]
Catherine Cook ^{†♯}	Dale Travis ^{†♯}

Current Adler Fellows (2008)

Incoming:

Andrew Bidlack[♯], *tenor*
Lara Bolton[♯], *apprentice coach*
Daveda Karanas[♯], *mezzo-soprano*
Kenneth Kellogg[♯], *bass*
Daniela Mack[♯], *mezzo-soprano*
Alek Shrader[♯], *tenor*
Tamara Wapinsky[♯], *soprano*

Returning:

Heidi Melton[♯], *soprano*
Matthew Piatt[♯], *apprentice coach*
Katharine Tier[♯], *mezzo-soprano*
Ji Young Yang[♯], *soprano*

- † Former Adler Fellow
- ♯ Merola Opera Program graduate

DAVID GOCKLEY

David Gockley became San Francisco Opera's sixth general director on January 1, 2006, following in the footsteps of General Directors Gaetano Merola (1923–1953), Kurt Herbert Adler (1953–1981), Terence A. McEwen (1982–1988), Lotfi Mansouri (1988–2001), and Pamela Rosenberg (2001–2005). Considered one of the major innovators in American opera, Gockley came to San Francisco from Houston Grand Opera (HGO), the organization that he led for more than three decades. Gockley transformed HGO from a small regional company into one of the leading opera companies in the United States by a bold mixture of traditional and adventurous repertoire, the application of modern technology to reach new audiences, artistic excellence, and solid financial governance. A self-described “progressive traditionalist,” Gockley is passionately committed to the premise that opera is a living art form that speaks to a variety of audiences.

Gockley is recognized for being a risk-taker, for mounting dynamic theatrical productions and exploring daring artistic ideas, and for balancing new, progressive productions and traditional operatic repertoire. Under his leadership, San Francisco Opera (SFO) has already presented a world premiere and is currently preparing to present another. In the fall of 2007, SFO presented *Appomattox*, commissioned from composer Philip Glass and librettist Christopher Hampton. In the fall of 2008, the Company unveils composer Stewart Wallace and Bay Area novelist Amy Tan's *The Bonesetter's Daughter*, based on her best-selling novel of the same title. SFO will also present a new production of Wagner's *Ring* cycle (a co-production with Washington National Opera) starting with *Das Rheingold* in 2008 and ending with a full presentation of the cycle in the 2010–11 season. San Francisco Opera Artistic Adviser Francesca Zambello directs this “American” *Ring* and Music Director Donald Runnicles will conduct.

Gockley is committed to broadening and diversifying audiences for San Francisco Opera, and during his first months as general director he took opera to the center of the community with a free outdoor simulcast—the first in the Company's history—of Puccini's *Madama Butterfly* in May 2006. Subsequent simulcasts included *Rigoletto* in October 2006, reaching 15,000 people in San Francisco and Stanford University's Frost Amphitheater; *Don Giovanni* in June 2007, which was broadcast to 7,000 people in four theaters across Northern California; and *Samson and Delilah* for an audience of 15,000 at AT&T Park in September 2007. In 2007, Gockley led San Francisco Opera to take these innovations even further and created the Koret-Taube Media Suite. The first permanent high-definition broadcast-standard video production facility installed in any American opera house, the Koret-Taube Media Suite gives the Company the permanent capability to produce simulcasts and other projects including OperaVision, where retractable screens provide full stage, close-up, and mid-range ensemble shots in high-definition video for patrons in balcony seats. Gockley ushered in another first for San Francisco Opera in December 2007 when the Company announced an agreement for distribution of six operas per year to movie theaters across the globe. This agreement with The Bigger Picture, a subsidiary of Access Integrated Technologies, Inc., marks the first time that any opera company will utilize the feature film quality digital cinema format and

underscores how the era of digital cinema is transforming how and where great entertainment reaches new audiences.

Gockley joined Houston Grand Opera in 1970 as business manager, armed with both a musical background and a business degree from Columbia University. Two years later, at age 29, he became general director. Under his leadership, HGO received a Tony, two Emmy, and two Grammy awards; established the Houston Grand Opera Orchestra; and became America's leading commissioner and producer of new works. By 2006, HGO had 35 world premieres to its credit, including Thomas Pasatieri's *The Seagull* (1974); Carlisle Floyd's *Bilby's Doll* (1976) and *Cold Sassy Tree* (2000); Leonard Bernstein's *A Quiet Place* (1983); Mark Adamo's *Little Women* (1998) and *Lysistrata* (2005); John Adams's *Nixon in China* (1987); Sir Michael Tippett's *New Year* (1989); Meredith Monk's *ATLAS* (1991); Stewart Wallace's *Harvey Milk* (1995); Daniel Catán's *Florencia en el Amazonas* (1996) and *Salsipuedes* (2004); Rachel Portman's *The Little Prince* (2003); and Jake Heggie's *The End of the Affair* (2004). Among the six American premieres presented during Gockley's tenure was the 1984 premiere of Philip Glass's *Akhmaten*. In 1975, HGO presented the first fully-staged production of Scott Joplin's *Treemonisha*. The next year, HGO restored George Gershwin's *Porgy and Bess* to the American operatic repertory with a landmark production which went on to win Tony and Grammy awards.

Gockley initiated international and national tours, taking HGO to Broadway, Europe, Japan, and Egypt. In 1996, *Porgy and Bess* marked HGO's debut at Milan's La Scala and Paris's Opera Bastille. Virgil Thomson's *Four Saints in Three Acts*, directed by Robert Wilson, was featured at the inaugural Lincoln Center Festival '96 and the 50th Edinburgh International Festival. In 1988, HGO's world premiere production of *Nixon in China* also traveled to Edinburgh. Through Gockley's efforts, HGO began annual radio broadcasts on National Public Radio, the European Broadcast Union, and Australian Broadcasting Corporation. A number of HGO's productions under Gockley, including *Willie Stark*, *Treemonisha*, *Little Women*, and the Emmy award-winning *Nixon in China*, have been televised on PBS/WNET's *Great Performances* series. HGO's numerous recordings include *Treemonisha* (Deutsche Grammophon), *Porgy and Bess* (RCA), *Cold Sassy Tree* (Albany), *Florencia en el Amazonas* (Albany), Tod Machover's *Resurrection* (Albany), *Little Women* (Ondine/Koch), Bright Sheng's *Song of Majnun* (Delos), *ATLAS* (ECM), and the Grammy award-winning *Nixon in China* (Nonesuch).

Gockley's pioneering new innovations at HGO included the free outdoor "Plazacasts" of mainstage opera productions; the Multimedia Modular Stage, a stage system utilizing huge projection screens to provide a sense of intimacy in large outdoor settings (similar to the stages used by rock bands, the design was the first of its kind for opera production); and OperaVision, a system of plasma and projection screens located in the upper levels of the theater to provide audiences with close-up shots and supertitles. In 1977, Gockley co-founded the Houston Grand Opera Studio to develop the talents of young singers with a potential for major careers in opera and musical theater. The program has helped to nurture the careers of Joyce DiDonato, Denyce Graves, Eric Halfvarson, Susanne Mentzer, and many others. One of the crowning achievements of Gockley's tenure was the 1987 opening of Wortham Theater Center, HGO's home. The \$72 million performing arts center was built entirely with private funds.

David Gockley was born in Philadelphia in 1943 and grew up in Wayne, Pennsylvania. His father was an athletic coach and inspired his early love for sports. From his mother he inherited a passion for music. He pursued vocal studies at Boston's New England Conservatory and then studied conducting and composition at Brown University, where he received a bachelor's degree in 1965. In 1970, he received a master's degree from Columbia University Business School, which also named him the first recipient of the Dean's Award for "Distinguished Professional Achievement." Gockley's alma mater, Brown University, awarded him an honorary doctorate of fine arts in 1993 and, in 1995, recognized him with the William Rogers Award for outstanding professional achievement and extraordinary service to humanity. Gockley has served as president of OPERA America. He is the father of two daughters, Meredith and Lauren, and a son, Adam.

DONALD RUNNICLES

Donald Runnicles has been music director of San Francisco Opera since 1992. During the 2008–09 Season he leads the Company in four main-stage productions: *Simon Boccanegra*, *Die Tote Stadt*, *Idomeneo*, and *La Traviata*. This year is his third season as music director of the Grand Teton Music Festival, and he is also principal guest conductor of the Atlanta Symphony Orchestra. The Maestro conducts regularly at the Vienna State Opera, the BBC Proms and the Edinburgh Festival, and has ongoing relationships with the Bayreuth, Salzburg, and Glyndebourne festivals. His engagements this season include three productions at the Metropolitan Opera, including a new production of *Peter Grimes*; *The Flying Dutchman* and *Der Rosenkavalier* with Vienna State Opera; and concerts with the BBC Scottish Symphony Orchestra and the Berlin Philharmonic.

Maestro Runnicles first led San Francisco Opera 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 North American premiere of Messiaen's *Saint François d'Assise*; and the West Coast premiere of Wallace's *Harvey Milk*. 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, Germany, and was named general music director of the city of Freiburg in 1989. He made his North American debut in 1988 conducting Berg's *Lulu* at the Metropolitan Opera.

Throughout his career, Donald Runnicles has also conducted many of the world's finest orchestras and opera companies such as the Berlin Philharmonic and Vienna Philharmonic, the Chicago Symphony, the Philadelphia Orchestra, San Francisco Symphony, BBC Symphony Orchestra, NDR Symphony Orchestra Hamburg, the Bavarian Radio Symphony Orchestra, La Scala, Vienna State Opera, Bayreuth Festival Opera, Glyndebourne Festival Opera, among others. His notable discography includes vocal and symphonic works ranging from Gluck's *Orphée et Eurydice* with San Francisco Opera and a recent *Tristan und Isolde* to Beethoven's Ninth Symphony and *Britannia*, a new collection of British orchestral music. Maestro Runnicles holds an honorary degree from Edinburgh University and was made an Officer of the British Empire in 2004.

At the close of the 2008–09 Season, Maestro Donald Runnicles concludes his remarkable tenure as San Francisco Opera’s music director and principal conductor. His early two decades of musical leadership have left an indelible mark on the Company and the Bay Area musical community. Although Maestro Runnicles goes on to his newly appointed posts as general music director of the Deutsche Oper Berlin and chief conductor of the BBC Scottish Symphony, he will continue to be a part of San Francisco Opera’s musical life in the future, leading a new production of Britten’s *Peter Grimes* and working with the Company on the new *Ring* Cycle.

NICOLA LUISOTTI

Italian conductor Nicola Luisotti, recently appointed music director designate of San Francisco Opera, made his international debut in 2002 leading a new production of *Il Trovatore* at the Stuttgart State Theater. His career trajectory since then can only be described as meteoric, with debuts in all the world’s major opera houses—most recently at the Royal Opera, Covent Garden (*Il Trovatore* and *Madama Butterfly*), Vienna State Opera (*Simon Boccanegra*), and Madrid’s Teatro Real (*Il Trovatore*).

Maestro Luisotti returns to San Francisco Opera in 2008 to conduct performances of *La Bohème* before assuming the position of music director in September 2009. His other future engagements find him at the Munich State Opera, the Teatro Real in Madrid, the Teatro Comunale of Bologna, Paris Opera, Vienna State Opera, the Metropolitan Opera, and at the Royal Opera, Covent Garden. Luisotti has also recently been appointed principal guest director of the Tokyo Symphony Orchestra.

Luisotti’s debut in Stuttgart was met with ecstatic critical acclaim, and within weeks he was offered a debut engagement at Paris Opera. Other invitations came from the Canadian Opera Company (*Un Ballo in Maschera* in 2003), Genoa’s Teatro Carlo Felice (*Il Viaggio a Reims* in 2003 and *Simon Boccanegra* in 2004), Munich’s Bavarian State Opera (*Tosca* in 2004), San Francisco Opera (*La Forza del Destino* in 2005), and the Metropolitan Opera (*Tosca* in 2006). He made his debut in Japan with a staged production of *Tosca* at Suntory Hall and has established growing relationships with the orchestras of Zagreb, Sofia, Genoa, Tokyo’s NHK Symphony, Munich’s Bavarian Radio Orchestra, and Rome’s Santa Cecilia Orchestra. He makes his debut with the Berlin Philharmonic conducting Dvořák’s Requiem in December 2007. Luisotti’s other recent and upcoming engagements include *Tosca* at Paris Opera, *Il Trittico* with Frankfurt Opera, *La Bohème* with the Metropolitan Opera, *Le Nozze di Figaro* at Tokyo’s Suntory Hall, and *Don Carlos* at the Grand Théâtre de Genève.

Born in the Tuscan village of Viareggio and raised nearby, Luisotti began studying music as a child, with lessons on the church organ; by age eleven he was the director of the church choir. He later trained as a pianist, with secondary degrees in composition, trumpet, and voice. Following completion of his formal study, Luisotti’s first professional years were prescient of his future: He traveled between Milan, where he was a rehearsal pianist for La Scala, and Florence, where he was a member of the chorus of the Maggio Musicale Festival. Subsequent posts allowed him to assist such conductors as Lorin Maazel and Riccardo Muti at La Scala. His earliest full-time position was as chorus master for La Fenice in Venice.

FRANCESCA ZAMBELLO

An internationally recognized director of opera and theater, Francesca Zambello was appointed artistic adviser for San Francisco Opera in 2006. She began her long association with the Company in 1983 as assistant stage director for *Ariadne auf Naxos* and has since been involved in fourteen productions here, including *Boris Godunov*, *Anna Bolena*, *La Traviata*, Poulenc's *La Voix Humaine*, and *Don Giovanni*, among others.

Zambello's American debut took place at Houston Grand Opera with a production of *Fidelio* in 1984. She made her debut in Europe at the Teatro la Fenice in Venice with *Beatrice di Tenda* in 1987 and has since staged new productions at major theaters and opera houses in Europe and the United States. Collaborating with outstanding artists and promoting emerging talent, she takes a special interest in new music theater works, innovative productions, and in producing theater and opera for wider audiences. Francesca Zambello was recently awarded the title of *Chevalier des Arts et des Lettres* by the French government for her contribution to French culture, and the Russian Federation's medal for service to culture. Other honors for her work include three Olivier Awards from the London Society of Theaters and two *Evening Standard* Awards for "Best Musical" and "Best Opera." She has also received an *Evening Standard* Award for "Best Company Achievement." The French *Grand Prix des Critiques* was awarded to her twice for her work at Paris Opera. Other awards include "Best Production" in Japan, the *Palme d'Or* in Germany, the Golden Mask in Russia, and the Helpmann Award in Australia.

Opera works in recent seasons have included the world premiere of *An American Tragedy*, *Cyrano*, and *Les Troyens* for the Metropolitan Opera; *Porgy and Bess* and *Die Walküre* for Washington National Opera; *La Bohème* at the Royal Albert Hall; *The Fiery Angel* for the Bolshoi Theatre; *Salome* at Lyric Opera of Chicago; *Carmen* and *Don Giovanni* at Royal Opera, Covent Garden; and *Boris Godunov*, *War and Peace*, *Billy Budd*, and *William Tell* at the Paris Opera.

Recent theater projects have included *Showboat* in London at the Royal Albert Hall; a new musical, *Rebecca*, for Vienna's Raimund Theater; *Tibet Through the Red Box*, a new play by David Henry Hwang for the Seattle Children's Theatre; *The Little Prince* with Oscar-winning composer Rachel Portman; and *Napoleon* in the West End. Other recent works have included a film of Menotti's *Amahl and the Night Visitors* for BBC Television, as well as a new film for the BBC, Sony and PBS of *The Little Prince*; and *West Side Story* for the floating stage in Bregenz.

Zambello recently directed *The Little Mermaid* for Disney on Broadway. She will direct a new musical, *The Little House on the Prairie*, by Rachel Portman and Rachel Sheinkin which will premier at the Guthrie this coming summer. She is developing *The First Wives Club* into a musical by Rupert Holmes and the Motown Kings, Holland-Dozier-Holland for 2009. Further opera works include Wagner's *Ring Cycle* for Washington National Opera and San Francisco Opera.

An American who grew up in Europe, Zambello speaks French, Italian, German, and Russian. She attended Moscow University in 1976 and graduated from Colgate University. She began her career as an assistant director to the late Jean-Pierre Ponnelle. From 1984–91 she was the artistic director of the Skylight Music Theater. She has been a

guest professor at Harvard University and University of California, Berkeley. Francesca Zambello lives in New York and London.

STEWART WALLACE

Growing up in Texas, composer Stewart Wallace played in a rock band and sang as a cantor in the synagogue. For his thesis at the University of Texas, he wrote his first opera, though he was studying literature and philosophy, not music. At 28 years old, he had his first major premiere *Where's Dick?* at Houston Grand Opera. This was the beginning of fruitful collaborations with librettist Michael Korie and director Richard Foreman. Wallace has gone on to collaborate with a diverse group of artists including Christopher Alden, Evelyn Glennie, Marc Ribot, Chen Shi-Zheng, and Amy Tan. His unconventional and theatrical body of work is at once rhythmic, melodic, and emotionally compelling.

Harvey Milk, Wallace's fifth opera and most widely known score, was commissioned by the Houston Grand Opera, New York City Opera, and San Francisco Opera. With a libretto by Michael Korie and directed by Christopher Alden, the world premiere was discussed and debated in every major American and European newspaper, *Time*, *Newsweek*, *Vanity Fair*, and CNN. *The Washington Post* said, "*Harvey Milk* is an astounding achievement—lively, artful, tough-minded American music-drama, deeply satisfying to ear, eye and mind." Reviewing the Teldec recording with Donald Runnicles conducting the San Francisco Opera, France's *Diapason* called *Harvey Milk* "truly staggering."

Wallace returns to San Francisco Opera with *The Bonesetter's Daughter*, his collaboration with Amy Tan based on her bestselling novel. In their research for the opera, Wallace and Tan have traveled together extensively in China, studying various regional forms of Chinese opera, attending funerals in small villages of northern Shanxi Province, and exploring the music of the ethnic minorities in the southern mountains of Guizhou. Commissioned by San Francisco Opera, *The Bonesetter's Daughter* features a Beijing Opera percussion section, a KunJu singer, a Chinese rock singer, two suonas (double-reeded trumpets) and twelve Chinese acrobats. Chen Shi-Zheng directs the September 2008 world premiere at San Francisco Opera with Steven Sloane conducting.

Stewart Wallace's other operatic work includes *Hopper's Wife*, which imagines American scene painter Edward Hopper married to Hollywood gossip columnist Hedda Hopper with Ava Gardner as Hopper's model. This opera with a Korie libretto had its premiere at the Long Beach Opera in 1997 with Christopher Alden directing and Michael Barrett conducting. Mark Swed noted in *The Los Angeles Times*, "*Hopper's Wife* is brave, bold and important. It dares to stand apart from the current trend in American opera for realist historical drama. Instead it radically reimagines history. *Hopper's Wife* is an arresting attempt at the level of music, poetry and theater to grapple with one of the most meaningful issues in art today, namely how, in a postmodern age dominated by popular culture, high art can remain meaningful."

Like *The Bonesetter's Daughter*, many of Wallace's works have featured unusual instruments and soloists. *Skvera for Electric Guitar and Orchestra*, composed for Marc Ribot, was commissioned by the National Symphony Orchestra. Inspired by a trip to Skvera, the Ukrainian *shtetl* his grandparents fled before the Russian Revolution, the

four-movement work premiered at the Kennedy Center in 2004 with Leonard Slatkin conducting. Marin Alsop conducted the West Coast premiere at the Cabrillo Festival.

Wallace composed a trilogy of works for percussion soloist Evelyn Glennie: the concerto *Gorilla in a Cage*, performed in Germany, France, Britain and the United States, and the chamber works *The Cheese and the Worms*, which Glennie and pianist Philip Smith toured internationally in more than 100 performances, and *Irving in Indonesia*, for Glennie on Indonesian gongs and Margaret Leng Tan on toy piano, premiered in 2001 at London's Wigmore Hall as part of the *Evelyn Glennie and Friends* series.

Book of Five, for Icebreaker—the twelve person British amplified ensemble—and orchestra, premiered in 2002 at Carnegie Hall with Steven Sloane conducting. Commissioned by the American Composers Orchestra, the Bochum Symphony, and the ASCAP Foundation, this five-part, forty-minute work is a deeply personal response to the months following the World Trade Center attacks and the birth of Wallace's son. Steven Sloane also conducted the European premiere with the Bochum Symphony.

Peter Pan, Wallace's first ballet, premiered with the Fort Worth Dallas Ballet in 2000. Based on J. M. Barrie's novel with choreography and scenario by Graham Lustig, Wallace's three-act ballet was called "one ballet where you can almost close your eyes because the music is so good" by *The Fort Worth Star Telegram*. The Madison Ballet will perform *Peter Pan* in 2008 with new choreography by Earle Smith.

Wallace's film scores include *Book of Love*, written and directed by Alan Brown, and *Persons of Interest*, directed by Alison Maclean and Tobias Perse. Both films were presented at the 2004 Sundance Film Festival. For director and writer David Barker, Wallace composed the scores of *Seven Days* (Rotterdam Film Festival, 2004) and *Afraid of Everything* (Sundance Film Festival, 2000).

Stewart Wallace was awarded the Guggenheim Fellowship in 2006. He was Music Alive's composer-in-residence at the National Symphony for 2001–02 and is the recipient of numerous awards including fellowships and commissions from the National Endowment for the Arts, New York Foundation for the Arts, Opera America, Meet the Composer, Mary Flagler Carey Trust, and others. He was a fellow at the inaugural Institute for the Arts and Civic Dialogue at Harvard. Residencies at the MacDowell Colony and Yaddo have been indispensable to the development of his work. In the spring of 2000, Toni Morrison invited him to be artist-in-residence at Princeton University as part of her Princeton Atelier.

Stewart Wallace lives in New York City with his wife Dianne and son Lucas.

AMY TAN

Born in the United States to immigrant parents from China, Amy Tan failed her mother's expectations that she become a doctor and concert pianist. She settled on writing fiction. Her novels are *The Joy Luck Club*, *The Kitchen God's Wife*, *The Hundred Secret Senses*, *The Bonesetter's Daughter*, and *Saving Fish from Drowning*, all *New York Times* bestsellers and the recipient of various awards. She is also the author of a memoir, *The Opposite of Fate*; two children's books, *The Moon Lady* and *Sagwa*; and numerous articles for magazines, including *The New Yorker*, *Harper's Bazaar*, and *National Geographic*. Her work has been translated into thirty-five languages, from Spanish, French, and Finnish to Chinese, Arabic, and Hebrew.

Tan served as co-producer and co-screenwriter with Ron Bass for the film adaptation of *The Joy Luck Club*. She was the creative consultant for *Sagwa*, the Emmy-winning television series for children, which has aired worldwide, including in the UK, Latin America, Hong Kong, China, Taiwan, and Singapore. Her story in the *New Yorker*, "Immortal Heart," was dramatized on stages throughout the U.S. and in France. Her essays and stories are found in hundreds of anthologies and textbooks, and they are assigned as required reading in many high schools and universities. She appeared as herself in the animated series *The Simpsons*, and narrated performances of Nathan Wang's original score for *Sagwa* with the San Francisco Symphony and the Hollywood Bowl Orchestra.

Amy Tan has lectured internationally at universities, including Stanford, Oxford, Jagellonium, Beijing, and Georgetown both in Washington D.C. and Doha, Qatar. The National Endowment for the Arts chose *The Joy Luck Club* for its 2007 *Big Read* program. Tan also serves as the literary editor for the *Los Angeles Times* magazine, *West*.

Her current work includes writing a new novel and creating the libretto for *The Bonesetter's Daughter*, which premieres in September 2008 at San Francisco Opera. Tan's other musical work for the stage is limited to serving as lead rhythm dominatrix, backup singer, and second tambourine with the literary garage band, The Rock Bottom Reminders, whose members include Stephen King, Dave Barry, and Scott Turow. In spite of their dubious talent, the band has managed to raise over a million dollars for literacy programs.

Amy Tan's awards include:

The Joy Luck Club

- finalist, National Book Award
- finalist, National Book Critics Circle Award
- finalist, *Los Angeles Times* Fiction Prize
- Bay Area Book Reviewers Award
- Commonwealth Gold Award
- American Library Association's Notable Books
- American Library Association's Best Book for Young Adults
- selected for the National Endowment for the Arts *Big Read*

The Kitchen God's Wife

- *New York Times* Notable Book
- American Library Association Notable Book
- *Booklist* Editors' Choice

The Hundred Secret Senses

- finalist, Orange Prize

The Bonesetter's Daughter

- nominee, Orange Prize
- *New York Times* Notable Book
- nominee, IMPAC Dublin Award

The Opposite of Fate

- *New York Times* Notable Book
- Audie Award: Best Non-fiction, Abridged
- *Booklist* Editors Choice

Saving Fish from Drowning

- nominee, IMPAC Dublin Award
- *Booklist* Editors' Choice

***Sagwa* animated series for PBS**

- Emmy Award
- *Parents' Choice*, Best Television Program for Children

Film: *The Joy Luck Club*

- shortlist, BAFTA Film award, Best Screenplay Adaptation
- shortlist, WGA Award, Best Screenplay Adaptation

JAKE HEGGIE

Jake Heggie is the composer of the acclaimed operas *Dead Man Walking* (libretto by Terrence McNally), *The End of the Affair* (libretto by Heather McDonald, Leonard Foglia and Jake Heggie), the lyric drama *To Hell and Back* (libretto by Gene Scheer), and the musical scene *At the Statue of Venus* (libretto by Terrence McNally). The recipient of a 2005–06 Guggenheim Fellowship, he has also composed more than 200 songs, as well as concerti, orchestral works and chamber music. His songs, song cycles and operas are championed internationally by singers including Frederica von Stade, Susan Graham, Audra McDonald, Patti LuPone, Isabel Bayrakdarian, Kristin Clayton, Kristine Jenson, Joyce DiDonato, Joyce Castle, Zheng Cao and Bryn Terfel. He has collaborated extensively with conductors Patrick Summers, Nicholas McGegan, John DeMain, Michael Morgan and director Leonard Foglia.

Recent and upcoming commissions include *Three Decembers*, a three-person music theater work featuring Frederica von Stade for Houston Grand Opera and San Francisco Opera (libretto by Gene Scheer); a music theater work for the Metropolitan Opera in association with Lincoln Center Theater; a major new opera for Dallas Opera and San Francisco Opera (libretto by Terrence McNally); a new song for mezzo Joyce DiDonato to celebrate the 50th anniversary of the Merola Opera Program; duets for women for the Steans Institute at the Ravinia Festival; and *For a Look or a Touch*, a song cycle for baritone, narrator and chamber ensemble about the persecution of homosexuals during the holocaust, commissioned by Seattle's Music of Remembrance (texts by Gene Scheer, based on interviews in the documentary film *Paragraph 175*).

In 2007, *Dead Man Walking* is scheduled to receive more than 50 performances. Heggie's operas have been performed at the San Francisco Opera, New York City Opera, Houston Grand Opera, Seattle Opera, State Opera of South Australia, Cincinnati Opera, Austin Lyric Opera, Opera Pacific, Calgary Opera, Pittsburgh Opera, Madison Opera, Baltimore Opera and Michigan Opera Theatre. *Dead Man Walking* recently received its European premiere in Dresden at the SemperOper in a new production by Nikolaus Lehnhoff. Future productions of the operas are scheduled for Malmö Opera (Scandinavian Premiere), Vienna's Klangbogen Festival, Sydney, and Kansas City Lyric Opera. An award-winning PBS documentary titled "And Then One Night: The Making of *Dead Man Walking*," has been telecast internationally, and both operas have received live broadcasts on National Public Radio.

Heggie has been resident composer for San Francisco Opera, EOS Orchestra, Vail Valley Music Festival and the Orcas Island Chamber Music Festival, and he has given

lectures and master classes for singers and composers at universities and conservatories that include the Cincinnati Conservatory, NYU, Bucknell University, DePauw University and UCLA, to name a few. He has also been a guest artist at SongFest in Malibu, the Steans Institute at the Ravinia Festival and the Grandin Festival in Cincinnati.

As a pianist, Heggie has often accompanied Frederica von Stade in recital and has also performed with sopranos Anna Netrebko, Dawn Upshaw, Kristin Clayton, Nicolle Foland and Leah Partridge; mezzo-sopranos Susan Graham, Joyce DiDonato, Lorraine Hunt-Lieberson, Jennifer Larmore, Margaret Lattimore, Mary Phillips and Zheng Cao; tenor Paul Groves; countertenor Brian Asawa; and baritones Thomas Hampson and Bo Skovhus. Recordings of his work include *The Deepest Desire* (Eloquentia), *Dead Man Walking* (Erato), *The Faces of Love* (RCA), *My Native Land* (Teldec), and *Holy the Firm: Essay for Cello and Orchestra* (Oakland East Bay Symphony with cellist Emil Miland). Heggie also contributed a song to the musical *Songs From and Unmade Bed*, lyrics by Mark Campbell (Ghostlight).

Among the composer's numerous commissions are works for San Francisco Opera, Houston Grand Opera (co-commissioned by Madison Opera and Opera Pacific), Metropolitan Opera with Lincoln Center Theater, Opera Colorado, Ravinia Festival, Philharmonia Baroque Orchestra, St. Paul Chamber Orchestra, Carnegie Hall, Dallas Symphony Orchestra, Oakland East Bay Symphony, Los Angeles Philharmonic, Louisville Orchestra, New Century Chamber Orchestra, Chanticleer, Harmida Trio, Camerata Pacifica, San Francisco Girls Chorus, Choral Arts Society of Philadelphia, University of Kansas at Lawrence, University of Connecticut at Storrs, Music of Remembrance, Pacifica Chorale, Bravo! Vail Valley Music Festival, Music Accord and individual commissions from singers Frederica von Stade, Jennifer Larmore, Brian Asawa, Bryn Terfel and Robert Orth.

Jake Heggie was born in West Palm Beach, FL, in 1961. From the age of two he was raised in Ohio and California. His first composition teacher was the late Ernst Bacon, with whom he studied in Orinda, CA from 1977 to 1979. After two years of study in Paris, he went to UCLA where he studied piano with the late Johana Harris and composition with Roger Bourland, Paul DesMarais and the late David Raksin. He has made his home in San Francisco since 1993.

ABOUT SAN FRANCISCO OPERA

San Francisco Opera is the second largest opera company in North America. Gaetano Merola and Kurt Herbert Adler were the Company's first two general directors. Merola led the Company from its founding in 1923 until his death in 1953; Adler was in charge from 1953 through 1981. Legendary for both their conducting and managerial skills, the two leaders established a formidable institution that is internationally recognized as one of the top opera companies in the world—heralded for its first-rate productions and roster of international opera stars. Following Adler's tenure, the Company was headed by three visionary leaders: Terence A. McEwen (1982–1988), Lotfi Mansouri (1988–2001), and Pamela Rosenberg (2001–2005). Originally presented over two weeks, the Company's season now contains approximately seventy-five performances of ten operas between September and July. San Francisco Opera recently celebrated the 75th anniversary of its performing home, the War Memorial Opera House.

The venerable beaux arts building was inaugurated on October 15, 1932 and holds the distinction of being the first American opera house that was not built by and for a small group of wealthy patrons; the funding came thanks to a group of private citizens who encouraged thousands of San Franciscans to subscribe. The War Memorial currently welcomes some 500,000 patrons annually.

David Gockley became San Francisco Opera's sixth general director in January of 2006 after more than three decades at the helm of Houston Grand Opera. During his first months as general director, Gockley took opera to the center of the community with a free outdoor simulcast—the first in the Company's history—of Puccini's *Madama Butterfly* in May 2006. Subsequent simulcasts included *Rigoletto* in October 2006, reaching 15,000 people in San Francisco and Stanford University's Frost Amphitheater; *Don Giovanni* in June 2007, which was broadcast to 7,000 people in four theaters across Northern California; and *Samson and Delilah* for an audience of 15,000 at AT&T Park in September 2007. In 2007, Gockley led San Francisco Opera to take these innovations even further and created the Koret-Taube Media Suite. The first permanent high-definition broadcast-standard video production facility installed in any American opera house, the Koret-Taube Media Suite gives the Company the permanent capability to produce simulcasts and other projects including OperaVision, where retractable screens provide full stage, close-up, and mid-range ensemble shots in high-definition video for patrons in balcony seats. Gockley ushered in another first for San Francisco Opera in December 2007 when the Company announced an agreement for distribution of six operas per year to movie theaters across the globe. This agreement with The Bigger Picture, a subsidiary of Access Integrated Technologies, Inc., marks the first time that any opera company will utilize the feature film-quality digital cinema format and underscores how the era of digital cinema is transforming how and where great entertainment reaches new audiences.

Gockley's partner in artistic programming and musical issues is Music Director and Principal Conductor Donald Runnicles, appointed in 1992. During his tenure, Runnicles has championed new repertory ranging from the world premieres of John Adams's *Doctor Atomic* (2005) to Conrad Susa's *The Dangerous Liaisons* (1994), in addition to the spectacular American stage premiere of Olivier Messiaen's *Saint François d'Assise* (2002) and the West Coast premiere of Stewart Wallace's *Harvey Milk* (1996). After seventeen years with the San Francisco Opera, Maestro Runnicles will step down as music director in the summer of 2009. He will continue his relationship with the Company, conducting a new production of *Peter Grimes* and the "American" *Ring Cycle*, which continues into the 2010-11 season. Nicola Luisotti, a rising star in the opera world, will succeed Donald Runnicles as music director in the fall of 2009.

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