

Friday, March 1, 2013, 7:30pm
 Saturday, March 2, 2013, 7:30pm
 Sunday, March 3, 2013, 3pm
 Saturday, March 9, 2013, 7:30pm
 Sunday, March 10, 2013, 3pm
 Zellerbach Hall

The Secret Garden

An Opera in a Prologue and Two Acts
World Premiere



Music by Nolan Gasser
Libretto by Carey Harrison
Visual Design by Naomie Kremer
Based on the novel by Frances Hodgson Burnett
(Sung in English with English supertitles)

Commissioned by San Francisco Opera.

A co-production of San Francisco Opera, Cal Performances, and Houston Grand Opera.

Major funding for The Secret Garden is provided by the Edmund and Jeannik Littlefield Foundation, Mr. and Mrs. J. Patterson McBaine, Soo and Raj Venkatesan, and Mr. and Mrs. Clark Winslow.

Wells Fargo is the 2012–2013 Season Sponsor of San Francisco Opera.

These performances are made possible, in part, by Patron Sponsors Ms. Annette Campbell-White and Dr. Ruediger Naumann-Etienne.

Cal Performances' 2012–2013 season is sponsored by Wells Fargo.

The Secret Garden

CAST
(in order of appearance)

Mary Lennox Sarah Shafer*
Ayah / Mrs. Medlock Erin Johnson*†
Mrs. Lennox / Susan Sowerby Marina Harris†
Mr. Lennox / Archibald Craven Philippe Sly*†
An Officer's Wife / Martha Sowerby Laura Krumm†
An Indian Gardener / Ben Weatherstaff Ao Li†
Rajah / Colin Michael Kepler Meo*
The Porter / Dickon Sowerby Scott Joiner*

Indian and British Servants

Dieter Bluhm, Steve Lavezzoli, Mare Skipper, Carlos Suarez, Laurel Winzler

Conductor Sara Jobin
Director Jose Maria Condemi
Visual Designer Naomie Kremer*
Costume Designer Kristi Johnson
Lighting Designer Christopher Maravich
Projection Coordinator Maria T. Mendoza
Projection Programmer Eric Docktor
Projection Systems Administrator Russell Adamson III
Projectionist John Coffield
Musical Preparation John Churchwell, Robert Mollicone†, Sun Ha Yoon†
Assistant Stage Director Elkhannah Pulitzer
Stage Manager Gina Hays
Assistant Stage Managers Julie Chin, Rachel Henneberry, Lisa-Marie Shuster
Orchestra Manager/Librarian Timothy Spears
Dialect Coach Lisa Anne Porter

* San Francisco Opera debut

† Current San Francisco Opera Adler Fellow

San Francisco Opera
 David Gockley, *General Director*
 Nicola Luisotti, *Music Director*

The Secret Garden

PROLOGUE

(Late 19th-century India)

Mary Lennox is a lonely ten-year-old child, the daughter of a British colonial officer and his social butterfly wife. When cholera strikes, the spoiled, bad-tempered child is her family's sole survivor. After the long sea voyage home to Britain where she will live with her uncle, Mr. Craven, Mary meets his housekeeper, Mrs. Medlock, at the London train station. Mary's new home, Misselthwaite Manor, is a huge, lonely house. Craven has no interest in meeting Mary and is leaving directly on his winter travels. Mary is left alone in her room as a strange, distantly crying, wailing sound fills the house.

ACT ONE

Mary meets Martha, Mrs. Medlock's servant, who tries to raise Mary's spirits by praising the Yorkshire landscape. Mary is unimpressed. Martha also tells her about her Aunt Lilies, whose death ten years before cast Mary's uncle and the whole house into a lasting gloom. Martha persuades Mary to go out and play.

In the wintry garden, Mary meets Ben Weatherstaff, the gardener, and asks him about her aunt's secret garden that Martha mentioned to her. Mary's rude manner both amuses and annoys Ben, who tells Mary the garden is overgrown and lost. A friendly robin appears on the scene and takes a liking to Mary.

That night, Mary is enthralled by Martha's tales of her young brother Dickon, a nature-lover. Mary hears the crying, wailing sound again, and gets up to explore the manor. She runs into Mrs. Medlock who sends her sternly back to bed.

In the garden, the robin returns to greet Mary and leads her to an ivy-covered wall that conceals a door. This desolate place must be her aunt's secret garden, she realizes. As she enters the garden, she senses that someone is watching her: a young man. It turns out to be Dickon, Martha's brother, and the two soon develop a trust.

That night, Mary is awoken once again by the sound of crying. She traces the wailing to a bedroom door, opens it, and, to her amazed alarm, is stunned to discover the source.

ACT TWO

The source of the crying is Colin, Craven's son and Mary's cousin. They talk, and before Colin sinks back to sleep, Mary discovers that he regards himself as an invalid and never leaves his room. She promises to return to see him.

Craven has briefly returned from his travels, and meets Mary in the company of Susan—Martha and Dickon's mother—who is acting as Mary's governess. Craven is a hunchback, embittered by his wife's death. Mary's excitement over the Manor's gardens reminds him of his wife, prompting some kindness toward Mary.

In the garden, spring is on the way. Dickon helps Mary plant bulbs and discover the riches of nature. Colin feels ignored by Mary and tries to boss her around, but Mary gives as good as she gets. She ascertains that there is nothing wrong with Colin and tells him he can be as strong as any child in Yorkshire. Colin is thrilled at this revelation. Susan has seen the gradual transformation in Colin's spirits and writes to Craven, enticing him to come home and see his son.

Mary and Dickon introduce Colin, still in his wheelchair, to the secret garden. Ben Weatherstaff comes upon them and is amazed by Colin's demeanor and energy. Colin is delighted with his mother's garden and believes he can have a healthy future.

Time has passed and Craven has returned home. Martha and Mrs. Medlock are searching the house for Colin, unable to find him. With Martha, Susan, and Mrs. Medlock, Craven steps into the secret garden, where spring is in full bloom and Colin, his health restored, is helping Mary and Dickon plant and prune. An astonished Craven greets his transformed son and embraces him. The healing powers of nature are joyfully celebrated by the assembled inhabitants of a rejuvenated Misselthwaite Manor.

The Secret Garden: A children's classic transformed into an opera for all ages

SAN FRANCISCO OPERA and Cal Performances are proud to present the world premiere of *The Secret Garden*, based on the enduring 1911 children's novel by Frances Hodgson Burnett. Recently, we asked composer Nolan Gasser and librettist Carey Harrison about bringing the beloved classic to the opera stage.

San Francisco Opera General Director David Gockley approached Gasser in 2010 with an "intriguing invitation," as Gasser put it: to write a family opera. "I was immediately captivated by the idea," said Gasser, "seeing it as a wonderful opportunity to reach a wide and enthusiastic audience of both kids and adults." Gasser had collaborated with Harrison previously on the narrated symphony, *Cosmic Reflection*. "Carey and I spent several weeks scouring potential literary sources for the opera," continued Gasser, "though we quickly placed *The Secret Garden* as a top choice. Our initial hunch was that David might negate this choice given the earlier success of the Broadway musical adaptation. We submitted a list of five or six choices and were delighted to hear that David had selected *The Secret Garden*."

The project presented Harrison with the opportunity to revisit a story he had known for years. "Like so many people on both sides of the Atlantic," he told us, "I've known and loved *The Secret Garden* since childhood. I'm British-born, but have spent a majority of my working life in the United States. Burnett's immortal classic speaks to my roots in the north of England, the book's chosen setting. It is a book that charms every generation of children, and retains its fascination for adults. It's perhaps the most inspiring and liberating work in the long history of gothic literature."

Gasser's relationship to the story came later in life. "Although I had been aware of the appeal of Burnett's novel, I only became familiar with it when my daughter, Camille, read it when she was nine—that is, around Mary's age in the book. Camille's obsession with the story struck me at the time, which extended to our watching the 1993 film adaptation. But it was only after

David selected it as our libretto source that I truly acquainted myself with the novel, beginning with a thorough and passionate reading—all the while taking mental notes of how various sections could be set. Burnett produced a work of such beauty and heartfelt emotional drama, a timeless paean to the value of friendship and the healing power of nature. Since my own reading, the novel has become a family treasure, and it's an ideal operatic source for all ages."

The plot of *The Secret Garden* centers on Mary, a privileged but spoiled and ill-tempered girl whose parents die. She is sent to live with her uncle and through her friendship with his servants discovers the garden his wife kept before she died. One of the story's themes, a common one in children's literature, is abandonment by parents or the other adults. The creators pondered this idea. "This is such a profound question," said Harrison. "It speaks to what it is that makes words so life-saving for writers, when they themselves are children. Regardless of actual abandonment, I think that children who feel themselves to be outsiders are especially drawn to stories in search of an echo of their own experience. Since no childhood can supply everything a child wants or imagines he or she is entitled to, all children experience to some degree what it is to be excluded. In literature the theme of solitude rekindles the child in us all."

"My sense is that the prevalence of this device speaks both to historical and aesthetic-psychological factors," said Gasser. "In earlier times such as that of Burnett, the death of one or both parents during childhood was fairly commonplace; indeed, the author lost her father at age three and her mother at age twenty. Equally, if not more significant, I assume, is the theme's dramatic utility: The hero's journey is one where hardship is overcome, where strength and insight are acquired despite the trials of an inattentive or deceased parent, as is the case here for both Mary and Colin. Burnett was a Christian Scientist, a belief system that stresses the healing and essential power of nature, which is gained particularly by working with the soil. As such,

a premise of parental abandonment allowed the author to more palpably demonstrate Mother Nature’s “miraculous” powers to heal and embolden the damaged souls of Mary and Colin, as well as that of Mr. Craven.”

Harrison is the author of more than forty plays, but this is Harrison’s first encounter with writing an opera. “My words have been set to music before, but never on as glorious a scale,” he said. “I was fortunate to be raised by opera lovers, so this translation of a novel into a libretto is a new and thrilling challenge. My chief concern was how to write the kind of lyrics that would provide Nolan with the most congenial material. Should they be more prosaic or less? More poetic or less? By sheer good fortune and thanks to Nolan’s versatility, we turned out to be of one mind. This has been a joy and still seems like a minor miracle.”

“Carey and my aspirations for *The Secret Garden* are many and admittedly grand,” said Gasser. “The story is so rich and so beloved by folks of all generations, that creating an operatic adaptation is an extraordinary creative opportunity. Above all, we hope to move and entertain our audience with a musical setting that follows the varied emotional trajectory of the story, from bright and exotic to frightful and lonely; from light and whimsical to stubborn and angry; from concerned and hopeful to joyful and ecstatic. Indeed, the overall arc of the story is a gradual, though somewhat jagged, shift from dark to light, and getting the pace just right has been a major concern of mine. There are in fact two principal tales of struggle and redemption in *The Secret Garden*—first that of Mary, and then that of Colin; both, of course, are made possible through the power of nature, as well as through the friendships that miraculously enter the lives of these challenged children. But, indeed, all the other characters as well—Mr. Craven, Ben the gardener, Mrs. Medlock, and even Dickon, Martha, and Susan Sowerby—are remedied by the power of the secret garden; and it is our sincere hope that the audience will likewise experience this sense of rejuvenation through the

course of the opera. one of my aesthetic ‘models’ in setting *The Secret Garden* is the success of those great Pixar films, where adults and children are each able to experience or ‘get’ aspects that the other may not, or perhaps may in a somewhat different manner. Setting *The Secret Garden* has been a labor of love for both Carey and myself, and I hope this is communicated to our audience.”

Robert Wilder Blue

This article previously appeared in
San Francisco Opera Magazine.

SECRET GARDEN ORCHESTRA

Sara Jobin, *Conductor*

Members of the San Francisco Opera Orchestra

VIOLIN

Laura Albers, *Concertmaster*

VIOLA

Patricia Heller

CELLO

Emil Miland

BASS

Joseph Lescher

FLUTE & PICCOLO

Stacey Pelinka

OBOE & ENGLISH HORN

Janet Popesco Archibald

FRENCH HORN

Susan Vollmer

TRUMPET

William Harvey

PERCUSSION

Patricia Niemi

PIANO

Sun Ha Yoon

LIBRARIAN

Carrie Weick

SAN FRANCISCO OPERA has stood at the forefront of the world's great opera companies for nearly nine decades. Gaetano Merola led the Company from its founding in 1923 and Kurt Herbert Adler headed the organization from 1953 through 1981. Legendary for both their conducting and managerial skills, these two leaders established a formidable institution that is heralded for its first-rate productions and roster of international opera stars. Following Mr. Adler's tenure, the Company was headed by three visionary leaders: Terence A. McEwen, Lotfi Mansouri, and Pamela Rosenberg.

David Gockley became San Francisco Opera's sixth general director in 2006 after more than three decades at the helm of Houston Grand Opera. During his first months as general director, Mr. Gockley took opera to the center of the community with a free outdoor simulcast of *Madama Butterfly*. The subsequent ten simulcasts throughout the Bay Area, including seven at San Francisco's AT&T Park, have collectively drawn nearly 200,000 opera fans. These simulcasts are made possible by the Company's Koret-Taube Media Suite. Founded in 2007, it is the first permanent high-definition video production facility installed in any American opera house. Mr. Gockley ushered in another first for San Francisco Opera in the spring of 2008 when the Company presented a series of four operas in movie theaters across the country; these operas, in addition to twelve new titles, are available to theaters and performing arts venues as part of the Company's Grand Opera Cinema Series. In 2007, Mr. Gockley also launched radio partnerships that have returned regular San Francisco Opera broadcasts to the national and international radio airwaves.

San Francisco Opera's first two general directors, Messrs. Merola and Adler, regularly conducted for the first six decades of the Company's history. In 1985, the Company appointed Sir John Pritchard as its first permanent music director, and he was followed by Donald Runnicles in 1992. Italian conductor Nicola Luisotti, one of the opera world's most exciting conductors, became music director in the fall of 2009. Born and raised in Italy, Maestro

Luisotti made his international debut in 2002 at the Stuttgart State Theater. He has since led productions at the Royal Opera, Covent Garden; the Metropolitan Opera; Milan's La Scala; the Vienna State Opera; Madrid's Teatro Real; and the Paris Opera; among many others. He has also established growing relationships with a number of international orchestras, and in 2012 he was appointed as music director of the Teatro San Carlo in Naples.

San Francisco Opera has embodied a spirit of innovation by presenting eleven world premieres since 1961. Under Mr. Gockley's leadership, the Company has added three new operas to that list and continues to present world premieres with three new operas in 2013: *The Secret Garden* by Nolan Gasser and Carey Harrison, in a co-production with Cal Performances and Houston Grand Opera; *The Gospel of Mary Magdalene* by Mark Adamo; and *Dolores Claiborne* by Tobias Picker and J. D. McClatchy, based on the novel by Stephen King.

San Francisco Opera and the San Francisco Opera Guild annually bring opera and music education programs to more than 60,000 students throughout Northern California. San Francisco Opera's groundbreaking Opera ARIA (Arts Resources in Action) programs work with classrooms and educators in grades K–12 to connect professional artistic and creative elements of opera with classroom curricula. For 70 years, the San Francisco Opera Guild has continued to bring award-winning opera arts in-school programs to children in more than 250 Northern California schools.



A native of State College, Pennsylvania, soprano **Sarah Shafer** (*Mary Lennox*) holds the Alfred Greenberg Memorial Fellowship in Opera at the Curtis Institute of Music. She recently made her professional operatic debut in the role of Barbarina and covered the role of Susanna in *Le Nozze di Figaro* at the Glyndebourne Festival and at the BBC Proms in London's Royal Albert Hall. This

season she will make her American debut with Opera Memphis as Adina (*L'Elisir d'Amore*) and with Opera Philadelphia as Papagena (*Die Zauberflöte*). Ms. Shafer's credits with Curtis Opera Theatre include Giulietta (*I Capuleti e i Montecchi*), Elizabeth Zimmer (*Elegy for Young Lovers*), Ilia (*Idomeneo*), Rosina (*Il Barbiere di Siviglia*), Sofia (*Il Signor Bruschino*), and Mélisande (*Impressions of Pelléas*). This season at Curtis, she will sing the roles of Pamina (*Die Zauberflöte*) and Almirena (*Rinaldo*). On the concert stage, Ms. Shafer was recently heard as Sophie in Strauss's *Suite from Der Rosenkavalier* with the Quad City Symphony Orchestra. She also recently appeared in recital with pianist Richard Goode.



Since his professional debut in 2009, at age ten, **Michael Kepler Meo** (*Rajah / Colin Craven*) has performed as a principal singer with Portland Opera, Houston Grand Opera, Los Angeles Opera, New York City Opera, and with the opera companies of St. Louis and Wexford (Ireland). His roles include Miles (*Turn of the Screw*), Charlie (*The Golden Ticket*), Arthur (*Séance on a Wet Afternoon*), Yniold (*Pelléas et Mélisande*), Oberto (*Alcina*), and the title role in *Amahl and the Night Visitors*. Mr. Meo has also appeared as a soloist with the Portland Baroque Orchestra, Oregon Bach Festival, Portland Chamber Orchestra, and the Corvallis Symphony. He is an alumnus of Portland Boychoir and Ethos Music Center. Mr. Meo recently created the title role of Northwest Children's Theater's world premiere production of *El Zorrillo*, a performance that earned him the Portland Area Musical Theater Award for Outstanding Young Performer. He returned to that company this past December in the title role of *Peter Pan*.



A winner of the 2011 Metropolitan Opera National Council Auditions, French-Canadian bass-baritone **Philippe Sly** (*Mr. Lennox / Archibald Craven*) is a first-year Adler Fellow. A graduate of the 2011 Merola Opera Program, he is a member of the Canadian Opera Company Ensemble Studio. Recent career highlights include Marcello (*La Bohème*) and Nick Shadow (*The Rake's Progress*) at McGill University, and Masetto (*Don Giovanni*) at the University of Ottawa. Mr. Sly appeared with the Canadian Opera Company in the 2011–12 season singing roles in *The Tales of Hoffmann*, *A Florentine Tragedy*, *Gianni Schicchi*, and *Semele*. On the concert stage, he has appeared as a soloist with Pro Coro Canada, the Ottawa Bach Choir, the Montreal Symphony, and the Malaysian Philharmonic. This June, he makes his San Francisco Opera main-stage debut as Guglielmo in *Così fan tutte*.



Since his introduction to opera as a youth, tenor **Scott Joiner** (*The Porter / Dickon Sowerby*) has performed with Opera Colorado, Central City Opera, Knoxville Opera, Asheville Lyric Opera, the Opera Company of Brooklyn, American Opera Projects, the Intermezzo Opera Festival, and Teatro Magnani di Fidenza, in addition to performances with the Escher String Quartet, the Bryan Symphony Orchestra, and the Asheville Symphony Orchestra. As a principal artist with Asheville Lyric Opera, Mr. Joiner has sung nine roles over four seasons, including Ferrando (*Così fan tutte*), Nemorino (*L'Elisir d'Amore*), Tamino (*Die Zauberflöte*), and Goro (*Madama Butterfly*). This season, he appeared as the tenor soloist in the Mozart Requiem and Handel's *Messiah* with the Asheville Symphony Orchestra and will also appear in concert with the Hendersonville Symphony and Colorado Music Festival.



Soprano **Marina Harris** (*Mrs. Lennox / Susan Sowerby*), a second-year Adler Fellow, is an alumna of the 2011 Merola Opera Program, where she performed the role of Berta in *Il Barbiere di Siviglia*. The Los Angeles native is a three time soloist with the Los Angeles Bach Festival. In 2010, Ms. Harris was chosen as a Western regional finalist for the Metropolitan Opera National Council auditions and was the second place winner in the finals. She was also a Metropolitan Opera National Council Auditions regional finalist in 2009 and took home the Special Encouragement Award. She was selected as an Encouragement Award Winner at the Marilyn Horne Foundation Vocal Competition in 2010 for her performance of art-song repertoire.



Mezzo-soprano **Erin Johnson** (*Ayah / Mrs. Medlock*) is a first-year Adler Fellow and was a participant in the 2012 Merola Opera Program, where she performed as Giovanna Seymour (*Anna Bolena*) and Mab (*La Jolie Fille de Perth*). A native of Washington, New Jersey, she holds a master's degree from Rice University. While at Rice, Ms. Johnson was also awarded to study in Florence through the Margaret Pack Italian Language Study Program in 2012. In 2009, Ms. Johnson was accepted into the Santa Fe Opera Apprentice Program, where she was seen in scenes from *Roméo et Juliette*, *Les Dialogues des Carmélites*, and *Die Meistersinger von Nürnberg*. She also holds bachelor's degrees from Cairn University.



Hailing from Iowa City, Iowa, mezzo-soprano **Laura Krumm** (*An Officer's Wife / Martha Sowerby*) is a second-year Adler Fellow who made her San Francisco Opera debut as Countess Ceprano in this fall's *Rigoletto*. Her recent repertoire includes Charlotte (*Werther*), Sesto (*La Clemenza di Tito*), Cherubino (*Le Nozze di Figaro*), Prince Orlofsky (*Die Fledermaus*), and the Second Lady (*Die Zauberflöte*). A graduate of the 2011 Merola Opera Program, she has performed in concerts and operas with La Musica Lirica in Novafeltria, Italy, and OperaWorks in Los Angeles, and she was a finalist in the 2011 Dallas Opera Guild Competition.



A native of Dezhou, China, **Ao Li** (*An Indian Gardener / Ben Weatherstaff*) made his San Francisco Opera debut in 2011 as Ascanio Petrucci (*Lucrezia Borgia*) and returned as Le Dancaïre (*Carmen for Families*). The baritone is a third-year Adler Fellow and 2010 Merola Opera Program alumnus, where he sang the role of Belcore in their production of *L'Elisir d'Amore*. A frequent recitalist in China, Mr. Li is a past recipient of the Youth of China award and the bronze award in the People's Republic of China Ministry of Culture's Eighth National Vocal Competition. He appeared in the Company's 2012 productions of *Tosca* and *I Capuleti e i Montecchi*.



Nolan Gasser is a critically acclaimed composer, pianist, and musicologist, as well as the architect of the Music Genome Project—the technology behind Pandora Radio. His original works have been performed at Carnegie Hall, the Kennedy Center, Alice Tully Hall, La Salle Pleyel (Paris), and the Rose

Bowl (Pasadena), among many others. In addition to composing *The Secret Garden*, other recent projects include an orchestral work commissioned by the Santa Rosa Symphony; a new musical, *Benny and Joon*, in partnership with MGM On Stage; and a forthcoming book on musical taste and the interrelation of music and science. Recent compositions include *Cosmic Reflection: A Narrated Symphony*, the second commission associated with NASA's Fermi mission; *World Concerto for Cello and Orchestra*, which received its premiere in Oakland and San Francisco; *American Festivals*, a four-movement symphonic oratorio, was performed at the Festival del Sole in Napa Valley; and *GLAST Prelude*, written for the 2008 launch of NASA's Fermi Space Telescope and recorded by the American Brass Quintet. Outside of composition, Mr. Gasser is the artistic director of Classical Archives, the largest classical music website on the Internet. He received his Ph.D. in musicology from Stanford University, where he has been an adjunct professor in Medieval and Renaissance music history.



Librettist **Carey Harrison**, youngest son of the late Sir Rex Harrison and Lilli Palmer, is the author of 40 stage plays and 16 novels, most notably *Richard's Feet*—winner of the Encore Award from the U.K. Society of Authors. His literary awards include Sony Radio Academy Awards, the Giles Cooper Award, the Prix Marulic, the U.K. Writers' Guild Award for Best Play, the Prix Italia Silver Award, and the Best Play Award from the Berlin Akademie der Künste, as well as two nominations for the Pushcart Prize for Journalism. His drama output for radio and television includes 17 hours of *Masterpiece Theater*; his play, *Hitler in Therapy*, won the WorldPlay Award-winner in 2005 for the best play from an English-language broadcaster. *Hitler in Therapy* was Mr. Harrison's rooth drama to be recorded in a U.K. studio. His latest novel, *Justice*, is coming out in June.



Mr. Harrison is Professor of English at Brooklyn College of the City University of New York and has been a book reviewer for numerous newspapers and journals, including, for 17 years, the *San Francisco Chronicle*.

Grammy Award-nominated conductor **Sara Jobin** has led several San Francisco Opera main-stage productions, including *Tosca*, *Der Fliegende Holländer*, *Norma*, the world premiere production of Philip Glass's *Appomattox*, and Rachel Portman's *The Little Prince*. As music director of the Center for Contemporary Opera in New York, she returns to conduct William Mayer's *A Death in the Family*, in a production that swept the awards at the Arnel Opera Festival in Hungary last October. She also premiered and recorded Dellaira's *The Secret Agent* for that company. Recent credits elsewhere include *Madama Butterfly* with Opera Santa Barbara; *Il Matrimonio Segreto* in Pittsburgh; *Our Town*, *The Ballad of Baby Doe*, and an upcoming production of *Susannah* with Opera Idaho; and the suite from Gordon's *The Grapes of Wrath* with Anchorage Opera. Orchestral engagements have included Symphony Silicon Valley, the Dayton Philharmonic, the Bochumer Symphoniker in Germany, and the Little Orchestra Society in New York. Ms. Jobin's repertoire project, Different Voice Opera Project, presented a workshop of its first opus last summer: *Pearl* by Amy Scurria will be presented in China and Massachusetts in 2013. On disc, Ms. Jobin can be heard leading *Volpone* by John Musto and on the Koch label leading a premiere work on Brubeck's CD *Convergence*.



Artistic director of Opera Santa Barbara, **Jose Maria Condemmi** has directed *Così fan tutte*, *Tosca*, *The Elixir of Love for Families*, *Faust*, *Madama Butterfly*, and *Carmen* at San Francisco Opera, as well as *Suor Angelica*, *Gianni*

Schicchi, *La Bohème*, and *La Cenerentola* for the Merola Opera Program. A former Adler Fellow and Merola Opera Program alumnus, his notable engagements include a new production of *Ernani* and *Tristan und Isolde* for Lyric Opera of Chicago; *Luisa Miller* for the Canadian Opera Company; *La Bohème*, *Il Trovatore*, and *Orphée et Eurydice* for Seattle Opera; *Ainadamar*, *Don Giovanni*, and *La Traviata* for Cincinnati Opera; *Maria Padilla* for Minnesota Opera; *Il Trovatore* for Austin Lyric Opera; *Così fan tutte* for Atlanta Opera; and *Florencia en el Amazonas* for Opera Colorado and Utah Opera. Upcoming engagements include *Aida* for Houston Grand Opera, *Tosca* and *Maria de Buenos Aires* for Florida Grand Opera, directing debuts at Washington National Opera and Opera Theater of Saint Louis, and return engagements with Seattle Opera and Atlanta Opera.



A painter and multimedia artist, **Naomie Kremer** has created text animations, painting animations, and video for stage performance. Her large-scale, intensely colored abstract paintings incorporate text, architectural elements, nature, and figures inscribed beneath the bold brush strokes and bright, startling colors. Her work for the stage includes an all video set for the Berkeley Opera's *Bluebeard's Castle* and a video-based set for *Light Moves*, a collaboration with the Margaret Jenkins Dance Company. Her paintings are in many public and private collections including the Fine Arts Museums of San Francisco; the Magnes Museum; the Berkeley Art Museum and Pacific Film Archive; the U.S. Embassy in Beijing, China; and New York's Whitney Museum. She's had recent solo exhibitions in San Francisco, New York, Los Angeles, Houston, Paris, and Dusseldorf. Her painting animations, oil on canvas paintings which she digitally deconstructs and animates, have been featured on the Apple Pro website for their groundbreaking use

of the animation program Motion. Born in Tel Aviv, Israel, and raised in Brooklyn, New York, Ms. Kremer has lived in the Bay Area since 1977. She is represented in San Francisco by Modernism Gallery.



Costume designer **Kristi Johnson** has worked with San Francisco Opera as a costume production supervisor and assistant designer since 2007. Her most recent engagements with the Company include *Rigoletto*, *Turandot*, *Don Giovanni*, *The Magic Flute*, and *Die Walküre*. As the resident assistant costume designer with Berkeley Repertory Theater, her credits with that company include *The Glass Menagerie* and *Fêtes de la Nuit*. Other engagements include designs for *Postcards from Morocco*, *Il Barbiere di Siviglia*, *Hotel Casablanca*, and *Il Matrimonio Segreto* for the Merola Opera Program; *L'Egisto* with the San Francisco Conservatory of Music; *The Turn of the Screw* with San Francisco Opera Center; *After Dark* and *What About Angry?* at New Conservatory Theater; and *Night of the Iguana* with Actors Ensemble of Berkeley.

Christopher Maravich served as San Francisco Opera's lighting director from 2006 to 2012. He has created lighting for the Company productions of *Turandot*, *Cyrano de Bergerac*, *Le Nozze di Figaro*, *Aida*, *Salome*, *Il Trittico*, *Tosca*, *Idomeneo*, *Simon Boccanegra*, *Don Giovanni*, *Carmen*, *Nixon in China*, and *Attila*. He has collaborated on the lighting designs for *Doktor Faust* in Stuttgart, *Tannhäuser* for Greek National Opera, and *La Fanciulla del West*, *The Makropulos Case*, *The Daughter of the Regiment*, *Il Trovatore*, *Die Tote Stadt*, *Ariodante*, *Samson and Delilah*, and *Macbeth* for San Francisco Opera. Mr. Maravich has also designed lighting for Opera Colorado, the San Diego Opera, Portland Opera, Opera Santa Barbara, and Opera San José.

San Francisco Opera gratefully acknowledges the extraordinary generosity of the following supporters of *The Secret Garden*:

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The Secret Garden

RESIDENCY ACTIVITIES

TO COMPLEMENT THE WORLD PREMIERE of *The Secret Garden*, San Francisco Opera, Cal Performances, and the Berkeley Art Museum and Pacific Film Archive have created a residency around this family opera, featuring associated educational activities, including four “Inside *The Secret Garden*” exploration workshops. These activities encourage younger audiences to attend, and for families to experience, a cultural event together. Residency activities include:

Artist Talk

Friday, March 1, 2013, 6–7pm

Alumni House

A look inside the creation of *The Secret Garden* with composer Nolan Gasser, librettist Carey Harrison, director Jose Maria Condemi, and visual designer Naomie Kremer, in an Artist Talk moderated by Kip Cranna, San Francisco Opera’s Director of Music Administration. *Free and open to the public.*

Naomie Kremer: Rudimentary Pixilation

Friday, March 1–Sunday, March 10, 2013

Berkeley Art Museum and Pacific Film Archive (BAM/PFA), 2626 Bancroft Way

On the occasion of the San Francisco Opera, Cal Performances, and Houston Grand Opera co-production of *The Secret Garden*, BAM/PFA presents a painting and video work by the opera’s visual designer, Naomie Kremer. Her painting, *Rudimentary Pixilation*, is based on a photograph she made of a group of performers at an alternative performance space in Berkeley in the 1980s. Ms. Kremer, a painter and mixed-media artist, has explored a wide array of approaches in her creative practice. Intrigued by the idea of “dissecting and re-entering a finished painting,” she produced the video animation *Rudimentary Moves*—also on display—in which she deconstructs and animates selected elements of the painting. For more information, visit <http://bampfaberkeley.edu>. *Admission to view this work is free.*

Exploration Workshops: Inside *The Secret Garden*

Saturday, March 2, 2013, 3:30–4:30pm & 5–6pm

Saturday, March 9, 2013, 3:30–4:30pm & 5–6pm

Alumni House

Experience this new opera in an interactive, multigenerational workshop based on the themes, story, characters, and music of *The Secret Garden*. Rachel Henneberry, Assistant Stage Manager, will lead dynamic and engaging activities that will transport you and your family to the world of this delightful tale. *Admission is \$5 per person. Ages six and older recommended. Children should be accompanied by a parent or guardian. Snacks will be served after each workshop. For more information and to purchase tickets, visit sfopera.com/gardenworkshop.*

Sightlines: *The Secret Garden*

Sunday, March 10, 2013, 2–2:30pm

Zellerbach Hall

Pre-performance talk with Nolan Gasser, composer of *The Secret Garden*. *Open to ticket holders of that afternoon’s performance only.*

The Secret Garden

PARTNER ACTIVITIES

PROMPTED BY CURIOSITY, Mary Lennox discovers a secret garden. She runs around the garden, makes friends and together they create beauty in the garden—challenging and hard work—all of which heal her loneliness. San Francisco Opera and Cal Performances encourage you to find and tend your own secret garden. Below are partners that are presenting events connected to *The Secret Garden*.

San Francisco Botanical Garden, a living museum within Golden Gate Park, is one of the most diverse gardens in the world known for its unique and significant botanical collections. For more information, visit: www.sfbotanicalgarden.org.

Established in 1890, the **University of California Botanical Garden** features one of the most varied plant collections in the United States. Visit www.botanicalgarden.berkeley.edu.

Please go to sfopera.com/secretgarden and click on “special events” for a complete list of events presented by the Botanical Gardens and the San Francisco Public Library.

And we want you to know about these gardening and open space organizations too:

Urban Sprouts partners with five middle and high schools across San Francisco to deliver intensive garden-based education programs to over 500 young people through classroom, after-school, and summer programming. To learn more, visit www.urbansprouts.org.

Garden for the Environment maintains a nationally acclaimed one-acre urban demonstration garden and offers multiple environmental education programs. To learn more, visit www.gardenfortheenvironment.org.

Founded in 2001, **City Slicker Farms** continues to fulfill its mission of empowering West Oakland community members to meet the basic need for fresh, healthy food by creating sustainable, high-yield urban farms and backyard gardens. Find more information at www.cityslickerfarms.org.

Education Outside transforms public education by turning urban schoolyards into 21st-century learning labs where inspired learning takes root. Visit www.educationoutside.org.

The Free Farm is an all-volunteer urban farm founded by a constellation of nonprofit organizations in San Francisco. Volunteers are always welcome! For more information, visit www.thefreefarm.org.

Find **Privately Owned Public Open Spaces (POPOS)** in San Francisco with the guide produced by the San Francisco Planning and Urban Research Association: www.spur.org/files/u7/poposguide.pdf.