

JUNE 27, 2025

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Pride Concert



SAN FRANCISCO
OPERA

Welcome

FROM GENERAL DIRECTOR MATTHEW SHILVOCK



CODY PICKENS

It's a joy to welcome you to San Francisco Opera's 2025 *Pride Concert*! On the eve of the 55th Pride Festival we uplift and amplify **San Francisco Pride's** mission, to "create a space where everyone can come together to celebrate, honor, and uplift the diversity of our community."

Opera houses are meeting places where we gather vulnerably and openly to explore who we are as individuals and as a society. They are places where we come together to experience the fullness of human emotion from the deep anguish of loss to the radiant transcendence of love. Tonight's concert, exquisitely curated by our Managing Director: Artistic, Gregory Henkel, will take us on a shared emotional odyssey through the music of LGBTQIA+ composers, artists, and allies, exploring themes of sorrow, yearning, authenticity, and resilience. Tonight we celebrate queer artists and the central importance they have played on our stage and in our artform.

We're gathering tonight in one of the most beautiful buildings in the country: a glorious jewel in the City's cultural crown since 1932. But tonight, you'll see it as never before. Video Director Tal Rosner has reimagined the auditorium in which you're sitting as a high-tech canvas, and you are about to enter an all-encompassing immersion in music and visuals, unlike anything ever seen in this space.

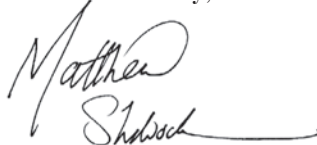
We are very grateful to stand alongside an array of community partners in addition to San Francisco Pride, who work tirelessly to foster safe, joyful, community-oriented, and resilient spaces for the queer community. Please stop by our information desk to learn more about each organization, their work, and how you can support their efforts.

The Marigold Project have constructed the Pride Altar of Remembrance as you entered the Opera House, in tribute to members of the LGBTQIA+ community's past, present, and future. **The Tenderloin Museum** explores the intersection of history and art, highlighting queer and other marginalized histories and voices. **The National AIDS Memorial** has kindly provided us sections from the AIDS Memorial Quilt (on display on the Grand Tier level), and commemorating more than 110,000 lives lost to AIDS. And, on the same level, please visit an installation by the **GLBT Historical Society**, an international leader in the field of LGBTQ history.

Tonight is a celebration of you, our audience: San Francisco's LGBTQIA+ community and allies. We hope that you enjoy this unique evening and invite you to stay after the concert for our post-show dance party with DJ Juanita MORE!

We are proud to be a part of this City's extraordinary queer community. 🌟

In solidarity,



Matthew Shilvock
General Director

Pride Concert

PROGRAM CURATED BY GREGORY HENKEL

EUN SUN KIM, CONDUCTOR
ROBERT MOLLICONE, CONDUCTOR
SAN FRANCISCO OPERA ORCHESTRA • KAY STERN, CONCERTMASTER

JAMIE BARTON
BRIAN MULLIGAN
NIKOLA PRINTZ

GEORGIANA ADAMS • CAROLINE CORRALES • THOMAS KINCH

SAPPHIRA CRISTÁL, EMCEE

E. REED FISHER, STAGE DIRECTOR
TAL ROSNER, VIDEO CONCEPT AND DIRECTION
JUSTIN A. PARTIER, LIGHTING DESIGNER

Video Design Team to Mr. Rosner

Associate Designer: **Darren Culley** • Mapping Tech Director: **David Shepherd**
3D Artists: **Dale Croft** (lead), **Edd Stockton** • SF Associates: **Claire Talbott**, **Eli Garmon**

Musical Preparation: **Andrew King**

Stage Manager: **Darin Burnett** • Assistant Stage Managers: **Collette Berg**, **Megan Coutts**, **Anna Reetz**

Technical Supervisors: **Ryan O'Steen**, **Erik Walstad**

Costume Supervisor: **Robyn Marsh** • Hair and Makeup: **Jeanna Parham**

Projected photographs by **Crawford Barton**, **Elaine Gay Jarvis**, and **Robert Pruzan**.
Courtesy of Gay, Lesbian, Bisexual, Transgender Historical Society

Special thanks to
Jerome & Thao Dodson for making possible the Dodson Orchestra Shell

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SAN FRANCISCO
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PROGRAM

Overture to *Candide* by Leonard Bernstein (1918–1990)

San Francisco Opera Orchestra

Eun Sun Kim, conductor

Leonard Bernstein's zesty overture for his witty 1956 musical, *Candide*, introduces major tunes from the work. One of America's best-known classical musicians, Bernstein is an icon for his unwavering humanitarianism. He lived and created with purpose, and that authenticity resonates in his hugely popular works. *Candide* is more often seen on the opera stage than in musical theater.

“Vesuvio, il mio unico amico” from *Great Scott* by Jake Heggie (b. 1961)

Nikola Printz

Robert Mollicone, conductor

Jake Heggie's opera *Great Scott* is about an opera singer who returns to her hometown to save the struggling company that launched her career. Heggie often speaks about how his music is shaped by his own experiences: “I was coming to grips with being gay in the '80s during the AIDS crisis.... Then it's the early '90s, and I'm a guy working in the opera house in San Francisco and ... I didn't have to pretend who I was. It was so liberating When I stopped pretending and living this false life, that's when I began to be free. And that's also when I could begin to write anything; that freedom opened me up as a writer.” *Great Scott* charts the discovery that true greatness is a matter of heart.

Yeletsky's Aria from *Pique Dame* (Act II, Scene 1) by Pyotr Ilyich Tchaikovsky (1840–1893)

Brian Mulligan

Prince Yeletsky is engaged to Lisa, but she has become strangely distant and aloof. In his aria, he pours out his emotions to her, telling her that he loves her beyond measure and would do anything for her, though her remoteness torments him. Immensely famous in the Russian empire but living in an era of strict societal conventions, Tchaikovsky was unable to share publicly his personal desires and relationships. The sublime lyricism of his music offers a way to express emotional truth.

“Mon cœur s'ouvre à ta voix” from *Samson et Dalila* by Camille Saint-Saëns (1835–1921)

Jamie Barton

The temptress Delilah lures Samson to reveal the secret of his strength in this famous aria of enticement and seduction: “mon cœur s'ouvre à ta voix”—“my heart opens to the sound of your voice.” This popular 1877 opera by Camille Saint-Saëns is a landmark of French grand opera. After ending an unhappy marriage to the sister of one of his pupils, the composer was known to travel abroad, where he enjoyed performing in drag.

PROGRAM CONTINUED

Bacchanale from *Samson et Dalila* by Camille Saint-Saëns (1835–1921)

San Francisco Opera Orchestra

Having succumbed to Delilah's wiles, Samson has been captured and blinded. In the temple of the pagan god Dagon, the Philistines wildly dance in celebration of their victory, unaware of the looming disaster that Samson's revenge will soon bring about.

“À Chloris” by Reynaldo Hahn (1874–1947)

Jamie Barton

This is one of the most beautiful lve songs in all the repertoire. Reynaldo Hahn was a renowned French composer and critic. His feelings around sexuality were complex, especially given societal stigmas of the time, but he also held passionate and deep romantic relationships with novelist Marcel Proust and singer Guy Ferrant.

“The Man That Got Away” from *A Star Is Born* by Harold Arlen (1905–1986) / Ira Gershwin (1896–1983)

Brian Mulligan

Composer Harold Arlen wasn't queer, but he's certainly significant in LGBTQIA+ culture for writing “Somewhere over the Rainbow” and for teaming up with Ira Gershwin to write “The Man That Got Away,” a torch song from the 1954 film *A Star Is Born*. First performed by gay icon and ally Judy Garland in an Oscar-nominated performance, and widely considered to be one of the best of the genre, “The Man That Got Away” is about a woman reflecting on a lost love—performed here in a fantastic gender reversal!

“Closer to Fine” by Indigo Girls (Amy Ray b. 1964 / Emily Saliers b. 1963)

Jamie Barton and Nikola Printz

“I'm trying to tell you somethin' 'bout my life ...” So begins one of the breakout hits from the eponymous second album by the Indigo Girls, consisting of longtime songwriting duo and queer icons Amy Ray and Emily Saliers. The duo came out in the early days of their career, and their music—at once raw, poetic, and introspective—became the soundtrack for millions in the 1980s, emboldening a generation to speak (sing!) their truth.

“Take the ‘A’ Train” by Billy Strayhorn (1915–1967)

San Francisco Opera Orchestra

The brilliant composer, arranger, lyricist, and pianist Billy Strayhorn made a huge impact on jazz during an era when jazz reigned supreme and was the first openly gay jazz musician unafraid of public scrutiny on his identity. Duke Ellington made Strayhorn's breakthrough hit, “Take the ‘A’ Train,” his orchestra's signature tune, and from then on Strayhorn remained one of Ellington's primary collaborators. Their musical partnership produced some of the most beautiful and essential American music of the last century.

“You Don't Own Me” by John Madara (B. 1936) / David White (1939–2019)

Nikola Printz

The ballad *You Don't Own Me*, first recorded by a young Leslie Gore, is heralded as one of the first feminist anthems. Released in late 1963, it hit the airwaves at a pivotal moment in United States history, including the rise of the second wave feminist movement and the Civil Rights Act of 1964. Despite her association with the song, Gore did not come out until 2005, when she also began advocating for LGBTQIA+ issues. The work's empowering message holds true decades after it was penned (by two male composers!), attracting legions of artists to record covers, among them a tremendously popular live recording by queer icon Dusty Springfield, who, like Gore, also came out later in life.

“Uprising of Love” by Melissa Etheridge (b. 1961)

Jamie Barton

“I’m going to start an uprising of love …” —and in 2014, Grammy-winning rocker and out legend Melissa Etheridge did just that. That year, the United States was on the precipice of striking down the ban on same sex marriage; yet in Russia, where the world’s attention was ahead of the Sochi Olympics, the government placed a ban on same-sex propaganda. Etheridge’s anthem “Uprising of Love,” written in the lead-up to the Olympics, became a global call to action supporting the safety and dignity of LGBTQIA+ people around the world.

“You Take My Breath Away” by Freddie Mercury (1946–1991) / Queen

Brian Mulligan

Freddie Mercury’s “You Take My Breath Away,” from Queen’s 1976 studio album, *A Day at the Races*, is a discreetly open song about being in love with men. The sense that the song was biographical is underscored by the unusual, perhaps symbolic, logistics of the recording: Unlike other Queen songs, Mercury’s lead vocals were triple-tracked to achieve a solo vocal that could hold its own against the chorus.

“Bosom Buddies” from *Mame* by Jerry Herman (1931–2019)

Jamie Barton and Brian Mulligan

In 1966, on the heels of his smash hit musical *Hello, Dolly!*, composer Jerry Herman returned to Broadway with another blockbuster, *Mame*. “Bosom Buddies,” the spirited duet sung by main characters Vera and Mame, strikes the perfect balance between love and cattiness, as the friends make pointed promises that if all else fails, they will always be there for each other to tell it how it *really* is.

“I Am What I Am,” from *La Cage aux Folles* by Jerry Herman (1931–2019)

Brian Mulligan

Composer Jerry Herman’s openly gay identity was a significant part of his life and work. His score to *La Cage aux Folles*, a musical about a gay couple, remains one of musical theater’s all-time biggest hits, and “I Am What I Am,” from the finale of Act I, has become a powerful anthem for the LGBTQIA+ community with its message of self-acceptance.

“Techno” from *Fiesta!* by Jimmy López (b. 1978)

San Francisco Opera Orchestra

Jimmy López’s wild *Fiesta!* reimagines Baroque dance forms by infusing them with elements of techno, pop, and Latin music. The East Bay-based composer is hailed as one of the most interesting young composers of our time, penning works that defy categorization and turn classical stereotypes on their side.

“I Was Born This Way” by Chris Spierer (1944–2021) and Bunny Jones (1917–1998) / Carl Bean (1944–2021)

Nikola Printz

with

Georgiana Adams • Caroline Corrales • Thomas Kinch

“I Was Born This Way” was one of the first gay disco songs written specifically for the community. It has come to be most closely associated with gospel artist Carl Bean, who released his definitive recording in 1977. Bean went on to become an ordained minister, founding the Unity Fellowship of Christ Church for Black LGBTQIA+ congregants. His rendition also inspired “Born This Way,” a worldwide hit for Lady Gaga in 2011.

About the Artists



EUN SUN KIM

(Seoul, South Korea)

Caroline H. Hume Music Director of San Francisco Opera

San Francisco Opera Highlights: *Rusalka*; *Fidelio*; *Tosca*; John Adams' *Antony and Cleopatra*; *Dialogues of the Carmelites*; *La Traviata*; *Madama Butterfly*; *Il Trovatore*; *Lohengrin*; *The Magic Flute*; *Un Ballo in Maschera*; *Tristan und Isolde*; *Idomeneo*; *Homecoming Concert*; *Eun Sun Kim Conducts Verdi*; *The Future Is Now: Adler Fellows Concert*; *Opera Ball*; *Opera in the Park*; *100th Anniversary Concert*; Beethoven's Ninth Symphony

Recent and Upcoming: *Rigoletto* (San Francisco Opera); *Parsifal* (San Francisco); *Elektra* (San Francisco); *Tosca* (London's Royal Ballet and Opera); *Simon Boccanegra* (Berlin State Opera); *La Bohème* (Milan's Teatro alla Scala, Vienna State Opera, Metropolitan Opera); *Les Contes d'Hoffmann* (Paris Opera); *Verdi Requiem* (Dutch National Opera); *Carmen* (Zurich Opera); *Hänsel und Gretel* (Munich's Bavarian State Opera); concerts with Berlin Philharmonic, Bavarian Radio Symphony, New York Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, London's Philharmonia, Seoul Philharmonic, Orchestre de Paris, Orchestre National de France, Toronto Symphony, Minnesota Orchestra, Orchestre symphonique de Montréal, Cincinnati Symphony Orchestra, National Brass Ensemble, Orquesta Sinfónica de Madrid, Real Orquesta Sinfónica de Sevilla, Orchestra Sinfonica di Milano
Instagram: @eskconductor

"On behalf of San Francisco Opera, I am thrilled to welcome you to our first-ever *Pride Concert*. This moment is a true celebration of our beautiful, diverse community, expressed through music, the greatest unifying force we know. Each person here—the musicians, technicians, hair and makeup artists, ushers, staff, and especially you, the audience—has a unique story, and each story makes us stronger as a collective. **Tonight, I invite you, exactly as you are, to join us as we make tonight's festivities sing out, loud and proud.**"

ABOUT THE ARTISTS CONTINUED



ROBERT MOLLICONE

(East Greenwich, Rhode Island)

Conductor

San Francisco Opera Highlights: Conductor for *Opera in the Park*, *Christmas with Sol3 Mio*; music staff member for over 50 productions, including *Rusalka*, the *Ring* cycle, *Les Troyens*, *Don Carlo*

Recent and Upcoming: *Carmen* (Festival Opera); *La Voix Humaine* (Festival Opera); *Elizabeth Cree* (West Edge Opera); *Ariadne auf Naxos* (Austin Opera); *L'Enfant et les Sortilèges* (Florentine Opera); Offenbach's *Songbird* (Florentine Opera); Derrick Wang's *Scalia/Ginsberg* (Florentine Opera); concert with Bay Area Rainbow Symphony

San Francisco Opera Adler Fellowship Program: 2012, 2013

Merola Opera Program: 2011

Instagram: @maestricone

"My taste in music has always been broad—you could find me as an angsty teenager listening to everything from Radiohead and Elliott Smith to [Gustav Mahler's] *Das Lied von der Erde* to Jason Robert Brown, so I'm excited to show off the versatility of the San Francisco Opera Orchestra in the wide spectrum of repertoire we're putting together. I'm also thrilled to work with this incredible group of singers and friends to bring our mix of classical, camp musical theater, and rhinestone rock to life!

For me, *Pride* is a time to be reminded about our past and current struggles and to look forward to the future we're trying to build.

Our community is facing a time of unprecedented challenges, and I think music can provide a moment of solace, a spark of inspiration, a rallying yell, and an opportunity for connection and deepening bonds—not to mention a much-needed space to just let go and PARTY!"

ABOUT THE ARTISTS CONTINUED



JAMIE BARTON, Mezzo-Soprano

(Atlanta, Georgia)

Soloist

San Francisco Opera Highlights: Fricka in *Das Rheingold* and *Die Walküre*; Waltraute and Second Norn in *Götterdämmerung*; Adalgisa in *Norma*; Sara in *Roberto Devereux*; Ježibaba in *Rusalka*; *Homecoming Concert*; *In Song*; *Jamie Barton*

Recent and Upcoming: Sister Helen Prejean in Jake Heggie's *Dead Man Walking* (San Francisco Opera); Baba the Turk in *The Rake's Progress* (Paris Opera); Azucena in *Il Trovatore* (Metropolitan Opera); Nettie Fowler in *Carousel* (Boston Lyric Opera); Amneris in *Aida* (Baltimore Symphony Orchestra); *Das Lied von der Erde* (Danish Radio Symphony Orchestra); Mahler's *Rückert-Lieder* (BBC Symphony Orchestra); Last Night of the Proms (Royal Albert Hall); engagements with NDR Elbphilharmonie Orchestra, WDR Symphony Orchestra, Long Beach Opera, City of Birmingham Symphony Orchestra, Atlanta's Spivey Hall, New York's Chamber Music Society of Lincoln Center, Celebrity Series of Boston, Kennedy Center, Santa Fe Chamber Music Festival, London's Wigmore Hall

Beverly Sills Artist Award: 2017; Richard Tucker Award: 2015;

Winner of Metropolitan Opera National Council Auditions: 2007

Instagram: @jbartonmezzo

X: @jbartonmezzo

"There is something very special—healing, really—about singing music that is meant to directly connect with the audience. I'm ridiculously excited to get to celebrate Pride 2025 with the queer community of San Francisco! This year, I'm craving connection ... with other LGBTQIA+ folks and also within our industry. In a world where queer people of all rainbow colors are facing erasure, it means a great deal that a major arts organization like San Francisco Opera will be uplifting and celebrating a community that has been foundational to the existence of the arts. **I'm already feeling joy, knowing that one of my favorite opera houses in the world is facilitating this celebration!**"

ABOUT THE ARTISTS CONTINUED



BRIAN MULLIGAN, Baritone

(Endicott, New York)

Soloist

San Francisco Opera Highlights: Friedrich von Telramund in *Lohengrin*; Mandryka in *Arabella*; Donner in *Das Rheingold*; Gunther in *Götterdämmerung*

Recent and Upcoming: Amfortas in *Parsifal* (San Francisco Opera, Paris Opera); title role of *Der Fliegende Holländer* (Amsterdam's Concertgebouw, Luxembourg, Brussels, Taiwan Philharmonic, Turin); Don Pizarro in *Fidelio* (Lyric Opera of Chicago); Wanderer in *Siegfried* (Hangzhou Philharmonic); Alberich in *Das Rheingold* (Paris); Jochanaan in *Salome* (Naples, Dutch National Opera); Kurwenal in *Tristan und Isolde* (Philadelphia Orchestra, Naples, Madrid); Barak in *Die Frau ohne Schatten* (Toulouse); Wotan in *Die Walküre* (Rotterdam); Wotan in *Das Rheingold* (Bregenz); Créon in Enescu's *Oedipe* (Salzburg); Herald in *Lohengrin* (Metropolitan Opera); Faninal in *Der Rosenkavalier* (Metropolitan Opera); Sharpless in *Madame Butterfly* (Dutch National Opera); Golaud in *Pelléas et Mélisande* (Dutch National Opera); Count di Luna in *Il Trovatore* (Frankfurt); Zurga in *Les Pêcheurs de Perles* (Zurich); Britten's *War Requiem* (San Francisco Symphony)

Instagram: @brianthebaritone

"I very clearly remember myself as a child, and that feeling of real fear and confusion because I did not understand what I was. I only knew I was different. Imagine explaining to little Brian that one day, your secret will be celebrated and your true self accepted. Healing my inner child? That's Joy! In opera, I always portray someone else. I do consciously impart a few tendrils of my own self into each character, I feel like that's what makes my portrayals unique. **But in this concert, I will only be myself, and I will strive to allow the audience to see me authentically. Really, that's what Pride is all about.**"

ABOUT THE ARTISTS CONTINUED



NIKOLA PRINTZ, Mezzo-Soprano
(Oakland, California)

Soloist

San Francisco Opera Highlights: Carmen in *Carmen Encounter*; New Ofglen in Poul Ruders and Paul Bentley's *The Handmaid's Tale*; Mercédès in *Carmen*

Recent and Upcoming: Jade Boucher in Jake Heggie's *Dead Man Walking* (San Francisco Opera); Altestimme in *Parsifal* (San Francisco Opera); title role of *Carmen* (Festival Opera. Opera San José); Dido in *Dido and Aeneas* (San José); Billie Jean King in Laura Karpman's *Balls* (Opera Parallèle); Schwabacher Recital; Manuel de Falla's *El Sombrero de Tres Picos* (San Francisco Symphony); *Das Lied von der Erde* (San Francisco Ballet, Vallejo Symphony); Holiday Gaiety (San Francisco Symphony)

San Francisco Opera Adler Fellowship Program: 2023, 2024

Merola Opera Program: 2021, 2022

Website: nikolaprintz.com

Instagram: @ltisnika

"I've done many queer concerts and recitals, but to see it done in my artistic home—at the Opera House in my home city—is really exciting. When I was in school, I felt so starved to see successful, radical queer artists in the classical music space, especially in opera. **I've made it my personal mission to be that visual representation that I desperately needed so that younger queer and trans artists can see themselves in spaces.** The political moment we are facing now, is that many people want to see queer joy, queer art, and queer success erased so that our upcoming generations don't see a place for themselves in the future. I'm emboldened more than ever to be a loud, angry, boisterous, and joyous representation.

Performing for queer audiences is so much fun. I'm excited to feel a different energy from this audience, and to celebrate the beauty of queerness and resistance with them!"



JOE MAC CREATIVE

SAPPHIRA CRISTÁL

(Philadelphia, Pennsylvania)

Emcee

Sapphira Cristál (runner-up and Miss Congeniality of *RuPaul's Drag Race* season 16) is a classically trained opera singer, composer, and drag queen known for her theatrical lip sync style and six-octave range. She is renowned as a charismatic host who forges a special connection with her audiences.

Sapphira holds 16 pageant crowns and has performed globally. *Philadelphia* magazine named her 2023's Best Drag Queen Who Actually Sings. In 2024, Sapphira was thrice the guest artist in Madonna's Celebration Tour, and she debuted her original operatic production, *Soundcake*, with Monét X Change and Thorgy Thor at Lincoln Center. Afterward, she brought her one-woman show, *The Cristál Ball Tour*, across North America. Since then, she has toured her comedy show, *One Slue Over the Cuckoo's Nest*, at City Winery; appeared at New York City's famed 54 Below; and starred in *RuPaul's Drag Race Live!* in Las Vegas.

Sapphira inspires young people through appearances at colleges, youth camps, and high schools. She taught several years of master classes in drag makeup and performance at Emerson College, and she has given artist talks at Rockland Community College. An experienced attitude and stage presence coach, Sapphira has also taught master classes at the Philadelphia Burlesque Academy and various dance studios.

Sapphira enjoys partnering with charitable organizations to raise funds to change people's lives. Her personal credo is: "There is no better exercise for the heart than reaching down to lift someone up," and she has made it her mission to uplift, encourage, and inspire those around her.

"Growing up, I had a joyful, vibrant childhood surrounded by diverse culture—but I felt as if I'd been dropped onto the wrong planet. I didn't understand the rules of the world around me, and I thought I must be a fabulous alien trying to blend in. Eventually, I learned how to act the part, but it felt more like a performance than a presence. **Pride, for me, is about shedding that performance and standing in the full glory of who I am—past, present, and future. It's about celebrating not just my individuality, but also my connection to a powerful, beautiful community that has made space for my authenticity, art, and joy.** When I was four, classical music found my soul—and it will follow me well beyond my final curtain call. My reverence for music—and for living out loud—is endless. Pride is a reminder that we are to love ourselves completely. Not just who we're becoming, but who we've already been. You are perfect today. I am perfect today."

ABOUT THE ARTISTS CONTINUED



GEORGIANA ADAMS

(Chicago, Illinois)

Soprano

San Francisco Opera

Highlights: Cretan Woman in *Idomeneo*; Musetta in *Bohème*

Out of the Box

Recent and Upcoming: Donna Anna in *Don Giovanni* (Chautauqua Opera); Littler Daughter in Missy Mazzoli's *Proving Up* (The Juilliard School); Ciesca in *Gianni Schicchi* (Juilliard); vocal soloist in *Mere Mortals* (San Francisco Ballet); Beethoven's Ninth Symphony (Modesto Symphony); Anna in scenes from Kevin Puts' *Silent Night* (Schwabacher Summer Concert); scenes from *Tannhäuser* and *Don Giovanni* (Merola Grand Finale concert)

San Francisco Opera Adler Fellowship Program: 2024, 2025

Merola Opera Program: 2023

Instagram: @georgiana_adams



CAROLINE CORRALES

(Saint Louis, Missouri)

Soprano

San Francisco Opera

Highlights: Moira in Poul Ruders and Paul Bentley's

The Handmaid's Tale; Mimi in *Bohème* *Out of the Box*

Recent and Upcoming: *Carmen* (Santa Fe Opera); *Falstaff* (Santa Fe); Huang Ruo's *M. Butterfly* (Santa Fe); Ma Zegner in Missy Mazzoli's *Proving Up* (Boston University Opera Institute); Anne Trulove in *The Rake's Progress* (Boston)

San Francisco Opera Adler Fellowship Program: 2024, 2025

Merola Opera Program: 2023



THOMAS KINCH

(Cardiff, Wales)

Tenor

San Francisco Opera

Highlights: First Armored Man in *The Magic Flute*; Amelia's

Servant in *Un Ballo in Maschera*; Melot in *Tristan und Isolde*; Don José in *Carmen*

Recent and Upcoming: Title role of *Otello* Act II (Merola); Macduff in *Macbeth* (Paisley Opera); Turiddu in *Cavalleria Rusticana* (Paisley Opera, Sri Lanka, Iford Arts); Licinio in Gaspare Spontini's *La Vestale* (Teatro Grattacielo); First Armored Man in *The Magic Flute* (Welsh National Opera); Canio in *Pagliacci* (Iford Arts); Lt. Pinkerton in *Madame Butterfly* (Opera Bohemia, Opera Up Close) San Francisco Opera Adler Fellowship Program: 2024, 2025 Merola Opera Program: 2023



E. REED FISHER

(Pittsburgh, Pennsylvania)

Stage Director

San Francisco Opera

Highlights: Associate Director for Bright

Sheng and David Henry Hwang's *Dream of the Red Chamber*; Assistant Director for *Carmen*, *Die Frau ohne Schatten*, Jake Heggie and Gene Scheer's *It's a Wonderful Life*, *Don Giovanni*, *Lucia di Lammermoor*, *Les Troyens*, *Die Meistersinger von Nürnberg*

Recent and Upcoming: Assistant Director for *La Bohème* (San Francisco Opera), Huang Ruo and David Henry Hwang's *The Monkey King* (San Francisco Opera)



TAL ROSNER

(Jerusalem, Israel)

Video Concept and Direction

San Francisco Opera

Highlights: *Lohengrin* **Recent and**

Upcoming: Osvaldo Golijov's *Ainadamar* (Metropolitan Opera, LA Opera, Scottish Opera, Detroit Opera, Welsh National Opera); Sibelius *MYTHOS* (Hannover State Opera); *The Hunger*

Games: On Stage; Astrid Lindgren's *The Brothers Lionheart* (Royal Danish Playhouse); *Die Walküre* (Bordeaux Opera); *DIVA* exhibition (Victoria and Albert Museum, Kunsthal Rotterdam); Opening and Closing Ceremonies of the XXII Commonwealth Games (Birmingham); David Lang's *before and after nature* (Stanford Live, L.A.'s Disney Hall)



JUSTIN A. PARTIER

(New York, New York)

Lighting Designer

San Francisco Opera

Highlights: *Carmen*; *Cavalleria Rusticana*/*Pagliacci*; Verdi

Requiem; *Fidelio*; *Bohème* *Out of the Box* (2023); *Die Frau ohne Schatten*; *100th Anniversary Concert*

Recent and Upcoming: *Rigoletto* (San Francisco Opera); *To My Girls* (New Conservatory Theatre Center); *Carmen* (Washington National Opera); *Così fan tutte* (Dallas Opera); *Origins of Love* (national tour); *How to be a Rock Critic* (national tour); *(Be)Longing* (national tour); *A Midsummer Night's Dream* (Schloss Werdenberg Buchs SG Switzerland); *All the Rage* (The Barrow Group); *The New Will Appear* (59 E59 Theater); *Driving Miss Daisy* (Mile Square Theater); *Fascinating Rhythm* (Transcendence Theater Company); *Shall We Dance* (Transcendence Theater Company); *Big Top Dreamers* (Transcendence Theater Company); *Rich Girl* (Florida Studio Theater); *COLORED* (Kyle Marshall Choreography); *The Book of Mountains and Seas* (NCTCSF); *PrEP Play, or Blue Parachute* (NCTCSF); *Getting There* (NCTCSF) Instagram: @justinlights Website: justinpartierlighting.com

Orchestra

Eun Sun Kim, *Music Director*

FIRST VIOLIN

Kay Stern, *Concertmaster*
Maya Cohon, *Associate Concertmaster*
Heidi Wilcox, *Assistant Concertmaster*
Jennifer Cho
Dawn Harms
Mariya Borozina
Naoko Nakajima
Barbara Riccardi
Dian Zhang
Leonid Igudesman
Jennifer Hsieh
Asuka Annie Yano

SECOND VIOLIN

Jeremy Preston, *Principal*
Martha Simonds, *Associate Principal*
Beni Shinohara, *Assistant Principal*
Leslie Ludena
Ka-Yeon Lee
Aya Kiyonaga
Craig Reiss
Heeguen Song↑

VIOLA

Carla Maria Rodrigues, *Principal*
Joy Fellows, *Associate Principal*
Stephen Goist, *Acting Assistant Principal*
Natalia Vershilova
Lindan Burns
Emily Liu↑
Elizabeth Prior↑

CELLO

Thalia Moore, *Acting Principal*
Peter Myers, *Acting Associate Principal*Σ
Nora Pirquet, *Acting Assistant Principal*
Emil Miland
Jung-Hsuan Ko
Ruth Lane
Jungin Yang↑

BASS

Joseph Lescher, *Principal*
Jonathan Lancelle, *Associate Principal*
William Wasson,
Acting Assistant Principal
Shinji Eshima
Sean O'Hara↑

FLUTE

Julie McKenzie, *Principal*↓
Stephanie McNab, *Acting Principal*
Susan KangΣ↑
Michelle Caimotto↑

PICCOLO

Stephanie McNab

OBOE

Mingjia Liu, *Principal*
Gabriel Young,
*Associate Principal*Σ
Benjamin Brogadir

ENGLISH HORN

Benjamin Brogadir

CLARINET

José González Granero, *Principal*
Steve Sánchez↑
Junghwan Lee↑

BASS CLARINET

Junghwan Lee↑

BASSOON

Rufus Olivier, *Principal*
Daniel MacNeillΣ
Shawn Jones↑

CONTRABASSOON

Shawn Jones↑

FRENCH HORN

Kevin Rivard, *Principal*
Keith Green↓
Brian McCarty, *Associate Principal*
Logan Bryck↑
Phillip Palmore↑
Meredith Brown↑

TRUMPET

Adam Luftman, *Principal*
Scott Macomber↑
John Pearson

TROMBONE

Michael Cox, *Acting Principal*
Samuel Wamhoff↑
David Ridge

BASS TROMBONE

David Ridge, *Principal*

TUBA/CIMBASSO

Zachariah Spellman, *Principal*

TIMPANI

John Burgardt, *Principal*

PERCUSSION

Patricia Niemi, *Acting Principal*
Victor Avdienko↑

HARP

Eleanor Kirk↑, *Acting Principal*

LIBRARIAN

Carrie Weick

↓ Leave of absence

Σ Principal for one or more
Summer season operas

↑ Season Substitute

Schedule for the Evening

Start your evening with a visit to **The Marigold Project's Altar of Remembrance**, located at the top of the stairs on Van Ness, and pay tribute to loved ones.

6:30 DOORS OPEN

Visit the **GLBT Historical Society** exhibit and sections of the **AIDS Memorial Quilt** on the northside of the Grand Tier level. (Also available for viewing post-show)

6:35 PRE-CONCERT TALK WITH EXECUTIVE DIRECTOR OF SF PRIDE SUZANNE FORD

7:30 CONCERT BEGINS

9:00 POST-SHOW DANCE PARTY WITH DJ JUANITA MORE!

Once the concert ends, the dance floor opens and the party continues with DJ Juanita MORE!

10:00 LAST CALL

10:30 EVENING ENDS, THANKS FOR JOINING US!

A SPECIAL THANKS TO OUR COMMUNITY PARTNERS



SAN FRANCISCO OPERA'S 2025-26 SEASON

Join Us on Opening Weekend



SAN FRANCISCO OPERA ASSOCIATION
AND SAN FRANCISCO OPERA GUILD PRESENT

OPERA BALL

OPEN THE SEASON IN STYLE
FRIDAY, SEPTEMBER 5, 2025

San Francisco Opera's Biggest Night of the Year!

Secure your place at San Francisco Opera's biggest fundraiser of the year, with proceeds supporting the future of opera and opera education in the Bay Area—ensuring the next 100 years of musical excellence.

TICKETS ON SALE NOW
SFOPERA.COM/OPERABALL

Opera Ball is made possible, in part, by Opening Weekend Grand Sponsor Diane B. Wilsey.



50TH
ANNIVERSARY

SUNDAY, SEPTEMBER 7, 2025
ROBIN WILLIAMS MEADOW | 1:30PM

Opera in the Park

Free and open to all! Join us to celebrate the 50th anniversary of this beloved Bay Area tradition. Music Director Eun Sun Kim leads the San Francisco Opera Orchestra and stars from San Francisco Opera's 2025-26 Season in an afternoon of glorious music.

Opera in the Park is made possible, in part, by
Opening Weekend Grand Sponsor Diane B. Wilsey.

Additional support provided by the William and Gretchen Kimball Fund and Kaiser Permanente.

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Illustrations by Brian Stauffer.