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The Barber of Seville

BY GIOACHINO ROSSINI



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The Barber of Seville

MUSIC BY **GIOACHINO ROSSINI** • LIBRETTO BY **CESARE STERBINI**

Structure: 2 acts, with one intermission

Running time: 3 hours, 10 mins

Language: Sung in Italian with English supertitles

Key Characters:

- *Figaro*, Seville's barber and resident jack-of-all-trades
- *Count Almaviva*, a nobleman in love with Rosina
- *Rosina*, the charming ward of Doctor Bartolo
- *Doctor Bartolo*, a curmudgeonly physician who plans to marry Rosina

The Barber of Seville (*Il Barbiere di Siviglia*) follows the charismatic barber, Figaro, as he helps a pair of young lovers—the Count (disguised as Lindoro) and Rosina—to outwit Rosina's overbearing guardian and be together. Comedy generally proves less durable than tragedy (what is funny to one

generation can become dated or even offensive over time), but Rossini created a timeless work that is as relatable and funny today as when it was introduced in 1816. His inimitable talent for melody was firing on all cylinders when he composed the opera in just 13 days, resulting in such hit tunes as Figaro's famous aria "Largo al factotum," Rosina's "Una voce poco fa," the Count's *pièce de résistance* "Cessa di più resistere," and the comedic trio "Zitti, zitti, piano, piano"—any one of which audiences might be heard whistling as they leave the theater.

Listen for:

The style of music sung by each character in the opera reveals much about who they are and what they desire. In her entrance aria, "Una voce poco fa," Rosina's firework *coloratura* (many notes sung on a single syllable) shows her passionate nature and love for Lindoro. Bartolo, on the other hand, often sings with rapid-fire patter (one note per syllable) betraying his arrogance.

Elektra

MUSIC BY **RICHARD STRAUSS** • LIBRETTO BY **HUGO VON HOFMANNSTHAL**

Structure: 1 act, no intermission

Running time: 1 hour, 45 minutes

Language: Sung in German with English supertitles

Key Characters:

- *Elektra*, daughter of Agamemnon, who is consumed with avenging his death
- *Chrysothemis*, Elektra's sister
- *Klytemnestra*, Elektra's mother, responsible for Agamemnon's murder
- *Orest*, Elektra's brother who is thought to be dead

The ancient Greek tragedy *Electra* presents a heinous act—the murder of King Agamemnon by his wife and her lover Aegisth—as a crime against family, community, and the gods. Informed by contemporary studies of the human unconscious, Strauss and Hofmannsthal's 1909 opera reimagines the story through the lens of psychological trauma and the title heroine's obsession with vengeance. Strauss' score employs pounding rhythms,

dissonance, and overwhelming sound to convey Elektra's frayed sanity and the building tension of impending violence.

Director Keith Warner said, "On one hand, *Elektra* is really an amazingly complex, deep piece, and on the other it is an almost horror movie kind of thriller. We have decided to set the piece in a modern museum where a girl is going through and reading about Sophocles' Electra and Carl Jung's Electra complex. The artifacts and information trigger a series of memories in her, and we go back into her story. She must confront the truth by confronting the terrible events that started this whole chain reaction of murder and mayhem."

Did you know?

With nearly 100 instrumental parts, *Elektra* features one of the largest orchestrations of any work in the operatic repertoire. When San Francisco Opera first presented the opera in 1938, the orchestra pit of the still-new Opera House (opened in 1932) was expanded under the stage to accommodate all of the musicians. That space is today called the "Torpedo Room" for its shape and how it resembles the inside of a submarine.

A man with wavy brown hair and a light beard is the central figure. He is wearing a dark blue blazer over a dark green button-down shirt. He is standing on a rooftop, with his hands clasped in front of him. On his left wrist, he wears a watch with a blue dial and a dark strap. A ring is visible on his left hand. The background shows a city skyline at sunset, with buildings silhouetted against a sky of orange and pink clouds.

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WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to the summer season of San Francisco Opera! The last time this theatre was reverberating with opera was November with our world premiere of *The Monkey King* and our new production of *Parsifal*. It is exciting to propel from that energy into the summer and beyond. The company is experiencing thrilling trends: subscriptions are increasing, audiences are getting younger and returning more frequently, and we are seeing major new philanthropic donor relationships. Since the gold rush, this community has been passionate about opera, and that continues unabated!

Our summer season showcases two great operas: Rossini's *The Barber of Seville* and Richard Strauss' *Elektra*. *The Barber of Seville* marks the first time this deliciously crafted comedy has been on our stage since 2015, although we did have our ground-breaking drive-in version in 2021. *Barber* returns with two spectacular casts under the baton of Benjamin Manis who was with us last season for *Carmen*, and in Emilio Sagi's production that evokes the sultry energy of Seville, replete with flamenco.

From heartfelt comedy we head into the intensity of *Elektra*. Eun Sun Kim leads her first Strauss opera with the company and what a Strauss work it is! Its orchestra of nearly a hundred players is the largest ensemble of any standard repertory piece, and the impact of that is a work of such visceral intensity that you'll feel right in the vortex of the blood-lust world of vengeance of the House of Atreus. Keith Warner's acclaimed production is a "Night at the Museum" interpretation, and we're excited to have it back on our stage.

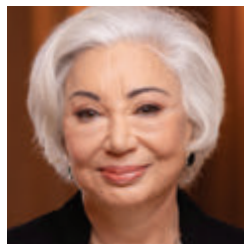
And then, on June 26 the *Pride Concert* returns in a celebration of the LGBTQIA+ community, emceed by the incomparable Sapphira Cristal once again, and featuring a fabulous trio of soloists.

Thank you for being a part of this exciting summer of opera, and a part of the San Francisco Opera Family. Great things are happening in this theatre and we're so grateful for all you do to make extraordinary art possible in this community.

With warmest wishes,



Barbara A. Wolfe
Chair of the Board
San Francisco Opera Association



Jack Calhoun
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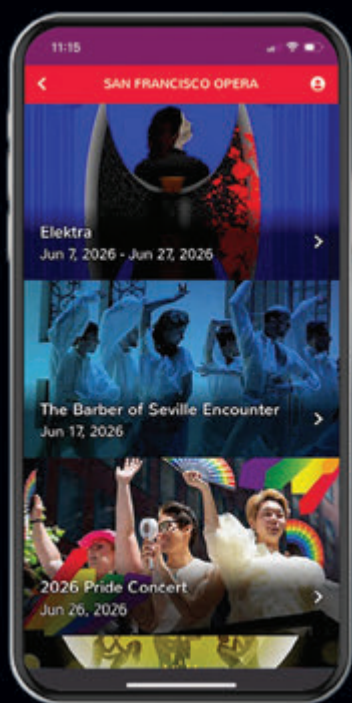
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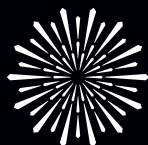
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Your Guide to San Francisco Opera at the War Memorial Opera House

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- Turn off all electronic devices during the performance, including digital watches and cell phones. We ask this out of respect for the artists and everyone in the theater enjoying a live, in-the-moment experience.
- Take photos before or after the performance, during intermission, and during the bows. Leave cameras and recording devices off during performances.
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- As a courtesy to those who may have fragrance allergies, please avoid wearing perfume or cologne.
- Get to know and enjoy this wonderful community of opera lovers. Say hello to one another pre-show, at intermission, or leaving the theater.

The Opera reserves the right to remove any patron creating a disturbance.

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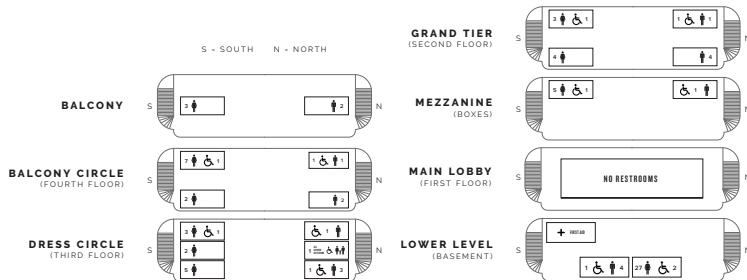
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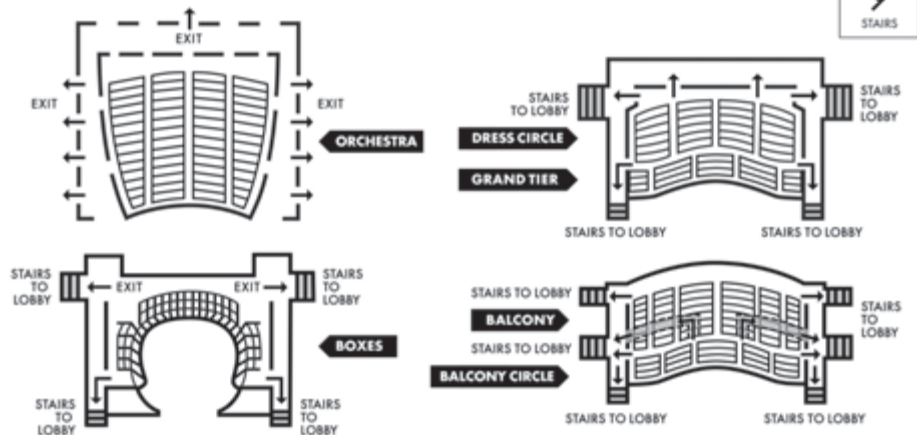
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PATRONS, ATTENTION PLEASE! FIRE NOTICE: Please note the nearest exit. In an emergency, follow any lighted exit sign to the street. **WALK**, do not run, to the nearest exit. Disabled patrons, proceed to nearest elevator lobby and await assistance.

The San Francisco War Memorial acknowledges that we are on the unceded ancestral homeland of the Ramaytush Ohlone who are the original inhabitants of the San Francisco Peninsula. As guests, we recognize that we benefit from living and working on their traditional homeland. We wish to pay our respects by acknowledging the ancestors, elders, and relatives of the Ramaytush Community and by affirming their sovereign rights as First Peoples.

Jensen & Lori Huang



KRISTEN LOKEN

At a special *Monkey King* event hosted by Jensen and Lori Huang in the Green Room at the War Memorial Veterans Building, the Huangs announced a multi-year commitment of \$5 million a year to San Francisco Opera to support its artistic work and the San Francisco artist community. This year their gift will help underwrite the Opera’s acclaimed production of composer Huang Ruo and librettist David Henry Hwang’s *The Monkey King*. In subsequent seasons, the gift will support the creative vitality of the Company including mainstage operas, young artist training, community programming such as the *Bohème Out of the Box* series, and digital media initiatives, allowing San Francisco Opera to build on record ticket sales, new audiences, and an exciting creative momentum.

With this extraordinary commitment, the Huangs join the Opera’s Company Sponsors, a group of 18 households who provide seven-figure support for the Company through both annual gifts and through draws on their endowment funds. Jensen Huang, founder and CEO of NVIDIA, said: “San Francisco is home to innovation and

imagination. We are delighted to partner with and support the San Francisco Opera—one of the city’s greatest anchors of culture and the arts.”

Matthew Shilvock, General Director of San Francisco Opera remarked: “I am profoundly grateful to Jensen and Lori Huang and their family for this breathtaking commitment to San Francisco Opera. At this exciting moment when San Francisco is reverberating with the extraordinary possibilities of tech innovation, this gift shows what is possible when the technology and arts sectors join together to propel forward creativity. This is a great affirmation of the cultural vitality of the Bay Area, and I am overjoyed to be taking the creativity of the Company forward with Jensen and Lori’s heartfelt partnership.”

As Co-Chairs of *The Monkey King* Honorary Committee (a group of leaders from the business, nonprofit, tech, and cultural sectors formed to serve as ambassadors for this major new work), the Huangs have been an instrumental part of one of the most successful artistic undertakings in the Company’s recent history.

Marieke & Jeff Rothschild



NOAH BERGER

“**T**he central theme of our philanthropy has been to have a positive impact on the lives of others who have not had the opportunities and good fortune we have enjoyed,” note Marieke and Jeff Rothschild. As new champions of San Francisco Opera, they are doing precisely that.

“Marieke and I were raised with the expectation that one should participate in philanthropy, and we feel very fortunate to be able to engage at the scale, scope, and impact that our success has enabled,” remarks Jeff. “We are attracted to projects that have the potential for meaningful and enduring social impact.”

The Rothschilds’ philanthropic investments span health care, education, economic development, and land preservation. They are equally passionate about art. “Great art is something that you need to have a good life,” reflects Marieke. “You could live without beauty, but why would you?”

Live performance is especially close to their hearts. “We come together, taking time out of our busy lives, for

this shared experience,” Marieke explains. “The lights go down, there is a hush. Talented people work in harmony to create something extraordinary for us. By the end, we are all changed. Live music is life affirming.”

The Rothschilds’ commitment to San Francisco Opera comes at a critical moment of inflection for the Company. “Marieke and Jeff are propelling forward the Opera, allowing us to remain bold and courageous in our programming, our innovations, and our community engagement,” observes General Director Matthew Shilvock. “Their philanthropy is a wonderful exemplar of a soaring vision that uplifts the Bay Area. I am profoundly grateful for the trust they are placing in us to produce art that showcases the creative vitality of San Francisco on the global stage.”

“San Francisco Opera is at an interesting crossroads,” Marieke concludes. “I like that they are willing to take chances, to think outside of the box. To adapt this old art form to the modern world requires new audiences and new directions, and we find those here.”

John A. & Cynthia Fry Gunn



TERRENCE MCCARTHY

San Francisco Opera shines as a beacon of innovation, both on and off the stage, driven by the visionary leadership of John and Cynthia Gunn. Their unwavering dedication to creative and cultural initiatives ensures that San Francisco Opera remains one of the world's premier stages. Their philanthropic leadership to the Opera includes a historic contribution in 2008, believed at that time to be the most significant gift ever made by individuals to an American opera company.

A Bay Area native, John's love for opera began in high school through his friendship with Ronald Adler, son of former General Director of San Francisco Opera Kurt Herbert Adler. John would attend dress rehearsals with Ronald, sitting in the General Director's box. After graduating from Stanford, John began a distinguished career at investment company, Dodge & Cox. There, his belief in long-term investing, empowering management style, and down-to-earth sensibility became benchmarks in the field. John joined the Opera Board in 2002, becoming Chair in 2008, a position he held for sixteen years, during which he made an extraordinary impact on the Company's creative vitality and organizational

stability. In 2024, he assumed the role of Chair Emeritus.

Cynthia Gunn, also an alum of Stanford, began her career as editor and director of the highly regarded *Portable Stanford* series, in which she edited nearly thirty volumes by some of the university's most brilliant minds. Cynthia's philanthropic leadership in the Bay Area includes serving as a Trustee of the Fine Arts Museums of San Francisco, as well as a number of other boards spanning philanthropy, health, education, and the arts.

John and Cynthia's dedication to the Opera reflects their shared belief that a great city deserves a world-class opera company that leads the art form and takes bold risks to advance society. Their philanthropic leadership has enabled some of the most significant artistic projects on the San Francisco stage for over two decades, ensuring vital investments in the Company's infrastructure, including the automation and rigging system, as well as the Opera's media suite.

San Francisco Opera is privileged to have the leadership of John and Cynthia, a partnership that began with a high school visit to dress rehearsals and that has blossomed into one of the most defining philanthropic partnerships in American cultural history.

Jan Shrem & Maria Manetti Shrem

Production Sponsor, *The Barber of Seville*



Jan and Maria each cultivated a love of opera from a young age, although they grew up half a world apart. After a distinguished career in publishing in Japan and Europe, Jan Shrem founded Clos Pegase Winery in California's Napa Valley, where he assembled an extraordinary collection of modern and contemporary art. Maria Manetti Shrem achieved international success with her fashion-based entrepreneurial ventures, introducing Gucci and Fendi to major department and specialty stores across the United States. In joyous partnership, the Manetti Shrems have devoted their shared passion and focus to philanthropic causes that advance education, the performing and visual arts, and medical research and care.

Although their lives led them around the globe, their individual passions ultimately brought them to San Francisco Opera—and to each other. As Company Sponsors for more than a decade, Jan and Maria have established four generous funds:

- The Conductors Fund, which helps ensure the continued appearances of distinguished conductors on the podium.
- The Great Interpreters of Italian Opera Fund, which brings today's most compelling artists in the Italian repertoire to San Francisco Opera.
- The Emerging Stars Fund, which supports the

Company in showcasing exciting, rising young artists throughout the season.

- The Luminaries Concert Fund, which enables San Francisco Opera to present legendary artists for special events and performances.

In December 2022, Maria received The Spirit of the Opera award for her devotion to San Francisco Opera, her exceptional commitment to advancing the Company's success, and her sustained support of the art form. She is the 2023 UC Davis Medal recipient, honored for her profound arts legacy and her passion for fostering exploration and education. In April 2024, Maria made history by donating eight endowments to create an Arts District at the UC Davis College of Letters and Science—the most significant gift in the college's history—ensuring that the arts and humanities are protected in perpetuity and benefiting more than 30,000 students each year, along with top faculty, emerging talents, and world-renowned artists. She is also the 2025 recipient of San Francisco Opera Guild's Crescendo Award.

Her visionary leadership continues to shape the cultural landscape and enrich lives across the globe. Jan Shrem, revered for his generosity and vision, passed away in September 2024 at the age of 94. He is remembered for his philanthropic spirit, and Maria carries the torch forward into San Francisco Opera's future.

Anne Popkin



“Opera reminds us of our shared humanity,” remarks Anne Popkin. “Through love, heartbreak, conflict, and forgiveness, opera reflects the entire emotional spectrum of life. And one gets to share that experience with the others in the audience.”

Anne’s philanthropy centers on education, the arts, medicine, and the environment. On moving to the Bay Area in 2011, she quickly became involved with San Francisco Opera. In 2014, she joined the Opera’s Board, and in 2016 she made a significant gift to the Opera’s Endowment to create programs focused on expanding new audiences. Named for her father, who first introduced her to opera, the Jordan Joseph Popkin Opera Outreach Fund is dedicated to her mission.

“The Fund reflects two priorities,” Anne notes. “It enables people from all walks of life to know and fall in love with opera. And it enables the Opera to create annual and longer-term programs to address audience expansion using income the gift generates every year.”

Anne’s inspired leadership is expanding San Francisco Opera’s goal to develop new audiences and augment future programming. She is clear about her purpose. “Opera is for everyone. Here, we create exceptional art,” she reflects. “This is our guiding star. But we also have another mission: to bring the experience of opera to the broader Bay Area and its residents, to people who may not otherwise find themselves at the Opera. Donating to our Endowment is one way for me to further that mission.”

Donor Spotlight



DREW ALTIZER PHOTOGRAPHY

Jerome & Thao Dodson (Production Sponsor, *The Barber of Seville*)

“A fiery horse with the speed of light, a cloud of dust, and a hearty, ‘Hi-Yo, Silver!’” Those words, accompanied by the galloping excitement of Rossini’s *William Tell* Overture, transfixed a young Jerry Dodson as he listened to *The Lone Ranger* on the family radio in Oak Park, Illinois. Just as Bugs Bunny’s *Rabbit of Seville* had done for many, a lighthearted entertainment sparked a future operatic devotion.

That little boy grew up to attend Berkeley in the ‘60s, serve with the American Embassy in Vietnam where he and Thao met, and attend Harvard Business School. Eventually, the couple married, settled in the Bay Area, and raised a family. In the 1980s, Jerry was a pioneer in the field of socially responsible investing with little interest in opera. But in 1992, when San Francisco Opera decided to celebrate Rossini’s bicentennial with the rarely performed *Guillaume Tell* (*William Tell*), Thao, already an opera lover, suggested to Jerry that they go.

William Tell was praised for its striking Mansouri production, and the Dodsons began attending regularly. They became season ticket holders in 1999 and supporters, “in a small way,” as Jerry puts it. A friendship with David Gockley, which endures to this day, led to a larger role as Company Sponsors. “I so admired what he did for the opera, but it was not very good for my pocketbook,” Jerry laughs. Jerry also lends his financial expertise to the audit committee.

In 2016, Dodson considered the import of Gockley’s departure. He met with Matthew Shilvock and joined the Board that year. “We hit it off right away!” Jerry says. He felt a similar affinity with Keith Geeslin, then president of the San Francisco Opera Association. Eager to continue support, the Dodsons see this as a perfect time to revitalize and energize the Company within the San Francisco community. The initial fire ignited by *William Tell* continues to burn brightly.



DREW ALTIZER PHOTOGRAPHY

Bernard & Barbro Osher (Production Sponsor, *Elektra*)

A native of Maine, Bernard Osher became involved with San Francisco Opera as a subscriber over 50 years ago, shortly after moving here from New York. He and his wife, Barbro, a native of Sweden, have supported every aspect of the Company’s work, from artist appearances to production facilities to audience building programs. Established in 1977, The Bernard Osher Foundation has funded virtually every major arts organization in the area, including youth programs. Higher education initiatives include scholarships for community college students in California and Maine and for baccalaureate students at universities in every state and the District of Columbia; Osher Lifelong Learning Institutes, serving adults on 125 campuses nationwide; and Osher Centers for Integrative Health at 10 of the nation’s leading medical schools and at the Karolinska Institute in Stockholm,

Sweden. Bernard is a longstanding member of the Opera’s Board of Directors, serving on the Chairman’s Council. Barbro is Honorary Consul General of Sweden for California and serves as Chairman of the Board of the Osher Foundation. Together they recently established the Osher Audience of the Future Fund, which gives San Francisco Opera an incredible resource to connect art and audiences together in new ways, ensuring that the Osher Theatre (the War Memorial auditorium) remains a vibrant, energized, and full-to-the-rafters building in which to experience transformational opera.



Dr. William & Mrs. Bridget Coughran Jr. (Production Sponsor, *Elektra*)

Dr. William and Mrs. Bridget Coughran Jr. have been supporters of San Francisco Opera for a number of years, following their time in the New York metro area where they attended performances at the Metropolitan Opera. William has dedicated decades to the technology industry and, for the Opera, he serves on the board and held the position of treasurer during the challenging COVID period. They share a particular passion for Germanic composers such as Mozart and Wagner, believing that the profound emotion conveyed by opera offers a vital connection to our individual humanity.

Joining the Chorus of Support

Opera is built on partnership! Behind every performance is a community of supporters who make it possible, each with their own reason for stepping forward. Here, you'll meet members of our donor family who have recently deepened their commitment to San Francisco Opera. Their journeys are personal, but together they reflect a shared belief that opera matters, now and for the future. Their generosity ensures that this extraordinary art form continues to inspire, connect, and thrive.



Bill Bennington: “To electively pursue excellence in an extremely complicated art form is a ridiculous challenge. But the end result is extraordinary. At the Opera House, I experience something greater than myself, even as opera, for all of its ‘bigness,’ mostly focuses on things we all understand: love, joy, death.

“Whether it be in art or sports or any human endeavor, if someone does something extremely well, I appreciate it. Doing something well is its own reward, it speaks to our soul.

“I grew up with a lot of music in the house. I play the piano, and my daughters are deeply involved with music. I’ve enjoyed live performances for years, and now I want to pay it forward.

“Matthew Shilvock said to me recently, ‘We are bringing opera of transcendent impact to life.’ to which I replied, ‘Yes, we are.’ It is a pleasure for me to support San Francisco Opera, knowing that my gift will help us to enjoy this remarkable art form today and well into the future.”



Adnan & Sharmeen Iqbal are San Francisco Bay Area natives who are new to opera and the Company. They first explored San Francisco Opera when their daughter developed an interest in singing and theater. “She has blossomed on stage, landing lead roles and finding her voice,” says Sharmeen. “We appreciate San Francisco Opera’s efforts to serve young people and diverse communities, especially those unfamiliar with opera.”

“We’re fortunate to support many impactful projects,” Adnan adds. “But art is as important as anything. At a time when the world pushes us to focus on differences, art reminds us how much we share.”

Sharmeen agrees: “Everyone understands pain, love and joy—emotions that transcend culture and background. Art creates lasting community and understanding.”

Looking ahead, Adnan reflects, “This is a meet-the-moment opportunity. We see it in our daughters and their peers, who seek calm and grounding in a world competing for their attention. The stream of bite-sized content rarely fosters stillness. San Francisco Opera offers something profoundly different: a place to pause, reflect and be present.”



Nick Munson and Danny Walinsky: Nick’s connection connection to San Francisco Opera began in high school as an enthralled audience member, sparking a lifelong dedication to the performing arts. Nick believes opera is the ultimate performance medium, a seamless blend of soaring vocals, music, and design that pulls at human emotion like no other.

Since moving to San Francisco, he has found a community within BRAVO! Club, where he now serves on the Executive Committee as Nominations Chair. Alongside his husband, Danny Walinsky, a software engineer and designer, they are proud to support the Company as members of Orpheus. Together, they believe the Opera is a cultural cornerstone where the community gathers to be moved, challenged, and inspired.

Outside the operahouse, Nick balances a career as an HR leader, yoga instructor, and time with his husband and their dog, Augustus, enjoying the vibrant community of San Francisco.

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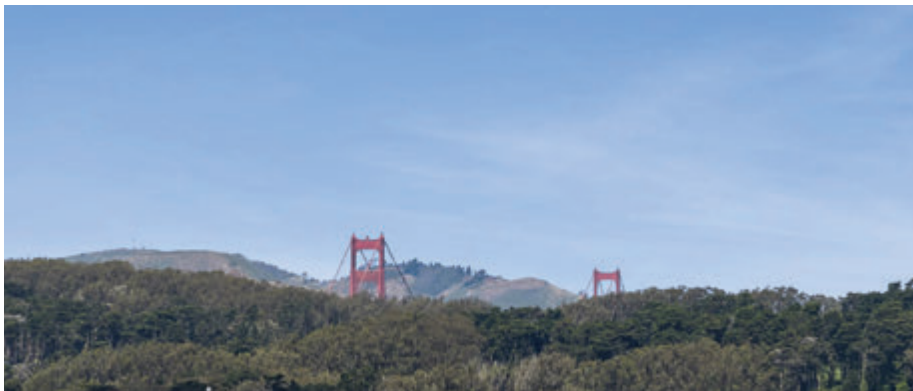
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SCAN TO GIVE

Members of the 2025 cast for Puccini's *La Bohème* take a bow: Andrea Carroll (Musetta), Pene Pati (Rodolfo), Karen Chia-ling Ho (Mimi), and Lucas Meachem (Marcello). Photo by Cory Weaver

Donor Spotlight



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Madeleine H. Russell (supporting Madeleine H. Russell Night at the Opera)

The Madeleine H. Russell Night at the Opera honors a remarkable philanthropist whose passion for social justice, education, and the arts continues to shape future generations. Through a \$1,000,000 endowment from the Columbia Foundation in 2000, students from across the community are invited to attend San Francisco Opera rehearsals at no cost, many experiencing opera for the very first time. For these students, the evening is more than a night out; it is an introduction to the power of live performance, where music, storytelling, and design come together in a deeply moving way. A former board member of San Francisco Opera, Mrs. Russell believed in expanding access and opportunity. This program carries her vision forward, opening the doors of the Opera House to young audiences and ensuring they can see themselves as part of its future.

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Barbara Moller Lyons: A Life in Harmony

We are grateful to those who remember San Francisco Opera through a legacy gift. This crucial support strengthens and ensures the future of opera. We recognize with deep appreciation Barbara Moller Lyons, a Bel Canto Legacy Society member whose recent legacy gift made a profound impact on the Company this season.



Barbara Moller Lyons did not merely attend the Opera; she lived it. A native daughter of the Bay Area, her journey into the world of performance began at Mills College. There, she earned her degree in Music, Speech, and Drama—a trifecta of disciplines that would become the overture to a lifelong devotion to the stage.

Her connection to San Francisco Opera was both professional and deeply personal. In the early years of her career, she served as a sophisticated voice for the Company in public relations. Yet, Barbara's true calling was not just behind the scenes but within the music itself.

Upon retiring from the business world, she stepped into the spotlight as a professional singer. Her soaring soprano graced church aisles, opened ceremonies for the Junior Chamber of Commerce at the Opera House, and reached a national stage when she performed "The Star-Spangled Banner" at the 1964 Republican National Convention.

Barbara was the embodiment of San Francisco elegance. Always dressed to perfection, she moved through life with a blend of grace and aplomb. For Barbara, the Opera was a communal joy; she was rarely seen in her regular seat without a close friend by her side, eager to share the magic of a rising curtain.

Through her steadfast generosity during her lifetime and a profound legacy gift upon her passing, Barbara ensured that the music would never fall silent. Her bequest helps to secure the future of San Francisco Opera, allowing new generations to experience the same transcendence and beauty that defined her storied life.



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The Barber of Seville

OPERA IN TWO ACTS BY GIOACHINO ROSSINI

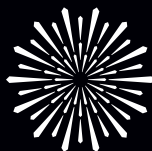
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San Francisco Opera co-production with
Lithuanian National Opera and Ballet Theatre

MAY 28; JUNE 3, 5, 6, 9, 12, 13, 20, 21, 2026



SAN FRANCISCO
OPERA

The Barber of Seville

ACT I

At night, Count Almaviva brings a band of musicians to serenade Rosina; she is the ward of Dr. Bartolo, who keeps her confined in his house. When Rosina fails to answer Almaviva's song, the count pays the players, and they leave. The barber, Figaro, bounds in, boasting of his busy life as the neighborhood factotum. Figaro, though currently in Bartolo's employ, encounters Almaviva and promises to help him win Rosina's heart—for a suitable reward. No sooner has Bartolo left the house to arrange his own marriage with Rosina than Almaviva launches into a second serenade, calling himself "Lindoro," a poor student who can offer only love. Figaro suggests Almaviva disguise himself as a drunken soldier billeted to Bartolo's house as a way of gaining entry.

Alone in the house, Rosina muses on the voice that has touched her heart and resolves to outwit Bartolo. Bartolo enters with the music master, Don Basilio, who tells him Almaviva is a rival for Rosina's hand and advises slandering the nobleman's reputation. Warning Rosina that Bartolo plans to marry her himself the very next day, the barber promises to deliver a note she has written to "Lindoro." Rosina, alone with Bartolo, undergoes an interrogation, then listens to his boast that he is far too clever to be tricked. Berta, the housekeeper, answers a violent knocking at the door. It is Almaviva disguised as a drunken soldier in search of lodging. While arguing with Bartolo, Almaviva manages to slip a love letter to Rosina. When Bartolo demands to see the letter, Rosina substitutes it with a laundry list. Figaro dashes in to warn that their hubbub has attracted a crowd. Police arrive to silence the disturbance. As an officer is about to arrest him, Almaviva whispers his identity and is released. Rosina, Berta, Bartolo, and Basilio are stupefied by everything that is happening.

ACT II

Bartolo receives a young music teacher, "Don Alonso" (again, Almaviva in disguise), who claims to be a substitute for the ailing Basilio. Rosina enters, recognizes her suitor, and begins her singing lesson as Bartolo dozes in his chair. Figaro arrives to shave the doctor and manages to steal the key to the balcony window. Basilio comes in, looking the picture of health; bribed by Almaviva, he feigns illness and departs. Figaro shaves Bartolo while Almaviva and Rosina plan their elopement that night. They are overheard by the doctor, who drives Figaro and Almaviva from the house and Rosina to her room. Berta, unnerved by all the confusion, complains she is going mad. Bartolo dispatches Basilio for a notary, then tricks Rosina into believing "Lindoro" is really a lackey of Almaviva. After a thunderstorm, Almaviva arrives with Figaro and climbs through a balcony window to rescue Rosina. At first Rosina rebuffs "Lindoro," but when he explains that he and Almaviva are one and the same, she falls into his arms. Figaro urges haste, but before they can leave, their ladder is taken away. Basilio enters with the notary. Though summoned to wed Rosina and Bartolo, the official marries her instead to Almaviva. Rushing in too late, Bartolo finds the lovers already wed. When Almaviva allows him to keep Rosina's dowry, the old man accepts the situation.

First performance: Rome, Teatro Argentina; February 20, 1816

First performance in the U.S.: New York, Park Theatre; May 3, 1819

First San Francisco Opera performance: Civic Auditorium, September 24, 1925, the Company's 3rd season

The Barber of Seville has been performed in 28 previous seasons, including a version in 2021 for drive-in performances during the pandemic. For information about past casts and productions, visit archive.sfopera.com.

Personnel: 9 principals, 26 chorus, 8 dancers; **43 total**

Orchestra: 2 flutes (both doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 percussion, 1 guitar, 1 fortepiano, 32 strings; **48 total**

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Emilio Sagi

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Nuria Castejón

Revival Choreographer & Dance Master
Colm Seery

Set Designer
Llorenç Corbella

Costume Designer
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Bryndon Hassman

Diction
Stefano Sarzani

Supertitles
Christopher Bergen

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FRIDAY, JUNE 5 • 7:30 PM
SATURDAY, JUNE 6 • 2 PM
TUESDAY, JUNE 9 • 7:30 PM
FRIDAY, JUNE 12 • 7:30 PM
SATURDAY, JUNE 13 • 7:30 PM
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SUNDAY, JUNE 21 • 2 PM

The Barber of Seville

Il Barbiere di Siviglia

Opera in two acts by **Gioachino Rossini**

Text by **Cesare Sterbini**

After the play by **Pierre-Augustin Caron de Beaumarchais**

(Sung in Italian with English supertitles)

CAST

(in order of vocal appearance)

<i>Fiorello</i>	Olivier Zerouali†
<i>Count Almaviva</i>	Levy Sekgapane* (May 28, June 5, 9, 13, 20) Jack Swanson* (June 3, 6, 12, 21)
<i>Figaro</i>	Joshua Hopkins (May 28, June 5, 9, 13, 20) Justin Austin* (June 3, 6, 12, 21)
<i>Rosina</i>	Maria Kataeva# (May 28, June 5, 9, 13, 20) Hongni Wu (June 3, 6, 12, 21)
<i>Doctor Bartolo</i>	Renato Girolami (May 28, June 5, 9, 13, 20) Patrick Carfizzi (June 3, 6, 12, 21)
<i>Berta</i>	Catherine Cook
<i>Ambrogio</i>	Gabriel Natal-Báez*†
<i>Don Basilio</i>	Riccardo Fassi*
<i>An officer</i>	Thomas Kinch†
<i>A notary</i>	Andrew Truett
<i>Musicians, soldiers, policemen</i>	

* San Francisco Opera debut # U.S. Debut † Current Adler Fellow

Place: Doctor Bartolo's house in Seville

ACT I

—INTERMISSION—

ACT II

The performance will last approximately three hours and ten minutes with one intermission. Latecomers may not be seated during the performance after the lights have dimmed. Patrons who leave during the performance may not be reseated until intermission. The use of cameras, cell phones, and any kind of recording equipment is strictly forbidden during the performance. Please turn off and refrain from using all electronic devices.

*Gioachino Rossini (1792–1868) around the time
he composed Il Barbiere di Siviglia.*

BRIDGEMAN IMAGES

The Barber of Pesaro

BY JOHN ARDOIN

“Give me a laundry list and I will set it to music,” Gioachino Rossini once boasted, only partly in jest. He was paying himself a left-handed compliment, the self-acknowledgement of a prodigiously facile gift to pour out music with effortless speed. Remember, it was Rossini who—when told Donizetti had finished a new opera in three weeks—remarked, “Well, he always was a lazy fellow.” After all, it had taken Rossini only thirteen days to produce his comic masterpiece, *The Barber of Seville*.

Rossini, born in the Adriatic town of Pesaro in 1792, had learned to write in haste in his youth because of financial responsibilities towards family members who were dependent on his ability to make money quickly. In the beginning of his career he seemed, in his own mind at least, to be more of an artisan than an artist. He apparently lacked any loftier ideas about the writing of music; it was a matter of doing what he knew best and did best.

As a carpenter fashions an exquisite piece of cabinetry, so Rossini fashioned an attractive piece of music. That a Chippendale emerged from a mass of woodworkers and a Rossini loomed over such now-forgotten composers as Simone Mayr, Niccolò Zingarelli, and Saverio Mercadante was of little concern to either man at the time. It was a question they left to posterity, and they probably never thought about it at all.

Of all the characters he fashioned, Rossini was closer in attitude and temperament to his ebullient Figaro than to any other. It is hardly a coincidence that Figaro’s bravura aria “Largo al factotum” was one of Rossini’s favorite party turns; he loved to sing it to his own accompaniment at a glittering gathering. He could well have been describing himself: “Make way for the factotum of the city. Rushing to his shop, for dawn is here ... what pleasure ... you are indeed the most fortunate of men. Ready for everything by night or by day, always bustling, always in motion. I go like lightning ... Good fortune always smiles.”

Evviva Rossini, the Barber of Pesaro.

It is better to think of him as a resourceful wheeler-dealer than as the Father Goose of his time, as many have seen him. But to truly appreciate him we have to remember that, along with surface wit and brilliance, he was a bridge from the culture of one century to that of another. Rossini was born into a musical world in transition from Classicism to Romanticism. We most often think of him today as an incomparable composer of comic operas, all of which owe a deeply and frequently

acknowledged debt to Mozart, a god-like figure to Rossini. “The angel of music,” he called him.

It goes without saying that Rossini, in turn, would have been enormously pleased could he have lived to hear himself described as “the Italian Mozart.” There is ample reason for so extravagant a claim, for like Mozart, Rossini was a melodist of the highest order and had an unerring feeling for the voice and its possibilities. In their comedies, there is laughter of a tickling, sly, mocking sort rather than the belly-shaking type.

There are marvelous human insights in his works as well, though in Rossini’s operas these never penetrate as deeply and revealingly as in Mozart’s *The Marriage of Figaro*, for example. Rossini was too often caught on the treadmill of contemporary operatic conventions, becoming prey to the need to borrow from himself and developing stylistic tricks that enabled him to grind out lengths of music to meet a deadline. He paid a price for his facility, but still he soared above the crowd. And again, as in Mozart, there is in Rossini’s music at its best a craft, an elegance, and a well-formed sense of character delineation.

But I said earlier he was a bridge, and there is another crucial side to the man, for Rossini not only looked backward to Classic values but also forward to Romantic concepts. The Rossini of such giant-stepping operas as *Semiramide*, *Otello*, and *William Tell* helped shape the heroics of his age through his vocal writing and in the way that he gave the opera orchestra a bigger and more complex role than ever before. If we over-emphasize his Classic side and talent for comedy, his more serious nature suffers. The true wonder of Rossini is that he stood astride two cultures and was a master of both.

In all, he wrote thirty-nine operas, two large-scale choral works, and dozens of songs, piano pieces, and ensemble works. Those compositions on which his fame rests were written between the ages of sixteen and thirty-seven, although he lived to be seventy-six. That fact is an important part of his story as well. Rossini spent more than half of his life in a self-imposed exile from the arena that had brought him greater rewards and acclaim during his lifetime than to virtually any other composer of the day—apart from Beethoven.

Many reasons have been advanced for Rossini’s abdication of his throne as king of opera after producing so important a score as *William Tell*. During Richard Wagner’s first visit to Paris, where Rossini lived the second half of his life, he had complained to Wagner of a

decline in singing. Certainly what he saw as a slackening in the art he so passionately loved was part of the reason he stopped writing for the stage so abruptly. But there were other pressing reasons as well.

Rossini had labored long and hard ever since his teens, and by the time of *William Tell* he was tired, having packed a lifetime's work into the space of twenty-odd years. Also, during the writing of *William Tell*, he had developed a nervous condition that gradually became chronic and could well have been venereal. It drained his energy, and he found that writing had become increasingly difficult, especially as he had gradually begun to demand more of himself.

Even after his health improved, the joy in working was gone—along with the need to work. By 1855, when Rossini settled for good in Paris, he was a wealthy and respected figure who could afford the luxury of writing music for himself alone. Only one full-scale work came from this later period—the *Petite Messe Solennelle*—his sole masterpiece written during the years away from the stage. Apart from this amazing and impassioned score, there were only whimsical salon pieces he called *Sins of My Old Age*, created to amuse and divert his friends and guests.

To the outside world, however, his fame rested on one composition: *The Barber of Seville*. It was an opera drawn from the same source as Mozart's *The Marriage of Figaro*—a trilogy of plays by another real-life Figaro character, Pierre-Augustin Caron de Beaumarchais. The plays dealt with the intrigues and love affairs in the household of a Spanish nobleman, the Count Almaviva. The Beaumarchais *Barber*, however, is permeated by social criticism, with the working classes pitted against the aristocracy, while Rossini's *Barber* is little more than a favorite *commedia dell'arte* ploy: a foolish old man attempting to marry his beautiful and young ward who is in love with a handsome young man.

The Barber was the first play in the Beaumarchais trilogy and had been previously set to music by Giovanni Paisiello, an accomplished and popular composer of the generation prior to Rossini's. Though immediately attracted to the idea of setting *The Barber* to music, Rossini and his librettist Cesare Sterbini worried that the critics and public would think they were openly challenging the



elder Paisiello and be offended by a new *Barber*.

To avoid such a confrontation, Rossini wrote to the then seventy-year-old Paisiello asking his permission to retrace the same dramatic ground. Much later, Rossini gave his reasons: "I had not wanted to enter into a contest with him, being aware of my inferiority but had wanted only to treat a subject that delighted me while avoiding as much as possible to exact situations in his libretto."

Supposedly, Paisiello responded by wishing his younger colleague well. Still, Rossini thought it better to give the first performance of his new work at Rome's Teatro Argentina as *Almaviva*, attaching to it the

Beaumarchais subtitle *The Useless Precaution*. There was even a sort of apologia printed in the libretto that first night of *The Barber*, February 20, 1816. Rossini's fears were justified. When he entered the orchestra pit to take his place at the harpsichord, catcalls and whistles broke out from a group of Paisiello partisans, who were determined to create a debacle. Things went from bad to worse.

The *Almaviva* was Manuel García, father of the legendary prima donnas Maria Malibran and Pauline Viardot. He chose not to perform the first aria Rossini wrote for him but substituted instead his own arrangement of a Spanish melody, sung to his own accompaniment. As he was tuning his guitar, a string broke, provoking laughter and more catcalls. When Figaro entered, also carrying a guitar, the laughter doubled and barely a note of "Largo al factotum" was heard.

The comedy soon became a comedy of errors when the Basilio stumbled over a trap door, fell, and bruised his face badly. He had to sing "La calunnia" with a handkerchief held to a bleeding nose. Next, a cat wandered onstage during the first act finale. Figaro chased it in one direction, Bartolo in another. It would up under Rosina's skirts, producing total confusion onstage. As the curtain fell, Rossini turned to the audience and shrugged his shoulders. The public thought it a contemptuous gesture and began booing. Hardly a note of music was heard during the noise that continued during the second act.

Oddly enough, Rossini seemed not to have been entirely upset by all the furor. When a group of singers

went to his house after the performance to console him, they found the composer sound asleep. Still, Rossini thought it was best to stay away from the theater for the second performance, which seems to have gone without mishap. Later that evening, as Rossini later remembered, “I was sleeping peacefully when I was awakened suddenly by a deafening uproar out in the street, accompanied by a brilliant glow of torches.

“As soon as I got up, I saw that they were coming in my direction. Still half asleep, and remembering the scene of the preceding night, I thought that they were coming to set fire to the building, and I saved myself by going to a stable at the back of the courtyard. But lo, after a few minutes I heard García calling me at the top of his voice. He finally located me. ‘Get a move on, you. Come on, now, listen to those shouts of “Bravo, bravissimo Figaro.” An unprecedented success. The street is full of people. They want to see you.’

“But still heartbroken ... I answered, ‘Tell them to go to hell, their bravos and all the rest. I’m not coming out of here.’ I don’t know how poor García phrased my refusal to that turbulent throng. In fact, he was hit in the eye by an orange, which gave him a black eye for several days. Meanwhile, the uproar in the street increased more and more.” There were only seven performances during that first run of *The Barber* in February and March of 1816, and it did not return to Rome for five years. But by the time it did, *The Barber* had been joyfully embraced by the major cities of Europe, and Rossini’s had become one of the prominent names in the world of opera.

The success of *The Barber* is doubly remarkable when one remembers that it is in many instances a pastiche. It was not unusual, of course, during the eighteenth and early nineteenth centuries for a composer to borrow from himself. Rossini was famous, or infamous if you prefer, in this regard. But in the case of *The Barber*, even he reached new heights in robbing the graves of earlier works that had not achieved notable fame. *The Barber’s* overture was originally written in 1813 for *Aureliano in Palmira* and reused in 1815 for *Elisabetta, Regina d’Inghilterra*. *Aureliano* also provided material for Almaviva’s first-act aria “Ecco ridente in cielo” and Basilio’s “La calunnia,” while *Elisabetta* contributed the second half of Rosina’s “Una voce poco fa” (an allegro idea, which was likewise derived from *Aureliano*).

Other ideas came from *Sigismondo* of 1814 (the opening chorus “Piano, pianissimo” and another part of “La calunnia”), *La Cambiale di Matrimonio* of 1810 (The Rosina–Figaro duet “Dunque io son”), *Il Signor Bruschino*

of 1813 (Bartolo’s “A un dottor della mia sorte”), and finally the cantata *Egle ed Irene* of 1814 (the trio “Ah, qual colpo”). Not content with borrowing from himself for *The Barber*, Rossini also made use of ideas from Haydn’s oratorio *The Seasons*, Spontini’s opera *La Vestale*, and even a Russian folk tune. The point, however, is not in what he used but how he used it, and *The Barber’s* irresistible spontaneity and musical sense of rightness reduces all of its background sources to insignificance.

Oddly enough, for so universally popular an opera, a critical edition (a score that reflects as closely as possible a composer’s original intent) was not published until recently. It was sorely needed, for *The Barber* had become prey to many traditional performance practices which distorted many of Rossini’s wishes, in particular his original orchestration. In 1969, an authentic score was prepared by Italian conductor and musicologist Alberto Zedda [who conducted performances of *The Barber* at San Francisco Opera in 1987 with this score].

In the case of *The Barber*, Zedda’s job was made easier by the fact that only one autograph version of the score has survived; it rests in the City Music Library of Bologna. The problems involved were mainly those of deciphering Rossini’s expressive and dynamic markings correctly, and the creation of appendices to contain variants and alternate arias (such as those for Rosina in the Lesson Scene) that had been approved by Rossini or created by him for other productions and singers. These appendices offer a conductor the flexibility to choose a version of *The Barber* that is not only musically correct but suitable for the case at his disposal.

One final thought before leaving Rossini. He died in 1868 and was given a grand funeral in Paris befitting his enormous fame and the void created by his death. He was laid to rest in the cemetery of Père Lachaise, where Bellini and Chopin had been buried before him. Like Bellini, Rossini’s remains were eventually returned to Italy. In the case of Rossini, however, his body was taken to the church of Santa Croce in Florence, where Italy’s greatest men are interred. The fact that Rossini today rests alongside Galileo and Michelangelo gives a more accurate idea of how his countrymen and the world came to regard him that words ever could. ❁

The late John Ardoin, long-time music critic of the Dallas Morning News, was the author of several books and documentaries on Maria Callas, also Furtwängler Record (1994) and Valery Gergiev and the Kirov (2001). This essay was published in a previous edition of San Francisco Opera Magazine.

A massive lion sculpture designed by Gerard Howland for the 1994 premiere of Rossini's *Otello* was built in the scene shop and photographed while being transported to the Opera House. / SAN FRANCISCO OPERA ARCHIVES



Beyond *Barber*

Rossini at San Francisco Opera

BY KIP CRANNA

In its 103-year existence San Francisco Opera has performed nine of Rossini's 39 operas, or roughly a quarter of his output. It is a fairly high percentage since many of the composer's works fall into the "lesser known" or "seldom if ever performed" categories. Any die-hard *Torvaldo e Dorliska* fans out there?

It took 42 seasons for the Company to perform a Rossini opera not titled *Il Barberie di Siviglia*. That first non-*Barber* choice in 1964 was *L'Italiana in Algeri*, but even then it was not part of the main season but

presented by the affiliate Spring Opera Theater (SPOT) and sung in English as *The Italian Girl in Algiers*. The first mainstage non-*Barber* offering was Rossini's version of the Cinderella story, *La Cenerentola*, in 1969.

It's not surprising that *Barber* alone represented Rossini in the Company's first forty years. This tunefully effervescent comic romp had been hugely popular in San Francisco since the Gold Rush. An aria from the opera was heard in the city as early as 1850, and the first performance of *Barber* here (in French) was presented at

the Adelphi Theater in 1853 by a group calling itself The French Opera Company.

San Francisco Opera founder Gaetano Merola included *Barber* in his third season, 1925, with the Italians Riccardo Stracciari and Tito Schipa as Figaro and Count Almaviva. The Spanish soprano Elivra de Hidalgo made a splash as the heroine Rosina, praised by critic Redfern Mason of the *San Francisco Examiner* as “that *rara avis* among prima donnas, a coloratura with brains and character.”

Clearly aware of its immense popularity, Merola would go on to perform *Barber* nearly every season in the 1930s and 1940s. By the time of his death in 1953 he had programmed it thirteen times. Flash-forward another seventy years and we find that as of the current 2025–26 Season, that figure has risen to twenty-eight, or a *Barber* roughly once every three and a half years. That wily Figaro clearly has his fans!

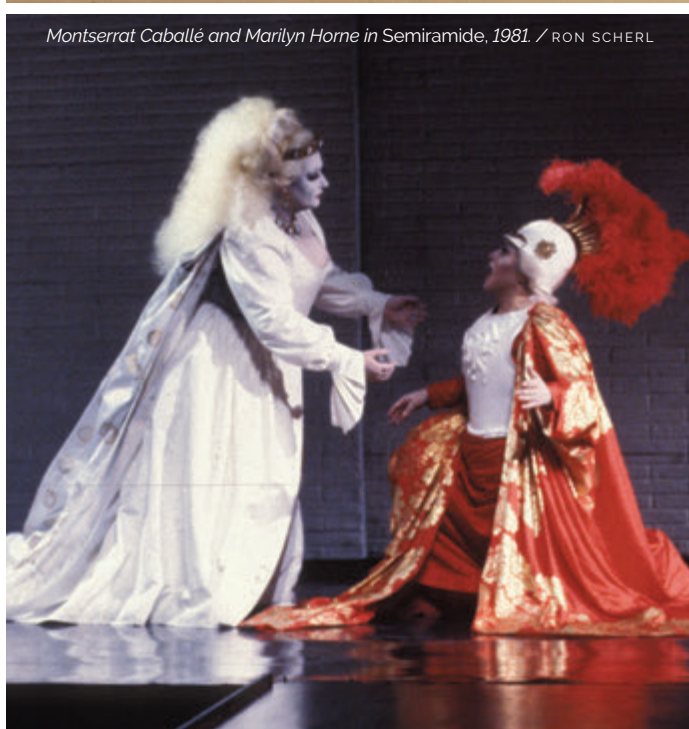
What led the Company to begin turning toward other Rossini repertoire by the 1960s? The answer is fairly simple: Marilyn Horne. The powerhouse American coloratura mezzo had made her Company debut as Marie in Berg’s *Wozzeck* in 1960 at age twenty-six. But her true calling lay in *bel canto*. Her remarkably agile technique and richly colored tone soon made her a worthy champion of Rossini’s florid style. After making a big impression as Rosina in SPOT’s *Barber* in 1962, she was ideally poised to headline its aforementioned 1964 production of *The Italian Girl in Algiers*. *San Francisco Examiner* critic Arthur Bloomfield cited her “sumptuous-sounding bubblingly comic Isabella.” Horne would bring her prodigious talent to five other Rossini works with the Company between 1979 and 1992. Not surprisingly the Rossini Foundation awarded her its Golden Plaque in 1982, calling her “the greatest Rossini singer in the world.”

That mainstage *Cenerentola* in 1969 did not feature Horne (though she would sing it here in 1982) but instead offered the engaging Spanish mezzo Teresa Berganza’s “creamy-toned adorable Cinderella” (*San Francisco Examiner*). The ingenious French designer-director Jean-Pierre Ponnelle’s delightfully inventive staging would become a perennial, seen in five subsequent seasons. In fact, it is the only *Cenerentola* production the Company has ever presented, and it was revived as recently as 2014.

But Rossini’s works are not all comedies. His serious operas finally began arriving at San Francisco Opera by the late 1970s. These works typically involved “travesti” parts, or heroic male characters sung by mezzo-sopranos that are distinct from familiar “trouser roles” like Cherubino in *The Marriage of Figaro* in which a female singer portrays an adolescent boy. Travesti roles were Rossini’s substitute for



Teresa Berganza as the title role in *La Cenerentola*, 1969. / ROBERT CAHEN



Montserrat Caballé and Marilyn Horne in *Semiramide*, 1981. / RON SCHERL



“What led the Company to begin turning toward other Rossini repertoire by the 1960s? The answer is fairly simple: Marilyn Horne.”

Marilyn Horne studying a musical score while strolling down Market Street in 1961. / CAROLYN MASON JONES

the famed virtuosic castrati he remembered from his youth and whose absence he sadly lamented [they disappeared after the French Revolution]. By the 1970s, Marilyn Horne’s stalwart advocacy of such parts began to spark local admiration for these serious operas, beginning with her 1979 appearance in the title role of *Tancredi*. Performed in a “stylized concert version” with narration, the plot of *Tancredi* involves a love triangle in which the exiled knight of the title hopes to reunite with his secret love, Amenaide, who, as luck would have it, was promised to an enemy warrior to secure an alliance.

A fully staged *Semiramide* followed in 1981 on the opening night of legendary general director Kurt Herbert Adler’s star-studded final season before his retirement in designer-director Pier Luigi Pizzi’s highly conceptual all-white scenery. The opera tells of the Babylonian Queen Semiramide who, having previously conspired with her lover to murder her husband, now hopes to marry a young warrior who turns out to be her own long-lost son.

Horne warbled with astonishing ease as the hero Arsace, well-matched by Spanish diva Montserrat Caballé in the title role. As the villain Assur, bass James Morris ably managed the coloratura demands of the role, though he would soon move on to more dramatic repertoire, singing Wagner’s Wotan in the Company’s *Ring* cycle in 1985. The 1988 American premiere of the Rossini rarity *Maometto II* offered a tragedy set during the fifteenth-century Ottoman siege of a Venetian colony whose commander wishes his daughter to marry the officer Calbo, though she is secretly in love with a man who turns out to be none other than the Turkish Sultan Maometto (Mehmet) himself. The opera again featured Horne, this time as the hero Calbo opposite June Anderson as the prima donna Anna, with Italian bass Simone Alaimo in the title role.

Rossini’s final masterpiece, the monumental French grand opera *Guillaume Tell* (*William Tell*), was completed in 1829 when the composer was thirty-seven. He then retired, composing no more operas—though he lived



The late artist Betty Guy often sketched scenes of San Francisco Opera productions during rehearsals in the War Memorial Opera House, including this grand scene from the 1997 revival of *Guillaume Tell*. / COURTESY OF THEBETTYGUYCOLLECTION.COM

nearly forty years longer. The occasion for *Tell*'s San Francisco premiere was the 1992 bicentennial of Rossini's birth, which prompted the Company's then general director Lotfi Mansouri to present a Rossini Festival featuring four of his operas. Mansouri's production of *Tell*, with a striking double-turntable set designed by Gerard Howland, was conducted by Donald Runnicles and featured baritone Timothy Noble in the title role, with Carol Vaness as the heroine Mathilde and tenor Chris Merritt in the super-florid role of her lover Arnold. (Merritt would return for a 1997 revival of the production, this time with Jean-Philippe Lafont as Tell and Patricia Racette as Mathilde.) The 1992 Rossini Festival also brought back Marilyn Horne as Isabella in *Italiana*—her last Rossini performances in San Francisco—while the beloved Frederica von Stade brought us her Rosina in *Barber*. The Company also gave the American stage premiere of *Ermione*, a Trojan War–aftermath story based on Racine's *Andromaque*, with the intensely dramatic Anna

Caterina Antonacci in the title role. To round out the Festival, Rossini's late sacred work *Petite Messe Solennelle* was heard at Grace Cathedral.

Yet another Rossini rarity was to follow. The 1994–95 Season brought *Otello*, the composer's 1816 opera, which was not based on Shakespeare's play but on a French source derived from it. The hard-to-cast work calls for not one but *three* fiercely ornamented coloratura tenor roles. *Otello*'s vocal fireworks in San Francisco were deftly mastered by Chris Merritt as Otello, Craig Estep as Iago, and Bruce Ford as Otello's "heated rival" (to coin a phrase) Rodrigo.

What unusual Rossini might San Francisco encounter in the future? The answer may depend on what enterprising and agile-throated singers are available to do them justice. In the meantime, the perennial pleasures of *The Barber of Seville* will surely appease any current craving for Rossini's *bel canto* delights. 🌟

Clifford "Kip" Cranna is Dramaturg Emeritus of San Francisco Opera.

Artist Profiles

American Debut * San Francisco Opera Debut † Role Debut ‡ Current Adler Fellow ◆ Adler Fellowship Graduate + Merola Opera Program Graduate



BENJAMIN MANIS

(Chicago, Illinois)

Conductor

San Francisco Opera

Highlights: *Carmen*; *The Future Is Now*; *Adler Fellows Concert*

Recent and Upcoming: Carlisle Floyd's *Of Mice and Men* (Houston Grand Opera); *Fidelio* (Utah Opera); *Madama Butterfly* (Utah); John Corigliano's *The Ghosts of Versailles* (Rice University); *Carmen* (HGO); *Roméo et Juliette* (HGO); Joel Thompson's *The Snowy Day* (HGO); *Tosca* (HGO); Damien Sneed's *Marian's Song* (HGO); Rachel Portman's *The Little Prince* (Utah); *The Rape of Lucretia/Dido and Aeneas* (Rice); engagements with Grand Teton Music Festival, Rhode Island Philharmonic, Richmond Symphony, Savannah Philharmonic

University Philharmonia Orchestra, Carnegie Hall, Philadelphia Orchestra at Marian Anderson Hall, Naples Philharmonic); Figaro in *Il Barbiere di Siviglia* (Dresden); Maximilian in *Candide* (Dresden); Guglielmo in *Così fan tutte* (Munich's Bavarian State Opera); Bernard Foccroulle and Matthew Jocelyn's *Cassandra* (Berlin State Opera); Count Almaviva in *Le Nozze di Figaro* (Metropolitan Opera); Beethoven's Ninth Symphony (Montreal's Orchestre Métropolitain); Fauré Requiem (Pittsburgh Symphony); Handel's *Messiah* (Pittsburgh)

Champion (Lyric Opera of Chicago); *Fire Shut Up in My Bones* (Chicago); George Armstrong in Lynn Nottage and Ricky Ian Gordon's *Intimate Apparel* (Lincoln Center); Kurt Weill's *The Threepenny Opera* film (City Lyric Opera); recitals (Park Avenue Armory, Marian Anderson Vocal Award at Kennedy Center)
Instagram: @justinmichaelaustin
Facebook: @JustinAustinbaritone
Website: justin-austin.com



JOSHUA HOPKINS

Baritone
(Toronto, Ontario, Canada)

Figaro

San Francisco Opera

Highlights: Harry

Bailey in Jake Heggie and Gene Scheer's *It's a Wonderful Life*
Recent and Upcoming: Papageno in *Die Zauberflöte* (Metropolitan Opera, Semperoper Dresden); Rachmaninoff's *The Bells* (Cincinnati Symphony Orchestra, Kansas City Symphony); Walton's *Belshazzar's Feast* (Bucharest's George Enescu Philharmonic Orchestra); Bach's *Easter Oratorio* (San Francisco Symphony); Vaughan Williams' *Dona Nobis Pacem* (Colorado Symphony); Haydn's *Mass in Time of War* (Colorado, Chicago Symphony Orchestra); Jake Heggie's *Songs for Murdered Sisters* (Victoria Symphony, Ann Arbor's



JUSTIN AUSTIN*

Baritone
(Stuttgart, Germany)

Figaro

Recent and

Upcoming: Jake in *Porgy and Bess*

(Houston Grand Opera); Remus in Scott Joplin's *Treemonisha* (Washington National Opera); Damien Sneed and the Orchestra of Tomorrow (Carnegie Hall); Damien Geter's *Cotton* (La Jolla Music Society); *Fugitives* (New York Festival of Song); Kevin Puts' *Silent Night* (Metropolitan Opera); Mercutio in *Roméo et Juliette* (LA Opera, WNO); Guglielmo in *Così fan tutte* (LA); Lindon in Ricky Ian Gordon's *This House* (Opera Theatre of Saint Louis); selections from Terence Blanchard's *Champion* and *Fire Shut Up in My Bones* (The Soraya); *My Brother's Keeper* (New York Festival of Song at Kaufman Center); Thomas Eugene McKeller in Damien Geter's *American Apollo* (Des Moines Metro Opera); Brett Dean's *Hamlet* (Metropolitan Opera); Ned Keene in *Peter Grimes* (Metropolitan Opera); Motorcycle Cop in Jake Heggie's *Dead Man Walking* (Metropolitan Opera);



MARIA KATAEVA#

Mezzo-Soprano
(Düsseldorf, Germany)

Rosina

Recent and

Upcoming: *La Cenerentola* (Baden Baden, Deutsche Oper am Rhein); *Les Contes d'Hoffmann* (Deutsche Oper am Rhein); *Beatrice di Tenda* (Deutsche Oper am Rhein); *Il Barbiere di Siviglia* (Vienna State Opera, Teatro Massimo di Palermo, Teatro Regio di Parma, Deutsche Oper am Rhein); *Carmen* (Seville's Teatro de la Maestranza, Hamburg State Opera); *La Clemenza di Tito* (Deutsche Oper am Rhein); *Le Comte Ory* (Pesaro's Rossini Opera Festival); recital (Pesaro); Zarzuela concert (Paris' Salle Gaveau); concert (Salzburg's Mozartwoche)

ARTIST PROFILES CONTINUED



HONGNI WU

Mezzo-Soprano
(Jiangxi, China)

Rosina

San Francisco Opera

Highlights: Bao Chai
in Bright Sheng and

David Henry Hwang's *Dream of the Red Chamber*; Crab General/Venus Star in Huang Ruo and David Henry Hwang's *The Monkey King*

Recent and Upcoming: Linea in the Marc Blitzstein's *Parabola and Circula* (Norrköping Symphony Orchestra in Berlin); Cherubino in *Le Nozze di Figaro* (Opera North, Santa Fe Opera); Beethoven's Ninth Symphony (London Philharmonic Orchestra); Ravel's *Schéherazade* (Chinese National Symphony Orchestra); Siebel in *Faust* (London's Royal Ballet and Opera); Rosina in *Il Barbiere di Siviglia* (Macau, Opera Theatre of Saint Louis); Suzuki in *Madama Butterfly* (London); Dorabella in *Così fan tutte* (Pacific Opera Victoria); Angelina in *La Cenerentola* (Opera Maine); Mahler's Third Symphony (Philharmonia Orchestra at London's Royal Festival Hall)
Winner of the Metropolitan Opera National Council Auditions (2018)



LEVY SEKGAPANE*

Tenor
(Kroonstad, South Africa)

Count Almaviva

Recent and

Upcoming: Count

Almaviva in *Il Barbiere di Siviglia* (Glyndebourne Festival, Paris Opera, Vienna State Opera, Bordeaux); Don Ramiro in *La Cenerentola* (Munich's Bavarian State Opera, LA Opera, Zurich, Baden-Baden); Dorvil in Rossini's *La Scala di Seta* (Zurich); Nemorino in *L'Elisir d'Amore* (Riga's Latvian National

Opera, Wiesbaden); Handel's *Messiah* (Montreal); Ernesto in *Don Pasquale* (Hungarian National Opera); Oreste in Rossini's *Ermione* (Marseille); concert (Munich's Gärtnerplatztheater); Lindoro in *L'Italiana in Algeri* (Paris' Théâtre des Champs-Élysées); Jonah in Kris Defoort's *The Time of Our Singing* (Brussels' La Monnaie/De Munt); Mozart Requiem (Barcelona's Gran Theatre del Liceu); *I Puritani* (Théâtre des Champs-Élysées); Rossini's *Otello* (Frankfurt); *La Sonnambula* (Munich); *Les Pêcheurs de Perles* (Cape Town); *Enrico di Borgogna* (Bergamo's Donizetti Festival); *Idomeneo* (Salzburg Festival)

Instagram: @sekgapane.official

Facebook: @Levy Sekgapane



JACK SWANSON*

Tenor
(Stillwater, Minnesota)

Count Almaviva

Recent and

Upcoming: Count

Almaviva in *Il Barbiere*

di Siviglia (Metropolitan Opera, Cologne, Turin, Santa Fe, Rossini Opera Festival, Arena di Verona, Vienna State Opera, Houston Grand Opera); Ernesto in *Don Pasquale* (Hamburg State Opera); Don Ramiro in *La Cenerentola* (Houston); Fenton in *Falstaff* (Houston); Tonio in *La Fille du Régiment* (Munich's Bavarian State Opera); Tamino in *Die Zauberflöte* (Lorraine Opera); Count Belfiore in Rossini's *Il Viaggio a Reims* (Rossini Opera Festival); Handel's *Messiah*; Théodore Dubois' *The Seven Last Words of Christ*; Mozart Requiem; *Carmina Burana*

Instagram: @tenor_vs_wild



RENATO GIROLAMI

Baritone
(Amelia, Italy)

Doctor Bartolo

San Francisco Opera

Highlights: Dulcamara
in *L'Elisir d'Amore*

Recent and Upcoming: Dulcamara in *L'Elisir d'Amore* (Vienna State Opera, New National Theatre Tokyo); Doctor Bartolo in *Il Barbiere di Siviglia* (Paris Opera, Berlin State Opera, Canadian Opera Company, Semperoper Dresden, Vienna); *La Cenerentola* (Madrid's Teatro Real, Vienna, Munich's Bavarian State Opera, Lyon Opera, Oslo's Den Norske Opera); Rossini's *Il Turco in Italia* (Zurich Opera, Lyon, Bilbao); Fra Melitone in *La Forza del Destino* (Zurich); title role of *Gianni Schicchi* (Oslo); *Roméo et Juliette* (Berlin); *Falstaff* (Glyndebourne); *Tosca* (Paris)

Website: renatogirolami.com



PATRICK CARFIZZI

Bass-Baritone
(Newburgh, New York)

Doctor Bartolo

San Francisco Opera

Highlights:

Dulcamara in *L'Elisir d'Amore*; Paolo Albiani in *Simon Boccanegra*; Henry Kissinger in John Adams' *Nixon in China*
Recent and Upcoming: Mason Bates' *The Amazing Adventures of Kavalier and Clay* (Metropolitan Opera); Bartolo in *Le Nozze di Figaro* (Atlanta Opera); Doctor Bartolo in *Il Barbiere di Siviglia* (San Diego Opera, Metropolitan Opera, LA Opera, Florentine Opera, Opera Theatre of Saint Louis, Minnesota Opera); Sacristan in *Tosca* (Metropolitan Opera); Agata in Donizetti's *Viva la Mamma*/title role of Domenico Cimarosa's *Il Maestro di Cappella* (Florentine Opera); title role of *Don Pasquale* (Saint Louis); Speaker in

ARTIST PROFILES CONTINUED

The Magic Flute (Metropolitan Opera); Fra Melitone in *La Forza del Destino* (Metropolitan Opera); Leporello in *Don Giovanni* (Boston Baroque); Don Basilio in *Il Barbiere di Siviglia* (Saint Louis); Swallow in *Peter Grimes* (Metropolitan Opera); Bailli in *Werther* (Houston Grand Opera); Don Alfonso in *Così fan tutte* (Tanglewood); Don Magnifico in *La Cenerentola* (Opera Maine, Houston); Dulcamara in *L'Elisir d'Amore* (Seattle Opera); Starveling in Britten's *A Midsummer Night's Dream* (Santa Fe Opera); Jailer in *Dialogues of the Carmelites* (Metropolitan Opera); Brander in *La Damnation de Faust* (Metropolitan Opera); *Turandot* (Metropolitan Opera); *Gianni Schicchi* (Metropolitan Opera)
Instagram: @patrickcarfizzi



RICCARDO FASSI*

Bass
(Milan, Italy)

Don Basilio

Recent and Upcoming: *Caterina Cornaro* (Bergamo's

Donizetti Opera); *Le Nozze di Figaro* (Vienna State Opera, Munich's Bavarian State Opera, London's Royal Ballet and Opera, Santa Fe Opera, Berlin State Opera); *Rigoletto* (Munich); *Simon Boccanegra* (Las Palmas); *Adelaide di Borgogna* (Pesaro's Rossini Opera Festival); *Il Trovatore* (Bilbao, Florence, London, Berlin); *Norma* (Palermo's Teatro Massimo, Berlin); *Don Giovanni* (Valencia's Palau de les Arts, Parma); *Macbeth* (Vienna); *Il Barbiere di Siviglia* (Naples' Teatro di San Carlo); Verdi Requiem (Bari's Teatro Petruzzelli)



CATHERINE COOK⁺

Mezzo-Soprano
(Daly City, California)

Berta

San Francisco Opera

Highlights: over 350

performances in over 50 productions, including Jade Boucher in Jake Heggie's *Dead Man Walking*; title role of Tobias Picker's *Dolores Claiborne*; Mrs. McClean in Carlisle Floyd's *Susannah*; Mother Goose in *The Rake's Progress*; La Frugola in *Il Tabarro*; Arlene Kamen and Wang Tai-Tai in Stewart Wallace's *The Bonesetter's Daughter*; Annina in *Der Rosenkavalier*; Mother Bailey in Heggie's *It's a Wonderful Life*; Marcellina in *Le Nozze di Figaro*; Berta in *The Barber of Seville*; Mother Jeanne in *Dialogues of the Carmelites*

Recent and Upcoming: Marcellina in *Le Nozze di Figaro* (San Francisco Opera); Jake Heggie's *Crossing Borders* (Music of Remembrance); Marquise in *La Fille du Régiment* (Opera Colorado); Mamma Lucia in *Cavalleria Rusticana* (Sacramento Philharmonic and Opera); Mama in Stewart Wallace's *Harvey Milk Reimagined* (Opera Parallèle); Julia Child in Lee Hoiby's *Bon Appetit!* (Opera Parallèle); Tom Cipullo's *The Parting* (Music of Remembrance); Innkeeper in *Boris Godunov* (San Francisco Symphony); Zosia in Heggie's *Out of Darkness* (Music of Remembrance); Frau Peachum in *The Threepenny Opera* (West Edge Opera); Old Woman in *Candide* (Arizona Opera)

Professor of Voice at San Francisco Conservatory of Music
San Francisco Opera Medal (2022)
Winner of the Metropolitan Opera National Council Auditions (1990)
San Francisco Opera Adler Fellowship Program: 1991, 1992
Merola Opera Program: 1990
Instagram: @catherineacook



OLIVIER

ZEROUALI⁺

Baritone
(Middletown, Delaware)

Fiorello

San Francisco Opera

Highlights: Trojan Man in *Idomeneo*; Marullo in *Rigoletto*; Motorcycle Cop in Jake Heggie's *Dead Man Walking*; Schaunard in *Bohème Out of the Box*
Recent and Upcoming: Silvio in a love duet from *Pagliacci* (Merola Opera Program); *Song As Drama* recital (Merola); Malatesta in a scene from *Don Pasquale* (Merola Grand Finale); Robert in *Iolanta* (Yale Opera Theatre); Betto in *Gianni Schicchi* (Yale); Brother in Kurt Weill's *The Seven Deadly Sins* (Yale); Mercutio in *Roméo et Juliette* (Glimmerglass Festival); workshops of Olivia Shortt's *The Museum of the Lost* and Ashley Au's *Inertia* (Highlands Opera Studio)
San Francisco Opera Adler Fellowship Program: 2025, 2026
Merola Opera Program: 2024



GABRIEL NATAL-

BÁEZ*⁺

Baritone
(Toa Alta, Puerto Rico)

Ambrogio

San Francisco Opera

Highlights: Marcello

in *Bohème Out of the Box*
Recent and Upcoming: Marullo in *Rigoletto* (Teatro Lirico d'Europa); Le Podestat in *Le Docteur Miracle*; Beaumarchais in John Corigliano's *The Ghosts of Versailles* (Rice University); Aeneas in *Dido and Aeneas* (Rice); Explorer in Theo Chandler's *Breathe in Light*; *Songfest: A Grand Night for Singing* (Merola Opera Program); *Noche Española* concert
Winner of the Metropolitan Opera

Laffont Competition (2026)
 San Francisco Opera Adler Fellowship
 Program: 2026
 Merola Opera Program: 2025



THOMAS KINCH[†]
 Tenor
 (Cardiff, Wales)
An officer
San Francisco Opera

Highlights: Don José in *Carmen*; Melot in *Tristan und Isolde*; First Armored Man in *The Magic Flute*; Amelia's Servant in *Un Ballo in Maschera*; Fourth Squire in *Parsifal*

Recent and Upcoming: Earl of Bothwell in Thea Musgrave's *Mary, Queen of Scots* (San Francisco Opera); Florestan in *Fidelio* (Utah Opera); title role in Act II of *Otello* (Schwabacher Summer Concert); Macduff in Verdi's *Macbeth* (Paisley Opera/Scottish Opera); Turiddu in *Cavalleria Rusticana (A Paisley Kiss)* (Paisley Opera); Licinio in Gaspare Spontini's *La Vestale* (New York's Teatro Grattacielo); First Armored Man in *The Magic Flute* (Welsh National Opera); Turiddu and Canio in *Cavalleria Rusticana/Pagliacci* (Iford Arts); Lt. B.F. Pinkerton in *Madama Butterfly* (Opera Bohemia, OperaUpClose); Turiddu (Edinburgh Grand Opera)
 San Francisco Opera Adler Fellowship Program: 2024, 2025, 2026
 Merola Opera Program: 2023

Creative Team



EMILIO SAGI
 (Oviedo, Spain)
Director
San Francisco Opera
Highlights: *Il Barbiere di Siviglia*; *Don Carlo*; Verdi's *Otello*

Recent and Upcoming: *Il Viaggio a Reims* (Pesaro's Rossini Opera Festival); Michel Legrand's *Peau d'Âne* (Paris' Théâtre Marigny); *Carmen* (Oviedo, Genova's Opera Carlo Felice, Seville's Teatro de la Maestranza); *La Traviata* (Buenos Aires' Teatro Colon); *Werther* (Santiago); *La Corte del Faraón* (Madrid's Teatro de La Zarzuela); *Le Nozze di Figaro* (Turin); Gershwin's *Lady, Be Good* (Palermo's Teatro Massimo); *Manon* (Tenerife); *Il Turco in Italia* (Lausanne); Rossini's *Otello* (Opera Philadelphia, Opéra Royal de Wallonie de Liège); *Lucrezia Borgia* (Toulouse); Bellini's *Il Pirata* (Madrid's Teatro Real, Milan's Teatro alla Scala)
 Instagram: @emiliosagi
 Website: emiliosagi.com



LLORENÇ CORBELLA
 (Vallfogona de Riucorb, Tarragona, Spain)
Set Designer
San Francisco Opera

Highlights: *Il Barbiere di Siviglia*
Recent and Upcoming: Set designer of *The Poison of the Theater* (Barcelona); *The Shadow of the Oak Tree* (Theatre Nu); *Nonsense* (Teatre Principal de Palma Mallorca); *Andorra* (Barcelona's Teatre Nacional de Catalunya); *Dear Evil People* (Theatre Nu); *Bon Voyage*; *Never Again* (Theatre Gaudi); *Face T(w)lo* (Freiburg); *The Human Voice*

Set designer and director of *Affresco* (Firatàrrega); *Rigoletto* (Camp de Mart)
 Teacher at Girona's ERAM University School
 Website: llorenscorbella.com
 @corbellallorems



PEPA OJANGUREN
 (1951–2020)
 (Oviedo, Spain)
Costume Designer
San Francisco Opera
Highlights: *Il Barbiere di Siviglia*

Recent and Upcoming: *Nabucco* (Oviedo, St. Gallen); *La Bohème* (Lisbon, Israeli Opera, Oviedo); *Il Barbiere di Siviglia* (Lithuanian National Opera); *I Puritani* (Bilbao, Naples' Teatro di San Carlo, Oviedo); *Il Viaggio a Reims* (Pesaro's Rossini Opera Festival, Santiago); *Luisa Fernanda* (Oviedo); Sorozábal's *Katiuska* (Madrid's Teatro de la Zarzuela); Sorozábal's *La Del Manojó de Rosas* (Teatro de la Zarzuela, Oviedo); Manuel Penella's *Don Gil de Alcalá* (Teatro Campoamor, Madrid); *Il Turco in Italia* (Lausanne, Bilbao, Oviedo); Manuel García's *La Isla Deshabitada* (Valencia's Palau de les Arts Reina Sofia); Bellini's *Il Pirata* (Santiago, Madrid's Teatro Real, Milan's Teatro alla Scala); *Lucrezia Borgia* (Toulouse's Capitole Opera); Michel Legrand's *Peau d'Âne* (Paris' Théâtre Marigny); Haydn's *Il Mondo della Luna* (Valencia)

ARTIST PROFILES CONTINUED



GARY MARDER
(San Diego, California)
Lighting Designer
San Francisco Opera
Highlights:
Mefistofele; The Barber of Seville; Der

Fliegende Holländer; La Traviata; Carlisle Floyd's Susannah; Un Ballo in Maschera; Tosca; La Cenerentola; Carmen; Jenůfa; Bright Sheng and David Henry Hwang's Dream of the Red Chamber; Manon; Rigoletto; Turandot; Partenope

Recent and Upcoming: *Manon* (San Francisco Opera); *Tosca* (Washington National Opera); *Madama Butterfly* (Washington); *Turandot* (LA Opera)



NURIA CASTEJÓN
(Madrid, Spain)
Original Choreographer
San Francisco Opera
Highlights: *Il Barbiere di Siviglia*

Recent and Upcoming: Choreographer of *24 Hours Lying!* (Madrid's Teatro de la Zarzuela); Sorozábal's *Katiuska* (Madrid); *Doña Francisquita* (Madrid); *Cecilia Valdés* (Madrid); *The Brief Life* (Madrid); *Luisa Fernanda* (Madrid); *Benamor* (Madrid); *Trato de Favor* (Madrid) Director and choreographer of Jacinto Guerrero's *The Green Envelope*; *Adiós Apolo*; *La Verbena de la Paloma* (Madrid)



COLM SEERY
(Dublin, Ireland)
Revival Choreographer
San Francisco Opera
Highlights:
Movement Director of

John Adams' *Antony and Cleopatra*; Poul Ruders and Paul Bentley's *The Handmaid's Tale*

Choreographer of *Madama Butterfly*; *Die Frau ohne Schatten*; Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*; *Il Trovatore*; *Partenope*; *Un Ballo in Maschera*; *Rigoletto* Revival Choreographer of *Die Meistersinger von Nürnberg*; *Andrea Chénier*; Bright Sheng and David Henry Hwang's *Dream of the Red Chamber* Dance Master of *Don Giovanni*; *Eugene Onegin*; *La Traviata*; *Orfeo ed Euridice*; *Lohengrin*; Rhiannon Giddens and Michael Abels' *Omar*; *L'Elisir d'Amore*

Recent and Upcoming: Choreographer of Thea Musgrave's *Mary, Queen of Scots* (San Francisco Opera); *Le Nozze di Figaro* (San Francisco); *Idomeneo* (Berlin State Opera); Britten's *Gloriana* (Madrid's Teatro Real); *Ariodante* (Vienna State Opera, Israeli Opera) Associate Choreographer of *Andrea Chénier* (London's Royal Ballet and Opera) Revival Choreographer of *Die Entführung aus dem Serail* (Glyndebourne Festival Opera); *La Traviata* (Barcelona's Gran Teatre del Liceu); *Manon* (Dallas Opera, Buenos Aires' Teatro Colon); *Giulio Cesare* (Glyndebourne); *L'Elisir d'Amore* (Glyndebourne); *Rinaldo* (Glyndebourne)



JOHN KEENE
(Lancaster, Pennsylvania)
Chorus Director
San Francisco Opera
Highlights: *Don Giovanni*; Bright

Sheng and David Henry Hwang's *Dream of the Red Chamber*; *Eun Sun Kim Conducts Verdi*; John Adams' *Antony and Cleopatra*; *Eugene Onegin*; *Dialogues of the Carmelites*; *La Traviata*; *Orpheus and Eurydice*; *Madama Butterfly*; *Die Frau ohne Schatten*; Gabriela Lena Frank and Nilo Cruz's *El último sueño de Frida y Diego*; *100th Anniversary Concert*; *Il Trovatore*; Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs*; *Lohengrin*; Rhiannon Giddens and Michael Abels' *Omar*; *The Elixir of Love*; *The Magic Flute*; Kaija Saariaho's *Innocence*; *Un Ballo in Maschera*; Poul Ruders and Paul Bentley's *The Handmaid's Tale*; *Tristan und Isolde*; Beethoven's Ninth Symphony; *Carmen*; *La Bohème*; *Idomeneo*; *Rigoletto*; Jake Heggie's *Dead Man Walking*; *Parsifal*; Huang Ruo and David Henry Hwang's *The Monkey King*

Recent and Upcoming: *Elektra*; *Simon Boccanegra*; Thea Musgrave's *Mary, Queen of Scots*; *Manon*; *Le Nozze di Figaro*; *Tosca* Metropolitan Opera Laffont Competition and San Francisco Conservatory of Music Voice Concerto Competition judge
Instagram: @keenejohn



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SATURDAY, SEPTEMBER 12, 2026



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All dates, prices, programs, artists, and productions subject to change. Tickets subject to availability. Illustration by Brian Stauffer.



TIMESTAMP 2026-04-11 2:35 PM

San Francisco Opera's 2026 performances of *Bohème Out of the Box* got off to a spectacular and unexpected start. After a month of glorious weather, the opening weekend for the shipping container-stage production at San Francisco's Crane Cove Park on April 11 and 12 was threatened by an incoming storm. Determined to keep the performances on track, the Opera's Special Programming & Experiences Producer Ellen Presley worked with partners at the Port of San Francisco and Pier 70 to secure space inside Building 12 in less than 48 hours! Thank you Pier 70 for opening your doors to the Box and nearly 900 hardy music lovers who braved the rains for live opera. The crowd was welcomed by General Director Matthew Shilvock and San Francisco Mayor Daniel Lurie (including the Mayor's cheer, "Let's go, San Francisco!") and experienced a heartbreakingly beautiful performance. Let the rains rain. The show will go on!

PHOTO BY RENEFF-OLSON PRODUCTIONS

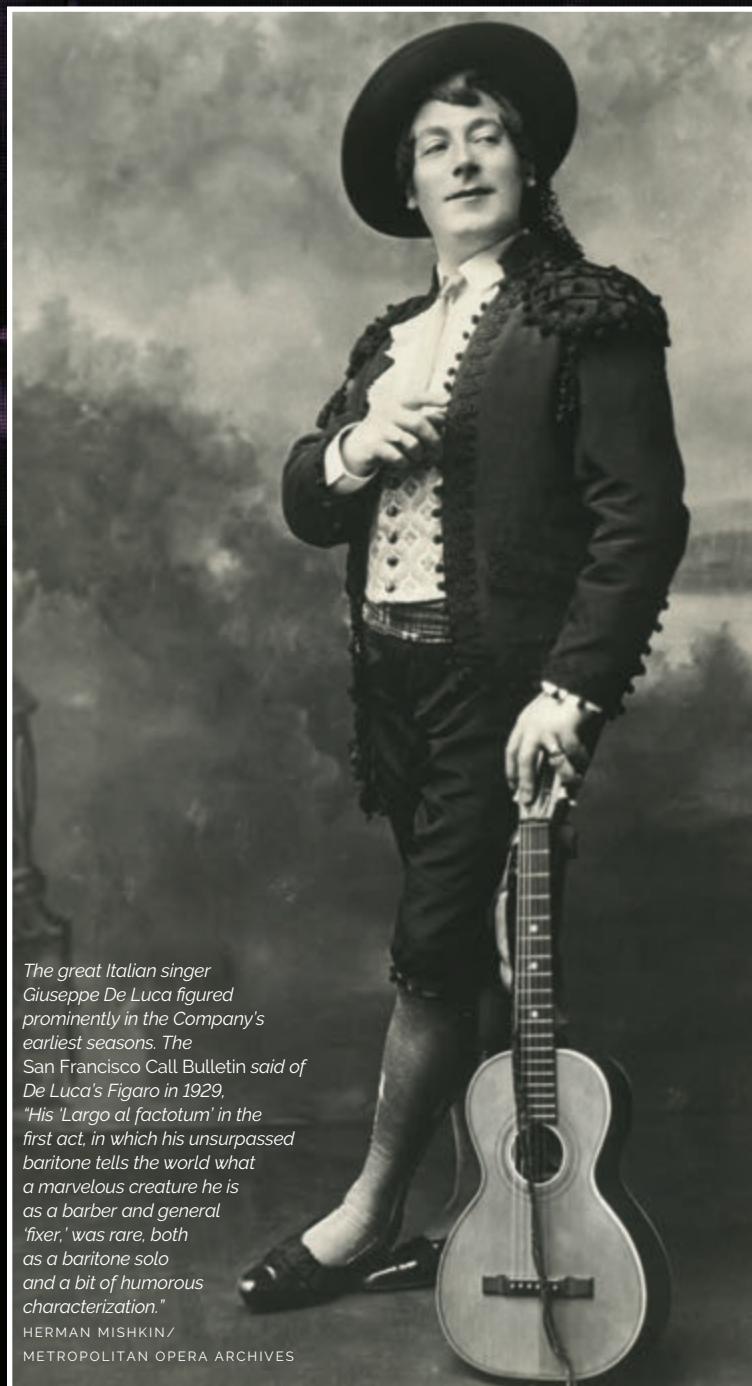




ADBELLY

The Figaros of San Francisco

Rossini's *The Barber of Seville* and Strauss' *Elektra* offer two operatic extremes—delightful comedy and intense tragedy—but they each have an unforgettable title character. Take a look at a few San Francisco Opera artists whose vivid portrayals as Figaro and Elektra brought these figures to life in new ways across the Company's 103-year history.

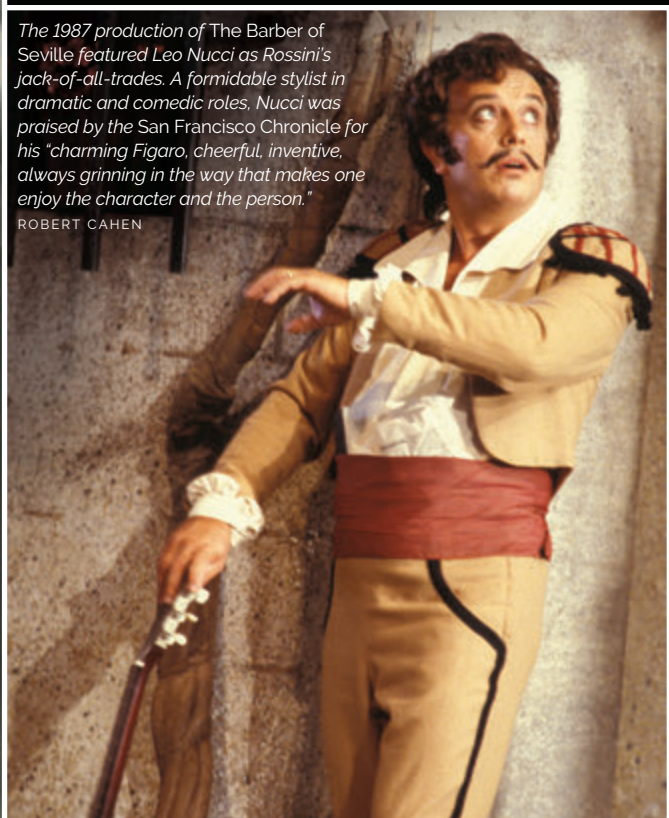


The great Italian singer Giuseppe De Luca figured prominently in the Company's earliest seasons. The San Francisco Call Bulletin said of De Luca's Figaro in 1929, "His 'Largo al factotum' in the first act, in which his unsurpassed baritone tells the world what a marvelous creature he is as a barber and general 'fixer,' was rare, both as a baritone solo and a bit of humorous characterization."

HERMAN MISHKIN/
METROPOLITAN OPERA ARCHIVES



Lucas Meachem is among San Francisco Opera's most charismatic Figaros of recent years. The American baritone starred in Emilio Sagi's production at the War Memorial Opera House in 2013 and 2015, and in 2021 portrayed the barber in Matthew Ozawa's outdoor staging at the Marin Center drive-in. / STEFAN COHEN



*The 1987 production of *The Barber of Seville* featured Leo Nucci as Rossini's jack-of-all-trades. A formidable stylist in dramatic and comedic roles, Nucci was praised by the San Francisco Chronicle for his "charming Figaro, cheerful, inventive, always grinning in the way that makes one enjoy the character and the person."*

ROBERT CAHEN

The Elektras of San Francisco



Hungarian soprano Rose Pauly's concert appearances as Elektra at Carnegie Hall in 1937 had a wild intensity that terrified audiences and created a furor for Strauss' opera. The following year, Pauly dominated American stages from New York to San Francisco in the role, helping to establish Elektra in the country's operatic repertoire. / METROPOLITAN OPERA ARCHIVES



Dame Gwyneth Jones was a San Francisco Opera favorite from her 1969 debut in Beethoven's Fidelio until her final appearances in Verdi's Macbeth which opened the 1994 season. Her riveting Elektra in 1991 remains the stuff of legend—ask a few longtime San Francisco patrons if they were there. / ROBERT CAHEN



The commanding voice and stage presence of London-born Amy Shuard impressed San Francisco Opera audiences as the title roles in Elektra, Wagner's Die Walküre, and Puccini's Turandot. Highlights of her thrilling 1966 Elektra can be heard on the Company's website at sfopera.com/streaming-the-first-century. CAROLYN MASON JONES



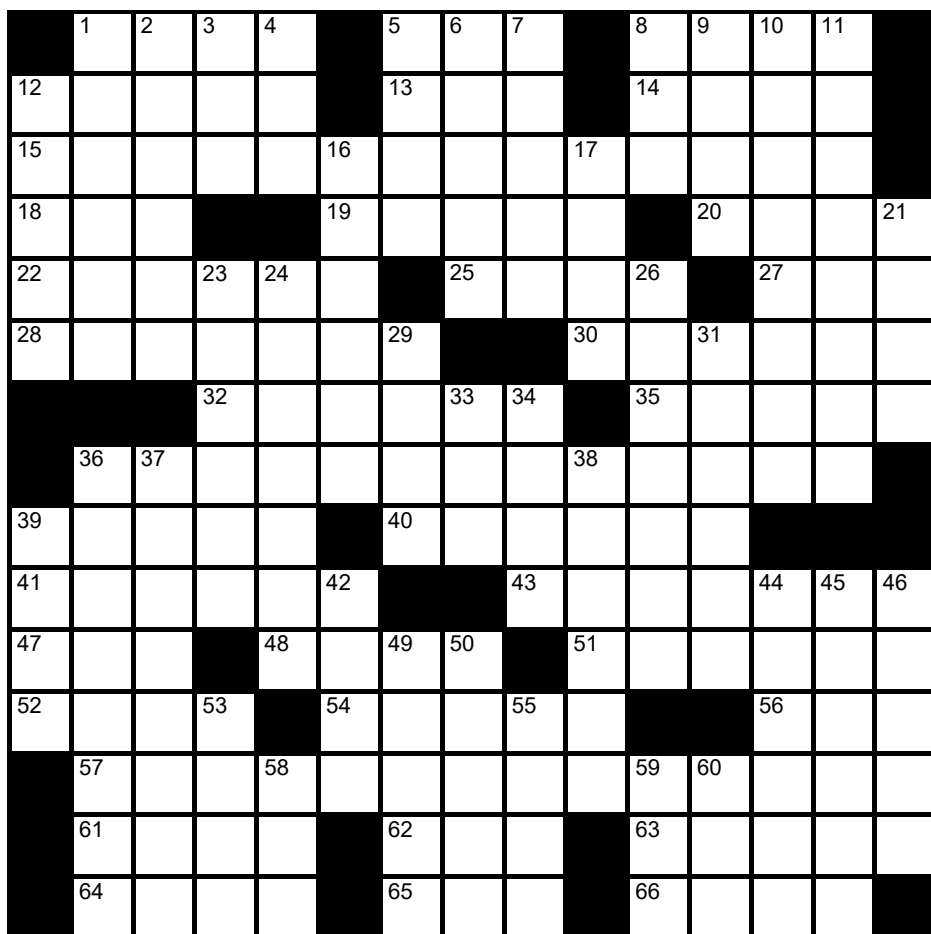
Like Rose Pauly in the late 1930s, Christine Goerke triumphed as Elektra at Carnegie Hall before bringing her interpretation to the War Memorial Opera House. In 2017, the American soprano starred in the Company premiere of Keith Warner's staging and Elektra-fied audiences. / CORY WEAVER

ACROSS

- 1. In the raw
- 5. Used to be
- 8. Attired
- 12. Trite
- 13. Calligrapher's need
- 14. Purcell heroine
- 15. Putin's country inspires male child?
(ROSSINI + STRAUSS)
- 18. "Oh, what's the ___?"
- 19. Argentina's neighbor
- 20. Music, dance, and so on
- 22. Spot for a metaphorical tempest
- 25. Extended family
- 27. Tinder or Waze, e.g.
- 28. Devoured
- 30. Band or stamp material
- 32. Made a loud, harsh sound
- 35. *In C* composer Terry
- 36. Dissident Saudis' arduous journey?
(BARBER + ELEKTRA)
- 39. *The Most Happy* ___
- 40. Roam in search of plunder
- 41. Most peculiar
- 43. Serving dishes for soup
- 47. E.T.'s ride
- 48. Get better
- 51. Hilly San Francisco neighborhood,
familiarily
- 52. Seldom seen
- 54. To no ___
- 56. Transcript fig.
- 57. Paleolithic guys get a glimpse of
Tomlin? (SEVILLE + MYCENAE)
- 61. The first place?
- 62. Went speedily
- 63. Flags
- 64. Chowderhead
- 65. Command to a dog
- 66. Old flames

DOWN

- 1. Queasiness
- 2. Remove from office



- 3. ___ *Rheingold*
- 4. Actor Wallach
- 5. What you might make over birthday
candles
- 6. Caper
- 7. Proficiency
- 8. Storage medium for operatic music
- 9. *Mona* ___
- 10. Like a puppy, generally
- 11. Hider's admonition
- 12. Cruel or savage person
- 16. Genuine
- 17. Back end
- 21. Agile
- 23. Little rock
- 24. Restrained, as a dog
- 26. Encourage the development of
- 29. Baby buggy, in Birmingham
- 31. Audubon Society member, probably
- 33. Period of history
- 34. Feathered missile
- 36. Visibly embarrassed or angry
- 37. Fabled locale of untold wealth
- 38. Gaudy trinket
- 39. Number of operas in the *Ring* Cycle
- 42. The Valkyries, for example
- 44. It's under the hood
- 45. Port city near Pompeii
- 46. Kills
- 49. Declares
- 50. Hawaiian island
- 53. Daredevil Knievel
- 55. "___ It Romantic?"
- 58. Med. specialty
- 59. Mom on the farm
- 60. Common destination from SFO

Joshua Kosman is the former music critic for the San Francisco Chronicle and co-constructor of the cryptic crossword "Out of Left Field."

See the solution on page 57



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JUNE 2028

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San Francisco Opera News



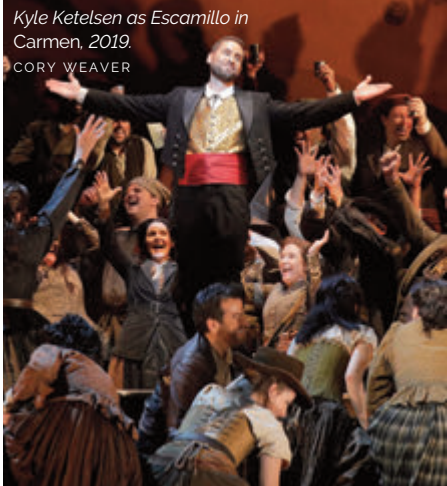
The 2025 Merolani after last summer's Merola Grand Finale Concert in the Opera House. / Kristen Loken

Witness Tomorrow's Stars

Each summer, Merola Opera Program—an independent nonprofit that works in partnership with San Francisco Opera—welcomes a new international cohort of emerging performers for an intensive, tuition-free training program. The 2026 class of Merolani consists of 22 singers, 5 pianists, and 1 stage director whose talents will be on display at the annual Merola Summer Festival beginning June 25.

The 2026 Festival kicks off at the San Francisco Conservatory of Music with *L'Anima Napoletana*, a recital showcasing art songs and popular music from Naples, the birthplace of namesake Gaetano Merola, who also founded San Francisco Opera. *La Tragédie de Carmen*, theater and film director Peter Brook's condensation of Bizet's popular opera, will be presented at Caroline H. Hume Concert Hall on July 9 and 11. Two weeks later, Richard Strauss and Hugo von Hofmannsthal's *Ariadne auf Naxos*, which blends lighthearted comedy with mythological tragedy, is on stage July 30 and August 1. Merola's 2026 Summer Festival concludes August 15 at the War Memorial Opera House with the Grand Finale Concert, featuring the Merolani in arias, ensembles, and scenes from across the repertoire.

Tickets to the Merola Summer Festival are on sale now. Merola Opera Program members enjoy exclusive, behind-the-scenes access to master classes, rehearsals, receptions, and the signature "Day at Merola" experience which offer a rare glimpse into the making of tomorrow's stars. For tickets and membership information, visit [merola.org](https://www.merola.org).

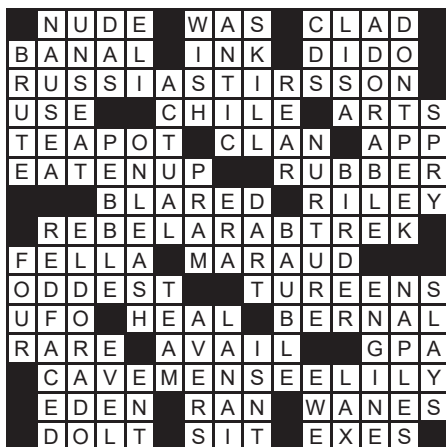


Kyle Ketelsen as Escamillo in Carmen, 2019.
CORY WEAVER

Kyle Ketelsen and Carrie-Ann Matheson in Recital

Kyle Ketelsen returns to San Francisco Opera from June 7–27 as Orest in *Elektra*. The acclaimed American bass-baritone, who has appeared with the Company in past seasons as Escamillo in *Carmen*, will also be presented on June 16 in recital with San Francisco Opera Center and Merola Opera Program Artistic Director Carrie-Ann Matheson at the Barbro Osher Recital Hall. For this concluding event of the 2026 Schwabacher Recital Series presented in collaboration with Merola Opera Program, Ketelsen and Matheson will be joined by six 2026 Merolini for an evening of selections by Duparc, Ravel, Verdi, and Puccini. For tickets, visit sfoopera.com/srs or call (415) 864-3330.

CROSSWORD PUZZLE SOLUTION FROM PAGE 54



WSNC The Wagner Society of Northern California

Join us to explore the life and work of Richard Wagner through insights from historians and scholars, and performances by world-renowned musicians, singers, conductors, and directors.

The Society sponsors monthly educational and social programs, publishes the *Leitmotive* journal, funds scholarships for aspiring Wagnerian artists, and offers members priority ticket access to the annual Bayreuth Festival in Germany.

The Influence of Wagner on Richard Strauss and His Music

Online lecture by Prof. John Muller of The Juilliard School
Saturday, June 13 @1:00 pm – Free to the public.

San Francisco Opera's Ring Cycle Beyond the Stage

Enrich your experience of the operas of *The Ring of the Nibelung* with Society-sponsored events and symposia through June 2028.

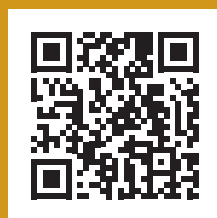
Visit wagnersf.org for membership and event registration.

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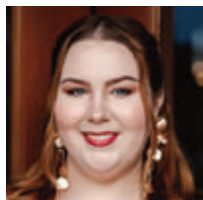
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Mezzo-Soprano
SADIE CHESLAK
Duluth, Minnesota
First-year Adler
Sponsored by
Cathy & Howard Moreland
Shai Edberg



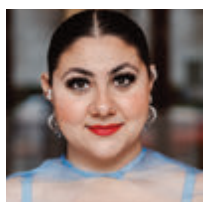
Tenor
THOMAS KINCH
Cardiff, Wales
Third-year Adler
Sponsored by
Shai Edberg
Neil & Elsa Pering



Pianist/Coach
BRIAN CHO
Toronto, Ontario, Canada
First-year Adler
Sponsored by
Karen J. Kubin
James A. Heagy,
in memory of Jayne Heagy



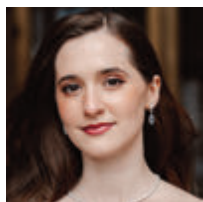
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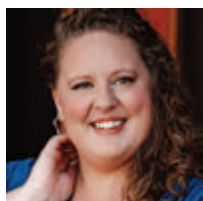
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- Invitation for two to a champagne reception after your performance of *Das Rheingold*
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- Souvenir program book signed by Maestro Eun Sun Kim, Director Francesca Zambello, and the principal artists
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- Access to archival videos of past productions including the 2011 and 2018 *Ring Cycles*

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Greg Harsha, *Assistant Head of Carpentry*
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COSTUME DEPARTMENT

Daniele McCartan, *Costume Director**
Jai Alltizer, *Costume Shop Manager*
Charlotte Brockman, *Production Accountant*
Galen Till, *Senior Production Supervisor*

ELECTRICS

Leon Parsons, *Head of Electrics*
Michael Anderson, *Assistant Head of Electrics*
Russell E. Adamson III,
Lighting and Projection Systems Administrator

FIGHT DIRECTION

Dave Maier, *Fight Director*

LIGHTING

Justin A. Partier, *Lighting Director**
Brian Elston, Elijah Kleinberg,
Assistant Lighting Designers
Taylor Olson, *Lighting Intern*

MEDIA

Jodi Gage, *Creative Producer, Media*

PROPERTIES

Frederick Wielandt, *Head of Properties*
Tara Pellack, *Assistant Head of Properties*

SCENE SHOP

John Del Bono, *Scene Shop Foreperson*
Emily Yoder, *Scenic Artist In Charge*

STAGING STAFF

Darin Burnett,
*Production Stage Manager**
Collette Berg, Darin Burnett, Jennifer Harber,
Stage Managers
E. Reed Fisher, Dan Wallace Miller,
Morgan Robinson,
Assistant Stage Directors
Jonathan S. Campbell,
Megan Coutts, Rosie Burns Pavlik, Anna Reetz,
Assistant Stage Managers
Colm Seery, *Dance Master*

TECHNICAL DIRECTION

Erik Walstad, *Technical and Safety Director**
Lawren Gregory, *Assistant Technical Director*

WARDROBE

Tony Gorzycki, *Head of Wardrobe*
Cynthia Fusco, Carol Horaitis,
Robert Horek, Brendan Cooper,
Wardrobe Assistants

WIG, HAIR, & MAKEUP

Jeanna Parham,
Department Head of Wigs, Hair, and Makeup
Christina Martin,
*Assistant Department Head of
Wigs, Hair, and Makeup*

REHEARSAL

Trey Costerisan,
Rehearsal Department Director
Jordan W. Thomas,
Rehearsal Department Scheduling Manager
Jayne Diliberto,
Rehearsal Department Coordinator: Personnel

Dr. Myron Marx, *Company Medical Adviser*

Seyfarth Shaw LLP, *Counsel*

Armanino LLP, *Independent Public Accountants*

UCSF doctors:

Dr. George Rutherford
Dr. Robert Harrison
Dr. Sanziana Roman

Asero Insurance Services, *Insurance Brokers*

Cory Weaver, *Official Photographer*

Yamaha is the Official Piano of San Francisco Opera

Pianos supplied by Piedmont Piano

Backstage Personnel

COSTUME SHOP

Jai Alltizer (25), *Costume Shop Manager*
Galen Till (21).

Senior Production Supervisor

Manuel Gutierrez (26),

Production Coordinator

Robyn Marsh, *Costume Supervisor*

Sally Thomas (25), *Head Tailor*

Amy Ashton-Keller (31), *Head Draper*

Nika Cassaro, Emma Lehman (10),

Santiago Suanes (15), Drapers

Paula Wheeler (33), *Senior Milliner*

Karen Lewis, *Dyer/Painter*

Jersey McDermott (26),

Senior Craftsperson/Shoe Specialist

Julia Colvard, Taylor Newell,

Kaitlyn Patrick, Kristen Tracy (17),

Assistant Cutters

Niko Suits, *First Hand*

Victoria Mortimer, *Costume Assistant*

Teddy Rose Baker, *Shopper*

COSTUME TECHNICIANS

Miriam Acosta

Hoa Fong (26)

Sophia Gallegos

Jaya Grace Goheen

Ashley Grambow

Kathy Griffith

Gillian Haratani (13)

Aki Hasegawa

Meg Horan

Arianna B. Jones

Sara Morimoto (12)

Mikael Nohai

Sarah Ellen Wilson

Robert Whitehurst

WARDROBE DEPARTMENT

CORE CREW

Nicolas Chacon

Linda Edwards (27)

Edward Fonseca (14)

Lorraine Lewis (13)

Phil Perry (28)

Leona Schrader-Dee

Don Smith (29)

Scott Stewart (25)

Kirsten Tucker (22)

Amber Vo

DRESSERS

Ash Cable

Kathleen Crowley

Alan Herro

Claudia Holaday (46)

Patrick Sanchez (15)

WIG, HAIR, AND MAKEUP DEPARTMENT

SENIOR WIG ARTISTS

Erin Hennessy (13)

Maur Sela (10)

WIG ARTISTS

Calli Carvajal

Lindsay Saier

SHOW CALL FOREPERSONS

Lindsay Saier

Tim Santry (35)

PRINCIPAL WIG, HAIR, AND MAKEUP ARTISTS

Calli Carvajal

Sarah Coy

Karalynne Fiebig (19)

Denise Gutierrez (43)

Toby Mayer (35)

Gloria Mueller

Naki Mugambi

Leilani Norman

Y. Sharon Peng (11)

Lisa Patnoe (35)

Lindsay Saier

Tim Santry (35)

Sophia Smith (12)

SHOW CALL WIG, HAIR, AND MAKEUP ARTISTS

Vanessa Blanchard Lee

Kristen Campbell

Calli Carvajal

Sarah Coy

Luna Finn

Marisela Garcia

Denise Gutierrez (43)

Erin Hennessy (13)

Chri Holmgren-Greene

Raegina Joyner

Amber Loudermilk

Christina Martin (13)

Toby Mayer (35)

Robert Mrazik (20)

Gloria Mueller

Naki Mugambi

Leilani Norman

Lisa Patnoe (35)

Y. Sharon Peng (11)

Jordan Plath

Vanessa Root

Lindsay Saier

Maur Sela (10)

Sophia Smith (12)

Kimberly Virgen

SCENE SHOP

Dennis Forry

Christian Martinez

Dylan Maxson

Victor Sanchez (28)

SCENIC ART DEPARTMENT

Lauren Abrams

CARPENTRY DEPARTMENT

Jesse Austin

Lucy Briggs

Gabriel Castellani (15),

Automation Key

Michael Chapman (13)

Jack Davis

Paul Delatorre (26),

Night Crew Foreperson

Jacob Elliott

Hunter Erbach, *Inventory Key*

Tony Garcia

Karla Hargrave

Geoffrey R. Heron (19)

Geoffrey W. Heron (31)

Philip Heron (23),

Automation and Rigging Foreperson

Rahgen Hill

Ed Joe (21)

Nick Kukielka

Wyatt Martinez

Michael Martino

Anna McGriff

Alex Meyer, *Automation Layout*

Ben Miller, *Assistant Flyperson*

Harry Niedzwetzki (33)

Jesse Nugent

John O'Donnell (37), *Key Flyperson*

Enrique Pronio

Michael Ramirez, *Assistant Key*

James Ryan

Michael Ryan

Eila Saarni, *Key*

Raymond Sais

Gregory Shaff (37), *Key*

Harper Shipley, *Assistant Key*

Cyrus Sindicich

Derek Snediker

Sean Walden (14),

Warehouse Foreperson

Randy Walsh (23), *Key*

Sammy Wong

PROPERTY DEPARTMENT

Scott J. Barringer (25), *Key*

Amy Boussard

Christy Carter

Jay Cazel

James Eldredge (21), *Shop Mechanic*

Oris Fry

Tim Heaney

Jane Henderson

Gabby Hernandez-McKig

Patricia Hewett (18), *Assistant Key*

Myron Seth Isaacs (25), *Key*

Mark Kotschnig (23), *Key*

John Matlock, *Assistant Key*

Victor McCarthy

Baylie Olson

Beth Ozarow (29), *Out of House Key*

Sarah Shores (18), *Shop Mechanic*

Mae Toone

Morgan Womble-Dahl

ELECTRICS DEPARTMENT

Eugene Ahn (12), *Gel Room*

Samir Arora, *Key Projectionist*

John Boatwright (38),

House Head Electrician

Ariel Bott, *Assistant Key Stage Left*

Danielle Colburn

Henry Cotter

Andrew Custer

Erik Docktor (18), *Projection Programmer*

Amy Domjan, *Layout Electrician*

Will Grunig (23)

Griffin Harwood

Robert Haycock, *Key Stage Right*

Matt Heron, *Pyro Technician*

Bernard Honigman (26),

Key Light Board Operator

Karen Jine

Brendan Kierans (12),

Electric Shop Foreperson

Sophie Landau (11)

Maria Mendoza (37), *Projection Coordinator*

Lloyd Murphy, *Key Projectionist*

Jonathan Philpott-Kenny

Glenn Quilici, *Assistant Key Stage Right*

Kevin Quintero

Matthew Reynolds

William Rodriguez

Kirt Siders, *Data Administrator*

Andrew Sproule (26), *Key Stage Left*

Jax Steager,

Assistant Key Light Board Operator

AUDIO DEPARTMENT

Emad Dajani, *Key*

Patrick Dowd

Christine Dumke

Bryan Olson, *Key*

Ziggy Tomcich (23)

MEDIA DEPARTMENT

Claude Bauschinger, *Video Editor*

Doug Hunt

Mitchell Kell

Brian Shimetz

Uwe Willenbacher (17), *Audio Editor*

STUDIO TEACHERS

Donnell Barnes, Carolyn Crimley,

Rhona Gordon, Lua Hadar, Martha Harris,

Stacy Heniser, Jamie Keller,

Karen Kindig, Laila Vatanka

WRANGLERS

Alexandra Armstead

Kate Juliana,

Jonah Malamud, Haley May

Employees who have served the Company for more than 10 years are listed with their years of service.



SAN FRANCISCO
OPERA

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2025-26 Artists

Chorus

PRINCIPAL ARTISTS

Raymond Aceto
Georgiana Adams+∅
Javier Arrey
Justin Austin*
Jamie Barton
Tanja Ariane Baumgartner*
Gabrielle Beteag+∅
Andrew Bidlack
Aleksy Bogdanov+
Eugene Brancoveanu+∅
J'Nai Bridges
William Lee Bryan
William Burden+
Charmaine Butcher*■
Cheryl Cain
Patrick Carfizzi
Danielle Cheiken*
Kelly Chase■
Peixin Chen*+
Sadie Cheslak*+
Shuqi Cong■
Catherine Cook+∅
Logan Cook*
Caroline Corrales+∅
Chris Costanz*
Zachary Cowan*
Brandon DiPaola
Amartuvshin Enkhbat
Alexa Frankian*+
Anders Froehlich
John Fulton
Carla Gallardo
Rod Gilfry
Kevin Gino
Renato Girolami
Sofia Gotch*+
Susan Graham+
Edward Graves+∅
Thomas Hall
Jongwon Han∅
Yuntong Han
Stella Hannock

Harlan Hays
Connor Herrmann
Joshua Hopkins
Jackson Horton*
Mary Hoskins+
Christopher Jackson
Michael Jankosky
Silvie Jensen
Chance Jonas-O'Toole*+
Brandon Jovanovich
Joo Won Kang+∅
Maria Kataeva#
Wilford Kelly
Kyle Ketelsen
Samuel Kidd+∅
Konu Kim
Thomas Kinch+
Bojan Knezevic+∅
Anna Kosiarek*
Laura Krumm+∅
Eric Levintow
Joseph Lim
Alexandra Loutsion
Daniela Mack+∅
Sophia Maekawa
James McCarthy+∅
Jana McIntyre*+
Ryan McKinny
Liest McPherrin
Niko Min
Amber Monroe+
David Adam Moore
Melody Moore+∅
Sally Mouzon
Brian Mulligan
Christopher Nachtrab
Nikolas Nackley
Sarah Nadreau
Antonio Nagore
Gabriel Natal-Báez*+
William O'Neill
Christopher Oglesby+∅
Andrew Thomas Pardini
Elena Pankratova*

Jusung Gabriel Park*
Yulan Piao
Chester Pidduck
Laurel Porter
Nikola Printz+∅
Ben Reisinger
Brittany Renee
Kindra Scharich
Michaela Schuster
Levy Sekgapane*
Chad Shelton
Philip Skinner+∅
Olivia Smith+∅
Reginald Smith, Jr.
Jonathan Smucker
David Soar
Whitney Steele
Falk Struckmann
Elisa Sunshine+∅
Jack Swanson*
Jesslyn Thomas
Ryan Torres*
Andrew Truett
Elza van den Heever+∅
Marcos Vedovetto■
Sebastian Villalobos
Kang Wang*
Samuel White+∅
Hongni Wu
Wei Wu
WooYoung Yoon+
Kwangchul Youn
Yongzhao Yu*
Adela Zaharia
Olivier Zerouali+
Huiwang Zhang*■
Mei Gui Zhang+

CONDUCTORS

Eun Sun Kim
Carolyn Kuan*
Benjamin Manis
Robert Mollicone+∅
Patrick Summers+

PRODUCTION

Keith Warner

STAGE DIRECTORS
Katrina Bachus*
Jose Maria Condemini+∅
E. Reed Fisher
Leonard Foglia
Anja Kühnhold
Matthew Ozawa
Diane Paulus*
Emilio Sagi
Roy Rallo
Basil Twist*

CHOREOGRAPHERS

Rena Butler
Nuria Castejón
Jamie Guan*
Colm Seery
Ann Yee*
Huiwang Zhang*

KEY:

American Debut
* San Francisco Opera
Debut
† Current Adler Fellow
+ Merola Opera
Program Graduate
∅ Adler Fellowship
Graduate
■ Solo Dancer
Cover Artist

John Keene, *Chorus Director*
Fabrizio Corona, *Associate Chorus Master*

REGULAR CHORUS

Buffy Baggott
Kathleen Bayler
C. Michael Belle
William Lee Bryan
Cheryl Cain
Janet Campbell
Danielle Cheiken
Alan Cochran
Sara Colburn
Edith Dowd
Angela Eden
Anders Froehlich
John Fulton
Kevin Gino
Stella Hannock
Harlan Hays
Katherine Ivie
Christopher Jackson
Michael Jankosky
Silvie Jensen
Wilford Kelly
Crystal Kim
Bojan Knezevic
Nadima Kombajyan
Josephine YoonGeong Lee
Eric Levintow
Elisabeth Rom Lucio
Liest McPherrin
Sally Mouzon
Nikolas Nackley
Sarah Nadreau
Antonio Nagore
Erin Neff
William O'Neill
Andrew Thomas Pardini∅
Alexander John Perkins
Philip Pickens/
William Pickersgill
Chester Pidduck
Laurel Cameron Porter
Jonathan Smucker
Whitney Steele
Jesslyn Thomas
Andrew Truett∅
Jacque Eileen Wilson

EXTRA CHORUS

Morgan Balfour
Daniel Brakefield
Erich Buchholz
Daniel Cilli
Clare Demer
Phoebe Dinga
Spencer Dodd
Mélissa Dufort
Stephanie Feigenbaum
Margaret Genovese
Lena Goldstein
Luis González
Spencer Greene
Matt Hidalgo
Nina Jones
David Kekuewa
Michael Kuo
Marielle Leiboff
Yitao Lin
Benjamin Liupaogo
Joachim Luis
Michael Orlinsky
Carly Passer
Leandra Ramm
Mary Rauh
Dewey Reikofski
Cliff Romig
Grace Sawyko
B Schaubhut
Chung Wai Soong
Lee Steward
Carmello Tringali
Troy Turriate
Nicolas Vasquez-Gerst
Nicholas Volkert

∅ Chorus member on leave of absence

∅ Solo Role

San Francisco Opera extends its gratitude and appreciation to the following labor organizations whose members, artists, and craftspeople make possible our performances.

American Federation of Musicians, Local 6
American Guild of Musical Artists, Inc.
International Alliance of Theatrical Stage Employees, Local 16
Theatrical Wardrobe Union, Local 784, I.A.T.S.E.
Make-Up Artists and Hair Stylists Union, Local 706, I.A.T.S.E.
The Art Directors Guild & Scenic, Title and Graphic Artists Local 800

United Scenic Artists Local Usa – 829, I.A.T.S.E.
Box Office and Front of House Employees Union,
Local B-18



Orchestra

Eun Sun Kim, *Music Director*

FIRST VIOLIN

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

SECOND VIOLIN

Jeremy Preston, *Principal*
Martha Simonds, *Associate Principal*
Leslie Ludena, *Acting Assistant Principal*
Ka-Yeon Lee
Aya Kiyonaga
Craig Reiss
Heeguen Song†
Emma Votapek†

VIOLA

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

CELLO

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

BASS

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

FLUTE

Stephanie McNab, *Acting Principal*
Susan KangΣ†
Katrina Walter†

PICCOLO

Stephanie McNab
Susan Kang†

OBOE

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

ENGLISH HORN

Benjamin Brogadir

CLARINET

José González Granero, *Principal*
Joshua Choi
Junghwan Lee

BASS CLARINET

Junghwan Lee

BASSOON

Rufus Olivier, *Principal*
Daniel MacNeillΣ
Shawn Jones†

CONTRABASSOON

Shawn Jones†

FRENCH HORN

Kevin Rivard, *Principal*
Phillip Palmore
Brian McCarty, *Associate Principal*
Anthony Delivanis
Logan BryckΣ

TRUMPET

Adam Luftman, *Principal*
Scott Macomber
John PearsonΣ

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, *Principal*

LIBRARIAN

Carrie Weick

∨ Leave of absence

Σ Principal for one or more

Summer season operas

† Season Substitute

Corps Dancers

Colm Seery, *Dance Master*

Brett Conway↔
Jamielyn Duggan↔
Alexandra FitzGibbon
Blanche Hampton↔■
Felipe Leon
Coral Martin↔

Micah Moch
Christopher Nachtrab↔
Chiharu Shibata↔■
Marcos Vedovetto↔

↔ Tenured

∨ Tenured Dancer on Leave of Absence

□ Resident Corps

■ Solo Role

Supernumeraries

Elektra

Sue August
Knox Burnett
Raulston Burnett
Stacey Chien
Thomas Colletta
Paige D'Encarnacao
Misha Derkavski
Karsten Guthridge
Eric Johnson
Aiden Lin-Setchkov
Alan LoFaso

Leland Lujan
Holly MacCormick
Mumtoz Ochilova
Michael Pinell
Skyden Ramm
Elisabeth Smith
Adam Thier
Kimberly Thompson
Barbara Tolbert
Ross Uchimura

San Francisco Opera Orchestra



Kay Stern
Concertmaster



Maya Cohon
Associate
Concertmaster



Heidi Wilcox
Assistant
Concertmaster



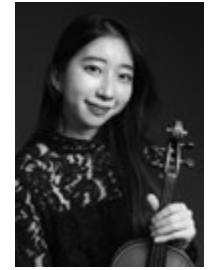
Jennifer Cho
First Violin



Dawn Harms
First Violin



Mariya Borozina
First Violin



Naoko Nakajima
First Violin



Dian Zhang
First Violin



Leonid Igudesman
First Violin



Jennifer Hsieh
First Violin



Asuka Annie Yano
First Violin



Jeremy Preston
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Leslie Ludena
Acting Assistant
Principal, Second Violin



Ka-Yeon Lee
Second Violin



Aya Kiyonaga
Second Violin



Craig Reiss
Second Violin



Carla María Rodrigues
Principal
Viola



Joy Fellows
Associate Principal
Viola



Stephen Goist
Acting Assistant
Principal Viola



Natalia Vershilova
Viola



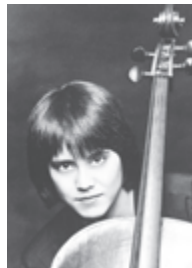
Lindan Burns
Viola



Emily Liu
Viola†



Elizabeth Prior
Viola†



Thalia Moore
Associate Principal
Cello



Peter Myers
Assistant Principal
Cello



Nora Pirquet
Acting Assistant
Principal Cello



Emil Miland
Cello



Jung-Hsuan Ko
Cello



Ruth Lane
Cello



Joseph Lescher
Principal
Bass



Jonathan Lancell
Associate Principal
Bass



Shinji Eshima
Bass



William Wasson
Bass



Stephanie McNab
Acting Principal
Flute & Piccolo

† Season Substitute

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



Susan Kang
Flute↑



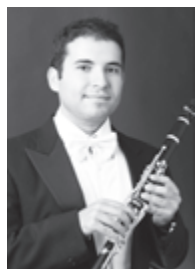
Mingjia Liu
Principal
Oboe



Gabriel Young
Associate Principal
Oboe



Benjamin Brogadir
English Horn



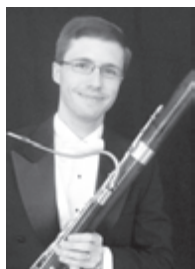
José González Granero
Principal Clarinet



Junghwan Lee
Bass Clarinet



Rufus Olivier
Principal
Bassoon



Daniel MacNeill
Bassoon



Shawn Jones
Bassoon/
Contrabassoon↑



Kevin Rivard
Principal
Horn



Phillip Palmore
Horn



Brian McCarty
Associate Principal
Horn



Logan Bryck
Utility Horn



Adam Luftman
Principal
Trumpet



Scott Macomber
Trumpet



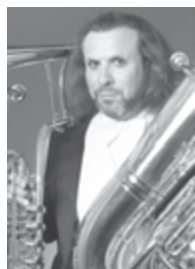
John Pearson
Trumpet



Michael Cox
Acting Principal
Trombone



David Ridge
Principal
Bass Trombone



Zachariah Spellman
Principal
Tuba



John Burgardt
Principal
Timpani



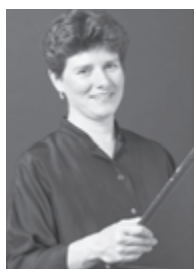
Patricia Niemi
Acting Principal
Percussion



Victor Avdienko
Percussion↑



Tracy Davis
Orchestra Manager



Carrie Weick
Librarian

Not pictured:

- Ani Bukujian (First Violin)↑*
- Maki Ishii Sowash (Second Violin)*
- Heeguen Song (Second Violin)↑*
- Emma Votapek (Second Violin)↑*
- Sunny Yang (Principal Cello)*
- Sean O'Hara (Bass)↑*
- Katrina Walter (Flute)↑*
- Anthony Delivanis (Horn)*
- Samuel Wamhoff (Trombone)↑*
- Eleanor Kirk (Principal Harp)*

↑ Season Substitute

San Francisco Opera Regular Chorus



Kathleen Bayler
Soprano



Cheryl Cain
Soprano



Danielle Cheiken
Soprano



Sara Colburn
Soprano



Angela Eden
Soprano



Katherine Ivie
Soprano



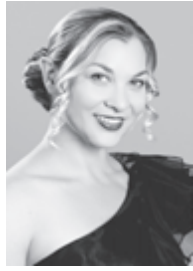
Crystal Kim
Soprano



Nadima Kombajyan
Soprano



**Josephine
YoonGeong Lee**
Soprano



Liesl McPherrin
Soprano



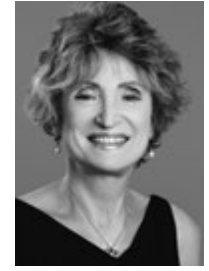
Elisabeth Rom Lucio
Soprano



Jesslyn Thomas
Soprano



Buffy Baggott
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Edith Dowd
Mezzo-Soprano



Stella Hannock
Mezzo-Soprano



Silvie Jensen
Mezzo-Soprano



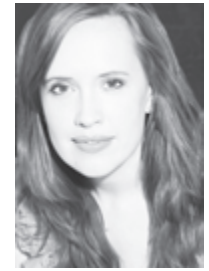
Sally Mouzon
Mezzo-Soprano



Sarah Nadreau
Mezzo-Soprano



Erin Neff
Mezzo-Soprano



**Laurel Cameron
Porter**
Mezzo-Soprano



Whitney Steele
Mezzo-Soprano



Jacque Wilson
Mezzo-Soprano



C. Michael Belle
Tenor



Alan Cochran
Tenor



Kevin Gino
Tenor



Christopher Jackson
Tenor



Michael Jankosky
Tenor



Eric Levintow
Tenor



Antonio Nagore
Tenor



Phillip Pickens
Tenor
leave of absence



**Alexander John
Perkins**
Tenor



Chester Pidduck
Tenor



Jonathan Smucker
Tenor



Andrew Truett
Tenor

SAN FRANCISCO OPERA REGULAR CHORUS CONTINUED



William Lee Bryan
Baritone



Anders Fröhlich
Baritone



John Fulton
Baritone



Harlan Hays
Baritone



Nikolas Nackley
Baritone



Andrew Thomas Pardini
Baritone



Wilford Kelly
Bass



Bojan Knežević
Bass



William O'Neill
Bass



William Pickersgill
Bass

San Francisco Opera Corps Dancers



Jamielyn Duggan



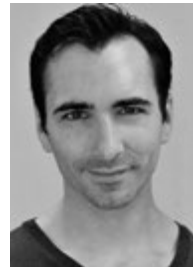
Brett Conway



Blanche Hampton



Coral Martin



Christopher Nachtrab

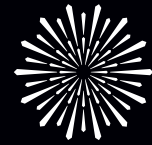


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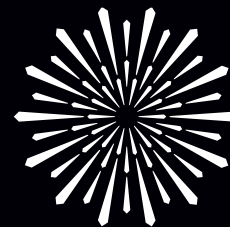
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Six Reflections at 10 Years

BY GENERAL DIRECTOR MATTHEW SHILVOCK

This season marks my tenth as your general director and my twentieth with the Company. I still pinch myself that I am part of this storied institution, and I am deeply grateful to you, the San Francisco Opera family, for allowing us to make the last ten years such incredible expressions of creativity.

One of the things that I love about SFO is longevity. After twenty years, I still feel like a newbie when I consider the decades of connection that certain members of this community have. For example, Rufus Olivier, our principal bassoon, has been with us for 46 years. Or the 540 households who have been subscribing for over forty years.

So, it is with humility and admiration for all those who have been here much longer than I, that I wanted to share six reflections in this anniversary year. Six aspects that, to me, define this great Company.

1. We are a company with an extraordinary legacy and it's vital we honor that legacy. In our past is both the foundation of the Company we have become and guideposts as to where we might head. Since 1923 we have been a bastion of excellence, innovation, and connection to community. We are only the third opera company in America to turn 100 and it is critical that our history be a part of our present.

2. We are a company defined by our people. San Francisco Opera is made up of those who make the art and those who receive it. Everything we do comes out of the mysterious alchemy of all these people coming together in just the right way at the right time, with transcendent art emerging.

3. Artistic freedom is a beautiful and powerful part of our DNA. The board and community give us freedom to create works that help us make sense of the world. 25 years ago, Phyllis Wattis gave us the freedom to commission *Dead Man Walking*. Today, the board and our donors give us freedom to program works like *Innocence*, *The Monkey King* and, next year, *The Galloping Cure*. We must never take



CODY PICKENS

artistic freedom for granted. It is a defining feature of opera in the Bay Area.

4. We excel in the epic. There is something about our stage, our theatre, our community, that reverberates in stories of monumental proportion and impact. The *Ring* has been a part of our identity since 1935 and its return in 2028 marks the first staged *Ring* in America since the pandemic. We are the only

American company to have staged works like Messiaen's *St. François d'Assise* or Ligeti's *Le Grande Macabre*. We are a company where a new *Parsifal* last fall was a profound expression of the company's creative talents. We are blessed with epic capabilities, and we must keep producing work of epic impact.

5. We are in the most exciting, entrepreneurial place in the world: the global technology capital, the home of AI, and the home of some of the most important digital media companies to exist. We are making connections that will allow us to supercharge as a company and, in making these connections, we are learning that we must be authentic. When we bring the very best of ourselves into this entrepreneurial energy extraordinary things can, and will, result.

6. Our core currency is "trust" and that must be cherished and nurtured. Every node of how we produce and share art requires trust: to have performances that allow us to glimpse the sublime, we must be a place of great vulnerability—company and audience members. We need people to take just the right amount of risk and feel supported in the process. This trust is built up over years and, if it is in our art-making, great things can happen.

It is an absolute privilege to be part of a company where these six factors come into such beautiful relief season after season. We are part of something very special here at San Francisco Opera, and I'm profoundly grateful for the chance to be carrying all this into the future with you all as we write the next chapter of this most incredible of companies. 🌟

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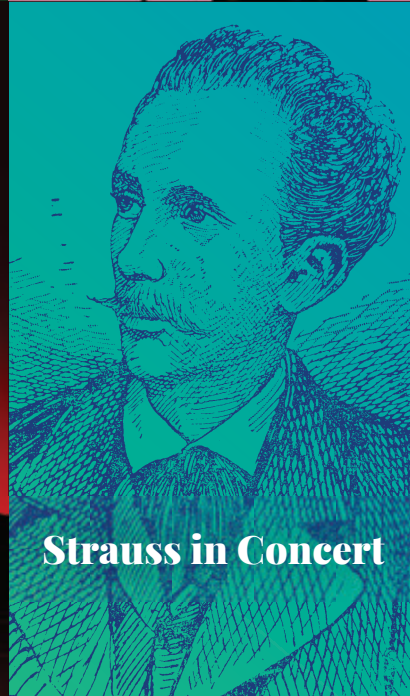
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