



SAN FRANCISCO
OPERA

**SAN FRANCISCO OPERA ANNOUNCES 2025–26 SEASON
OPENING SEPTEMBER 5**

World premiere of THE MONKEY KING (猴王悟空) by Huang Ruo and David Henry Hwang and a new production of Wagner's PARSIFAL highlight Company's 103rd season

Music Director Eun Sun Kim conducts Wagner's PARSIFAL in new staging by director Matthew Ozawa, Verdi's RIGOLETTO, Strauss' ELEKTRA and a Beethoven and Manuel de Falla concert

Jake Heggie and Terrence McNally's DEAD MAN WALKING in 25th-anniversary presentation celebrating San Francisco Opera world premiere

September 5–7 opening weekend features OPERA BALL, RIGOLETTO and 50th anniversary free OPERA IN THE PARK concert

Rossini's THE BARBER OF SEVILLE, ELEKTRA, PRIDE CONCERT and THE BARBER OF SEVILLE ENCOUNTER in Summer 2026

Subscriptions available at (415) 864-3330 and [sfopera.com](https://www.sfopera.com)

SAN FRANCISCO, CA (February 4, 2025) — San Francisco Opera Tad and Dianne Taube General Director Matthew Shilvock and Caroline H. Hume Music Director Eun Sun Kim announced today details for the Company's 2025–26 Season. The Company's 103rd season, which marks Shilvock's tenth as general director, kicks off September 5 with an opening weekend celebration under Kim's baton featuring the annual *Opera Ball*, co-presented with San Francisco Opera Guild, Giuseppe Verdi's *Rigoletto* starring acclaimed baritone Amartuvshin Enkhbat and *Opera in the Park*, the free, annual concert at Golden Gate Park in its 50th year.

Keystones of the 2025–26 Season are the world premiere of *The Monkey King* by composer Huang Ruo and librettist David Henry Hwang, and a new production of Richard Wagner's *Parsifal*. *The*

Monkey King centers around the mythic hero from China's classic novel *Journey to the West*, whose popularity has exploded through film, television, animation and, most recently, the 2024 blockbuster video game *Black Myth: Wukong*.

Eun Sun Kim, San Francisco Opera's Music Director since 2021, continues her journey through the works of Giuseppe Verdi and Richard Wagner with Verdi's *Rigoletto* and, in a brand-new staging by director **Matthew Ozawa**, Wagner's final opera, *Parsifal*, along with Strauss' *Elektra*. Kim also leads the **San Francisco Opera Orchestra** and mezzo-soprano soloist **Daniela Mack** in a special one-night-only concert featuring the music of Ludwig van Beethoven and Manuel de Falla. Kim's ongoing collaboration with the Company is the subject of the recent 60-minute film [*Eun Sun Kim: A Journey Into Lohengrin*](#) by Lumahai Productions and San Francisco Opera.

San Francisco Opera commemorates its legacy of commissioning and presenting new operas with a 25th-anniversary presentation of **Jake Heggie** and **Terrence McNally's** *Dead Man Walking*. Commissioned by San Francisco Opera and premiered in October 2000, *Dead Man Walking* is the most widely performed new opera of the last 25 years.

San Francisco Opera's 2025–26 Season culminates in Summer 2026 with Gioachino Rossini's *The Barber of Seville (Il Barbiere di Siviglia)* with two brilliant casts, Richard Strauss and Hugo von Hofmannsthal's monumental *Elektra*, a *Pride Concert* celebrating the LGBTQIA+ community and the continuation of the Company's popular *Encounter* series with *The Barber of Seville Encounter*.

Chorus Director **John Keene** prepares the artists of the San Francisco Opera Chorus for the operas of the 2025–26 Season and leads them in a Chorus Concert at the Dianne and Tad Taube Atrium Theater on November 23. The Company's resident artists, the Adler Fellows, will have their annual showcase with the San Francisco Opera Orchestra on November 21 at Herbst Theatre.

General Director Matthew Shilvock said: "Bringing two epic new productions to life simultaneously is an incredible affirmation of the Company's talents across so many disciplines and the community's support for large-scale creativity. A new *Parsifal* is a major undertaking for any opera company and to be doing it with the leadership of Eun Sun Kim and Matthew Ozawa promises to be a sublime experience. With *The Monkey King* and *Dead Man Walking* we celebrate the Company's historic commitment to storytelling that makes a difference. And the whole season is filled with artistry that affirms the Bay Area as one of the great cultural centers of the world. I'm very excited for what lies ahead!"

Music Director Eun Sun Kim said: "Several of opera's great masterpieces make up our 2025–26 Season. The opener, *Rigoletto*, was considered by Verdi himself to be his best opera, and *Parsifal* returns to our stage for the first time in 25 years. Wagner labored for many years on his final work, but the musical language and storytelling in *Parsifal* are so advanced that when we do our job in

the pit it is a theatrical experience like no other. *Elektra* marks a transition for Richard Strauss from the melodic language in his early tone poems to an expansive instrumentation of vast harmonic possibility. The opera is so demanding, especially for the singers, and I am very happy to be conducting this first *Elektra* of my career with my orchestra and such a wonderful cast.

"The San Francisco Opera Orchestra and I customarily work together in the orchestra pit, but these musicians, due to their vast experience, can also command the stage. In our fall concert, the Orchestra will do just that in Beethoven's Fifth Symphony. We will also perform music by Manuel de Falla who across national and language barriers absorbed Beethoven's influence, even citing the famous 'fate' motif from the Fifth Symphony in his ballet. Falla's lovely song cycle will feature the beautiful voice of Daniela Mack."

NEW WORKS—PAST AND PRESENT



Huang Ruo and David Henry Hwang's *The Monkey King* (2025), set design by Basil Twist;
World premiere of Jake Heggie and Terrence McNally's *Dead Man Walking* (2000). Photo: Ken Friedman

The 2025–26 Season celebrates the Company's commitment to new works with the world premiere of a new opera, *The Monkey King*, and an anniversary revival of a past commission, *Dead Man Walking*.

San Francisco Opera has long been a home for new operas, beginning in the 1920s during the Company's first decade when Puccini's still-new works *Il Trittico* and *Turandot* were featured. The Company has presented the American premieres of operas by composers including Maurice Ravel (*L'Enfant et les Sortilèges*, 1930), Francis Poulenc (*Dialogues of the Carmelites*, 1957), Richard Strauss (*Die Frau ohne Schatten*, 1958), Benjamin Britten (*A Midsummer Night's Dream*, 1961), Olivier Messiaen (*Saint François d'Assise*, 2002), György Ligeti (*Le Grand Macabre*, 2004) and Kaija Saariaho (*Innocence*, 2024).

Since its first commissioned opera in 1961 (Norman Dello Joio's *Blood Moon*), San Francisco Opera has worked to expand the operatic repertoire with more than 30 new commissions and co-commissions by leading composers and librettists, such as:

- Jake Heggie's first opera, *Dead Man Walking* (2000), and *Three Decembers* (2008), *Moby-Dick* (2012) and *It's a Wonderful Life* (2018).
- Berkeley-based composer John Adams' *The Death of Klinghoffer* (1992), *Doctor Atomic* (2005), *Girls of the Golden West* (2017) and, most recently, *Antony and Cleopatra* (2022), which opened San Francisco Opera's Centennial Season.
- The late Kaija Saariaho's final opera, *Innocence* (2024), exploring the events leading up to and the aftermath of a school shooting.
- Rhiannon Giddens and Michael Abels' *Omar* (2023), about West African Islamic scholar Omar ibn Said who wrote his life story while living under slavery in 19th-century America.
- Composer Mason Bates and librettist Mark Campbell's *The (R)evolution of Steve Jobs* (2023), with the composer performing in the pit with the San Francisco Opera Orchestra.
- The Company's first Spanish-language opera, *El último sueño de Frida y Diego* (2023) by Gabriela Lena Frank and Nilo Cruz, about iconic artists Frida Kahlo and Diego Rivera.
- Bright Sheng and David Henry Hwang's *Dream of the Red Chamber* (2016), like *The Monkey King*, based on one of the four great classic Chinese novels.
- Stewart Wallace and Amy Tan's *The Bonesetter's Daughter* (2008) with scenes set in Beijing, Hong Kong and San Francisco.
- Philip Glass and Christopher Hampton's *Appomattox* (2007), about the meeting between Generals Grant and Lee that brought the American Civil War to a close.
- Stewart Wallace and Michael Korie's *Harvey Milk* (1996), about the first openly gay member of San Francisco's Board of Supervisors.

San Francisco Opera's recently relaunched performance database (archive.sfopera.com) contains complete cast and production details for the above works and others, illustrating San Francisco Opera's engagement with 20th- and 21st-century opera creators throughout a history of more than 100 years.

Future San Francisco Opera seasons will continue to feature new works, including the co-commission of Missy Mazzoli and Royce Vavrek's *The Galloping Cure*, examining addiction and the opioid crisis. Upcoming seasons also include a new co-production with English National Opera of Thea Musgrave's *Mary, Queen of Scots*, which had its West Coast premiere by San Francisco Opera affiliate Spring Opera Theater in 1979 with the composer on the podium.

2025–26 SEASON

****OPENING OF SAN FRANCISCO OPERA'S 103RD SEASON****

OPERA BALL

Friday, September 5, 2025 at 5 p.m.



Scenes from *Opera Ball*. Photos: Drew Altizer Photography

San Francisco Opera's opening night *Opera Ball*, co-presented with San Francisco Opera Guild, is one of the premier events on the Bay Area's philanthropic and social calendars. The annual fundraiser begins with a cocktail reception and formal dinner at City Hall. Guests then proceed to the Opera House for the opening of the new season with Music Director Eun Sun Kim leading Verdi's *Rigoletto*. Dancing and late-night bites await back at City Hall after the performance.

Opera Ball is made possible, in part, by Opening Weekend Grand Sponsor Diane B. Wilsey and is co-chaired by Jennifer Bienaimé and Isabel Rhee. Proceeds benefit a wide range of artistic initiatives at San Francisco Opera and San Francisco Opera Guild's education programs, which reach thousands in K–12 classrooms and after-school programs.

***RIGOLETTO* by Giuseppe Verdi** September 5–27, 2025



Scenes from *Rigoletto*. Photos: Cory Weaver/San Francisco Opera

San Francisco Opera's 103rd season opens with *Rigoletto*, one of the most popular and powerful operas in the repertoire. Giuseppe Verdi's 1851 tragic work follows the titular jester who mocks the Duke of Mantua's courtiers while attempting to shelter his daughter from their depraved world.

Music Director **Eun Sun Kim** leads this fast-paced classic which includes some of the composer's most heart-rending and buoyant music like the famous aria "La donna è mobile."



Eun Sun Kim, Jose Maria Condemì, Amartuvshin Enkhbat, Giovanni Sala, Adela Zaharia, J'Nai Bridges, Peixin Chen

Following his 2024 Company debut in Verdi's *Un Ballo in Maschera*, Mongolian baritone **Amartuvshin Enkhbat** returns as Rigoletto. Romanian soprano **Adela Zaharia**, who portrayed Donna Anna in Mozart's *Don Giovanni* in 2022 and was last seen here in the *100th Anniversary Concert*, is Rigoletto's daughter, Gilda. Italian tenor **Giovanni Sala** makes his American opera debut as the Duke of Mantua. Mezzo-soprano **J'Nai Bridges**, who has portrayed Carmen with the Company and was featured in the [In Song](#) series, is Maddalena. Chinese bass **Peixin Chen** joins the Company as Sparafucile, and baritone **Aleksey Bogdanov** is Monterone. **Jose Maria Condemì** directs San Francisco Opera's production.

****50TH ANNIVERSARY****

San Francisco Chronicle Presents

OPERA IN THE PARK

Sunday, September 7, 2025 at 1:30 p.m.



Scenes from *Opera in the Park*. Photos: Kristen Loken/San Francisco Opera

Opening weekend culminates with *Opera in the Park*, the annual free concert at Robin Williams Meadow in Golden Gate Park. This season's event marks the 50th presentation of the beloved San Francisco tradition which began in 1971 and has been a showcase for many operatic luminaries, including Marilyn Horne and Luciano Pavarotti. The concert features the San Francisco Opera Orchestra and vocal soloists from the 2025–26 Season under the baton of Eun Sun Kim. Bring your picnic baskets for this al fresco gathering attended by thousands of Bay Area residents and visitors each year.

****25TH-ANNIVERSARY PRESENTATION****
DEAD MAN WALKING by Jake Heggie and Terrence McNally
September 14–28, 2025



Scenes from *Dead Man Walking*. Photos: Ken Howard/Lyric Opera of Chicago

Jake Heggie and Terrence McNally's *Dead Man Walking*, based on Sister Helen Prejean's best-selling memoir, returns to the stage where it all began. Proclaimed "a masterpiece" (*San Francisco Chronicle*) at its 2000 world premiere, the opera follows Sister Helen's spiritual journey while she ministers to a condemned man on death row. With 80 productions in 13 countries, *Dead Man Walking* is the most performed new opera of the last 25 years.

Commissioned by San Francisco Opera, *Dead Man Walking* was Bay Area composer Jake Heggie's first work for the opera stage. Over the ensuing 25 years, Heggie has expanded the operatic repertoire with numerous works and has been acknowledged as one of the art form's leading creators. This year, Heggie will be inducted into the OPERA America Hall of Fame and Musical America named him Composer of the Year (2025) for his work which includes *Moby-Dick* (2010), *Great Scott* (2015), *It's a Wonderful Life* (2016) and *Intelligence* (2023). Patrick Summers, who conducted the first production of *Dead Man Walking* and has led the premieres of nearly all of Heggie's operas, returns to conduct San Francisco Opera's 25th-anniversary presentation. Created by a consortium of seven American opera companies and now owned by Lyric Opera of Chicago, the production by frequent Heggie collaborator Leonard Foglia exhibits the work of designers Michael McGarty (sets), Jess Goldstein (costumes), Brian Nason (lighting), Elaine McCarthy (projections) and Roger Gans (sound). Katrina Bachus is the associate director.



Jake Heggie, Patrick Summers, Leonard Foglia, Jamie Barton, Ryan McKinny, Susan Graham, Brittany Renee

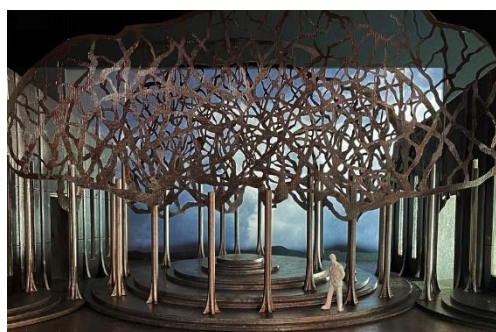
Just as *Dead Man Walking* continues to resonate with new audiences, so, too, have today's leading singers been drawn to the piece, establishing an artistic lineage with the performers who created its principal roles. Mezzo-soprano **Susan Graham**, the first Sister Helen in 2000, returns to the work as Mrs. Patrick De Rocher, the role originated by legendary mezzo-soprano Frederica von Stade. **Jamie Barton**, who has triumphed with San Francisco Opera in works by Bellini, Donizetti, Dvořák and Wagner, adds her "nuanced ... intriguingly conflicted and tormented" (*Atlanta Journal-Constitution*) portrayal of Sister Helen to her repertoire with the Company (an episode of *In Song* spotlights the mezzo-soprano's roots in Georgia and includes performances with banjo virtuoso Béla Fleck). **Ryan McKinny** brings to San Francisco Opera his acclaimed interpretation of death-row inmate Joseph De Rocher witnessed at the Metropolitan Opera and Lyric Opera of Chicago. **Brittany Renee**, following her appearances in Rhiannon Giddens and Michael Abel's *Omar* and scheduled return this summer in Puccini's *La Bohème*, takes on the role of Sister Helen's confidante, Sister Rose.

Dead Man Walking composer Jake Heggie said: "This production of *Dead Man Walking* represents one of the most astonishing, full-circle moments of my career. It's hard to believe it was 25 years ago when the opera premiered here to phenomenal acclaim. No one could have predicted the journey it would make, with 80 international productions to date. This was all made possible by an inspiring and deeply gratifying collaboration with the great Terrence McNally through the vision and guidance of longtime San Francisco Opera General Director Lotfi Mansouri. It's especially meaningful that *Dead Man Walking* will return to San Francisco in a gorgeous production led by two of my closest collaborators and creative soulmates, conductor Patrick Summers and director Leonard Foglia, and a stunning cast with *Dead Man Walking* veterans Jamie Barton, Ryan McKinny and Susan Graham. I'm grateful beyond measure to celebrate this huge milestone with San Francisco Opera."

****NEW SAN FRANCISCO OPERA PRODUCTION****

***PARSIFAL* by Richard Wagner**

October 25–November 13, 2025



Act I set design by Robert Innes Hopkins; costume design for Kundry by Jessica Jahn; members of the *Parsifal* creative team: Robert Innes Hopkins, Jessica Jahn, Matthew Ozawa, Yuki Nakase Link. Photo: Matthew Washburn

Richard Wagner's *Parsifal* centers around an improbable hero whose destiny is to lead the Knights of the Holy Grail. For his final work, the iconoclastic poet/composer capitalized on his musical breakthroughs in *Tristan und Isolde* and the ambitious scope of his *Ring of the Nibelung* cycle to create a meditation on compassion that bridges Eastern and Western spiritual traditions. Music Director Eun Sun Kim's exploration of Wagner's music-dramas brings this masterwork back to the Company's stage after a 25-year hiatus in a brand-new production by director **Matthew Ozawa** and a creative team including several collaborators from Ozawa's critically acclaimed San Francisco Opera production of *Orpheus and Eurydice* (2022)—costume designer **Jessica Jahn**, lighting designer **Yuki Nakase Link** and choreographer **Rena Butler**—with settings designed by **Robert Innes Hopkins**, who designed the Company's recent productions of *Tosca* and *La Traviata*.



Eun Sun Kim, Matthew Ozawa, Brandon Jovanovich, Kwangchul Youn, Brian Mulligan, Tanja Baumgartner, Falk Struckmann

American tenor **Brandon Jovanovich** heads a spectacular cast as Parsifal, the innocent fool who finds enlightenment through compassion. Wagnerian bass **Kwangchul Youn** returns to the Company as the Grail knight Gurnemanz, a role for which he is renowned (Youn will sing his 100th performance of the role while in San Francisco). Baritone **Brian Mulligan** portrays Amfortas, the Grail order's leader who suffers from a mysterious and unhealable wound. **Falk Struckmann**, a celebrated Wagnerian who made his debut with San Francisco Opera as Alberich in the 2018 *Ring* cycle, portrays the fallen knight, Klingsor. **Tanja Ariane Baumgartner**, who recently triumphed as a late substitution Brangäne in *Tristan und Isolde* at the Glyndebourne Festival, makes her Company debut as Kundry.

BEETHOVEN & FALLA CONCERT Saturday, November 1, 2025 at 7:30 p.m.



San Francisco Opera Orchestra on stage with Eun Sun Kim; Music Director Kim; Daniela Mack
Photos: Kristen Loken (left) Stefan Cohen (center), Shervin Lainez (right)

Following the sold-out performance of Ludwig van Beethoven's Ninth Symphony in October 2024, Eun Sun Kim and the San Francisco Opera Orchestra return to the Opera House stage in a one-night-only concert featuring Beethoven's Fifth Symphony along with Spanish composer Manuel de Falla's *Siete Canciones Populares Españolas* with mezzo-soprano Daniela Mack as soloist and a suite of dances from Falla's ballet *El Sombrero de Tres Picos* (*The Three-Cornered Hat*).

****WORLD PREMIERE****

***THE MONKEY KING* (猴王悟空) by Huang Ruo and David Henry Hwang
November 14–30, 2025**



Huang Ruo, David Henry Hwang. Costume design by Anita Yavich and set design by Basil Twist for *The Monkey King*

Composer **Huang Ruo** and librettist **David Henry Hwang's** new, action-hero opera *The Monkey King* (猴王悟空) leaps onto the War Memorial Opera House stage beginning November 14 in one of the most highly anticipated world premieres of the opera season. Commissioned by San Francisco Opera in partnership with the Chinese Heritage Foundation of Minnesota, *The Monkey King* is based on the opening chapter of *Journey to the West*, a novel from the Ming Dynasty (1368–1644) widely considered one of China's greatest literary classics. The story has been a perennial favorite in Peking Opera for centuries and, more recently, in film, television and animation, as well as the 2024 blockbuster video game *Black Myth: Wukong* which sold 18 million copies in its first two months. The story's debut on the Western opera stage, performed in English and Chinese and uniting the disciplines of opera, dance and puppetry, follows the ambitious young monkey born from a stone who becomes the ruler of the monkeys and challenges the gods of the seas and heavens in a bid for immortality.

Huang Ruo has won extensive praise for his incisive, lyrical works in a variety of musical genres, from his puppet opera *Book of Mountains and Seas* and oratorio *Angel Island* to his operatic collaborations with Tony Award-winning playwright and librettist David Henry Hwang: *An American Soldier*, *The Rift* and *M. Butterfly*. Hwang's body of work includes the stage plays *M. Butterfly*, *Yellow Face* and *Chinglish*, the musical *Soft Power* with composer Jeanine Tesori and libretti for operas by Osvaldo Golijov (*Ainadamar*), Unsuk Chin (*Alice in Wonderland*) and Bright Sheng (*Dream of the Red Chamber*, a San Francisco Opera commission) and five works with Philip Glass. In their newest

collaboration, Huang and Hwang have blended ancient Chinese and contemporary Western traditions to create a thrilling new incarnation of this irrepressible hero and global icon.



Carolyn Kuan, Diane Paulus, Basil Twist, Anita Yavich, Ann Yee, Ayumu "Poe" Saegusa, Hana S. Kim

The Monkey King's high-octane adventures—from the depths of the sea to his epic battle with the gods in heaven—are balanced by moments of repose with the goddess Guanyin and a chorus of Bodhisattvas reflecting on the Monkey King's progress in Buddhist sutras. The Monkey King's whimsical and fantastical world will be conjured for the stage by American Repertory Theater's award-winning artistic director **Diane Paulus**, renowned puppeteer and Bay Area native **Basil Twist** (who collaborated with Huang Ruo on *Book of Mountains and Seas*), costume designer **Anita Yavich**, choreographer **Ann Yee**, lighting designer **Ayumu "Poe" Saegusa** and projection designer **Hana S. Kim**, with guidance by Peking Opera consultant **Jamie Guan**. Making her San Francisco Opera debut is conductor **Carolyn Kuan**, music director of the Hartford Symphony since 2011, who led the New York premiere of Huang Ruo's *An American Soldier* and the world premiere of *M. Butterfly*.



Kang Wang, Mei Gui Zhang, Konu Kim, Jusung Gabriel Park, Peixin Chen, Joo Won Kang, Hongni Wu

Australian-Chinese tenor **Kang Wang** makes his Company debut as the cunning and charismatic Monkey King. As Guanyin, the Chinese goddess of compassion, soprano **Mei Gui Zhang** returns after prior successes as Dai Yu in *Dream of the Red Chamber*, Eurydice in Gluck's *Orpheus and Eurydice* and Oscar in *Un Ballo in Maschera* (her journey to the opera stage is captured in the [In Song](#) video portrait series). South Korean tenor **Konu Kim**, who joined San Francisco Opera as Bao Yu in *Dream of the Red Chamber* in 2022, returns to create the role of the Jade Emperor. South Korean baritone **Jusung Gabriel Park** makes his Company debut in the dual roles of the Taoist teacher Subhuti and the Buddha. Bass **Peixin Chen** is Supreme Lord Laozi, and former Adler Fellow baritone **Joo Won Kang** is Lord Erlang and Ao Guang. Mezzo-soprano **Hongni Wu** returns from her Company debut as Bao Chai in *Dream of the Red Chamber* as the Crab General and Venus Star.

Composer Huang Ruo said: "If dreams do come true, creating *The Monkey King* 猴王悟空 with my long-time collaborator David Henry Hwang for San Francisco Opera is one of those dreams. Our world is full of superheroes—Superwoman, Spiderman, Batman—and like those we know from American comic books and movies, the Monkey King is every bit an inspirational figure known for his wit, humor, righteousness and power. He is the supreme superhero from Asia, loved and adored not only by the Chinese people throughout the centuries but increasingly by people throughout the world. The Monkey King's adventures awaken in him an understanding of true power which leads to his self-enlightenment. In our new opera, which blends cultural traditions with a spectacular multidisciplinary production, I hope to bring this Eastern superhero to life and shine a hopeful light that will always appear in any turbulent time."

To hear the aria "All Dharmas are equal" from *The Monkey King*, performed by soprano Mei Gui Zhang and pianist John Churchwell, visit sfopera.com/operas/the-monkey-king/media.

A special preview event for *The Monkey King* will be presented on March 9 at New York's Guggenheim Museum as part of the Works & Process series. Composer Huang Ruo, librettist David Henry Hwang and director Diane Paulus will be interviewed by writer Ken Smith with live musical excerpts. For tickets and more information, visit [Works & Process](#).

SUMMER 2026

THE BARBER OF SEVILLE by Gioachino Rossini
May 28–June 21, 2026

THE BARBER OF SEVILLE ENCOUNTER
Wednesday, June 17, 2026



Scenes from *The Barber of Seville*. Photos: Cory Weaver/San Francisco Opera

One of opera's greatest comedies, *The Barber of Seville* (*Il Barbiere di Siviglia*) returns to the stage in San Francisco Opera's popular production by Spanish director Emilio Sagi. Conductor Benjamin Manis, fresh from his Company debut in November/December 2024 leading a sold-out run of Bizet's *Carmen*, leads two sparkling casts in Rossini's tuneful classic about the resourceful barber, Figaro, and the two young lovers he helps to outwit an overbearing guardian.



Benjamin Manis, Emilio Sagi, Joshua Hopkins, Levy Sekgapane, Maria Kataeva, Renato Girolami

Joshua Hopkins, last seen with San Francisco Opera as Harry Bailey in Jake Heggie and Gene Scheer's *It's a Wonderful Life*, and debuting baritone **Justin Austin** alternate as the jack-of-all-trades Figaro. Russian mezzo-soprano **Maria Kataeva** makes her American debut as Rosina, sharing the role with Chinese mezzo-soprano **Hongni Wu**, who appeared with the Company as Bao Chai in *Dream of the Red Chamber* and is scheduled to perform in the November 2025 world premiere of *The Monkey King*.



Justin Austin, Jack Swanson, Hongni Wu, Patrick Carfizzi, Riccardo Fassi

Rosina's dashing suitor, Count Almaviva, will be performed by South African tenor **Levy Sekgapane** and American tenor **Jack Swanson**, both making their house debut. The role of Doctor Bartolo will be performed by baritone **Renato Girolami** and bass-baritone **Patrick Carfizzi**, each having made a comedic splash as Dr. Dulcamara in the Company's 2023 performances of Donizetti's *The Elixir of Love*. Bass Riccardo Fassi makes his San Francisco Opera debut as Don Basilio.

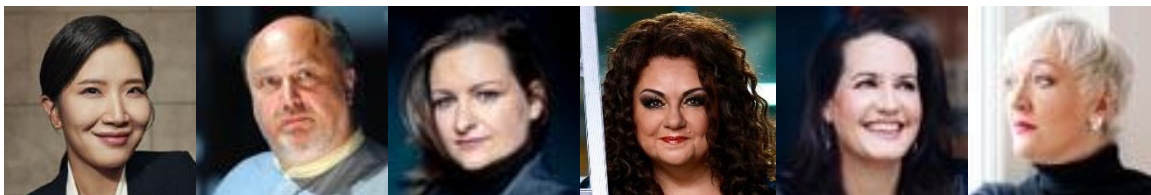
On Wednesday, June 17, the Company's popular *Encounter* series continues with *The Barber of Seville Encounter*. After experiencing a portion of San Francisco Opera's production of Rossini's timeless comedy, audiences will emerge from the theater into the Opera House's transformed lobby and hallway spaces, transporting them into the opera's setting in Seville. Part opera, part party, the immersive, uniquely San Francisco Opera event offers a new way to experience opera. Recommended for audiences ages 21 and over.

ELEKTRA by Richard Strauss and Hugo von Hofmannsthal
June 7–27, 2026



Scenes from *Elektra*. Photos: Cory Weaver/San Francisco Opera

Music Director Eun Sun Kim takes to the podium in June 2026 for *Elektra*, a staggering work requiring one of the largest pit orchestras in the operatic repertoire. The first of several artistic collaborations by composer Richard Strauss and librettist Hugo von Hofmannsthal, *Elektra's* raw energy and emotions find dramatic expression in Keith Warner's "extraordinary ... stunning" (*San Francisco Chronicle*) production. Directed in revival by Anja Kühnhold, this staging sets the action in a museum where a young woman finds herself trapped in an exhibition about ancient Greece and lives out Elektra's tragic obsession to avenge her father, Agamemnon.



Eun Sun Kim, Keith Warner, Anja Kühnhold, Elena Pankratova, Elza van den Heever, Michaela Schuster

An extraordinary trio of artists anchors the cast of *Elektra*. Elena Pankratova, who has won praise in recent years at the Bayreuth Festival, makes her Company debut in the formidable title role. Michaela Schuster made an indelible impact on Bay Area audiences in 2022 as the Old Prioress, Madame de Croissy, in Poulenc's *Dialogues of the Carmelites*. In her return to the Company, Schuster takes on Elektra's embattled mother, Klytämnestra. Leading soprano and beloved San Francisco Opera artist Elza van den Heever, a former Adler Fellow and San Francisco Conservatory of Music graduate, takes on Chrysothemis, Elektra's conciliatory sister.

PRIDE CONCERT

Friday, June 26, 2026 at 7:30 p.m.



Pride Concert. Photos: Reneff-Olson Productions

San Francisco Opera presents its second Pride Concert in the Opera House just prior to Pride Weekend. The event will showcase the San Francisco Opera Orchestra and soloists in a program celebrating LGBTQIA+ composers, performers, anthems and more. More details will be announced at a later date.

EUN SUN KIM TALKBACKS

In October 2024, Caroline H. Hume Music Director Eun Sun Kim extended her contract through the 2030–31 Season, ensuring that her leadership will continue to build and shape San Francisco Opera's second century. Along with experiencing her performances, audiences are welcome to join three talkback events to hear from Maestro Kim about the myriad collaborations contributing to the magical productions seen on the stage. Talkbacks take place after select performances and are available to ticket holders of those performances:

RIGOLETTO	Sunday, September 21, 2025
PARSIFAL	Sunday, November 2, 2025
ELEKTRA	Sunday, June 14, 2026

INTRODUCING SATURDAY MATINEES

San Francisco Opera will offer Saturday matinee performances during the 2025–26 Season in addition to its regular Sunday matinee performances. The performances with Saturday matinee options are *Rigoletto* (September 13), *Parsifal* (October 25) and *The Barber of Seville* (June 6 and 20).

DISCOUNT TICKETS AND SUBSCRIPTIONS

The Dolby Family's *Opera for the Bay*, the discounted ticket initiative made possible by the Dolby family, continues in 2025–26. Through this popular program, Bay Area residents (home address zip

code between 94000 and 95999) who have not purchased tickets in the past three seasons may purchase Dolby Tickets on designated on-sale dates roughly one month prior to the opening of each production or concert for \$10 (limit two seats per eligible patron). Dolby ticket inventory is limited and often sells out within a matter of hours. Visit sfopera.com/dolby for more information.

A discounted subscription package, The Osher Future of Opera Subscription, generously underwritten by Bernard and Barbro Osher, will also return this season. Those who have not subscribed to a series of three or more operas in the past three seasons are eligible.

Student and Teacher subscription series are also available, offering a savings of 50%.

LIVESTREAMS

The third performance of each mainstage opera during the 2025-26 Season will be livestreamed, including a 48-hour on-demand viewing window. Free access to the livestreams is a benefit available to Full Season subscribers; tickets for each livestream will be available for \$27.50 each when single tickets go on sale this summer. All times below are Pacific Time (PT).

RIGOLETTO	Saturday, September 13 at 2 p.m.
DEAD MAN WALKING	Saturday, September 20 at 7:30 p.m.
PARSIFAL	Sunday, November 2 at 1 p.m.
THE MONKEY KING	Tuesday, November 18 at 7:30 p.m.
THE BARBER OF SEVILLE	Friday, June 5 at 7:30 p.m.
ELEKTRA	Sunday, June 14 at 2 p.m.

TICKETS AND INFORMATION

Subscriptions for San Francisco Opera's 2025-26 Season are priced from \$139 to \$2,580 for Full Series (6 productions), \$68 to \$1,650 for Half Series (2-4 productions) and a Design Your Own (DYO) option (minimum three operas). A \$2 per-ticket facility fee is included in Balcony 1, 2 and 3 zone prices; all other zones include a \$3 per-ticket facility fee. For tickets and more information, contact the San Francisco Opera Box Office at 301 Van Ness Avenue, call (415) 864-3330 or visit at sfopera.com. For information about subscriber benefits and special series subscriptions, including the Student & Teacher Series offering 50% off select Full, Half and Design Your Own Series, visit sfopera.com/subscribe. Single, non-subscription tickets will go on sale this summer.

The Osher Future of Opera Subscription, generously underwritten by Bernard and Barbro Osher, offers discounted subscription packages to anyone who has not subscribed to San Francisco Opera in the past three years. For details visit sfopera.com/subscribe.

Tickets for *Opera Ball* are available at sfopera.com/operaball.

The Dolby Family's *Opera for the Bay* program provides \$10 tickets to all mainstage performances to Bay Area residents (home address zip code between 94000-95999) who have not purchased tickets in the past three seasons. Dolby Tickets go on sale one month prior to the opening of each production and are limited to two tickets per eligible patron. Go to sfopera.com/dolby for more information.

The War Memorial Opera House is located at 301 Van Ness Avenue. Patrons are encouraged to use public transportation to attend San Francisco Opera performances. The War Memorial Opera House is within walking distance of the Civic Center BART/Muni Station and near numerous bus lines, including 5, 21, 49 and F Market Street. For further public transportation information, visit bart.gov and sfmta.com.

Gifts of all sizes help create San Francisco Opera's programs and are much appreciated. To donate visit sfopera.com/donate.

All casting, programs, schedules and ticket prices are subject to change. For further information about San Francisco Opera's 2025–26 Season, visit sfopera.com.

###

2025–26 CASTING AND CALENDAR

#US Debut *San Francisco Opera Debut †Role Debut

‡Current Adler Fellow ◊Adler Fellowship and Merola Opera Program Graduate +Merola Opera Program Graduate

All performances take place at the War Memorial Opera House (301 Van Ness Avenue in San Francisco), unless noted.

2025 FALL SEASON

OPERA BALL

Friday, September 5, 2025

War Memorial Opera House and San Francisco City Hall

5 p.m. Red Carpet and Cocktail Reception

6 p.m. Formal dinner at City Hall

8 p.m. *Rigoletto* performance at the Opera House

11 p.m. After-Party at City Hall

San Francisco Opera's 103rd season opens with *Opera Ball*. The evening includes pre-performance cocktails and dinner at San Francisco's City Hall, the opening-night performance of Verdi's *Rigoletto* in the War Memorial Opera House and an after-party in City Hall. *Opera Ball* is made possible, in part, by Opening Weekend Grand Sponsor **Diane B. Wilsey** and is co-chaired by **Jennifer Bienaimé** and **Isabel Rhee**. Proceeds benefit a wide range of artistic initiatives at San Francisco Opera as well as the San Francisco Opera Guild's education programs. For tickets and more information, visit sfopera.com/operaball.

RIGOLETTO by Giuseppe Verdi

September 5 (8 p.m.), 10 (7:30 p.m.), 13 (2 p.m.), 16 (7:30 p.m.), 19 (7:30 p.m.), 21 (2 p.m.), 24 (7:30 p.m.), 27 (7:30 p.m.), 2025

San Francisco Opera production

Libretto by Francesco Maria Piave, after Victor Hugo's play *Le roi s'amuse*

Approximate running time: 2 hours, 30 minutes with one intermission

Performed in Italian with English supertitles

World Premiere: Venice; March 11, 1851

First San Francisco Opera performance: October 8, 1923

Most recent: May–July 2017

Cast:

<i>Rigoletto</i>	Amartuvshin Enkhbat
<i>Gilda</i>	Adela Zaharia
<i>The Duke of Mantua</i>	Giovanni Sala#
<i>Count Monterone</i>	Aleksey Bogdanov+
<i>Maddalena</i>	J'Nai Bridges
<i>Sparafucile</i>	Peixin Chen*
<i>Page</i>	Elisa Sunshine♪◇

Creative Team:

<i>Conductor</i>	Eun Sun Kim
<i>Stage Director</i>	Jose Maria Condemi◇
<i>Set Designer</i>	Michael Yeargan
<i>Costume Designer</i>	Constance Hoffman
<i>Original Lighting Designer</i>	Mark McCullough
<i>Choreographer</i>	Colm Seery
<i>Chorus Director</i>	John Keene

San Francisco Opera Orchestra, San Francisco Opera Chorus and San Francisco Opera Dance Corps

50TH ANNIVERSARY

San Francisco Chronicle Presents

OPERA IN THE PARK—FREE CONCERT

Sunday, September 7 at 1:30 p.m.

Robin Williams Meadow, Golden Gate Park

Eun Sun Kim, conductor
San Francisco Opera Orchestra
Soloists from the 2025–26 Season

This season marks the 50th presentation of San Francisco Opera's free, annual *Opera in the Park* concert. For more information, visit sfopera.com/operainthepark.

25TH ANNIVERSARY

DEAD MAN WALKING by Jake Heggie and Terrence McNally

September 14 (2 p.m.), 17 (7:30 p.m.), 20 (7:30 p.m.), 23 (7:30 p.m.), 26 (7:30 p.m.), 28 (2 p.m.), 2025

Commissioned by San Francisco Opera

Production owned by Lyric Opera of Chicago, originally created by Opera Pacific, Cincinnati Opera, New York City Opera, Austin Lyric Opera, Michigan Opera, Pittsburgh Opera and Baltimore Opera

Based on the book by Sister Helen Prejean

Approximate running time 3 hours with one intermission

Performed in English with English supertitles

World Premiere: San Francisco Opera; October 7, 2000

Cast:

Sister Helen Prejean

Joseph De Rocher

Mrs. Patrick De Rocher

Sister Rose

Owen Hart

George Benton

Father Grenville

Jade Boucher

Jamie Barton

Ryan McKinny

Susan Graham+

Brittany Renee♪

Rod Gilfry

Raymond Aceto♪

Chad Shelton

Nikola Printz♪◇

Creative Team:

Conductor

Production

Associate Director

Set Designer

Costume Designer

Lighting Designer

Projection Designer

Sound Designer

Chorus Director

Patrick Summers+

Leonard Foglia

Katrina Bachus*

Michael McGarty*

Jess Goldstein

Brian Nason

Elaine McCarthy

Roger Gans

John Keene

San Francisco Opera Orchestra, San Francisco Opera Chorus and San Francisco Opera Dance Corps

NEW PRODUCTION

PARSIFAL by Richard Wagner

October 25 (1 p.m.), 28 (6 p.m.); November 2 (1 p.m.), 7 (6 p.m.), 13 (6 p.m.), 2025

New San Francisco Opera production

Opera in three acts

Libretto by the composer

Approximate running time: 5 hours with two intermissions

Performed in German with English supertitles

World Premiere: Bayreuth Festival, July 26, 1882
First San Francisco Opera Performance: October 27, 1950
Most Recent: June/July 2000

Cast:

<i>Parsifal</i>	Brandon Jovanovich
<i>Gurnemanz</i>	Kwangchul Youn
<i>Amfortas</i>	Brian Mulligan
<i>Kundry</i>	Tanja Ariane Baumgartner*
<i>Klingsor</i>	Falk Struckmann
<i>Third Esquire</i>	Christopher Oglesby♪◇
<i>First Esquire/First Flower Maiden</i>	Elisa Sunshine♪◇
<i>Second Esquire/Second Flower Maiden</i>	Laura Krumm◇
<i>Fourth Flower Maiden</i>	Jana McIntyre*♪+
<i>Voice</i>	Nikola Printz♪◇

Creative Team:

<i>Conductor</i>	Eun Sun Kim
<i>Director</i>	Matthew Ozawa
<i>Set Designer</i>	Robert Innes Hopkins
<i>Costume Designer</i>	Jessica Jahn
<i>Lighting Designer</i>	Yuki Nakase Link
<i>Choreographer</i>	Rena Butler
<i>Chorus Director</i>	John Keene

San Francisco Opera Orchestra, San Francisco Opera Chorus and San Francisco Opera Dance Corps

BEETHOVEN & FALLA

Saturday, November 1, 7:30 p.m. at 7:30 p.m.

Eun Sun Kim, conductor

Daniela Mack, mezzo-soprano

San Francisco Opera Orchestra

Eun Sun Kim and the San Francisco Opera Orchestra are featured on the stage of the War Memorial Opera House with mezzo-soprano Daniela Mack in a program uniting Ludwig van Beethoven's famous Fifth Symphony with the music of Spanish composer Manuel de Falla, including his *Siete Canciones Populares Españolas* and suite of dances from Falla's ballet *El Sombrero de Tres Picos (The Three-Cornered Hat)*.

WORLD PREMIERE

THE MONKEY KING (猴王悟空) by Huang Ruo 黃若 and David Henry Hwang 黃哲倫

November 14 (7:30 p.m.), 16 (2 p.m.), 18 (7:30 p.m.), 20 (7:30 p.m.), 22 (7:30 p.m.), 25 (7:30 p.m.), 28 (7:30 p.m.), 30 (2 p.m.), 2025

Commissioned by San Francisco Opera in partnership with the Chinese Heritage Foundation of Minnesota

New San Francisco Opera production

Approximate running time 2 hours, 30 minutes with one intermission

Performed in English and Chinese with English and Chinese supertitles

Cast 演員:

Monkey King 猴王悟空

Guanyin 觀音

Jade Emperor 玉皇大帝

Subhuti/Buddha 菩提祖師/如來佛祖

Supreme Lord Laozi 太上老君

Lord Erlang/Ao Guang 二郎神/東海龍王-敖廣

Crab General/Venus Star 蟹將/太白金星

Kang Wang* 王亢

Mei Gui Zhang* 張玫瑰

Konu Kim 金健雨

Jusung Gabriel Park* 朴柱成

Peixin Chen 陳佩鑫

Joo Won Kang 姜柱元

Hongni Wu 吳虹霓

Creative Team 主創:

Conductor 指揮

Director 導演

Puppetry Director 佈景設計兼偶戲導演

Choreographer 編舞

Set and Puppetry Designer

Associate Set Designer 副佈景設計

Costume Designer 服裝設計

Carolyn Kuan* 關琦安

Diane Paulus* 黛安·保羅斯

Basil Twist* 巴塞爾·特維斯特

Ann Yee* 余梅林

Basil Twist 巴塞爾·特維斯特

Sara C. Walsh* 莎拉·沃爾什

Anita Yavich 蕭燕

Lighting Designer 燈光設計
Projection Designer 投影設計
Peking Opera Consultant 京劇顧問
Chorus Director 合唱團總監

Ayumu "Poe" Saegusa* 三枝步
Hana S. Kim* 김하나
Jamie Guan* 關鴻鈞
John Keene 約翰·基恩

San Francisco Opera Orchestra, San Francisco Opera Chorus and San Francisco Opera Dance Corps

THE FUTURE IS NOW: ADLER FELLOWS IN CONCERT

Friday, November 21, 2025 at 7:30 p.m.

Herbst Theatre, Veterans Building, 401 Van Ness Avenue, San Francisco

SAN FRANCISCO OPERA CHORUS IN CONCERT

Sunday, November 23, 2025 at 2 p.m.

Dianne and Tad Taube Atrium Theater, Veterans Building, 401 Van Ness Avenue, San Francisco

2026 SUMMER SEASON

THE BARBER OF SEVILLE (IL BARBIERE DI SIVIGLIA) by Gioacchino Rossini

May 28 (7:30 p.m.); June 3 (7:30 p.m.), 5 (7:30 p.m.), 6 (2 p.m.), 9 (7:30 p.m.), 12 (7:30 p.m.), 13 (7:30 p.m.), 20 (7:30 p.m.), 21 (2 p.m.), 2026

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

Libretto by Cesare Sterbini, after the play by Pierre Augustin Caron de Beaumarchais

Approximate running time 3 hours, 15 minutes with one intermission

Performed in Italian with English supertitles

World Premiere: Rome, February 20, 1816
First San Francisco Opera Performance: September 24, 1925
Most Recent (Marin Drive-In): April/May 2021
Most Recent (Opera House): November/December 2015

Cast:

Figaro Joshua Hopkins (May 28; June 5, 9, 13, 20)
Justin Austin* (June 3, 6, 12, 21)
Rosina Maria Kataeva# (May 28; June 5, 9, 13, 20)
Hongni Wu (June 3, 6, 12, 21)
Count Almaviva Levy Sekgapane* (May 28; June 5, 9, 13, 20)
Jack Swanson* (June 3, 6, 12, 21)
Doctor Bartolo Renato Girolami (May 28; June 5, 9, 13, 20)
Patrick Carfizzi (June 3, 6, 12, 21)

Don Basilio

Riccardo Fassi* (all dates)

Creative Team:

Conductor

Benjamin Manis

Production

Emilio Sagi

Choreographer

Nuria Castejón

Set Designer

Llorenç Corbella

Costume Designer

Pepa Ojanguren

Lighting Designer

Gary Marder

Chorus Director

John Keene

San Francisco Opera Orchestra, San Francisco Opera Chorus and San Francisco Opera Dance Corps

THE BARBER OF SEVILLE ENCOUNTER

Wednesday, June 17, 2026 at 7:30 p.m.

Figaro

Justin Austin

Rosina

Hongni Wu

Count Almaviva

Jack Swanson

Doctor Bartolo

Patrick Carfizzi

Don Basilio

Riccardo Fassi

After experiencing a portion of San Francisco Opera's production of *The Barber of Seville*, audiences emerge from the theater into the transformed lobby and hallway spaces of the Opera House, transporting them to the opera's setting of Seville. Part opera and part party, the immersive, uniquely San Francisco Opera event offers a new way to experience opera. The *Encounter* is recommended for audiences ages 21 and over. For more information, visit sfopera.com/encounter.

ELEKTRA by Richard Strauss

June 7 (2 p.m.), 11 (7:30 p.m.), 14 (2 p.m.), 19 (7:30 p.m.), 23 (7:30 p.m.), 27 (7:30 p.m.), 2026

San Francisco Opera production, originally created by San Francisco Opera, Prague National Theatre and Badisches Staatstheater Karlsruhe

Libretto by Hugo von Hofmannsthal after Sophocles' *Electra*

Approximate running time: 1 hour, 40 minutes with no intermission

Performed in German with English supertitles

World Premiere:

Dresden; January 25, 1909

First San Francisco Opera performance:

October 24, 1938

Most recent:

September 2017

Cast:

Elektra

Elena Pankratova*

Klytämnestra

Michaela Schuster

Chrysothemis

Elza van den Heever◊

Creative Team:

Conductor

Eun Sun Kim

Production

Keith Warner

Revival Director

Anja Kühnhold

Set Designer

Boris Kudlička

Costume Designer

Kaspar Glarner

Lighting Designer

John Bishop

Video Designer

Bartek Macias

Chorus Director

John Keene

San Francisco Opera Orchestra and San Francisco Opera Chorus

PRIDE CONCERT

Friday, June 26 at 7:30 p.m.

San Francisco Opera presents its second *Pride Concert* in the Opera House just prior to Pride Weekend in San Francisco. This high-energy event showcases the San Francisco Opera Orchestra and featured artists in a program celebrating LGBTQIA+ composers, performers, anthems and more. More information will be announced at a later date.

San Francisco Opera is sponsored, in part, by Julie Dickson, Jerome & Thao Dodson, The Dolby Family, Bertie Bialek Elliott, Keith & Priscilla Geeslin, Gordon P. Getty, Louise Gund, John A. & Cynthia Fry Gunn, Elizabeth B. Jamieson, in memory of Burgess Jamieson, Franklin and Catherine Johnson, Edmund W. & Jeannik Méquet Littlefield Fund, Steven M. Menzies, Bernard & Barbro Osher, Barbara Oshman, Marieke & Jeff Rothschild, Jan Shrem & Maria Manetti Shrem, Dianne & Tad Taube, Phyllis C. Wattis Endowment Funds, Diane B. Wilsey, Barbara A. Wolfe, and an anonymous donor.

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

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

Additional support provided by The William & Gretchen Kimball Fund.

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

Additional support is provided by: Jerome & Thao Dodson, John A. & Cynthia Fry Gunn, San Francisco Opera Guild, Franklin & Catherine Johnson, Edmund W. & Jeannik Méquet Littlefield Fund, The Thomas Tilton Production Fund, Dianne & Tad Taube and Barbara Moller Ward. Jan Shrem & Maria Manetti Shrem, through the Great Interpreters of Italian Opera Fund

Dead Man Walking is made possible, in part, by: The Phyllis C. Wattis Fund for New Productions, Marcia Barinaga & Corey Goodman, Jerome & Thao Dodson, Keith & Priscilla Geeslin, Bernard & Barbro Osher, Denise Littlefield Sobel and Dianne & Tad Taube. Patrick Summers' appearance is made possible by the Jan Shrem & Maria Manetti Shrem Conductors Fund.

Parsifal is made possible, in part, by: Barbara Wolfe, Dr. and Mrs. William M. Coughran, Julie Dickson, Jerome & Thao Dodson, Bertie Bialek Elliott, Marieke & Jeff Rothschild, Jan Shrem & Maria Manetti Shrem and an anonymous donor.

The Monkey King is made possible, in part, by Koret Foundation, Jerome & Thao Dodson, Louise Gund, John A. & Cynthia Fry Gunn and Marieke & Jeff Rothschild.
Carolyn Kuan's appearance is made possible by the Jan Shrem & Maria Manetti Shrem Conductors Fund.
The commission of *The Monkey King* is funded by the Chinese Heritage Foundation of Minnesota.

The Barber of Seville is made possible, in part, by Jerome & Thao Dodson, Elizabeth Jamieson (in memory of J. Burgess Jamieson) and Marieke & Jeff Rothschild.
Jan Shrem & Maria Manetti Shrem, through the Great Interpreters of Italian Opera Fund

Elektra is made possible, in part, by Dr. and Mrs. William M. Coughran, Bernard & Barbro Osher, Marieke & Jeff Rothschild and Jan Shrem & Maria Manetti Shrem.

Beethoven & Falla: Major support provided by Jan Shrem & Maria Manetti Shrem through the Luminaries Concert Fund. With special thanks to Jerome & Thao Dodson for making possible the Dodson Orchestra Shell.

Pride Concert: Special thanks to Jerome & Thao Dodson for making possible the Dodson Orchestra Shell.

OperaVision high-definition projection screens featured in the upper Balcony level, is made possible by the Taube Media Suite.

San Francisco Opera livestreams are made possible, in part, by George & Leslie Hume.

San Francisco Opera final dress rehearsals are made possible, in part, by Associate Production Sponsor San Francisco Federal Credit Union.

Yamaha is the official piano of San Francisco Opera.

San Francisco Opera is supported, in part, by a grant from Grants for the Arts.



San Francisco Opera is a member of



PRESS PHOTOS: High-resolution, downloadable artist headshots and production images for the 2025–26 Season are available at sfopera.com/press.

For further press information, please contact San Francisco Opera Communications:

Julia Inouye (415) 565-6430 / jinouye@sfopera.com

Jeffery McMillan (415) 565-6451 / jmcmillan@sfopera.com

Teresa Concepcion (415) 565-6470 / tconcepcion@sfopera.com