



SAN FRANCISCO
OPERA

SAN FRANCISCO OPERA PRESENTS GIOACHINO ROSSINI'S
THE BARBER OF SEVILLE, May 28–JUNE 21

Director Emilio Sagi's production returns with two brilliant international casts
led by conductor Benjamin Manis



Scenes from *The Barber of Seville*. Photos: Cory Weaver
Benjamin Manis (conductor); Emilio Sagi (director)

***THE BARBER OF SEVILLE ENCOUNTER* immersive event on June 17**

Tickets available at (415) 864-3330 and [sfopera.com](https://www.sfopera.com)
Friday, June 5 performance will be livestreamed

SAN FRANCISCO, CA (May 6, 2026) — San Francisco Opera's 2026 Summer Season opens May 28 with one of opera's most enduring musical comedies, Gioachino Rossini's *The Barber of Seville* (*Il Barbiere di Siviglia*). Benjamin Manis conducts the San Francisco Opera Orchestra and two international casts in the Company's popular staging by Spanish director Emilio Sagi.

Rossini hastily composed *The Barber of Seville* in 13 days to meet an impresario's deadline in 1816. Since its premiere in Rome—a notorious fiasco where nothing seemed to go right—the opera has been a favorite with generations of audiences for more than two centuries and remains one of the art form's most-performed works worldwide. The opera's story follows the charismatic jack-of-all-trades, Figaro, who helps a pair of young lovers outwit an overbearing guardian to be together.

Rossini's inimitable talent for melody is on full display throughout the score of *The Barber of Seville*, which includes such memorable arias as Figaro's "Largo al factotum," Rosina's "Una voce poco fa," the Count's tour-de-force "Cessa di più resistere" and the comedic trio "Zitti, zitti, piano, piano."

Emilio Sagi's "colorful, exuberant" (*San Francisco Chronicle*) vision, a co-production of San Francisco Opera and Lithuanian National Opera and Ballet Theatre, was introduced in 2013 and revived in 2015. The *Chronicle* praised its visual transformation on stage: "Llorenç Corbella's unit set and Pepa Ojanguren's costumes begin of sun-splashed white, then segue to a riot of color by the time the final curtain falls on a celebratory fireworks display." Following his Company debut leading a sold-out run of Bizet's *Carmen* in 2024, Benjamin Manis returns to conduct. Gary Marder is the lighting designer. Chorus Director John Keene prepares the San Francisco Opera Chorus, and Company Dance Master Colm Seery restages Nuria Castejón's original choreography.



Joshua Hopkins and Justin Austin (Figaro); Maria Kataeva and Hongni Wu (Rosina)

The title role of Seville's barber and multi-talented fixer is shared by American baritones Joshua Hopkins and Justin Austin. Joshua Hopkins made his Company debut in 2018 as Harry Bailey in the San Francisco Opera co-commission *It's a Wonderful Life* by Jake Heggie and Gene Scheer. Debuting baritone Justin Austin scored a recent hit as Guglielmo in *Così fan tutte* with LA Opera, "His lithe and limber baritone a perfect weight for Mozart's demands" (Parterre Box).

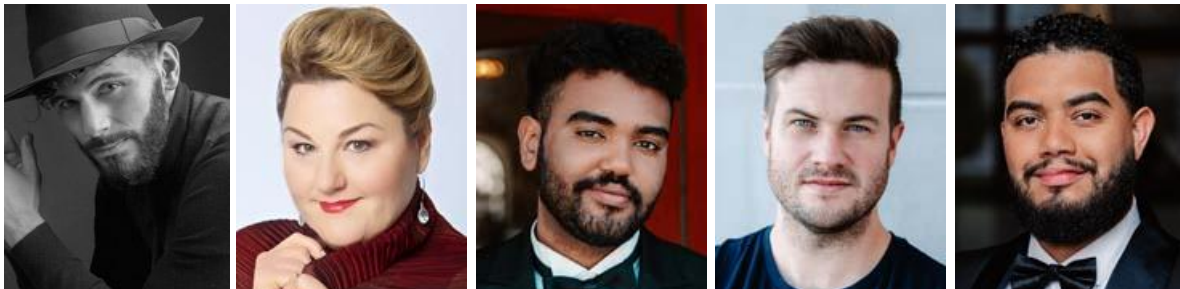
Russian mezzo-soprano and double prize winner at the 2019 Operalia competition Maria Kataeva makes her American debut as Rosina. Sharing the role is Chinese mezzo-soprano Hongni Wu, who recently appeared as the Crab General and Venus Star in the world premiere of Huang Ruo and David Henry Hwang's *The Monkey King* last fall.



Levy Sekgapane and Jack Swanson (Count Almaviva); Renato Girolami and Patrick Carfizzi (Doctor Bartolo)

Rosina's dashing suitor, Count Almaviva, will be performed by two tenors who are each making house debuts. South African Levy Sekgapane is among the leading Rossini tenors of his generation, his "clear tenor unites unerring bel canto flair with consistently ringing high notes" (San Francisco Classical Voice). American Jack Swanson recently won plaudits for his Almaviva, with New York Classical Review stating: "He dispatched the aria's ['Cessa di più resistere'] treacherous coloratura with lightness, ease, and accuracy, topping the soaring phrases with clear, ringing high notes."

The role of Doctor Bartolo will be performed by baritone Renato Girolami and bass-baritone Patrick Carfizzi, both of whom delighted audiences as Dr. Dulcamara in San Francisco Opera's 2023 performances of Donizetti's *The Elixir of Love*. Girolami made his Company debut in that production, while Carfizzi's tenure with San Francisco Opera since 2001 has included performances as Paolo in Verdi's *Simon Boccanegra* and Henry Kissinger in John Adams' *Nixon in China*.



Riccardo Fassi (Don Basilio); Catherine Cook (Berta); Olivier Zerouali (Fiorello); Thomas Kinch (Officer), Gabriel Natal-Baéz (Ambrogio)

Milanese bass Riccardo Fassi makes his Company debut as the music teacher, Don Basilio. San Francisco Opera Medal recipient Catherine Cook reprises her portrayal of the maid Berta, a role which she has performed in each of the Company's presentations of *The Barber for Seville* since 1996, including the 2021 Marin drive-in performances during the pandemic. Second-year Adler Fellow Olivier Zerouali and third-year Adler Fellow Thomas Kinch portray Fiorello and an Officer, respectively, and first-year Adler Gabriel Natal-Baéz makes his Company stage debut as Ambrogio.

PRE-OPERA TALKS

Tenor Alek Shrader will present a 20-minute overview of *The Barber of Seville* beginning 55 minutes prior to each performance for ticketholders. An audio recording of the talk will be made available at sfopera.com/operas/the-barber-of-seville.

LIVESTREAM on June 5 at 7:30 p.m. PT

The third performance of *The Barber of Seville* on Friday, June 5 at 7:30 p.m. Pacific will be livestreamed. Tickets, which includes a 48-hour on-demand viewing window that begins June 7 at 10 a.m. PT, are \$25. For more information, visit sfopera.com/digital/livestream.

THE BARBER OF SEVILLE ENCOUNTER: June 17 at 7:30 p.m.



Encounter. Photos: Stefan Cohen

On Wednesday, June 17, the Company's popular *Encounter* series returns with *The Barber of Seville Encounter*. Following Act I of *The Barber of Seville*, audience members emerge from the theater into the Opera House's transformed lobby and hallway spaces for an immersive exploration into the opera's themes of disguise, young love and playful scheming. Part opera, part party, the *Encounter* is recommended for audiences ages 21 and over.

TICKETS AND INFORMATION

Tickets for *The Barber of Seville* (\$29–\$447) and *The Barber of Seville Encounter* (\$50–\$275) are available at the San Francisco Opera Box Office (301 Van Ness Avenue, San Francisco), by calling (415) 864-3330 and online at sfopera.com. San Francisco Opera Box Office hours are Monday 10 a.m.–5 p.m.; Tuesday through Friday 10 a.m.–6 p.m.; Saturday 10 a.m.–6 p.m. (Saturdays phone only). 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.

Tickets for the June 5 livestream are \$25 each. For more information, visit sfopera.com/digital/livestream.

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, 6, 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 greatly 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.

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THE BARBER OF SEVILLE CASTING AND CALENDAR

#US Debut *San Francisco Opera Debut †Role Debut

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

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

THE BARBER OF SEVILLE (IL BARBIERE DI SIVIGLIA) by Gioachino 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 (2 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, 7 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
Berta
Fiorello
Ambrogio
An officer
Notary

Riccardo Fassi*
Catherine Cook◊+
Olivier Zerouali♪‡+
Gabriel Natal-Báez*♪‡+
Thomas Kinch♪‡+
Andrew Truett

Creative Team:

Conductor
Director
Set Designer
Costume Designer
Lighting Designer
Original Choreographer
Revival Choreographer
Chorus Director

Benjamin Manis
Emilio Sagi
Llorenç Corbella
Pepa Ojanguren
Gary Marder
Nuria Castejón
Colm Seery
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
Rosina
Count Almaviva
Doctor Bartolo
Don Basilio
Fiorello
Ambrogio
An officer

Justin Austin
Hongni Wu
Jack Swanson
Patrick Carfizzi
Riccardo Fassi
Olivier Zerouali
Gabriel Natal-Báez
Thomas Kinch

Following Act I of San Francisco Opera's production of *The Barber of Seville*, audiences emerge from the theater into the Opera House's transformed lobby and hallway spaces for an exploration of the opera's themes of disguise, young love and playful scheming. Part opera and part party, the immersive event offers new ways to experience opera. *The Barber of Seville Encounter* is recommended for audiences ages 21 and over. For more information, visit sfopera.com/encounter.

San Francisco Opera is sponsored, in part, by Julie Dickson, Jerome & Thao Dodson, Dagmar Dolby, Bertie Bialek Elliott, The Ann and Gordon Getty Foundation For The Arts, Louise Gund, John A. & Cynthia Fry Gunn, Jensen & Lori Huang, Franklin & Catherine Johnson, Edmund W. & Jeannik Méquet Littlefield Fund, Bernard & Barbro Osher, Marieke & Jeff Rothschild, Jan Shrem* & Maria Manetti Shrem, Dianne & Tad* Taube, Phyllis C. Wattis Endowment Funds, Diane B. Wilsey, Barbara A. Wolfe and two anonymous donors. [*deceased]

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 Maria Kataeva, Justin Austin, Levy Segkapane, Jack Swanson, Riccardo Fassi and Hongi Wu's appearances are made possible by a gift to the Emerging Stars Fund by Jan Shrem* & Maria Manetti Shrem

OperaVision high-definition projection screens featured in the upper Balcony level, are 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



*deceased

PRESS PHOTOS: High-resolution, downloadable artist headshots and production images for *The Barber of Seville* are available at sfopera.com/press.

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