

SEPTEMBER 20 - OCTOBER 4, 2026

2026-27 SEASON | SFOPERA.COM

encore



SAN FRANCISCO
OPERA

Mary, Queen of Scots

BY THEA MUSGRAVE



Van Cleef & Arpels

Haute Joaillerie, place Vendôme since 1906





Ballerine
Clip



SAN FRANCISCO
OPERA

Vol. 104, No. 2 • 2026–27 Season • September/October 2026

Jeffery S. McMillan, *Editor*

Den Legaspi, *Art Director*

Susan L. Wells, *Design Consultant*

Katy Zolfaghari, *Creative Project Manager*

Jeanette Yu, *Editorial Consultant*

Cover illustration by Brian Stauffer

AT A GLANCE AND OVERVIEW

Get *Mary, Queen of Scots* details quickly on pages 5 and 34.

FEATURES

- 36** **DIRECTOR'S NOTE** BY STEWART LAING
Laing imagines Thea Musgrave's queen in a stark modern Scotland, where privilege collides with religious and political unrest.
- 37** **MARY RULES THE STAGE** BY DEREK KATZ
Derek Katz traces how Musgrave binds words, music, and theatrical instinct into a vivid portrait of power under pressure.
- 41** **QUEEN IN HER OWN RIGHT** BY ETHAN H. SHAGAN
Historian Ethan H. Shagan reframes Mary as an astute sovereign navigating gender, faith, and dynastic peril.
- 50** **"YOU HAVE TO GO FOR IT WITH YOUR WHOLE SELF"**
IN CONVERSATION WITH MATTHEW SHILVOCK
Thea Musgrave looks back on the making of *Mary, Queen of Scots* and the artistic imagination that drives her.
- 54** **THE RETURN OF THE QUEEN** BY LOUISE T. GUINThER
Heidi Stober traces an unexpected path to the opera stage and reveals the strength, vulnerability, and resolve she finds in Mary.
- 78** **POSTLUDE: MAKING SENSE OF THE WORLD**
BY GENERAL DIRECTOR MATTHEW SHILVOCK

DEPARTMENTS

- | | |
|---|---|
| 6 Welcome Message from the Board | 66 Backstage Personnel |
| 8 San Francisco Opera Association | 67 Adler Fellows |
| 10 Your Guide to San Francisco Opera | 68 Artist Roster and Chorus |
| 12 San Francisco Opera Donors | 69 Orchestra, Dancers, and Supernumeraries |
| 44 Artist Profiles | 74 San Francisco Opera Guild |
| 49 Crossword Puzzle | 76 Merola Opera Program |
| 64 Administration | |

encore



Scan the code to access
Encore+ programs.

PAUL HEPPNER
President & Publisher
BRIEANNA HANSEN
Vice President of Sales
SHAUN SWICK
Brand & Creative Manager
CIARA CAYA
Marketing & Communications Manager
GENAY GENEREUX
Accounting & Office Manager
CALEB AGEE
Design & Publications Manager
LIZELLE DIN
Production Designer
MARILYN KALLINS
Bay Area Representative
RYAN HICKS
Account Executive

Encore Media Group

1631 15th Ave W, Suite 219
Seattle, WA 98119-2796
206.443.0445
info@encoremidiagroup.com
encoremidiagroup.com

**Encore—Connecting Arts, Culture
and Community.**

Simon Boccanegra

MUSIC BY **GIUSEPPE VERDI** • REVISED LIBRETTO BY **ARRIGO BOITO**

Structure: Prologue and 2 acts, with one intermission

Running time: 2 hours, 50 minutes

Language: Italian with English supertitles

Key Characters:

- *Simon Boccanegra*, a hero of the people, elected doge of Genoa
- *Amelia Grimaldi*, Simon's long-lost daughter, raised by the Grimaldi family
- *Gabriele Adorno*, a young man in love with Amelia
- *Jacopo Fiesco*, a nobleman who opposes Simon

Based on the life of Genoa's first elected head of state (or doge), Verdi's tragic opera was not a success at its 1857 premiere, and the composer later admitted it was probably too sad or pessimistic for audiences. Nearly a quarter century after the failed premiere, Verdi thoroughly revised the opera in collaboration with librettist Arrigo Boito. The result was an

all-but-new work that stands alongside Verdi's late-period masterpieces *Don Carlo*, *Otello*, and *Falstaff*. *Simon Boccanegra* follows the title character (pronounced in the Italian form as Simone, or "Si—moan—eh"), who leads a divided society while enduring the heartache of his own fractured family.

In director Claus Guth's production, flashbacks and a split-stage perspective underscore how memory and past events shape the present, while a gradually descending meteorite emphasizes the weight of leadership borne by Simon.

Listen for:

One masterstroke of the 1881 revision of *Simon Boccanegra* was the creation of the Council Chamber scene that ends Act I. In this turbulent finale, grievances threaten to boil over while, outside, the populace sounds ready to revolt. Risking bedlam, Simon admits the mob into the chamber and calls for justice and peace in equal measure. Will the plotters strike? Will the people be pacified? It's a thrilling way to head into intermission!

Mary, Queen of Scots

MUSIC AND LIBRETTO BY **THEA MUSGRAVE**

Structure: 3 acts, 2 intermissions

Running time: 3 hours

Language: English with English supertitles

Key Characters:

- *Mary Stuart*, newly returned to Scotland as queen
- *James Stewart, Earl of Moray*, Mary's half-brother
- *The Earl of Bothwell*, a baron of the Lowlands and eminent soldier, ultimately Mary's third husband
- *Lord Darnley*, Mary's second husband

Mary, Queen of Scots, the fifth of 11 operas to date by Scottish composer Thea Musgrave, explores self-reliance amid harrowing trials in the life of one of history's most iconic royals. While Romantic playwright Friedrich Schiller, bel canto composer Gaetano Donizetti, and numerous 20th-century novelists and filmmakers have dramatized Mary's conflict with Elizabeth I and subsequent execution for treason, Musgrave's opera focuses on the young queen as she fights to retain power

while three men—her half-brother, her husband, and a potential ally—vie to control her. Musgrave's libretto juxtaposes episodes of public unrest with the gentle normalcy of the queen singing a lullaby to her baby, the future king of Scotland and England, while Musgrave's incisive score propels the action forward with raw intensity and soaring emotion.

San Francisco Opera affiliate Spring Opera Theater presented the West Coast premiere of Musgrave's opera in April 1979 at the Curran Theatre, with the composer conducting. The Company's first opera by a female composer returns this season for its mainstage premiere in a co-production with English National Opera by director and designer Stewart Laing.

Listen for:

Act I concludes with a ball where French and English period dances and a traditional Scottish air dramatically collide. As the different musical styles continue to overlap, the latent social tensions within Mary's court are exposed and the sectarian fault lines erupt.

WELCOME FROM THE BOARD OF SAN FRANCISCO OPERA

Welcome to the 2026-27 Season! We are delighted that you are joining us for another year of extraordinary artistry on the War Memorial Opera House stage. The launch of a new season is always a special moment as we reaffirm the importance of coming together as a community to make and receive art. Our general director, Matthew Shilvock, addresses why this is so important in his back-page article.

Opera making here is possible because of an ecosystem of exceptionally devoted professionals, each dedicated to their craft at the highest level of excellence. It begins with an incredible core of talented people who are with us throughout the season—our orchestra, chorus, dancers, crews, stage management, music staff, and our administrative staff. We then welcome creative teams and cast members from all around the world who join us for 6-8 weeks for individual productions.

It is always exciting to feel the intersection of Bay Area-based talents and visiting artists coming together in shared art-making. Sustaining creativity of this caliber here in our own community is vitally important to what it means to be such an iconic part of the world.

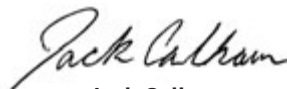
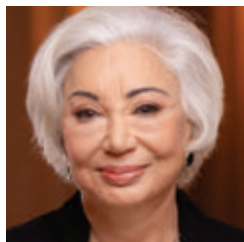
This is our 104th season and the exciting trends that began in the centennial continue with new audiences and donors: full subscriptions have grown by 12 percent this season, and last year we welcomed many new generous donors. Artistically we continue to enjoy a blend of thrilling new operas, and beautifully told canonical operas, and we are preparing to launch the *Ring* cycle with this summer's *Das Rheingold*.

Thank you for being a part of this operatic journey with us. Extraordinary things await, and we are thrilled to share them with you. We invite you to return often and see the many wonderful and varied productions on this incredible stage.

With warmest wishes,



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



Jack Calhoun
President
San Francisco Opera Association





The Opera In You Workshop / KRISTEN LOKEN

A Deeper Dive into Opera

Opera Unbound is a suite of free community programs presented by San Francisco Opera's Department of Engagement & Connectivity, in partnership with public libraries and community centers throughout the San Francisco Bay Area. Whether we're giving riveting opera talks, hosting screenings of performances from the mainstage, or hosting book clubs that dive into the literary works that inspire the stories we tell, we're grateful and honored to partner with the Bay Area's libraries to bring Opera Unbound to you.

The Opera In You 2026 Showcase
MATTHEW WASHBURN



Scan the QR code to find out more about Opera Unbound. Want to see our programs at your local Bay Area branch? Let your librarian know you want to bring Opera Unbound to your library! 🌟



Take a Bay Trip



Ride transit and pay with your bank card.

one card per rider

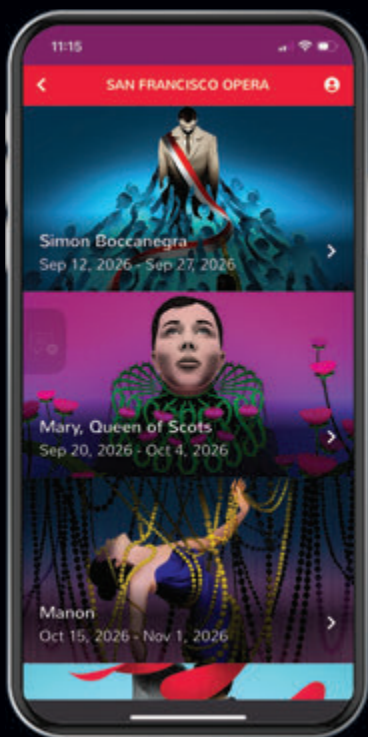


Tap to pay, powered by

CLIPPER

San Francisco Opera at Your Fingertips

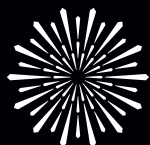
DOWNLOAD OUR APP
FOR DIGITAL TICKETING
AND PERFORMANCE
INFORMATION



LOOKING FOR MORE
STORIES BEHIND
THE CURTAIN?
FOLLOW US



@SFOPERA



SAN FRANCISCO
OPERA

San Francisco Opera Association

OFFICERS OF THE BOARD

Barbara A. Wolfe, *Chair*
Keith B. Geeslin, *Vice Chair*

John A. Gunn, *Chair Emeritus*
Franklin P. Johnson, Jr., *Chair Emeritus*

OFFICERS OF THE ASSOCIATION

Jack Calhoun, *President*
Matthew Shilvock,
General Director & Chief Executive Officer

Mark Barrenechea, *Treasurer*
Karen J. Kubin, *Secretary*
Michael Simpson, *Chief Financial Officer*

BOARD OF DIRECTORS

Mark J. Barrenechea ♦
Claire Wrenn Bobrow
Romana Bracco
Jennifer M. Brahm
Jack Calhoun ♦
Anne Casscells
Naniette Coleman
Dr. William M. Coughran Jr.
Valerie Crane Dorfman ♦
James T. Cross,
*Merola Opera Program
President ±*
Mr. Arif Damji ♦
Jerome L. Dodson ♦
Carol Pucci Doll ♦
Lisa Erdberg
Christian P. Erdman
Pauline Eveillard
Peter Fenton
Sarah Fenton
Martha Ferguson,
BRAVO! President ±
Anna Fieler
Margarita Gandia
Keith B. Geeslin ♦
Susan Graham Johnston ♦
Louise Gund ♦
John A. Gunn ♦

Gretchen Wolfe Hansen
Doreen Woo Ho
Charles Edward Hudson III
Sylvia Hughes
George H. Hume ♦
Franklin "Pitch" Johnson, Jr. ♦
Timothy F. Kahn ♦
Lawrence A. Kern
Mark Kroll
Karen J. Kubin ♦
Courtney Labe,
Guild Board President ±
Sylvia R. Lindsey
Mrs. Cynthia Snorf Livermore
Hon. Richard C. Livermore
Susan Marineau
Mario J. Marte
J. Patterson McBaine
Patrick McCabe
Helen Meyer
Karl O. Mills ♦
Justin Moore
Maryam Muduroglu
Nancy S. Mueller
Janet Napolitano
Ben Nelson
J. Boyce Nute
Bernard Osher ♦

J. Jason Phillips
Anne Brandeis Popkin
Isabel Rhee
Richard J. Rigg, Ph.D.
C.P. Russell
Bill Russell-Shapiro ♦
Jack Schafer
Matthew Shilvock ♦
Ruth A. Short
Abraham Sofaer
Dianne Taube ♦
Soo Venkatesan
Ms. Barbara Moller Ward
Mrs. Diane B. Wilsey ♦
Barbara A. Wolfe ♦
Melinda Yee Franklin
S. Shariq Yosufzai ♦

CHAIR'S COUNCIL

Franklin P. Johnson, Jr.
Bernard Osher

♦ *Executive Committee Member*
± *Ex Officio*

PRESIDENTS

1923 Timothy Healy
1924–31 Robert I. Bentley
1932–36 Wallace M. Alexander
1937–44 Robert Watt Miller
1945–51 Kenneth Monteagle
1952–68 Robert Watt Miller
1969–70 Prentis Cobb Hale
1971–73 William H. Orrick, Jr.
1974–84 Walter M. Baird

1985–90 Tully M. Friedman
1990–93 Thomas Tilton
1993–95 David M. Chamberlain
1995–2002 William W. Godward
2002–06 Karl Mills
2006–13 George H. Hume
2013–23 Keith B. Geeslin
2023– Jack Calhoun

CHAIRS OF THE BOARD

1969 Robert Watt Miller
1971–82 R. Gwin Follis
1983–84 Richard K. Miller
1985–99 Reid W. Dennis

1999–2008 Franklin P. Johnson, Jr.
2008–2024 John A. Gunn
2024– Barbara A. Wolfe

SAN FRANCISCO OPERA GENERAL DIRECTORS

Gaetano Merola, *Founder and General Director, 1923–1953*
Kurt Herbert Adler, *Artistic Director, 1953–1957; General Director, 1957–1981; General Director Emeritus, 1982–1988*
Terence A. McEwen, *General Director, 1982–1988; General Director Emeritus, 1988–1998*
Lotfi Mansouri, *General Director, 1988–2001*
Pamela Rosenberg, *General Director, 2001–2006*
David Gockley, *General Director, 2006–2016; General Director Emeritus, 2016–*
Matthew Shilvock, *General Director, 2016–*



Belonging Isn't Measured By An Address.

It's reflected in the company you keep.

Some communities are defined by their architecture. Others by their amenities. San Francisco Towers is defined by its residents. A community of accomplished individuals who share a passion for the arts, lifelong learning, civic engagement, and the richness of city life. Finding the right residence is important. Finding your place among people who inspire you is extraordinary.



San Francisco Towers

A FRONT PORCH COMMUNITY

Explore the possibilities.

(415) 936-1094 | sanfranciscotowers.org

1661 Pine Street, San Francisco, CA 94109

 Lic 380540292 COA 350

Independent Living | Assisted Living | Memory Care

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

WELCOME! WE'RE SO PLEASED YOU'RE HERE.

CONNECT TO SAN FRANCISCO OPERA after the performance! Follow us on Instagram, Facebook, YouTube, and TikTok @sfopera for your insider's look!



COAT CHECK

Check your coat at the north and south ends of the Main Lobby. For the safety and comfort of our audience, please check large bags at coat check.

DINING

Discover unique opera-inspired menus and special dining experiences at sfopera.com/dine before your next performance. From light bites to elegant meals, the Opera House offers a variety of options.

CAFÉS: Enjoy sandwiches, snacks, and refreshments.

Café Express • Lower Level, *Open two hours before curtain**

Dress Circle Lounge • Level 3, South,

Open one hour before curtain

RESTAURANTS: Dine pre-show or reserve a table for intermission.

Prelude at The Opera House • Lower Level: Enjoy a seasonal buffet (including brunch) and à la carte dishes.

North Box Restaurant and Bar • North Mezzanine Level

Savor California cuisine with global influences, overlooking the magnificent main lobby.

Restaurants open two hours prior to performances.*

Reservations are strongly recommended.

Reserve a table online at sfopera.com/dine,

through **OpenTable**, by email at

operahousepreorder@ggcatering.com,

or by phone at **(415) 861-8150**.

**Check sfopera.com/dine to confirm opening times for your performance date.*

PRE-ORDER!

Avoid lines during intermission by pre-ordering beverages and snacks with a food and beverage server upon your arrival at any point of service.

FIRST AID STATION

Our First Aid Station is located on the South Lower Level. In case of emergency, please ask the nearest usher to assist you.

ALL ARE WELCOME. HELP US MAKE SURE EVERYONE HAS A WONDERFUL EXPERIENCE!

- Please 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.
- We invite you to take photos before or after the performance, during intermission, and during the bows. Leave cameras and recording devices off during performances.
- Enjoy food and drinks purchased onsite pre-show and during intermission, before entering the theater. You may bring purchased drinks into the theater, but please be mindful of your fellow patrons.
- 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.

ACCESSIBILITY

San Francisco Opera is committed to providing easy access for all of our patrons. If you need assistance for a future performance, please contact the Opera Box Office prior to your visit so that we can ensure your comfort.

FOR PATRONS USING WHEELCHAIRS: San Francisco Opera offers wheelchair-accessible seats at a range of prices. All entrances at the War Memorial Opera House are wheelchair accessible. Wheelchair-accessible stalls in restrooms can be found on all floors (except the Main Lobby and 5th floor Balcony levels). Accessible drinking fountains are located on all floors except the Balcony Level. We are unable to provide patrons a wheelchair or personal assistance. If you arrive with a caregiver, they will be granted unseated entry to assist you and invited to wait in the lobby until the performance concludes.

LARGE-PRINT CAST SHEETS AND SYNOPSES

Visit the North Lobby coat check for large-print versions.

LISTENING DEVICES

Assistive listening devices are available at the North Lobby coat check. ID deposit required.

LIVE TITLES: TEXT-TO-VOICE SUPERTITLES

Headsets that provide a spoken version of the supertitles are available at the North Lobby coat check.

OPERA GLASSES

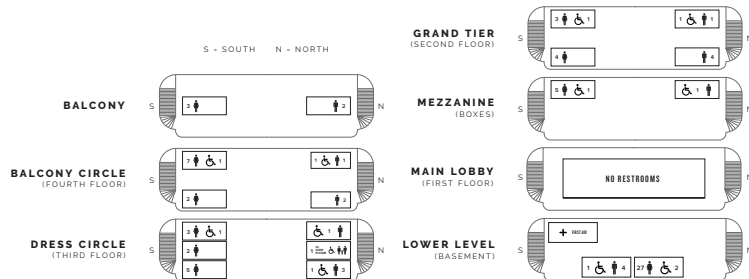
See the action up close and rent a pair of opera glasses for \$5 at the North Lobby coat check. ID deposit is requested. Credit card only.

LOST AND FOUND

Items may be turned in or claimed at the North coat check during the performance. All unclaimed items are delivered to the War Memorial Performing Arts Center at 401 Van Ness Ave., Room 110, (415) 621-6600 (8 a.m.–5 p.m., Monday–Friday).

RESTROOMS

Restrooms are located on all levels of the Opera House except on the Orchestra Level (Main Lobby).



IMPROVING YOUR SAFETY

Meet Your Civic Center Ambassadors!

As you leave the theater, be on the lookout for friendly community ambassadors in orange vests or coats on the front steps of the War Memorial Opera House. These ambassadors are there to assist you.



WALKING GROUPS

Civic Center Ambassadors lead walking groups to BART and the Civic Center & UC Law SF garages after evening performances. They will be holding signs on the Opera House steps facing Van Ness once the performance concludes.

RIDESHARE

Rideshare services pick-up and drop-off at the white loading zone at 301 Van Ness Avenue (located in front of the Opera House).

TAXI SERVICE

Patrons desiring a taxi after a performance should come to the Grove Street Taxi Ramp located on the south side of the Opera House. Taxis cannot be guaranteed as service is based on availability of licensed taxis. Please note the Taxi Ramp is not staffed.

SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE

Owned and operated by the City and County of San Francisco through the Board of Trustees of the War Memorial of San Francisco

The Honorable Daniel L. Lurie, Mayor

TRUSTEES

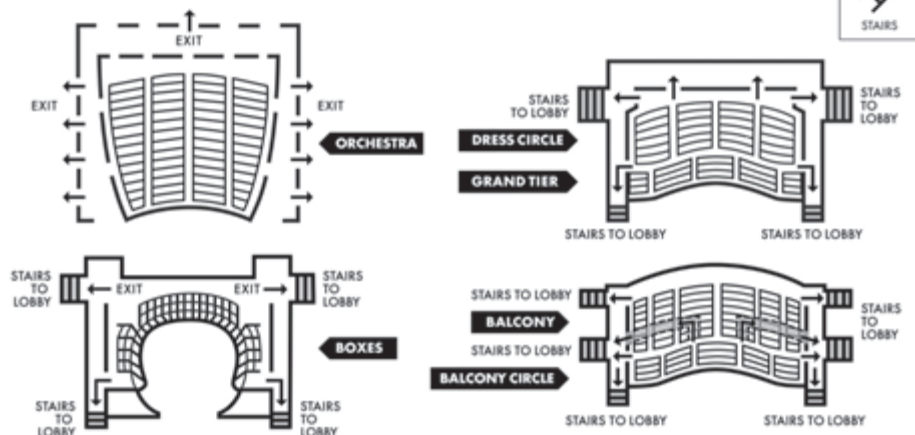
Diane B. Wilsey, *President*
Thomas E. Horn, *Vice-President*
Stanlee Ray Gatti
Judge Quentin L. Kopp (Ret.)

Lyna Lam
Farah Makras
Maryam Muduroglu
Joyce Newstat
Paul F. Pelosi

Lieutenant General Michael A. Rocco, USMC (Ret.)
Brenda Wright

Kate Sofis, *Managing Director*
Rob Levin, *Assistant Managing Director*
Elizabeth Murray, *Managing Director Emerita*

SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER WAR MEMORIAL OPERA HOUSE EXIT DIAGRAM



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

Last fall, at a very special *Monkey King* event hosted by Jensen and Lori Huang on the War Memorial campus, the Huangs announced a multi-year commitment of \$5 million a year to San Francisco Opera to support its artistic work. Their first gift helped to underwrite the Opera's acclaimed production of composer Huang Ruo and librettist David Henry Hwang's *The Monkey King*. In this and subsequent seasons, their gifts 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 joined 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 innovation, this gift shows what is possible when technology and the arts join 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."

The Huangs' gifts to the Opera are part of a broad investment in the cultural vitality of San Francisco, which includes most recently a groundbreaking \$75M gift to Vanderbilt University to create the Jen-Hsun and Lori Huang College of Art, Architecture and Design in San Francisco.

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.

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.”

Jan Shrem & Maria Manetti Shrem

Simon Boccanegra and Mary, Queen of Scots



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.

Production Sponsor Spotlights



Diane B. Wilsey (Opening Weekend Grand Sponsor)

Dede Wilsey, a longtime San Francisco Opera board member, patron, and Opera Ball supporter, believes deeply in the transformative power of the arts, particularly the multi-faceted world of opera. Says Dede, “It’s a marvelous spectacle. From the voices and pageantry to the scenery, costumes, and acting, opera fills the senses and takes you to another place.” Thanks to Dede’s generosity, opera enthusiasts of all ages have much to celebrate. As Opening Weekend Grand Sponsor for the twentieth consecutive year, she is excited to celebrate the start of our season with the opening performance of *Simon Boccanegra*. She is also supporting the celebratory floral arrangements that grace the War

Memorial Opera House on September 12, the free, annual *Opera in the Park* concert at Robin Williams Meadow on September 13, and the opening production of Verdi’s *Simon Boccanegra* under the baton of Eun Sun Kim. Dede’s leadership support was critical in the creation of the Diane B. Wilsey Center for Opera, a dynamic, intimate space at the Veterans Building, which opened in spring 2016. Her philanthropic commitment to the community extends to many organizations. Dede has been chairman of the board of the Fine Arts Museums of San Francisco since 1996 and serves on the boards of the San Francisco Opera, Ballet and the War Memorial Performing Arts Center and is a lifetime trustee of UCSF.



Jerome & Thao Dodson (*Simon Boccanegra*)

“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

Production Sponsor Spotlights



DREW ALTIZER PHOTOGRAPHY

Denise Littlefield Sobel (*Simon Boccanegra*)

Denise Littlefield Sobel is a philanthropist with a longstanding commitment to the visual, performing, and supporting arts. She is at the forefront of several initiatives to promote diversity within the arts, including at San Francisco Opera. Denise serves on numerous diversity committees for other nonprofit organizations. When the Company commissioned its first opera in Spanish, *El último sueño de Frida y Diego*, Denise made Spanish supertitles available for the first time. She championed inclusivity through sponsoring San Francisco Opera's *Pride Concert* these past two years, celebrating representation in opera. Denise supports a variety of cultural institutions around the world, including the Clark Art Institute in Williamstown, MA, where she is currently the

first woman Chair of the Board of Trustees. In 2019, the French government presented Sobel with the country's highest civilian honor, naming her a Chevalier of the Légion d'honneur in recognition of her extraordinary contributions to French culture. In 2023, she was also appointed an Officer of the French Council of the Order of Arts and Letters. The youngest child of Edmund Wattis Littlefield and Jeannik Méquet Littlefield, she continues her parents' legacy of support of San Francisco Opera through her personal philanthropy and the Edmund W. and Jeannik Méquet Littlefield Endowment Fund, which provides a permanent and unrestricted source of income for the Company. In 2021, she and her brother, Ed Littlefield, Jr., received the Crescendo Award, bestowed by the San Francisco Opera Guild, for their family's half-century support of San Francisco Opera.



Dianne Taube (*Simon Boccanegra*)

For more than three decades, Dianne Taube has been a catalyst for growth, innovation, and artistic excellence at San Francisco Opera. Together with her late husband, Tad, she began a relationship with the Company in 1991 that has grown into one of enduring philanthropic partnership and leadership, helping San Francisco Opera expand its artistic ambitions, strengthen its institutional foundation, and reach new audiences.

The Taubes' legacy can be seen throughout the Company. Their major support made possible the **Dianne and Tad Taube Atrium Theater**, creating a vibrant setting for performances and community engagement. Their endowment of the **Tad and Dianne Taube General Director** position reflects their belief in visionary leadership as essential to the Opera's future. And their lead funding for the groundbreaking **Taube Media Suite**, together with their support for **Opera at the Ballpark** simulcasts, has helped extend the experience of San Francisco Opera far beyond the walls of the War Memorial Opera House.

"As an ongoing Company sponsor, Dianne exemplifies the very spirit of philanthropy, inspiring others to give with the same generosity and vision," says Matthew Shilvock, the Tad and Dianne Taube General Director.

Dianne's commitment extends well beyond philanthropy. A member of the San Francisco Opera Board of Directors for more than 25 years, she has contributed her leadership and perspective to the Company's long-term vitality. She and Tad have also sponsored more than 10 productions, helping bring both beloved classics and compelling contemporary works to the stage.

"Our many years with San Francisco Opera reflect a deep belief in the importance of the arts to the life of our community," Dianne says. "Tad and I have always believed that great cultural institutions must both pursue excellence and find new ways to welcome people in. I am especially proud that our support has helped San Francisco Opera reach audiences throughout the Bay Area and beyond. It is deeply meaningful to me to continue that commitment and to help ensure that this extraordinary art form thrives for generations to come."

Production Sponsor Spotlights



San Francisco Opera Guild (*Simon Boccanegra*)

San Francisco Opera Guild is a proud partner to San Francisco Opera. Working with over 60,000 students annually in Bay Area schools and communities, the Guild engages TK grade classrooms in 150 Bay Area schools with a full menu of opera education programs including Sing a Story, Opera Together, Book to Bravo!, Voices for Social Justice, Songs of the Season, Student Dress Rehearsals, and the upcoming holiday debut of *The Velveteen Rabbit*. Young artists seeking in-depth professional training thrive in the Summer Conservatory and Opera Scouts programs which encourage students to explore their voices and perform locally and abroad while learning about culture and artistic practice.

With a focus on social emotional learning as well as skill building, San Francisco Opera Guild believes the life lessons drawn from creative expression are the foundation of confidence, integrity, and compassion. San Francisco Opera Guild is a proud supporter of San Francisco Opera and a Production Sponsor of *Simon Boccanegra*. Giving Voice to Potential since 1939. www.sfooperaguild.com



Phyllis C. Wattis Fund for New Productions (*Mary, Queen of Scots*)

San Francisco Opera's tradition of artistic innovation owes much to the vision of Phyllis C. Wattis, whose enduring belief that opera should challenge, inspire, and evolve continues to shape the Company today. Through the **Phyllis C. Wattis Fund for New Productions**, her legacy supports works that expand the possibilities of the art form and bring contemporary stories to the stage.

Mrs. Wattis championed many of San Francisco Opera's most significant productions, including the commissioning of *Dead Man Walking*, as well as works by Tippett, Henze, Berg, and Janáček. Through her endowment, the Company has continued to present ambitious new productions such as *Antony and Cleopatra*, *Innocence*, and this season's *Mary, Queen of Scots*.

General Director Matthew Shilvock reflects, "Mrs. Wattis gave us the courage to forge bold new paths, embrace a dynamic artistic vision, and ensure the cultural vitality of this great city."

Mrs. Wattis believed opera must continually evolve to reflect the world it serves. More than two decades after her passing, her extraordinary legacy continues to inspire San Francisco Opera's commitment to bold artistic creation.



DREW ALTIZER PHOTOGRAPHY

Louise Gund (*Mary, Queen of Scots*)

Louise Gund is an accomplished theater producer with a wide range of artistic talents. She has produced 12 Broadway plays and musicals, winning a Tony Award and Drama Desk Award for *All the Way*, and receiving three additional Tony Award nominations. A subscriber to San Francisco Opera since 2010, Louise has served on the Opera's Board of Directors since 2013. She has also served on the boards of the Oregon Shakespeare Festival, Cal Performances, Earthjustice, and the Berkeley Community Chorus and Orchestra. In addition to her major support of these organizations, she is an environmental activist and a staunch advocate on behalf of women's and children's issues. She was awarded the San Francisco Opera Spirit of the Opera Award in 2019 for

devoted service to the Company and was the inspiration behind the Opera's Producers Circle. In the Fall of 2023, Louise had the vision to found the Opera's Sixth Opera Fund, and she will ensure the Company continues to produce at least six operas each year. Louise is passionate about enabling creativity to flourish, telling stories of meaning, and ensuring a vibrant future for the arts.

**Extraordinary.
Fearless.
Live.**

**2026-27
SEASON**



Cal PERFORM ances

**Join us for performances
as wide-ranging as
your curiosity!**

Coming this season:



The Australian Ballet in *Oscar* (Sep 25-27), weaving Oscar Wilde's life and work into a ballet of romance and forbidden love.



The most respected countertenor of his generation, **Iestyn Davies** (Oct 25) returns for a ride through 400 years of music, accompanied by harp.



William Kentridge's *The Head & the Load* (Nov 12-15), declared by *The New York Times* as a "fiercely beautiful historical pageant."



Lise Davidsen (Nov 19), "the greatest soprano in the world" (*Telegraph*) sings Bach, Wagner, Reger, Richard Strauss, and more.



The Monteverdi Choir & English Baroque Soloists perform **J. S. Bach's *St. Matthew Passion*** (Feb 21) under the legendary Masaaki Suzuki.



Yannick Nézet-Séguin leads the **Vienna Philharmonic** (Mar 2-4) in three ravishing, Mahler-focused programs.

LISE DAVIDSEN, SOPRANO

calperformances.org

The official source for Cal Performances' tickets is calperformances.org.

The San Francisco Opera Donor Family

The collective support of San Francisco Opera's generous donor family keeps globally recognized opera on the stage and brings community programs to many around the Bay Area. Each year, support from individuals and institutional funders accounts for over 80% of the revenue needed to create transformative opera.

Listed gifts were received between **August 1, 2025 through August 15, 2026**. We have made every effort to ensure the accuracy of our donor listings. If we have misspelled or omitted a name, please accept our apology and notify us at **(415) 565-3212** or **membership@sfopera.com** so that we may update our records accordingly.

LEADING \$1,000–\$1,999

Ms. Lois Aldwin
Dr. Daniel S. Alegria & Dr. Mary Page Hufty
Mr. Joseph Alexander & Ms. Janine Clayton
Mr. Ignacio M. Aliagas
Marc & Susann Allen
Vincent & Brigitta Ammann
Dudley & Elaine Andersen,
in honor of Rene Morgan
Doug & Carol Anderson
Norby Anderson,
in memory of Charles Lichtman
Norby Anderson,
in memory of Dieter Bluhm
Norby Anderson,
in memory of John Hughes, &
in honor of Sylvia Hughes
Mr. Christopher P. Archuleta
Ms. Mary Baiamonte
Sarah Baim
Dr. Barbara Baker
Mrs. Maxine Balistreri
Ms. Laima Baltusis
Dr. Flora Banuett
William M. Barnard, MD
Laura & Noah Barr
Elizabeth Bautista
Mark & Judy Bednar
Ivan Bekichev[^]
James F. Bell
Trish Benedict & Jerry Lindelef
John & Cheryl Benson
Susan S. Blake & Joel Kaufmann
Alex & Elena Blanter
Mrs. Meredith Blau
Charles & Lenore Bleadon
The Boeing Company
Mr. & Mrs. David Bogoy
Anna Maria Bombardieri
Leon W. Bonner, Jr.
Patricia J. Boone
Ms. Moura Borisova
Brenda & Roger Borovoy,
in honor of Ms. Christine Suppes
Mrs. Melissa Boxer Zill & Mr. Tracy Zill[^]
Romana D. Bracco,
in memory of Susan Marineau
Stephen Breitbart
Abigail Brenner, M.D.
Marilyn Brenner[^]
Ms. Wendy Breuer & Mr. Charles Crane
Dr. Emily Brewer,
in memory of Dr. Richard G. Brewer
Bright Funds Foundation
Melvin & Mary Britton
Mr. Michael Broach,
in memory of Ms. Nancy Cunningham
Broadcom Charitable Giving Programs
Rada Brooks[^]
Gabe & Trish Brovedani
Ms. Kevis Brownson
Alan R. & Sally J. Brudos
Ms. Gina Brusatori
Mr. Brad Buckman
Richard Butth
Charles & Khin Calhoun
Dr. & Mrs. Donald R. Call
Cathleen Cameron

Dr. Anne-Maree Cantwell
Jun Cao & Brandon Smith
Frances & George Carlson
Timothy Carlton
Marco Casalaina,
in honor of Loretta Casalaina
Rick Castro
Victor Cautis
Mr. Kelly Chang
Ms. Faith Chao
Tammy Chen
Ms. Janet Chiang,
in honor of John De La Vorias
William Chiles
Mrs. Fay Chong
Mr. Paul Chrzanowski
Jerry & Linda⁵ Cimmet
Alessandra CioCio & Kevin Einsweiler
Ann D. Claesgens
Ms. Mary Clausus
Mr. Ron Clyman & Ms. Francoise Mauray
Mr. Robert R. Coffman
Ms. Emily G. Cole
Mr. Matthew Coleman
Katie Colendich[^]
Mr. Stephen L. Collier & Mr. Frank A. Patt
Marian E. Collins
Mary J. Combs
Ms. Margaret L. Cowan
Joy Craft, *in honor of*
Mark Barrenechea & Sydney Leung
Gary & Diana Cramer
Mr. & Mrs. Frederick George Craw
Dr. & Mrs. J. Brooks Crawford
Mr. Bradford Crowell
John Cullison & Diana Kissil[^]
Ms. Jean L. Dana
Mr. Dinesh Das
Lora Deahl
Nancy Dean
Mrs. Ann Del Simone
Mr. Peter DeMarais
Ms. Vera DeMartini
Ms. Antonia DeMatto
Mika Derynck
Ms. Karel Detterman
Marta Diaz
Karen & John Diefenbach
Michelle Dike[^]
Polly Dinkel[^]
Dave & Helen Dix
Carol & Dixon Doll,
in memory of Susan Marineau
Jeffrey Dornbusch
Ms. Jeanne Dorward
Michael Dougherty
Gene & Joy D'Ovidio
Mr. Carey Dubbert & Ms. Ellindale Wells
Edma Dumanian
Jeffrey Dunn & Carolyn Bruguera
Helene & Lawrence Edelman
Ralph S. Edler
Beth Elliott
Ms. Gretchen Elliott
Lauren & Erik Erickson[^]
Caroline & Robert Eshleman
Jaime Espinoza-De Leon
Joan Fantazia[^]
In memory of David Favrot

Mr. William Fawley & Ms. Tekoa King
Valley R. Feldman
Peter Felleman
Kenzie Ferguson[^]
Mr. Bennie C. Ferma[^]
Dr. Michael Fields
Barbara K. Finck, M.D.[^]
Jeffrey & Robin Fine
David Finn
Ms. Georgia Finnigan
Lucille V. Fjoslien
Ms. Victoria Fong
Norma Formanek
Mr. & Mrs. Hugh W. Foster
Jeffery Fox
Dr. Lorry & Karen Frankel
James & Karen Frassetto
Mr. & Mrs. Robert L. Freinkel
Cecilia & Gregor Freund
Ellen Friedman
Robert Friedman
Ms. Gaye Frisby
Spencer & Rena Fulweiler
Dan & Kate Funk
Margaret E. Garms
Max Gasner
Dr. E. Michael Gerli
Ms. Gene P. Gibson
David Giltinan
Ann & Daniel Girard,
in memory of Susan Marineau
Joseph & Hon Mai Goodman
Mr. Gerald Gordon
Bill Gorjance
Mr. James Grant
Dr. Carlos Greaves
Prof. Judith Greenalch
Zane O. Gresham & Carole J. Robinson
Ms. Amy Grossman
Erich S. Gruen
Omar Guo[^]
Helen & Dr. Glenn Hakanson
Ms. Mary Jean Haley
Lucie Young Hall
Ms. Theresa Hallinan
Peter & Harriet Hanauer
Mary & Michael Hanemann
Mr. James Hansen
Mr. Auros A. Harman &
Mx. Plymouth H. Ansbergs
Ms. Diane Harper
Diana Harris
Hunter Harris
Mr. & Mrs. John Hart
Kathryn Hartley
Mr. Barry Hayes
Ms. Ashley Hecht
Lenore Hefferman
Alvis E. Hendley & Robert J. Eakin
Deanna Hernandez
Ward Hill
Frederic & Sandra Hirschfield
Mr. Don Hoffman
Susan & John Hoganson,
in honor of Doreen Ho
In memory of Minnie Holloway
Barbara Holt
Mr. James W. Hopp
Richard & Bebe Hoppe

Mr. Richard Horan & Mr. Lawrence Mendenhall
Barry & Kris Hovis
Constance Howard
Peter Howes
Ms. Georgia A. Hughes
Ron & Carolyn (Carr) Hutton
Ms. Mary Idso
Wendy & Garth Illingworth
Ms. Hermia James
Glen Jarvis
Nicole Jiam[^]
Jeraldine Johnson
Ms. Patricia Johnson
Richard & Wendie Johnston &
Susan Graham Johnston
Dr. & Mrs. Daniel E. Kahler
Ms. Julia H. Kalmus
Dr. & Mrs. Samuel D. Kaplan
Margo & Leonard Karstadt[^]
Elaine T. Kawasaki
Alfred G. Kelley
Joy & Joel Kellman
Lena Kelly
Mrs. Ann Kennedy[^]
Mr. John Kerns[^]
Dr. Hyo J. Kim
Maren & John King
Rosemary & Norman King
Linda Klein
Yashomati Koul
Nancy Ann Kraus
Mrs. Caroline Krauskopf
Mr. David Krimm & Mr. Peter Bradley
Jan Krupp
Ms. Silvia Kuzmicz
Tom & Amy Kwei,
in memory of Mei-Ling Kwei
Ms. Sundong Kwong
Ms. Angela Lai,
in honor of Ms. Eun Sun Kim
Michael Lamm
Mr. Donald Langley
Ms. Bianca Larson
Mr. David Lazzari
Mr. Matt Lecar
Mr. Byoungchul Lee
Kewchang Lee, M.D.
Dr. Marion Lee
Patricia Lee
Dr. Lewis S. Lehman
Mr. Harvey Lehtman
Mr. Mark Levi
Lora B. Levin
Gary Levy
Ms. Janice C. Levy
Michael Lewis
Joan Libman & Jim Coughlin
Ms. May Lin
John Livingston & Frances Etow
Frank & Sally Lopez
Bart Aoki & Martin Low
Frances Lozano
George F. Lucas & Tom Rothgiesser
Mr. Dale J. Lukan
Dr. Darrell D. Luperini & Ms. Chantal Vogel
Ms. Gail MacGowan
Mr. & Mrs. William H. Madison
Peter & Susan Manis
Mr. Arthur Manzi

[^] giving total includes a contribution to *Opera Ball*

⁵ deceased

Sotheby's
INTERNATIONAL REALTY

Curators of the Unique



Featured: 888 Francisco Street | Sold for \$17,250,000 | Listed by CAENLUCIER

© 2026 Sotheby's International Realty. All Rights Reserved. Sotheby's International Realty® is a registered trademark and used with permission. Each Sotheby's International Realty office is independently owned and operated, except those operated by Sotheby's International Realty, Inc. Equal Housing Opportunity. All services/products are provided by independently owned and operated franchisees and are not provided by Sotheby's International Realty Affiliates LLC. Listing information is deemed reliable but not guaranteed. Dimensions are approximate and unverified. Buyers should consult a qualified professional to confirm measurements.

OUR DONOR FAMILY CONTINUED

Jason Marks
Ms. Ana Maria Martel
Francine Masiello & Maryann Wolfe
Sir Deryck Maughan^
Margaret McCaul
Laurene Wu-McClain^
Ms. Susan McConkey
Dr. & Mrs. William A. McConnell
Ellen & Paul McKaskle
MCLM Charitable Fund,
in honor of Mr. Peter Franco
Jason McPhate
Weishen Mead
Mr. & Mrs. Meckler
Meredith Meeks^
Laurie Mettler Hills
David H. Miller
Dr. & Mrs. Stephen Miller
Sean Minnig & Matt Evans
Mr. & Mrs. H. William Mirbach
Dr. Stephen Missall & Mrs. Lucia Danilo-Missall
Beverly Mitchell & John Pringle
Mr. & Mrs. W. W. Moffett
Mr. Charles J. Morgan
John & Frances Mori
Bruce & Nancy Mosbacher,
in honor of Karen J. Kubin
Susan Munn
John H. & Elizabeth B. Munz
Andrea Debra Muro
Chandru Murthi
John & Diane Musgrave
Ms. Susan E. Neeman^
Mr. Russell Nelson
Shivaun Nestor
Peggy L. Newton
Mr. Carl & Mrs. Wenlan Ng
Richard & Shirley Niemi
Ron & Betsy Niewiarowski
Jim & Brenda^ Nirenstein
Wendy & Craig Nishizaki
Mr. Dmitry Nuyten
Brent McGee & Steven Oakley
Mr. Walter C. Oberndorf^
Judith Ocken
Dr. Michael & Dr. Patricia O'Connor
Helen Olgaard & Christian Olgaard
Robert & Donna Oliver
Nazan Orr^
Ms. Portia Osborne
Ellice & James Papp
Ms. Rachel Parker & Mr. Timothy Parker^
Peter Pastreich & Jamie Whittington
Peter Jaret & Steven Peterson
Irina Petkova
Pamela Philbert & Marty Greist
Allen & Joyce^ Phipps
Steve & Meg Platek
Ms. Shauna Pickett-Gordon
Valerie Pisupati
Mr. Scott Plakun & Dr. Milton P. Schafer
Paula Polley
Roy Pollock
Sheila K. Press
Gregory Price
Mr. & Mrs. Martin Quinn
Julie & David Ransom
Rossannah Reeves
Laurie Renny Reich & Rudolph Reich
Mr. Victor J. Revenko
Ms. Marie Reybear
Lynn Richards & John Leong
The Rev. James & Lori Korleski Richardson
Kathryn E. Ringgold
Robert Ripps & Steven Spector
Wayne & Murphy Robins
Saul & Barbara Rockma
Janet & Michael Rodriguez
Larissa Roesch^
Rick & Stephanie Rogers
Heli Roiha & Terry McKelvey
Ms. Jane H. Rokita
Mrs. Judy Romanenkov^
Deborah Romer & William Tucker
Mr. James Rumbaugh & Ms. Madeline Morrow

Ms. Alexandra Rutherford
Barbara Sahn & Steven Winkel
Na'ilah Sakin^
Laurie Samitaur Smith
San Francisco Opera Guild / Marin Chapter
Mr. Jeffrey Sant
Philip Sawyer
Ms. Janine Scancarelli &
Mr. Christopher McMahon
Sondra Schlesinger
Dr. Paula Schlesinger
John Paul Scott
Tom & Robin Selfridge
Carolyn Senger, MD, MPH, FACPM
Dr. & Mrs. James Shapiro
Mr. Donald R. Share
Vandana & Arvind Sharma
Nicole Sheehan^
Jennifer & Mike Shepard
Diana & Richard Shore
Sheri & Paul Siegel
Michael Silpa & Jerri Mariott
Dr. Marilyn N. Silva
Scott Silveira
Lawrence & Jacqueline Slayen
Mr. Albert G. Smith
Joyce Smith
Kori Smith
Roz Soheili^
Ms. Constance Solari,
in honor of Ms. Teresa Concepcion
Mary Ann Somerville
Alan Seem & Sonia Soo
Silvia Sorell,
in memory of Daniel F. Kane, Jr.
Robert Leland Speer
Allyson & Christopher Spence
Ms. Gail Splaver
Ina Stangenes^
Joelle Steefel
Mr. Thomas H. Steele
Jana & Gary Stein
Mr. Robert M. Stenborg
Mrs. Susanne Stevens
Dr. Nell Stinson,
in memory of Melchior Thompson
John Stocker
Mr. Daniel J. Stofle
Kenneth B. Stokes
Grover & Gretchen Stone
Lawrence Stone & Margaret Jongleux
Arthur Strange
Mrs. Karen Streicher
Mrs. Catherine Stroup
A Bryce Sumnick
Marco Tamagno & Nancy Ramos
Barbara Augusta Teichert
Ms. LaVergne Thomas
Cole Thomason-Redus
Lisa Thompson^
William Laney Thornton &
Pasha Dritt Thornton
Dr. Naomi R. Thorpe
William Thurston
Charlise Tiee & Scott Grieder
Mr. Ralph Tiegel
Thomas Tierney,
in memory of Mr. David Chamberlain
Ms. Roseanna Torretto
Gunnel Tottie
Mr. Thomas Tragardh & Mr. David Cortez
Tom & Gale Trainor
Jeanie Nieri Treichel
Ricardo D. Trimillos
Mr. Frank Trumbower^
Ms. Thea Turner
Ulferts Center USA Inc.
Ms. Jeanine Valadez & Ms. Reynette K. Au
Judge Brian R. & Mrs. Diane Van Camp,
in memory of
Mr. John Rapp & Annina R. Demmon
Mr. Timothy Van Voris
Dr. Marsha Vande Berg
Fred & Ridley Virdeh
Mary & Terry Vogt

Mr. & Mrs. Curtis Vose III
Melody & Rebecca Walden-Pound
Dr. & Ms. William B. Walker
Ms. Peggy A. Wall & Mr. Robert Slyker
Mr. Eugene T. Wang
David Warren
Ann & Thomas A. Watrous
Analee (Ani) Weaver
Mr. & Mrs. Daniel Weiss
Mr. & Mrs. Stephen J. Weissman
Daphne & Stuart Wells
Mr. David Wheeler
Whitewell Transit Technologies
Mr. Dennis White
David Wick
Gayle Wiesner
Peter Wiley & Valerie Barth
Douglas W. Williams &
Madelyn C. Bedig-Williams
Erika Williams
Andrew Wilson Jr.
David Wilson
Peter & Georgia Windhorst
Michael Wirthlin,
in memory of Bob & Joan Wirthlin
Mr. & Mrs. Lawrence Wolheim
Ms. Betty Woo
Brendan Wood
Elisabeth Woody
Ms. Evelyn Yang
Lin Yeiser Coonan
Mr. Ingu Yun
Chen Zhang
Iris Zhang & Peng Lu
Mrs. Hong Zhou,
in memory of Zhou Changyi
Mr. & Mrs. Mel Ziegler
Ms. Elisa R. Zitano
Anonymous,
in memory of Jeroen Knops
Anonymous (18)

DIVA \$2,000–\$2,999

Dr. Lefkos Aftonomos
Mr. Jacob Alexander
Mr. Jack Alotto
Mr. & Mrs. Anthony Arlen
Leslie L. Altick
Norby Anderson,
in honor of Antonia Cross, James Cross, &
Charles Antonen
Applied Materials
Kwame & Dana Asabere
Ms. Elizabeth Avakian
Mr. & Mrs. Robert Baldocchi
Ms. Virginia Bale
Albert Bartridge
Adam Arthur Bier & Rachel Bier Lem
Paul^ & Kathy Bissinger
Ken Borelli
In memoriam to usher Chip Heath
Mr. Robert C. Brandt
Robert Brock, *in memory of* Jean Brock
Jennifer Brokaw & Michael Fry,
in honor of Rene Morgan
Ms. Nancy Brown-Williamson
Samuel Burgin
Mr. Gerald Cahill & Ms. Kathleen S. King,
in memory of J. Peter Cahill
Dr. Karen Castle
Ms. Betty Chang
Martin Checov & Timothy J. Bause
Mr. James Clavin
Barbara Cohen
Lawrence Cohn
Arthur D. Colman, M.D. & Pilar Montero, Ph.D
Elizabeth Colton
Moir Conzelman
Robin Critelli
Mr. Christopher Davies
Ricardo De Monet & Lynn Hunt
Drs. Susan & Kevin Denny
Marta DePierris
Mr. Scott Devereaux
Thomas & Veronica Devitt
Eric D
Mr. Barry Dixon
Mr. Gregory J. Kelly & Dr. Kathy E. Down
Fynnette Eaton & James Miller
Randall & Marcia Edson
Paula & Donald Eismann
Judi Elman Harris & Gordon Harris,
in honor of Amir Magid
Anne & Peter Esmonde
Mr. Steve N. Fecher
Cantor^ & Mrs. Martin Feldman
William O. Fisher & Kathryn Bernick
Thomas Fox
Mr. Steven W. Frank
Elise & Tully Friedman
Ms. Margot Golding & Mr. Michael Powers
Robert & Sally Goldman
Paul Goldstein & Dena Mossar
Ms. JoAnn Close & Mr. Michael Good
Karen Gottlieb
Douglas Grigg
Richard Ruby & Catherine Habiger,
in honor of Isabel Ruby
Dr. S. Hand
Eric & Krista Hanson
Mr. Ronald Harrison
Mr. Scott Harrop
Emmanuelle Henry
Parki Hoeschler
Raymond & Karen Houck
Ms. Sally V. Houston
Charles & Brandi Hudson
Mr. & Mrs. Henry P. Huff III
Leslie & George Hume,
in honor of Valerie Crane Dorfman
Dr. & Mrs. Norman Jacobson
Andrea G. Julian
Kathryn Kearney
Scott & Jan Kilner
Barbara & David Kimport
Daniel Kocher
Kenneth Krueger & Faustin Bray
Eva Kryska
Ms. Tracy Lamond
Mark Hadler & Brenda Lee
Fay Lee
Ms. Lamar Leland
Ellen & Barry Levine
Dr. F. Chaney Li
Barry Lieberman
Mr. Ivan R. Linscott
MaryJo & Owen Lopez-Oneal
Ann K. Ludwig
Stephen & Emily Magowan
Dr. & Mrs. Henry Mally
M. Romanello
Paula Markovitz
Agustin Martinez
Ms. Alex Marzano
Henry Massey & Amie Chang
Mrs. Charlene Mathias
Robert McDowell
Michael Mensik
Kerry Messer,
in memory of Nina Foran Gee
Knut Michael & Ginna Dean Miller
Karnig & Santoukht Silva Mikaelian
Mr. & Mrs. Joseph Mockler
Mr. Douglas G. Moore
In memory of
Kyoko Hoshiga Mukai & Cromwell D. Mukai
Scott Mullins
Mr. Nicholas Munson & Mr. Daniel Walinsky
Rozita Naghshin
Karen & Stephen Nicholls
Mr. Johnnie Norway & Mr. Richard Cardello
Mr. Jim O'Brien
Bruce Osterweil & Patricia Furlong
Fran & John O'Sullivan
Erica Pascal & Mike Hostettler
Mrs. Meta L. Pasternak
Dr. Judith Pickersgill
Ms. Erika Portillo^

^ giving total includes a contribution to *Opera Ball*

^ deceased



Simon Boccanegra

BY GIUSEPPE VERDI



Mary, Queen of Scots

BY THEA MUSGRAVE



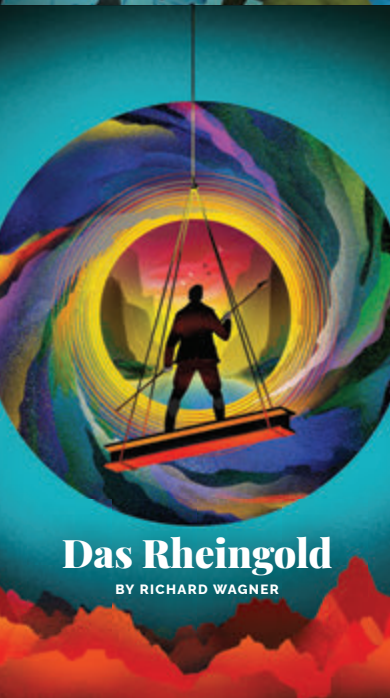
Manon

BY JULES MASSENET



The Marriage of Figaro

BY WOLFGANG AMADEUS MOZART



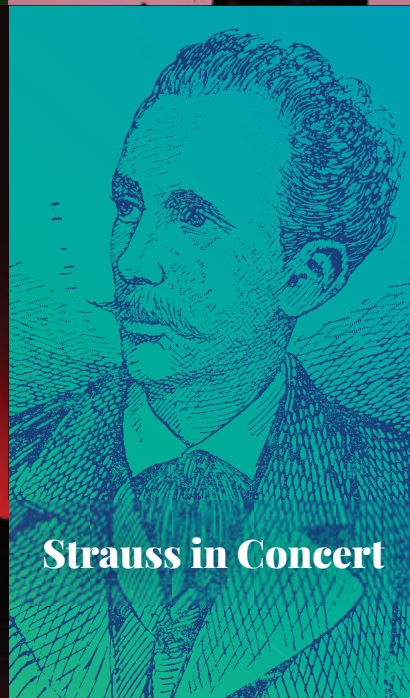
Das Rheingold

BY RICHARD WAGNER



Tosca

BY GIACOMO PUCCINI



Strauss in Concert



Pride Concert

The Future of Opera Continues in the 2026–27 Season

TICKETS AVAILABLE NOW

LEARN MORE AT [SFOPERA.COM](https://sfopera.com) OR CALL (415) 864-3330



SAN FRANCISCO
OPERA

All performances feature English supertitles. All dates, prices, programs, artists, and productions are subject to change. Tickets are subject to availability. Illustrations/Brian Stauffer.

OUR DONOR FAMILY CONTINUED

Susan K. Prather
 Susan Quinn
 Mr. Robert W. Rankin
 Ms. Judy Reynolds
 Michelle Marie Ritchie[^]
 Lynn Roller & John Wagoner
 Peter & Bettina Rosenblatt
 Jeffrey Ruda & Leonard Whitney
 Jordan Sachs & Jeannie Sack
 Louise Adler Sampson
 Felipe R. Santiago & Barry T. Joseph
 Mr. John Santibanes
 Mr. Benjamin Schein
 Robert P. Schneider
 Katherine Setar & Brad Fischer
 Deborah Sharpe
 Judy & Wylie Sheldon
 James R. Shevock
 William & Judith Shilstone
 Ms. Christine W. Silver
 Gaurav Singh
 Dr. Stephen R. Smith & Ms. Theresa Lahey
 Kenneth & Joanne Snow
 Dr. Richard Sogg
 Scott Sollers
 Howard & Sarah Solomon Foundation,
in memory of Susan Marineau
 Kim Spittler & Richard Dulin,
in memory of Gregg C. Spittler
 Anita Stapen & Richard Granberg
 Dr. Susan K. Stevens
 David Sun
 Ms. Susan K. Tanner
 D. Thompson
 Mr. Christopher Timossi & Ms. Lori Viti
 Jeff Tindall
 Lucy S. Tompkins MD PhD
 Mr. Kenneth Train & Mr. John Martin
 Ron & Evelyn Trauner
 Daniel J. Ulyot, M.D.
 Mr. David Underwood &
 Ms. Kathleen O'Rourke
 Mr. & Mrs. Peter Vaccaro
 Christine Valentine
 Prof. Gregory & Eleanor Van Acker
 Ms. Belinda C. Vega
 Van-Anh Vo[^]
 Miss Eunice L. Vogel
 Peter Wald,
in memory of Susan Marineau
 Robert Ward & Wai-Kit Ho
 Ronald B. Wilkerson
 Mr. Charles R. Williams
 Mr. John R. Williams
 William Wisniewski & Catharine van Ingen
 Gary Woodruff
 Katherine Worn
 Mr. David Yingling
 Linda & David Young
 Pierluigi Zappacosta & Enrica D'Ettorre
 Mr. William T. Zaumen
 Zellerbach Family Foundation
 Ming Zhao & Songqi Liu
 Anonymous,
in memory of Bob Ellis
 Anonymous,
in memory of John & Diane Musgrave
 Anonymous (8)

MEDALLION SOCIETY PRESIDENTS

J. Boyce Nute, 2018–
 Kristina Flanagan, 2013–2018
 Cathy MacNaughton, 2008–2013
 Mrs. Harry Wetzel⁵, 1995–2003
 Diane B. Wilsey, 1988–1994
 Harriet Meyer Quarré⁵,
Founding President, 1983–1987

FOUNDER

\$3,000–\$4,999

Noah Alweiss
 Sophie Amidhazour[^]
 Mr. William H. Armstrong[^]
 Matthew Austern & Janet Lafer
 Ms. Ann Baer[^]
 Clodoaldo Barrera
 Catherine Bassick[^]
 Ms. Elizabeth Beitzel
 Nina & Charles E. Belle[^]
 Ms. Carol Benz[^]
 Luke Bergstrom[^]
 Stephanie Block[^]
 Dr. Wolfgang Bluhm &
 Michele J. Serocki Bluhm
 Michael & Celeste Bobroff[^]
 Lana Bondar
 Andrew Border
 Gary Bottone
 Mr. Jim Bowsher
 Jennifer Brandenburg[^]
 Christina Brodbeck[^]
 Jess Brown
 Mrs. Kathleen M. Brown
 Elissa Buie & Dave Yeske
 John C. Callan
 Craig & Pamela Carper
 Mark Cavagnero[^]
 Ms. Judy Chang[^]
 Dr. Tammy T. Chang[^]
 Dr. J. Samuel Chase
 Mel & Hella Cheitlin
 John Chen[^]
 Kathy Chou[^]
 Ms. Helen Christakos[^]
 Hilary & Richard Clark[^]
 Mr. Kenneth Clark[^]
 Lanier Coles[^]
 Clyde & Ann⁵ Coombs
 Dr. Linda Crabbe
 Yogen K. & Peggy Dalal
 Dr. Maria Danilychev, MD[^]
 Jan & Jeannie de Vries
 Mr. & Mrs. Ken DeJarnette
 Philip Deutch[^]
 Ms. Barbara deVries[^]
 Mrs. Elizabeth d'Hemery
 Nina Bancroft Dickerson
 Mr. Keith E. Doerge
In loving memory of LeRoy Dorman
 Drysdale Family Foundation[^]
 Mrs. Marilyn Dunn
 Claudia Dunsby[^]
 Mr. James Eimers & Mr. Robert Wulff[^]
 Diana & Brad Ekstrand[^]
 Franklin Elia[^]
 Gregory & Anne M. Evans
 Aquila Farrell[^]
 Robert & Jan Fenwick
 Nikola Filby
 Ellen Finch[^]
 Jessena Finn
 Firestone Family Foundation
 Claire & Jeff Fluhr[^]
 Mason Ford[^]
 Ms. Marcia L. Forman,
in memory of Susanne L. Haynes
 Janet Gallin & Sissel Ramirez
 Papia Gambelin[^]
 Romita Ghosh
 Gilbert A. Gibson
 David & Jennifer Gillespie
 Mr. Richard A. Goodman
 Mr. Joel Goodrich[^]
 Mr. Edward C. Gordon
 Dr. Patricia L. Griffin
 Drs. Bill & Nancy Grove
 Lisa Guerra[^]
 Bronwyn H. Hall
 Maud Hallin
 Ms. Karla Haynes[^]
 Mr. Richard B. Hechler & Ms. Malin Giddings[^]
 Natalia & Israel Hernandez[^]

Mr. & Mrs. Clifford Hersh[^]
 Austin Hills & Farnoosh Hariri[^]
 Mr. Joseph C. Howard, Jr.
 Mr. & Mrs. Timothy Howard
 C. Darryl Jones, MD & David S. Goode
 Michael Katyrniuk & Jane Aldrich
 Suzan Kaufmann
 Pam & Bob Keagy
 Joan Shelbourne Kwansa
 Armando Lacayo[^]
 Ashwin Ladva
 Steve Lavezzoli
 Jean Lee
 Peter Lee
 Shirley Lee[^]
 Soyoung Lee
 Judith B. Leedy
 Carmen Legarda[^]
 Edgar & Joyce Lehmann
 Steve & Judy Lipson
 Kathie & Dexter Lowry[^]
 John Major
 Elizabeth & Patrick Malkasian[^]
 Gus Manning & Rena Kirkpatrick
 Dr. Pamela Marron[^]
 Dr. Myron Marx[^]
 Mr. Jorge Maumer[^]
 Jill McNay
 Stephanie Mellin[^]
 Ann Marie Mix
 Mr. Joshua J. Morgan III[^]
 Deborah Mosser[^]
 Pamela Murdock
 Sheila & Paul Nahi[^]
 Christopher Newell[^]
 Nancy Ninegar
 Nancy & Matt Noel
 Nancy Ober Alward & Eugene Alward
 Richard & Barbara Odlin Foundation
 Adam O'Donnell[^]
 Dr. Karen Offen
 Mr. Timothy Offensend & Mr. Peter Graney
 Standish O'Grady,
in honor of Cynthia & Richard Livermore
 Marilyn & Jim O'Toole
 Ms. Siu M. Owyung
 Skip Paul,
in honor of Karen J. Kubin
 Justice Stuart & Mrs. Lee Pollak
 Pam & Jack Preston[^]
 Alisa & Kevin Ratner[^]
 Melissa Ribeiro[^]
 John & Elizabeth Riccitiello[^]
 Rosaline & Heinz Rimann
 Robert Wood Johnson Foundation
 Erica Rosenblatt & Andrew Rosenblatt, MD
 Dr. & Mrs. Roberto P. Rosenkranz
 Floyd W. Ross
 Mrs. Joan Rost
 Mr. Paul L. Rowe & Mr. R. Michael Sereno
 Mr. Roger Royce[^]
 Stephen & Marcia Ruben
 Francis Ryu
 Rushil Saini[^]
 Ms. Guadalupe Santoyo
 Dorothy Schimke & Cliff Jarrard
 Louise Schine[^]
 Mr. Daniel Schoerner & Ms. Donna Pitteri
 Mr. Paul Setziol[^]
 Ms. Jeannette Shelton[^]
 Alek Shestakov
 Mr. Matthew Simis[^]
 Mr. Daniel K. Slaughter
 Judith & Walter Sleeth
 Mr. Jordan H. Smith
 Andrea Sobrato[^]
 Mr. Randall J. Strossen &
 Ms. Elizabeth Hammond[^]
 David Q. Sun,
in honor of Jessica Zhang
 Dr.⁵ & Mrs. W. C. Sweeting, Jr.
 Ms. Pamela Tao
 Mona Tavss[^]
 Cameron Taylor

Rick & Beth Thurber[^]
 Madeleine Todd[^]
 Mr. Luu Tran & Toshiko Ueda[^]
 Mr. Tom Wabinski
 Mr. Thomas F. Culp & Mr. Charles Wagner
 Mrs. Barbara Weinberg,
in memory of Matthew Weinberg
 Stephen & Joan Weinstein
 Diana & Nelson Wild
 Qiong Wu[^]
 Margaret VB Wurtele
 Ms. Mai Mai & Mr. Paul Wythes
 Ms. Dale E. Young
 Betty Yu[^]
 Jim Zanze[^]
 Mr. Chip Zecher[^]
 Bingyuan Zhang[^],
in memory of Kang Zhang
 Mrs. Linda Elliott Zider
 Anonymous (3)

MEDALLION

\$5,000–\$7,499

Norm Abramson,
in memory of David Beery
 Ms. Lilli Alberga & Mr. Laurence Bardoff
 Claire Allphin
 Robert C. Anderson
 Ms. Kay Auciello,
in honor of Joe & Faye Auciello
 Alisa J. Baker
 Zachary Baker
 Ms. Virginia Bamford
 William H. Barnaby
 Dr. & Mrs. Barry C. Baron
 Samantha & Darren Bechtel Family Foundation
 Mr. Riccardo Benavides[^]
 Roy C. Bergstrom
 Diane S. Bettencourt & Thomas Hockridge[^]
 Lock & Ellie Bingham[^]
 Mrs. Robert N. Bloch
 Bill & Alison Boeckmann
 Helen & Roger Bohl
 Beverley & Ron Borelli[^]
 Bruce Bowen & Junona Jonas
 Barbara & Robert Brandriff
 Ms. Susan Breyer[^]
 Matthew & Sarah Brockmeyer
 Robert V. Brody & Andrea Jacoby
 Audrius Budrys
 Don Buhman & Wray Humphrey⁵
 Kathleen Burke & Ralph Davis,
in honor of Valerie Crane Dorfman & in
 memory of Paul M. Crane Dorfman
 Lorna Meyer Calas & Dennis Calas[^]
 Dr. James M. Campbell
 Richard Caplin, MD
 Betty J. Carmack
 Janet Carpenter
 Noah Carr[^]
 Dr. Heidi H. Cary
 Nana Chancellor[^]
 The Chavez Family Foundation,
in honor of Jerome & Thao Dodson
 Thomas & Virginia Chen
 Tracy Chen[^]
 Chevron
 Mrs. Eunice M. Childs
 Carol T. Christ
 Richard & Susan Christie
 Lillian Chun
 Frederick Chung & Kimberly Chun
 Ms. Carolyn Clause & Mr. Alexander L. Brainerd
 Thierry Bui & Paul Clifford
 Catherine Coates
 Vicki L. Coe M.D. & Jennifer Mitchell
 Sol & Kate Coffino
 Renee Coker
 Elizabeth Connell-Nielsen & Devan Nielsen
 Blair Cooter
 Mr. Craig Corbitt & Ms. Nancy Stoltz
 C. Dory Culver & Walter Nirenberg
 Dr. James Cuthbertson
 Mr. A. S. Damji[^]

[^] giving total includes a contribution to *Opera Ball*

⁵ deceased

OUR DONOR FAMILY CONTINUED

Ms. Caroline Daniels
Robert & Daryl Rose Davis
Mr. & Mrs. Thomas E. Dienstbier
Sandra D. Donnell & Justin M. Faggioli
Mrs. Michael D. Dooley⁵
Mr. & Mrs. William G. Doolittle
Katherine Herrick Drake
Ms. Sharon Duggan,
in memory of Ms. M. Anne Jennings
Dawn Dunlop
William Duxler
Stefan & Wendy Dyckerhoff[^]
Kirk & Thara Edson
Ms. Margaret Hart Edwards
Ms. Dianne J. Ellsworth
Pauline Eveillard & Douglas Gould
Richard & Patricia Farnsworth
Drs. Bette & James Felton
Alexander L. Fetter & Lynn B. Bunim
Bob & Elizabeth Fisher
Rick & Debra Fisher
Dr. Harvey & Mrs. Deborah Fishman
Rachel F. Fishman[^]
Candace Fitzgerald
Mr. Roger W. Fong
Sarah Freedman & Ronald Levy
Barbara B. Friede
Donald E. & Patricia D. Frischmann
Mr. Richard J. Galbraith
Lisa Zuckerman Gamshad & Mohsen Gamshad
Mr. Sameer K. Gandhi & Ms. Monica Lopez
Ms. Malin Giddings
Steven H. Goldberg, M.D. & Sandee Blechman
Robert C. Goodman & John Bankston
Mr. Ravi Goswami
Philip Goward & Theodore Ueki
Dr. Kathleen Grant & Dr. Thomas Jackson
Fred & Maggie Grauer
Diane Green
Mr. Benjamin Gregorski
Sallie Griffith
Miss Ursula Grunfeld
Mr. John (Gene) Hart
Arif Hasyim & John Marcom
Douglas Hayward & Dean Loumbas
Semele & David Heller[^]
Miranda Heller & Mark Salkind
Zheyla M. Henriksen[^]
Martha Hertelendy[^]
Terry Hill
Dr. Susan Holbrook & Dr. James Florey
Greg Haines & Stacy Hoover Haines,
in memory of Alan L. Hoover
Wilma S. Horwitz
Joanne Howard
Dr. & Mrs. Michael Humphreys
Edward & Patricia Hymson
Adnan & Sharmeen Iqbal
Mr. Homi Irani & Ms. Anna Yonemura
Louise Ireland
Sharif Jacob
Douglas & Sandra Jamieson[^]
Megan & Michael Janis[^]
Mr. Keith Jantzen & Mr. Scott Beth
Robin & Virginia Jaquith
Mr. Frank H. Jernigan & Andrew Faulk M.D.[^]
Rosemary Joyce & Russell Sheptak
Anne Kaiser & Robert Taylor
Abi Kandasamy & Alfred Sivathondan
Marilyn & Steve Kapaun[^]
Daniel Kelley
Mr. Frank Kelly
Dr. Phyllis A. Kempner & Dr. David D. Stein
Kathleen Kenney
Ms. Kathryn Kersey
Susan Keyes & Jim Sulat
Mehrzad Khajenoori
Thomas D. King
Dick & Marianne Kipper
Victoria Kirby
Mr. & Mrs. Jim Labe[^]
Barbara Laferriere
Sheila & Thomas Larsen
Melissa & Laurence Lasky
James & Katherine Lau[^]

Julie Lee[^]
Dr. & Mrs. Hoyle & Vincenta Leigh
Carol Leitch & Nanci Leitch
Kathleen Leones
Mrs. Nancy Donnell Lilly
Dr. & Mrs. Lawrence H. Lin[^]
Steve Chiang & Sandy Lin-Chiang[^]
Dr. Britt-Marie Ljung & Mr. Warren E. Miller
J. W. Mailliard, Jr. Trust
Mr. & Mrs. Victor Makras[^]
Roger A. Mann, M.D.
Raheleh Mansoor Keyani[^]
Daniel Mardesch & Virginia Anawatt Mardesch
Ms. Susan Marsch[^]
Colleen & Rob Marsh
Marcia McConnell
Teresa Medearis[^]
James R. Meehan
Robert Meister & Sasmeeta Srivastava
Mr. David Mellor
David & Amy Mendenhall
Karen Merritt
Mr. & Mrs. Donald Michener
Mrs. Khadija Midgley
Amanda Minami
Ruth Murad
Renate M. Nadler, M.D.
Joseph C. Najpaver,
in memory of Deana Logan
David & Marilyn Nasatir
Mr. Anthony Nash & Mrs. Dorene Cotter
Lenora Nelson-Desmas
Joyce Newstat[^]
Gerald & Ortrun Niesar
Alexander Nourafshan[^]
Ms. Ann M. O'Leary
Mrs. Sarah Olson
Lise Deschamps Ostwald
Catherine A. Owen MD
Barbara Paschke
Jay & Nimisha Patel[^]
Berniece Patterson
Ms. Karmen Ching-Ju Peng
Susan D. Peterson
Frances Petrocelli
Ms. Nancy Pfund & Phil Polakoff, M.D.
Dr. Lynn Ponton & Mr. Steven Zimmerman
Anne B. Popkin,
in honor of Matthew Shilvock
Richard & Alan Power-Lum
Jeanette M. Prato
Dr. David Priest & Rev. Eric Nefstead,
in honor of Johann Joson
Margaret & Vic Quattrin
Samuel Dwight Thomas Rabinowitz
Ramchandra Rajeshinde[^]
Charles & Patricia Raven
Ms. Elizabeth Reed
Mr. William E. Reller
Zack & Orli Rinat
Ronald Rogness
Scot Rohrer & Anne Scanlan-Rohrer
Dr. Andrew Rombakis
Yvette & Philip Rosedale
Ms. Susan Rosenblatt
Messrs. Richard R. Rossi &
Kimberly Mark Webb,
in memory of Carole B. Berg
Dr. Gwendolyn Rothman
John E. Ruden
Mr. Pere Salrach Fuertes[^]
Mr. Joseph Saveri[^]
Megan Scacco[^]
Mr. Carl Schaper & Mr. Benjamin Backus
Randy Schekman & Sabeeha Merchant
Andrew Schoenthal
Michael & Leslie Schroeder
Steve & Sally Schroeder
John R. Schwabacher Family
Pamela W. Sebastian
Mr. Sean M. SeLegue
Mr. & Mrs. Gerald Shynp
Drs. Audrey Shaw & Cynthia Florin
Peter⁵ & Helen Sheaff
Ms. Margaret V. Sheehan

Dr. & Mrs. David T. Shen
Mr. Leslie M. Shinozawa &
Mr. Edwin Guarino Jr.⁵
Steven E. Shladover
Jeffrey & Gretchen Shopoff
Neal H. Shorstein, MD
Jean Shuler
David & Barbara Sloss
Mr. Mark Small
Prof. & Mrs. Alan Jay Smith
Mr. & Mrs. George D. Smith Jr.
Pamela D. Smith & Roger L. Potash
Stephen Smoliar & Linda Dembo
Mrs. Linda Snyder
Kristin Sorensen & Danny Tran[^]
Gideon⁵ & Cheryl Sorokin
Dr. & Mrs. Robert L. Stamper
Mr. & Mrs. Isaac Stein
Michael & Susanna Steinberg
Mary Jean Stempien & James Stricker
Alex Still & Martha Ferguson
Ms. Terri Stuart
Joshua & Cristin Szarek[^]
Sharon & John Tastor
Dr. Martin & Elizabeth Terplan
Krista & Gerard Terstiege
Dr. Ruedi F. Thoeni, M.D.
Dean & Jeanice Tipps
Mrs. Nancy Unobskoy
Greg Vaisberg[^]
Abel Valadez & Juliana Parente
James & Julia Vandermade
Ms. Jessica Vapnek
Van-Anh Vo,
in honor of Thao Dodson
Mr. Keith C. Wetmore & Mr. Andrew Hinek[^]
Wildcat Cove Foundation
Ann L. Williamson
Mason & Wendy
Faye Constance Wilson
Ms. Kirsten Wolfe
Ms. Shirley Woo
Sherry Wren, MD
Russell Wyllie
Heather Young
Lowell S. Young & Celeste Young
Philana & David Yu[^]
Christopher & Priscilla Zaccalini
Cameron Zarringhalam[^]
Frank Zepeda
Leslie Zimmerman
Allan & Diane Zingeler
Anonymous (6)

BRONZE \$7,500-\$14,999

Randy Adams
Mr. Ernesto Alfaro & Mr. Robert Noga
Francesca & Jeff Amann[^]
Denise Anker
James Babcock
Linda S. Barrett
Ms. Brenda Beckett
Ms. Lynn Berger
Patricia Berkowitz
Marion Ollin Betz[^]
Donald Blais & Michael McGinley
Lucia Bogatay & Thomas D. Wickens⁵
Debora Booth
The Mervyn L. Brenner Foundation
Mrs. Karen Broido
Joseph & Linda Bronson
Bvgari[^]
Charles Bush & Calvin Lau
Dr. Marcia A. Bush
Certy Partners
Park & Joan Chamberlain
Jeffrey Chambers & Andrea Okamura
Jim Chanin & Rachel Richman
Ms. Mary Chen
Mr. & Mrs. Lawrence K. Cohen
Dr. Charles Connor & Ms. Parisa Ghezlbash
Michael & Jean Couch
Guy Cross & Erika Nelson
Drs. John & Lois Crowe
Holly & Michael Cuggino
Mr. Orville W. Dale
Ms. Lisa Delan
Melissa Der Manouel[^]
Pam DeWeerd
Mr. & Mrs. J. Philip DiNapoli
Michael Dreyer[^]
Barbara J. Dwyer[^]
Mr. & Mrs. Vladimir Ermakoff
Cheryl Fippen
Ken Fong
Virginia Foo
Linle & Jim Froeb[^]
Gabrielson
Nanette Gartrell, M.D. &
Dee Mosbacher, M.D., Ph.D.,
in honor of Ms. Patricia Racette &
Ms. Beth Clayton-Artist
Mr. & Mrs. Dane Gillette
Ann & Daniel Girard[^]
Brendan Glackin & Emily Arnold
Steven D. Goldby & Anita Weissberg
John & Marcia Goldman Foundation
Don & MaryAnn Graulich
Mary W. Graves,
in memory of Nicholas Graves
Ms. Violet Grgich & Mr. Colin Shipman
Mr. Howard Grobstein
Raymond & Amanda Haas
Ms. Mary Hackenbracht & Mr. Buck Gee
John & Johnnie Hafernik,
in memory of Betty Bekgran
P. J. Handeland
Mollie Hedges & Laurel Lembo
Martha & Michael Helms
Mr. Daniel Hersh
Ralph Hexter & Manfred Kollmeier⁵
Peggy Hill
S. C. Hoffman
Janet Hohbach
Hing On Hsu
Kathryn Huber & Larry A. Binkley[^]
Marie Oh Huber & John Huber
Mr. David S. Hugle & Mr. Haggai Niv
David Hyman[^]
Arlene Inch[^]
Johnson & Johnson
Barbara J. R. Jones
Michael Kalkstein & Susan English
Barbara & Ron Kaufman
Bruce & Peggy Kennedy
Mr. F. Curt Kirschner Jr.[^]
Sven E. Kjaersgaard
Linda & Robert⁵ Klett
Karen Kline & Dr. Jerome Hanowsky
Regina Lackner
William R. Lambert
Sujitpan Lamsam & Scott Sagan
Kurt A. Latta
Ayleen Ito & Emory Lee⁵
Ms. Miranda Leonard
Allan Lerch, *in memory of* his wife, Anne Lerch
Anthony Leuin & Jean Bertrand
Meagan Levitan & Dale Carlson
Mingming Li[^]
Andrea Lin[^]
Connie & Robert Loarie
Dr. & Mrs.⁵ H. H. Loomis, Jr.
Nathaniel Lopez
Sylvia & Paul Lorton Jr.
Lui Family
Cheryl Samantha & Laurence R. Lyons Ph.D.
Lori & David Marquardt
Mr. Robert E. McCleskey
Linda M. McKay
Robert Meadows & Dennis Otto
Thomas R. Metcalf & Barbara Metcalf
Helen & John Meyer[^]
David Kremer & Marla Miller
Rita Benton Milner & James Milner[^]
The Harriet & Arthur Memorial Charitable Trust
Lisa Moore
Janet Morris & Frederick Martin⁵

[^] giving total includes a contribution to *Opera Ball*

⁵ deceased

OUR DONOR FAMILY CONTINUED

Ronald D. Morrison
Janet Napolitano
Mark H. Nishiki, M.D.
Jeraldine Palazzi
Jason Phillips & Sheila Schroeder
Mary & Bill Poland,
in honor of Matthew Shilvock
Varda Rabin
Scott Riegelhaupt-Herzig
Theres & Dennis Rohan
Arthur & Keiko Roosa
Deborah M. & Thomas Rosch[^]
Elizabeth & Yassen Roussev
San Francisco Opera Guild/East Bay Chapter
Ms. Beth Scanlan[^]
Schoenberg Family Law Group, P.C.
Mrs. Ronald Schroeder
Jon & NoraLee Sedmak
David Shepherd,
in loving memory of Al Hoffman
Jill Shibles[^]
Crystal Sholts[^]
Jean Sieper
Ms. M. Melanie Searle St. John
Jacqueline Stewart
Nobuyuki & Megumi Sugiura
Young & Chris Suh[^]
Dr. Peter & Mindy Sun
Roselyne Chroman Swig
Polly Tam[^]
Amy Tan & Louis De Mattei,
in honor of David Gockley
Ms. Elizabeth R. Taylor
Mary Tilden
Lilian Chi Tsai[^]
Mr. Richard D. Tuck & Mr. Neale A. Grasham
Leslie & Judy Vadasz
Axel Van Chee
Richard Vasicek
Moya & Aloysha Verzhbinsky
Dr. Bradford W. Wade & Dr. Linda K. Riebel
Ms. Margaret Wadhwani[^]
Ms. Ann Yvonne Walker & Mr. David M. Jones
Mary Wang & Michael Sun
William & Sakura Wang
Lucie & Jerry Weissman
Anita & Steve Westly[^]
Brayton Wilbur Foundation
Barbara Wölschleger Smith
Dr. Carlene J. Wong & Dr. Philip C. Lee[^]
Diana Yee & Nelda Kilguss
Salle Yoo & Jeff Gray
Mr. E. William & Mrs. Mary Alice⁵ Yund
Peggy & Lee Zeigler
Jian Zhang & Sean Liu
Huan Zhu
Virginia C. Ziegler & Andrew Zimmerman[^]
Anonymous (10)

INTERMEZZO SILVER \$15,000–\$24,999

Dr. Katherine Adams & Mr. Ralph Adams
Amir V. Adibi & Shannon R. Clawson
Dorrit Ahbel
Sig Anderman[^]
Drs. Kjerstin Irja & Benjamin Carl Anderson[^]
David & Judith Preves Anderson
Robert M. Anderson & Kyong Shik Eom
Dr. Nancy L. Ascher
Mr. Paul J. Asente & Mr. Ron Jenks
Bartko Pavia LLP
James Scott Bays
Joanna Beam
Yobo Bello-Asemota[^]
David Bertoni
Ms. Elizabeth F. Birka-White[^]
Athena & Timothy Blackburn
Mr. Frank Bliss
Mrs. Barbara B. Bocci
Ms. Barbara Brown[^]
Rike & Klaus Burmeister
Frank A. Campini Foundation
Frances Campa
Sally Carlson
Ben Chai & Bob Nelson⁵
Mark R. Chaitkin & P. Cecilia Storr
Julia Frohlich Cherry
Mr. & Mrs. W. S. Child
Michèle Beigel Corash & Laurence Corash
Alice Corning
James Cross & Charles Antonen,
in memory of Dr. Alexander Cross
Martine Darwish & Vlad Kroll
Dr. & Mrs. Philip S. Dauber
Jayne & Peter Davis[^]
Shirley Davis⁵ & Paul Sack
Orlando Diaz-Azcuy & John G. Capo
Mr. Peter Dinkelspiel
Dolby Laboratories
Sarah Douglas & Marie Vitulli
Elaine McKinley & Kit Durgin
Susan & Bruce Dzieza
Joan Falender
Tom Frankel & Janet Reider
Barbara B. & Joseph P. Fredrick
Dr. Jane M. Gitschier
Glasser Family Fund
Marcia & Geoffrey Green
Bernice E. Greene
Deborah Greer[^]
Ann C. Grove & Cynthia Tessier
Bro Halff
Charles F. Hanes
Jane Marks Hartley
Dr. M. Henry Heines & Ms. Katherine Fines
Paula Heller & Robert Yohai,
in memory of Georjean Heller
Mr. Robert Hero
Susan K. Hoerger
Kimberly M. Hughes
Elizabeth Ingalls
Robert & Riki Intner
Donald⁵ & Jacqueline Jacobberger
Kaiser Permanente
Jack Klingelhofer
Dr. Judith A. Lamberti
Bill & Jeanne Landreth
Ms. Katharine Lange
Mr. Randall E. Laroche & Mr. David Laudon
Patricia W. Leicher
Lisa P. Lindelef
Sylvia R. Lindsey[^]
Bernice Lindstrom
Tom Lockard & Dr. Alix Marduel
Niall & Eve Lynch
Rainebeau Matijas[^]
Ms. Lori Mirek[^]
Mr. Robert B. Mison[^]
Thomas & Lydia Moran
Rene Morgan,
in loving memory of Don Morgan
William O. Morris,
in memory of Susan Woodbury Morris
Maryam & Oran Muduroglu[^]
Mr. Manfred Mundelius
John Nickel
James A. Noe, III
Sally & Craig Nordlund
Standish O'Grady
Mr. David Todd Oldroyd[^]
Diana V. Rogers,
in memory of Ms. Suzanne Orrick
Judy O'Young, M.D. & Gregg Hauser
Edward & Lynn Poole[^]
Mr. Gordon Radley
Ms. Merrill Randol & Dr. Stephen Sherwin[^]
Michelle Rhyu
Bob & Terri Ryan
Michael Sack
Deborah & Paul Sagues
Ms. Cynthia Schreuder Kalev[^]
Ms. Ruth A. Short
Drs. Edward & Dale Sickles
Dr. & Mrs.⁵ Marvin Smoller
Donald Sobelman & Leishia Woolwine
Reg & Marianne Steer
Ms. Zornitza Stefanova & Mr. Payam Mirrashidi
Sam Test
Mr. Terrence Tilley

TL Trust
Ms. Marimar Torres[^]
Anita Tortorici
Ms. Lisa Tough
Ann Classen Treadwell
Ms. Heidi Ulrich, *in memory of* Ursula Bisconer
Soo & Raj Venkatesan
Ms. Barbara Walkowski[^]
Mr. Richard P. & Catherine M. West
Gretchen Wolfe Hansen
Ms. Eileen C. Wong
Dennis & Melinda Yee Franklin[^]
Owen & Linda Youngman
Ms. Kay Yun & Mr. Andre Neumann-Loreck[^],
in honor of Jerome & Thao Dodson
Diane & Howard Zack
Stephen & Connie Zilles
Mary & Harold Zlot Family Foundation
Christopher Zuber[^]
Anonymous,
in memory of Dr. George Paphitis
Anonymous (4)

LEADERSHIP GOLD \$25,000–\$49,999

181 Fremont Residences[^]
Amazon[^]
Mr. Brian G. Atwood & Ms. Lynne H. Edminster[^]
Kathryn & Frederick Baron,
in honor of Matthew Shilvock
Brigid S. Barton
Richard Bastoni
Robert H. Beadle[^]
Ruth Belvin
Fred & Betty Bialek
Dr. Jennifer Bock Hughes &
Mr. Harold O. Hughes
Dr. Sean P. Bohen & Mrs. Tanum Davis Bohen[^]
Jamie & Philip Bowles
Edward Paul Braby, M.D.
Chris & Jennifer Brahm[^]
Ms. Jennifer Braun & Mr. Raymond Ryan
Ellie & Theodore Brown[^]
Peter & Jane Carpenter
Anne Casscells[^]
Raymond Chinn
Janet Cluff[^]
Leonard & Marie Collins
John⁵ & Bonnie Demergasso
Reid⁵ & Peggy Dennis
Bob Epstein & Amy Roth
Judith & Philip⁵ Erdberg
Jacqueline & Christian P. Erdman[^]
Dr. & Mrs. Eric Fain
Dianne A. Fowler
Ms. Margarita Gandia &
Ms. Diana Campoamor[^]
Mr. Michael M. Garland & Ms. Virginia A. Coe
Gordon P. Getty
Melvin Gilbert
Hon. Barry Goode
Anne Gray
Mimi & Peter Haas Fund[^]
Denise Hale, *in honor of* Doreen Ho
Michael A. Harrison⁵ & Susan Graham Harrison
Lori Head & Patrick Flaherty
In memory of Jayne Heagy
Ian Hinchliffe & Marjorie Shapiro
James & Doreen Ho
The Diana Dollar Knowles Foundation
Anne E. Wengert & Leslie Latham
Gabrielle Layton[^]
Ms. Patricia Lee-Hoffmann
Mr. J. Stoner Lichty, Jr. & Dr. Darryl L. Raszl
Claude L. Lowen
Jennifer Coslett MacCready
Betty Maddux, *in memory of* Ed Koester
Messrs. Mario Marte & Oscar Corona[^]
Patrick McCabe[^]
Nion McEvoy & Leslie Berriman
Al Medvitz & Jean McCormack[^]
Karl & Kristen Mills[^]
Dr. Judy C. Miner
Cathy & Howard Moreland

James Moule
Robert Munday & Evamarie Doering
Paul Nordine
One World Fund
OPERA America
Hon. Nancy & Mr. Paul Pelosi[^]
Neil & Elsa Pering
Dr. & Mrs. George T. Rab
Louise & Paul Renne
Isabel & Insik Rhee,
in honor of Kaitlin & Matthew Rhee
Linnea & George Roberts
Daniel Rubin
Todd & Sandra Sachs
San Francisco Opera Guild
Donna Seidel
Christopher & Trudi Seiwald[^]
Mr. David J. & Mrs. Mary Beth Shimmmon[^]
Abraham D. & Marian S. Sofaer
Shirley Soong
Isobel & Roger Sturgeon
Valli Benesch & Bob Tandler
Barbara L. Traisman[^]
Ms. Sarasina Tuchen[^]
Claudia & Nicola Volpi[^]
Hon. James L. Warren (Ret.)[^]
Michael Warren[^]
Ronald & Emely Weissman[^]
Eric Yang & Lisa Guo
Dr. John S. Yao & Dr. Pauline Mysliwiec
A Grateful Patron,
in honor of the SF Opera Association
Anonymous,
in honor of Pitch Johnson
Anonymous,
in memory of Scott Hendrickson
Anonymous, *in honor of*
Louise Ciulla, Robert Ciulla, & Ji Young Lee
Anonymous (2)

LEADERSHIP PLATINUM \$50,000–\$74,999

Jennifer M. Bienaimé & Joshua Fiedler[^]
Phyllis B. Blair
Bloomberg
Claire & Jared Bobrow[^]
Romana D. Bracco[^]
Donald D. Campbell & Teresa Yrastorza
CHANEL[^]
Alexander⁵ & Antonia Cross[^]
Timothy D. Dattels & Kristine M. Johnson[^]
Donna Dubinsky & Leonard Shustek
Lisa Erdberg & Dennis Gibbons[^]
The Charles D. & Frances K. Field Fund
Lillian Qian & Charles Huang
Anne & Timothy Kahn[^]
Dr. Susan Kroll & Mr. Mark R. Kroll
Fred M. Levin, The Shenson Foundation
Annie Y. Liu
Timothy J. Marten, M.D. & Ms. Mary C. Heylin[^]
Michael Moritz & Harriet Heyman
Julian & Willie Sue Orr
Anne B. Popkin[^]
Charles P. Russell
Anthony & Shipley Salewski
TriplePoint Capital[^]
Elizabeth Tsai Living Trust
U.S. Bank
Steven & Jennifer Walske[^]
James & Beth⁵ Wintersteen
S. Shariq Yosufzai & Brian E. James[^]
Anonymous (2)

LEADERSHIP DIAMOND \$75,000–\$99,999

Mr. & Mrs.⁵ Joachim Bechtle
Valerie Crane Dorfman[^]
Louise M. Davies Foundation
Robert & Dana Emery
The Frances K. & Charles D. Field Foundation
Mr. Lawrence A. Kern[^]
The McMurtry Family

[^] giving total includes a contribution to *Opera Ball*

⁵ deceased

The Producers Circle

San Francisco Opera is grateful for the philanthropic investments of our Producers Circle members and Company Sponsors. These generous opera lovers care deeply about continuing the legacy that the Company's founders established, creating globally recognized opera productions for all to enjoy.

ASSOCIATE PRODUCER

\$100,000–\$249,999

Robert Mailer Anderson & Nicola Miner
Mark Barrenechea & Sydney Leung
William J. Bennington
Helen Berggruen, for Five Arts Foundation
Mrs. John Maxwell Bryan
Carol Franc Buck Foundation
Jack Calhoun & Trent Norris
Emmanuel Chao
Margaret Liu Collins & Edward Collins
Marion M. Cope
James & Phyllis Coulter
Ms. Christina & Dr. Elizabeth DeBruin Warren
Mr. & Mrs. Noel Fenton
Peter Fenton & Kate Greer
Sakurako & William Fisher
Kristina Johnson Flanagan
Samia & Scott Foster
Mr. Stanlee Gatti
Jerome Guillen & Jeremy Gallaher
Brian & Rene Hollins
Thomas E. Horn & Bob Ross Foundation
Sylvia Hughes, *in memory of* John Hughes
Leslie & George Hume
The William G. Irwin Charity Foundation
Sue Graham Johnston & Eric Johnston
Candace Zander Kahn
Anne & Jeffery Katz
Dr. Amelia Kaymen M.D. & Mr. Eric Yopes
William & Gretchen Kimball Fund
Koret Foundation
Karen J. Kubin
Lyna Lam & Chris Larsen
Cynthia & Richard Livermore
Susan[§] & Philip Marineau
Mr. & Mrs. J. Patterson McBaine
Nancy S. Mueller
Ben Nelson
Peggy & Boyce Nute
Barbara Oshman
Mr. & Mrs. John S. Renard
Pamela & Richard Rigg
Mr. Charles W. Roth
Chandra & Michael Rudd
Phil Black & Brigitte Sandquist
Betty & Jack Schafer
Joe & Clara Wu Tsai
Jim & Gayle Tunnell
William & Mikiko[§] Walker
Akiko Yamazaki & Jerry Yang
Eric Yuan & Sherry Zhang
Zenni Optical
Anonymous (2)

PRODUCER

\$250,000–\$499,999

Norby Anderson
Marcia Barinaga & Corey Goodman
Chinese Heritage Foundation of Minnesota
Keith & Priscilla Geeslin
Grants for the Arts
Mrs. Carol E. Parker & Dr. Gerhard H. Parker
Isabel & Insik Rhee
Arthur & Toni Rembe Rock
Ms. Nadine M. Tang
Barbara Moller Ward
Anonymous

EXECUTIVE PRODUCER

\$500,000–\$999,999

Shai Edberg
Denise Littlefield Sobel
Anonymous

COMPANY SPONSORS

\$1,000,000 and Above

Dr. & Mrs. William M. Coughran
Julie Dickson
Jerome & Thao Dodson
Dagmar Dolby
Carol & Dixon Doll
Bertie Bialek Elliott
Ann and Gordon Getty Foundation for the Arts
Louise Gund
John A. & Cynthia Fry Gunn
The Jen-Hsun & Lori Huang Foundation
Franklin & Catherine[§] Johnson
Edmund W. & Jeannik Méquet Littlefield Fund
Bernard & Barbro Osher
Marieke & Jeff Rothschild
Jan Shrem[§] & Maria Manetti Shrem
Dianne Taube
Phyllis C. Wattis Endowment Funds
Diane B. Wilsey
Barbara A. Wolfe
Anonymous

[§] deceased

The Ring Circle

San Francisco Opera is honored to recognize these donors for their generous support of the 2028 production of Wagner's epic *Ring* cycle. Members of the Circle enjoy donor benefits that bring you closer to the art while helping the Company bring this vital work back to the War Memorial stage. This list reflects gifts received as of **August 4, 2026**.

Join them by visiting <https://www.sfopera.com/give/donations/giving-circle/ringcircle/>

RHINEMAIDEN CIRCLE

\$7,500–\$14,999

Mr. Jerry Ainsworth
Quintin Anderson
Helen Berggruen, for Five Arts Foundation
Roy C. Bergstrom
Donald Blais & Michael McGinley
Bill & Alison Boeckmann
Charles Bush & Calvin Lau
Drs. John & Lois Crowe
Jayne & Peter Davis
Cheryl Fippen
Gabrielson
Claire Greenberg
Frederic Harwood
Terry Hill
Ian Hinchliffe & Marjorie Shapiro
Robert & Riki Intner
Kori Kody & Stephen Jackson
Mr. Keith Jantzen & Mr. Scott Beth
Dr. Amelia Kaymen M.D. & Mr. Eric Yopes
Ms. Laura M. Kozel
William R. Lambert
Lisa P. Lindelef
Sylvia R. Lindsey
Dr. David Matuszak & Ms. Maureen Hunter
Michael & Kimberli McCallum
Peter Meier
Julian & Willie Sue Orr
Ms. Iris Parris
Andy Pharoah
Mr. & Mrs. Gerald Sharp
Diane Walder
Anonymous (5)

HERO CIRCLE

\$15K–\$24,999

Robert M. Anderson & Kyong Shik Eom
James Scott Bays
Ellie & Theodore Brown
Janet Cluff
Bruce Colman, in honor of Keith W. & Marjorie J. Riley
Shirley Davis[§] & Paul Sack
Bob Epstein & Amy Roth
Ann & Daniel Girard
Hon. Barry Goode
Charles F. Hanes
Candace Zander Kahn
Patrick McCabe
David & Marilyn Nasatir
John Nickel
Keith W. & Marjorie J. Riley

Bob & Terri Ryan
Donald Sobelman & Leishia Woolwine
Ann L. Williamson
Owen & Linda Youngman

SIEGFRIED CIRCLE

\$25K–\$49,999

Claire & Jared Bobrow
Dr. Jennifer Bock Hughes & Mr. Harold O. Hughes
Alexander[§] & Antonia Cross
Lisa Erdborg & Dennis Gibbons
Leslie & George Hume
Mr. Lawrence A. Kern
Jack Klingelhofer
Dr. Susan Kroll & Mr. Mark R. Kroll
Anne E. Wengert & Leslie Latham
Andrew Mason
James R. Meehan
Rita Benton Milner & James Milner
Dr. Judy C. Miner
TL Trust

WOTAN CIRCLE

\$50K–\$99,999

Valerie Crane Dorfman
Mr. & Mrs. Noel Fenton
Anonymous

BRÜNNHILDE CIRCLE

\$100,000–\$249,999

Kristina Johnson Flanagan
Nancy S. Mueller
Peggy & Boyce Nute
Mrs. Carol E. Parker & Dr. Gerhard H. Parker
Chandra & Michael Rudd
Jim & Gayle Tunnell

VALHALLA CIRCLE

\$250,000+

Drs. Kjerstin Irja & Benjamin Carl Anderson
Mark Barrenechea & Sydney Leung
Emmanuel Chao
Dr. & Mrs. William M. Coughran
Ms. Christina & Dr. Elizabeth DeBruin Warren
Keith & Priscilla Geeslin
Mary W. Graves, in memory of Nicholas Graves
The Hughes Family
Karen J. Kubin
Betty & Jack Schafer
Barbara A. Wolfe
Anonymous

[§] deceased



Join Opera Cubs!

Opera Cubs is the place to be for our littlest lovers of opera and the official fan club of Bearitone the Opera Bear!

Members of Opera Cubs enjoy the following benefits:

- Invites and early registration to family-friendly events at San Francisco Opera and around the Bay
- Quarterly editions of *Opera Cubs News*
- A special annual birthday message from Bearitone the Opera Bear
- Special opportunities for discounted performance tickets and invitations to dress rehearsals (including a special Date Night Discount for parents!)

Help us plant the seeds of tomorrow's audiences and inspire a lifelong love of opera. Sign up your little one for Opera Cubs today!

Membership is free! All children are welcome! 🌱



AmaWaterways' "CELEBRATION OF MUSIC"

July 3–12, 2028

"BEST OF THE DANUBE"

2 Nights in Budapest ~ 7-Night Cruise

Roundtrip from Budapest with guest lecturer



*Dr. Kip Cranna,
San Francisco
Opera's
Dramaturg
Emeritus*

AmaWaterways' AmaSonata

Budapest, Bratislava,
Melk, Salzburg & Vienna

Tours of Vienna State
Opera House and
Budapest Opera House

- \$1,250 group discount
- Pre-paid gratuities
- Complimentary wine & beer
- Daily happy hour
- Past guest discounts, plus
- FREE SHORE EXCURSIONS

9-day package with French Balcony starts at
\$5,588 per person ~ double occupancy



Tom Taffel & Bill Repp HOSTS & GROUP MANAGERS

415.566.7673

Tom@TomTaffel.com

www.TomsGroupCruises.com

*Because some experiences in life are
simply better when shared with others*



SAN FRANCISCO
OPERA

When you make
a planned gift to
San Francisco Opera, you
join a community of opera
lovers whose passion for
this art has helped ensure
that the magic of this art
form can be experienced
for generations to come.
the magic of this art
form is experienced for
generations to come.

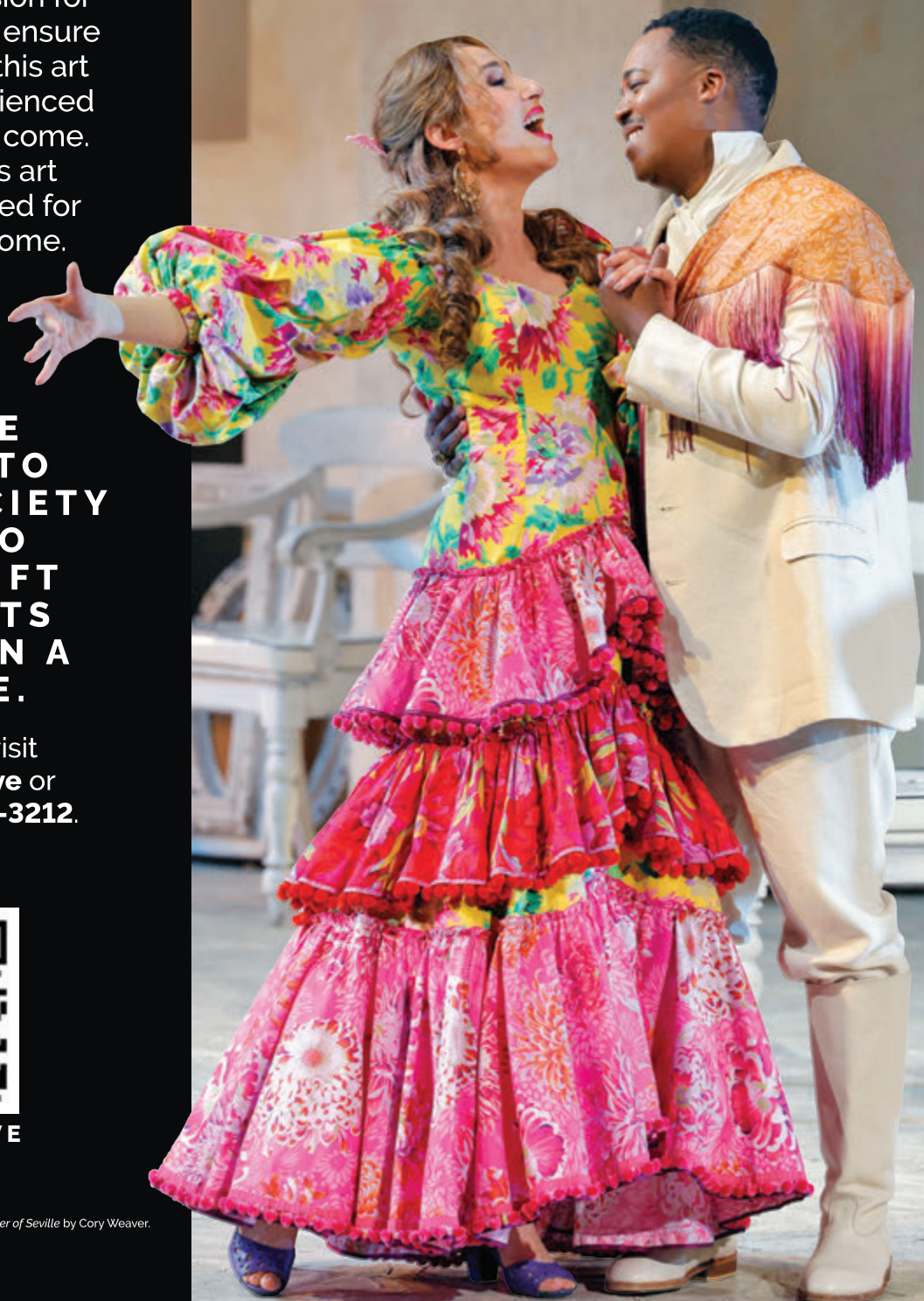
**JOIN THE
BEL CANTO
LEGACY SOCIETY
TODAY TO
MAKE A GIFT
THAT LASTS
MORE THAN A
LIFETIME.**

To learn more, visit
sfopera.com/give or
call us at **(415) 565-3212**.



SCAN TO GIVE

Leave a Legacy, Sustain a Community



Opera Ball 2026

HONORARY CHAIRS: John A. & Cynthia Fry Gunn • Diane B. Wilsey • Barbara A. Wolfe

CO-CHAIRS: Sydney Leung • Jennifer Walske

HOST COMMITTEE

Francesca Gutierrez Amann • Mrs. Navid Armstrong • J. Riccardo Benavides • Jennifer Bienaimé • Stephanie Block • Tanum Davis Bohen • Romana D. Bracco
Jennifer Brandenburg • Ms. Barbara Brown • Jack Calhoun • Dr. Carolyn Chang • Tracy Chen • Valerie Crane Dorfman • Roman Gronkowski • Kathryn Huber
Courtney Labe • Andrea Lin • Farah Makras • Mr. Jorge Maumer • Maryam Muduroglu • Pam Preston • Isabel Rhee • Mary Beth Shimmon • Lilian Chi Tsai • Betty Yu

San Francisco Opera Association and San Francisco Opera Guild offer heartfelt gratitude to the Opera Ball donors listed below, as of August 15, 2026. Their generosity plays an important role in supporting a vibrant arts community through San Francisco Opera's artistic initiatives and San Francisco Opera Guild's education programs.

GREAT BENEFACTOR \$10,000

Mark Barrenechea &
Sydney Leung★
Joachim Bechtle
William J. Bennington
Claire & Jared Bobrow
Bvlgari
Jack Calhoun & Trent Norris
Emmanuel Chao
Valerie Crane Dorfman
Ms. Christina &
Dr. Elizabeth DeBruin Warren
Dagmar Dolby
Peter Fenton & Kate Greer
Keith & Priscilla Geeslin
John A. & Cynthia Fry Gunn★
Mimi & Peter Haas Fund
Sylvia Hughes★
Messrs. Mario Marte &
Oscar Corona
Timothy J. Marten, M.D. &
Ms. Mary C. Heylin
Hon. Nancy & Mr. Paul Pelosi
Christopher & Trudi Seiwald
Denise Littlefield Sobel★
Dianne Taube★
Steven & Jennifer Walske
Hon. James L. Warren (Ret.)
Barbara A. Wolfe
Ms. Kay Yun &
Mr. Andre Neumann-Loreck

GRAND BENEFACTOR \$5,000

Francesca & Jeff Amann
Mr. Brian G. Atwood &
Ms. Lynne H. Edminster
Yobo Bello-Asemota
Elizabeth & David Birka-White
Dr. Sean P. Bohen &
Mrs. Tanum Davis Bohen
Romana D. Bracco
Ms. Susan Breyer,
in honor of Sydney Leung
Janet Cluff

Dr. & Mrs. William M. Coughran
Melissa Der Manouel
Jerome & Thao Dodson★
Michael Dreyer
Jacqueline &
Christian P. Erdman
Deborah Greer
Kathryn Huber & Larry Binkley
Leslie & George Hume,
in honor of Diane B. Wilsey
Mr. Lawrence A. Kern
Karen J. Kubin
Cynthia & Richard Livermore★
Mr. & Mrs. Victor Makras
Rainebeau Matijas
Teresa Medearis
Edward & Lynn Poole
Pamela & Richard Rigg
Andrew & Juliet Schoenthal
Maria Manetti Shrem
Mona Tavss
Madeleine Todd
Ms. Marimar Torres
TriplePoint Capital★
Ms. Margaret Wadhwani

BENEFACTOR \$3,500

Mrs. Navid Armstrong
Ms. Carol Benz
Helen Berggruen,
for Five Arts Foundation
Lock & Ellie Bingham
Stephanie Block
Beverley & Ron Borelli
Ellie & Theodore Brown
Lorna Meyer Calas &
Dennis Calas
Ms. Judy Chang
Tracy Chen
Rachel F. Fishman
Mr. Joel Goodrich
Semele & David Heller
Martha Hertelendy
Andrew Hinek & Keith Wetmore

Thomas E. Horn & Bob Ross
Foundation
Douglas & Sandra Jamieson
Anne & Timothy Kahn
Mr. F. Curt Kirschner Jr.
Markos & Eleni
Tsakopoulos-Kounalakis Fund
Ashwin Ladva
Jean Lee
Soyoung Lee
Carmen Legarda
Andrea Lin
Rhonda & Vinod Mahendroo
Mr. Jorge Maumer
Jill McNay
Al Medvitz & Jean McCormack
Helen & John Meyer
Mr. Joshua J. Morgan III
Nancy S. Mueller
Peggy & Boyce Nute
Mr. Walter C. Oberndorf
Mrs. Carol E. Parker &
Dr. Gerhard H. Parker
Pam & Jack Preston
Ramchandra Rajeshinde
Isabel & Insik Rhee★
Ms. Stefanie Roumeliotis
Mr. Pere Salrach Fuertes
Jill Shibles
Mr. David J. &
Mrs. Mary Beth Shimmon★
Joshua & Cristin Szarek
Greg Vaisberg
Claudia & Nicola Volpi★
Ms. Barbara Walkowski
Michael Warren Real Estate★
Betty Yu
Mr. Chip Zecher

ADVOCATE \$2,000

Drs. Kjerstin Irja &
Benjamin Carl Anderson
Ms. Ann Baer
Catherine Bassick
Robert H. Beadle

Diane S. Bettencourt &
Thomas Hockridge
Jennifer M. Bienaimé &
Joshua Fiedler
Michael & Celeste Bobroff
Lana Bondar
Chris & Jennifer Brahm
Mr. & Mrs. William Brandenburg
Marilyn Brenner
Christina Brodbeck
Ms. Barbara Brown
Mark Cavagnero
Dr. Tammy T. Chang
John Chen
Ms. Helen Christakos
Katie Colendich
John Cullison & Diana Kissil
Dr. Maria Danilychev, MD
Ms. Barbara deVries
Polly Dinkel
Drysdale Family Foundation
Barbara J. Dwyer
Mr. James Eimers &
Mr. Robert Wulff
Hon. Franklin Elia
Jennifer Emerson
Lisa Erdberg & Dennis Gibbons
Joan Fantazia
Barbara K. Finck, M.D.
Linle & Jim Froeb
Papia Gambelin
Mr. & Mrs. Clifford Hersh
Austin Hills & Farnoosh Hariri
David Hyman
Franklin P. Johnson★
Margo & Leonard Karstadt
Mr. John Kerns
Clementine Li
Mingming Li
Kathie & Dexter Lowry
Elizabeth & Patrick Malkassian
Dr. Pamela Marron
Dr. Myron Marx
Sir Deryck Maughan
Patrick McCabe
Stephanie Mellin

Rita Benton Milner &
James Milner
Deborah Mosser &
Donald MacLean
Maryam & Oran Muduroglu
Sheila & Paul Nahi
Ms. Susan E. Neeman
Christopher Newell
Joyce Newstat
Alexander Nourafshan
Mr. David Todd Oldroyd &
Mr. Ronnie Genotti
Nazan Orr
Ms. Merrill Randol &
Dr. Stephen Sherwin
Melissa Ribeiro
Mrs. Judy Romanenkov
Mr. Joseph Saveri
Louise Schine
Mr. Paul Setziol
Alysha Shahrukh
Mr. Matthew Simis
Kristin Sorensen & Danny Tran
Mr. Randall J. Strossen &
Ms. Elizabeth Hammond
Lisa Thompson
Rick & Beth Thurber
Barbara L. Traisman
Mr. Luu Tran & Toshiko Ueda
Lilian Chi Tsai
Sarasina & Mike Tuchen
Natalia Urrutia-Hernandez &
Israel Hernandez
Ronald & Emely Weissman
Qiong Wu
Dennis & Melinda Yee Franklin
S. Shariq Yosufzai &
Brian E. James
Jim Zanze
Bingyuan Zhang,
in memory of Kang Zhang
Ginny Cartwright Ziegler &
Andy Zimmerman
Anonymous (2)

★ Table Purchase

OPENING WEEKEND GRAND SPONSOR

Diane B. Wilsey

PLATINUM SPONSOR
TriplePoint Capital

WHITE WINE SPONSOR
Villa Italia Gourmet Food & Wines

RED WINE SPONSOR
Hertelendy Vineyards

SPARKLING WINE SPONSOR
Scharffenberger Cellars

BENEFACTOR PARTY SPONSOR
Walske Foundation

OPERA BALL PRE-PARTY SPONSORS
Consulate General of Italy
in San Francisco
Romana D. Bracco
Walske Foundation

EVENT DESIGN
J. Riccardo Benavides Event Styling

CATERING
McCalls Catering & Events

CAVIAR SPONSOR
The Caviar Co.

MEDIA SPONSORS
Haute Living
Nob Hill Gazette

CURATED AMARO EXPERIENCE
Bitters & Bottles

SPECIAL THANKS TO
Bvlgari
DJ heyLove★
Filoli Historic House &
World-Class Garden
Massimo Carnelos,
Consul General of Italy
The Huntington Hotel
Oscar de la Renta
Soirée Valet
Villa Taverna

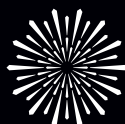


SOMETHING OLD, SOMETHING NEW,
SOMETHING BORROWED, SOMETHING ASKEW.

The Marriage of Figaro

BY WOLFGANG AMADEUS MOZART

OCTOBER 31; NOVEMBER 3, 7, 10, 13, 15, 18, 21, 27, 29



SAN FRANCISCO
OPERA

TICKETS ON SALE NOW | [SFOPERA.COM](https://www.sfopera.com) | (415) 864-3330

This project is supported in part, by the National Endowment for the Arts.
All performances feature English supertitles. All dates, prices, programs, artists, and productions subject to change. Tickets subject to availability. Illustration by Brian Stauffer.

Mary, Queen of Scots

OPERA IN THREE ACTS BY THEA MUSGRAVE

This production is made possible, in part, by
The Phyllis C. Wattis Fund for New Productions
Marcia Barinaga & Corey Goodman
Louise Gund

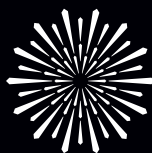
John A. & Cynthia Fry Gunn
The Jen-Hsun & Lori Huang Foundation
Marieke & Jeff Rothschild

Clelia Caferio's appearance is made possible by
the Jan Shrem & Maria Manetti Shrem Conductors Fund

Additional support provided by
Brian & Rene Hollins
Sue Graham Johnston & Eric Johnston

Co-Production between San Francisco Opera and English National Opera

SEPTEMBER 20, 24, 26, 29; OCTOBER 2, 4, 2026



SAN FRANCISCO
OPERA

Mary, Queen of Scots

Set in Scotland during a period of turbulent political and religious upheaval, *Mary, Queen of Scots* follows the young monarch as she navigates the demands of power. Musgrave's opera explores how rival ambitions, religious conflict, and competing loyalties transform a queen's reign into a private tragedy. Mary soon discovers that the greatest threat to her crown comes not from foreign enemies but from those closest to her.

When the opera begins, Mary has recently been widowed as Queen of France and returns to Scotland to claim the throne she inherited as an infant. The kingdom she returns to has transformed in her absence. Protestant reform has eclipsed the Catholic faith in which she was raised, and Scotland's most powerful leaders have grown accustomed to ruling without her. Among the most influential is her Protestant half-brother, James, Earl of Moray. Though barred from inheriting the throne because of his illegitimate birth, his outward loyalty conceals an increasingly determined ambition to govern in her place.

Mary proves herself a capable and diplomatic ruler, refusing to favor the competing factions around her. Every decision carries political consequences. The charismatic Earl of Bothwell, a trusted military commander, and the young English nobleman Lord Darnley emerge as both potential allies and suitors, while James works to ensure that no one weakens his influence over the crown. Hoping to strengthen both her position in Scotland and her claim to the English crown, Mary marries Darnley, whose own claims to the Scottish and English thrones make the match a powerful dynastic alliance.

Rather than securing her future, the marriage accelerates the kingdom's unraveling. The marriage quickly exposes Darnley's vanity and growing unreliability. Sensing an opportunity, James exploits Darnley's jealousy to advance his own designs on power. At the center of the court stands David Riccio, Mary's trusted Italian secretary and closest political confidant, whose friendship with the queen becomes the target of rumor and manipulation. Incited by James and his allies, Darnley murders Riccio before Mary's eyes, shattering both her marriage and her confidence in those around her.

From that point on, Mary's greatest struggle is as personal as it is political. She gradually realizes that every man who claims to protect her—her ambitious half-brother James, her volatile husband Darnley, and the increasingly possessive Bothwell—is ultimately pursuing his own interests. Isolated yet increasingly resolute, she rejects

James's attempts to control the throne and publicly exposes his duplicity, rallying the Scottish people behind their queen.

That triumph proves temporary. After the birth of her son, Mary's grip on the kingdom begins to weaken as rebellion spreads. Seeking protection, she places her trust in Bothwell, only to find herself further compromised by his actions. While Bothwell consolidates his position and James continues his relentless campaign to discredit Mary, Darnley is murdered, and public opinion turns decisively against the queen. Accused of crimes she did not commit and abandoned by many who once supported her, Mary is forced to flee Scotland, leaving behind both her crown and her infant son who will ultimately unify the kingdoms of Scotland and England as James I.

Unlike many dramatizations that focus on Mary's imprisonment and execution in England, Musgrave's opera concludes at the moment her Scottish reign comes to an end. Its emotional climax lies not in martyrdom but in exile and sacrifice: a queen stripped of power, separated forever from her child, and driven from the country she fought to rule. Behind her lies a kingdom divided; before her, an uncertain future.

First performance: Edinburgh, King's Theatre; September 6, 1977

First performance in the United States: Norfolk, Virginia Opera, Center Theater; March 29, 1978

First San Francisco Opera performance: Curran Theatre; April 12, 1979

The 1979 West Coast premiere of *Mary, Queen of Scots* was presented by Spring Opera Theater, a San Francisco Opera affiliate, with the composer conducting. For information about the cast and production, visit archive.sfopera.com.

Personnel: 13 principals, 45 choristers, 4 dancers; **62 total**

Orchestra: 2 flutes (both doubling piccolo), 3 oboes (2 doubling English horn), 2 clarinets (1 doubling bass clarinet), 2 bassoons (1 doubling contrabassoon), 4 horns, 2 trumpets, 1 trombone, 1 timpani, 2 percussion, 1 harp, 1 organ, 31 strings (10 first violins, 8 second violins, 5 violas, 4 cellos, 4 basses);

52 total

Banda: 1 flute, 1 oboe, 1 English horn, 1 bassoon, 1 trumpet, 1 percussion; **6 total**



SCAN CODE FOR COMPLETE SYNOPSIS

Conductor
Clelia Cafiero*

Director
Stewart Laing*

Choreographer
Colm Seery

Production Designer
Stewart Laing*

Co-Lighting Designer
D.M. Wood

Co-Lighting Designer
Mimi Jordan Sherin*

Chorus Director
John Keene

Assistant Conductor
Sara Jobin

Prompter
Kseniia Polstiankina Barrad

Musical Preparation
Bryndon Hassman
Brian Cho†
Peter Walsh
Fabrizio Corona

Diction
Jessica Berman

Assistant Director
Dan Wallace Miller

Stage Manager
Darin Burnett

Assistant Stage Managers
Rosie Burns Pavlik
Megan Coutts
E. Reed Fisher

Fight Director
Dave Maier

Intimacy Director
Maya Herbsman

Technical Supervisors
Erik Walstad
Shannon Dodson

Costume Supervisor
Galen Till

Hair and Makeup
Jeanna Parham

SUNDAY, SEPTEMBER 20, 2026 • 2 PM
THURSDAY, SEPTEMBER 24 • 7:30 PM
SATURDAY, SEPTEMBER 26 • 7:30 PM
TUESDAY, SEPTEMBER 29 • 7:30 PM
FRIDAY, OCTOBER 2 • 7:30 PM
SUNDAY, OCTOBER 4 • 2 PM

Mary, Queen of Scots

Opera in three acts by **Thea Musgrave**
Based on **Amalia Elguera's** play *Moray*

(Sung in English with English supertitles)

CAST

(in order of vocal appearance)

Cardinal Beaton	David Soar
James Stewart, Earl of Moray	Thomas Mole[#]
Earl of Morton	Olivier Zerouali†
Earl of Ruthven	Chance Jonas-O'Toole
Mary, Queen of Scots	Heidi Stober
James Hepburn, Earl of Bothwell	Thomas Kinch†
Mary Seton	Sadie Cheslak†
Mary Beaton	Sofia Gotch†
Mary Livingston	Mary Hoskins†
Mary Fleming	Alexa Frankian†
Lord Gordon	Philip Skinner
Henry, Lord Darnley	Christopher Sokolowski*
David Riccio	Hadleigh Adams
Lords	William Lee Bryan, Michael Jankosky
Crowd Member	Sally Mouzon

Soldiers, Courtiers, Lords of Congregation, and people of Edinburgh

[#] American Debut ^{*} San Francisco Opera debut [†] Current Adler Fellow

PLACE AND TIME: A contemporary Scottish city

ACT I

—INTERMISSION—

ACT II

—INTERMISSION—

ACT III

The performance will last approximately three hours with two intermissions.

Latecomers may not be seated during the performance after the lights have dimmed.

Patrons who leave during the performance may not be reseated.

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.

“Mary, Queen of Scots, Got Her Head Chopped Off”

BY STEWART LAING

Mary Stuart is a historical figure who has also become a mythic one in the popular imagination, like Joan of Arc. For more than four centuries, the facts of Mary's tragic life have inspired storytellers to reshape them for dramatic effect in plays, novels, television series, ballets, films, rock songs, and operas. Perhaps the clearest example is the tempestuous encounter imagined between Mary and her cousin Elizabeth I as they contest each other's right to the English throne. The meeting appears in Friedrich Schiller's German play *Maria Stuart*, Gaetano Donizetti's Italian opera *Maria Stuarda*, and Martha Graham's section of the American dance work *Episodes*. It is also the centrepiece of the 2018 English film *Mary, Queen of Scots*, starring Saoirse Ronan and Margot Robbie as the competing queens and based on John Guy's biography *Queen of Scots: The True Life of Mary Stuart*. Yet it never happened: The two queens never met. One fact is clear, however. As a famous Scotland chant goes, “Mary, Queen of Scots, got her head chopped off.”

Thea Musgrave wrote both the libretto and music for *Mary, Queen of Scots*, and her retelling reflects a woman's perspective in the 1970s, a time of surging feminism in the Western world. Musgrave focuses on Mary's time as Queen in Scotland: the opera begins with Mary's return to Scotland as the widowed queen of France and ends with her abdication and flight from her homeland. Her personal rule in Scotland lasted less than six years. Thea is less interested in Mary's jostling with Elizabeth over the English crown or in dramatizing her execution. Instead, she asks how a woman strives to wield power in a society that is controlled by men. The men who surround Mary—her half-brother James Stuart; her English-born, playboy husband, Lord Darnley; and the military leader, the Earl of Bothwell—all see her merely as a means to secure their own power over Scotland. Musgrave is clearly inspired by historical facts, and she creates a Mary who grapples with her power as a woman—a character shaped, in my mind, as much by the world of the 1970s as that of the 1560s.

Where did this lead me in approaching a new production of Musgrave's extraordinary and dramatic opera? I placed



Stewart Laing.
OMMY GA-KEN WAN

this mythic character in modern dress, as many stage directors have done before me. I imagined a mythic kingdom inspired by the contemporary Scotland where I live. This imagined kingdom is wet and bitterly cold, desperately poor, and home to a downtrodden population fractured by a violent religious schism. I imagined Mary arriving in this bleak environment as a woman of extreme social and material privilege: She has lived a life of luxury and rich culture, adored by the people of a European superpower. Mary begins the opera as a celebrated socialite who abruptly finds herself a mere figurehead in a desolate land. Her journey is her striving for a position of real political authority through turbulent times.

Musgrave's *Mary, Queen of Scots* is not a history lesson. If we want one, we can spend a couple of hours on Wikipedia. Instead, Musgrave gives us an imagined world of dynamic, believable characters, thrilling dramatic situations, and the intense emotional truth of her overwhelming music. 🌟

Mary Rules the Stage

**THEA MUSGRAVE
TRANSFORMS A
TURBULENT CHAPTER
OF SCOTTISH HISTORY
INTO A VIVID CONTEST
OF POLITICS, DESIRE,
AND SOUND**

BY DEREK KATZ

Since its 1977 premiere, performances of Thea Musgrave's *Mary, Queen of Scots* have been received as major events, with the critics praising the opera's dramatic power and unusually effective interplay of words and music. Andrew Porter of *The New Yorker* was "bowled over" and "carried away" by the American premiere, which he described as turning Norfolk, Virginia, for a while into "the center of America's operatic life." Porter specifically praised the emotional power of Musgrave's melodic lines, the tensions of her harmonies, and the colors of her orchestration, which eloquently matched the drama's striking visual elements and made him care deeply about its central character. The *San Francisco Chronicle's* Robert Commanday, reviewing the 1979 West Coast premiere by Spring Opera Theater, a San Francisco Opera affiliate, called the opera "triumphant," with "a drama cast in the manner of a Shakespearean history" and a "wonderful wedding of words to music." Now San Francisco Opera brings Musgrave's sweeping, expressive historical drama to the War Memorial Opera House for its mainstage premiere, at a time when the tensions among power, loyalty, ambition, and personal desire could hardly be timelier.



Heidi Stober as the title role of *Mary, Queen of Scots*
in Stewart Laing's production.
ELLIE KURTZ/ENGLISH NATIONAL OPERA



The striking union of words and music noted by Commanday is the product of an unusual compositional process. Musgrave wrote the libretto herself, basing it on an unfinished play by Amalia Elguera, the Peruvian poet and writer who had provided the libretto for Musgrave's previous opera *The Voice of Ariadne*. For *Mary, Queen of Scots*, Musgrave not only reworked Elguera's play but allowed music and text to develop in tandem. Working from a draft outline of the drama, she revised the libretto as the composition developed so that, in her own words, "the libretto could reflect the demands made by the music and vice versa." Musgrave also shifted the dramatic focus. Elguera's play, *Moray*, centered on Mary's half-brother James Stewart, Earl of Moray. As Musgrave sets it, James remains the protagonist, but Mary becomes the opera's central character. Mary is both the emotional core of the opera and the meatiest vocal role, while the opera explores

her doomed relationships with the men who surround her and their competing agendas.

Fault Lines

Musgrave illuminates these relationships through compositional techniques and devices, many familiar from earlier historical operas. The chorus frequently establishes the character of each scene. The men first appear as monks, intoning prayers in Latin. In the next scene, they join the women in an offstage farewell to France, sung in French by Mary's retinue as she arrives in Scotland; later, they become soldiers and townspeople who process onstage to welcome Mary in English. These echoes of Gregorian chant and French song are joined by many other instances of music borrowed or composed in imitation of older styles to evoke time and place. The opera opens with "The Bonnie Earl of Moray," a traditional Scottish air about one of its central characters, played by three oboes in their bagpipe-like lowest register. Borrowed and deliberately archaic music is concentrated in the ballroom scene that ends in Act I. A small stage band plays French and Italian dance music, including a Pavanne and a Saltarello composed by Musgrave in a plausibly Renaissance style, a Branle published by Pierre Attaignant in the 16th century, and a Dance Royale and a Rotta from even earlier collections. These dances collide with a Scottish song, using music in the style of Mary's time and a verse by Scottish court poet William Dunbar. A lute

***"Musgrave has a
sure instinct for
operatic gesture
and spectacle."***



song for Lord Darnley's Italian companion Riccio, accompanied by two solo violas, plucked cello, and harp, evokes the timbres of Renaissance viols, lutes, and guitars. The soundscape is distinctively Musgrave's, but both her use of pre-existing music and her allusions to older styles conjure the atmosphere of Mary's 16th-century court.

Dramatically, the songs and dances of the ballroom scene establish the tension among the characters. James, Earl of Moray, is angered when Mary dances foreign dances with Henry, Lord Darnley, who has recently arrived from Queen Elizabeth's court. Meanwhile, the Earl of Bothwell and his men shout down the dance music with their Scottish song; Mary restores the peace by joining them. This use of song and dance to evoke period revelry and heighten social tensions has distinguished precedents: the three simultaneous dance bands in the Act I finale of Mozart's *Don Giovanni*; the offstage dance music that begins Verdi's *Rigoletto* (another opera set in the 16th century, though Verdi makes little attempt to evoke its period musically); and, perhaps most relevantly, the courtly dances from Benjamin Britten's *Gloriana*.

The musical conflict created by different dances and songs sounding at once is an immediately audible hallmark of Musgrave's works. She was particularly interested in the music of American composer Charles Ives and adapted his practice of layering musical ideas that move at different speeds, offering multiple and simultaneous musical frames

of reference. At many moments in the score, the orchestra plays repeated figures whose relationship to the vocal lines is unspecified, granting unusual freedom to the singers. Instrumentalists are occasionally given a span of time and a collection of pitches from which to improvise rhythms and articulations in the moment. Similarly, singers are sometimes given syllables and pitches but no rhythms, allowing them to follow the contours of natural speech freely. Musgrave is especially fond of placing one character in the foreground, singing a fully notated arioso melody while another provides speechlike commentary to the side.

Musgrave has a sure instinct for operatic gesture and spectacle. The martial brass fanfares that accompany the soldier Bothwell are an obvious example. This pairing of music with character has a subtler echo in the frequent use of English horns for Mary's music. The score is full of interpolated songs, including Riccio's Act I lute song and the gorgeous Act III lullaby sung by Mary and Mary Seton. Although nothing quite functions as a conventional aria, scenes often center on extended melodic ariosos for one or more principals that teeter on the brink of aria, duet, or trio, creating the balance among solo numbers, ensembles, and choruses from earlier works.

Westward Ties

Mary, Queen of Scots is unmistakably Scottish: composed by a Scot, it dramatizes a pivotal moment in Scottish

A scene from English National Opera's 2025 presentation of *Mary, Queen of Scots* with David Riccio (Barnaby Rea) and Lord Danley (Rupert Charlesworth).

ELLIE KURTZ/ENGLISH NATIONAL OPERA



Heidi Stober as the Scottish queen, 2025.

ELLIE KURTZ/ENGLISH NATIONAL OPERA

history and even incorporates a traditional Scottish ballad. Yet the opera's creation and early performance history tell a California story, with San Francisco Opera in a leading role. Musgrave composed *Mary, Queen of Scots* while living in Santa Barbara, where she had first arrived in 1970 as a guest composer at University of California, Santa Barbara (UCSB). She soon began writing pieces for UCSB faculty, including violist Peter Mark. Their productive artistic collaboration led to *Elegy* for Mark and cellist Geoffrey Rutkowski; a piece for viola and electronic tape; and later, a viola concerto for Mark; it also led to their marriage in 1971. Afterward, Musgrave increasingly made Santa Barbara her American home and became a prominent part of its music scene. Her works were heard frequently in the community; she conducted her own music with the Santa Barbara Symphony and on campus, where she taught in UCSB's College of Creative Studies.

The opera's early productions also had a distinct California flavor. Mark became artistic director of Virginia Opera in 1975, a position he held for 35 years. Virginia Opera gave the American premiere of *Mary, Queen of Scots* in March 1978, during the company's third full season. Mark conducted the production, which was directed by David Farrar, another California-trained artist at the beginning of a distinguished career. The founding stage director of Virginia Opera, Farrar knew Mark from UCSB, where he

had been a graduate student and faculty member. An outstanding bassoonist, he had also been a fellow at Music Academy of the West and principal bassoonist of the Santa Barbara Symphony before turning from instrumental performance and musical scholarship to stage direction. Farrar directed the following production of *Mary, Queen of Scots*, given by San Francisco Opera's Spring Opera Theater at the Curran Theatre in April 1979, with Musgrave conducting. After a subsequent 1981 production at New York City Opera conducted by Mark, Musgrave quipped, "Peter took care of the East Coast, and I the West Coast."

Mary, Queen of Scots is an opera full of incident and narrative sweep. Across the years of Scottish history it covers, there are four deaths, a sexual assault, two banishments, a marriage, and a childbirth. Many of these events occur offstage, making room for Musgrave to develop the opera's emotional core: the fears, jealousies, ambitions, and desires of its characters. Her focus on the inner lives of these familiar yet remote historical figures makes them recognizable and brings their situations to life. That focus gives *Mary, Queen of Scots* such expressive power and helps explain why Musgrave's achievement continues to rule the stage. 🌟

Derek Katz is an Associate Professor of Musicology at University of California, Santa Barbara.



Mary, Queen of Scots portrait by unknown artist from the Scottish Catholic Heritage Collections Trust. / ALAMY

Queen in Her Own Right

LONG CAST AS ELIZABETH I'S DOOMED OPPOSITE, MARY WAS A SHREWD SOVEREIGN WHO NAVIGATED THE PERILOUS CONVERGENCE OF GENDER, FAITH, AND DYNASTIC POWER

BY ETHAN H. SHAGAN

In books and movies, Mary, Queen of Scots (1542–1587) is too often reduced to a dramatic foil for her cousin Elizabeth I of England (1533–1603)—the moon reflecting Elizabeth's light rather than a sun in her own right. England and Scotland were wholly distinct kingdoms in the sixteenth century, but they were trapped together on their island like two snakes in the same egg. By depicting Mary as Elizabeth's dupe, English writers can suggest that the smaller kingdom of Scotland was never more than a wholly owned subsidiary of England, even though they did not become the Kingdom of Great Britain until 1707, 165 years after Mary's birth. Casting Mary as

Elizabeth's sacrificial lamb, offered up for the good of both kingdoms, promotes a national myth of Elizabethan glory and of Britain as its natural extension.

But there is more at stake in this tradition of representation: There is also the politics of gender and sexuality. In the kingdoms of old Europe, royal bodies were strangely public rather than private. One of a monarch's principal duties was to produce an heir, which they did through the same passionate, awkward, sweaty business as the rest of us. Every kingdom was thus hostage to what its monarch chose to do with their body, their attractions and proclivities, their pairings and



Above: Palace of Holyroodhouse in Edinburgh, where Mary resided upon her return to Scotland in 1561. / ROBERT WYATT, ALAMY
 Top right: Embroidered panel inscribed "A Catte" and bearing Mary's cipher
 was likely made by the Scottish Queen while she was held captive in England. / ROYAL COLLECTION, VIA WIKIMEDIA COMMONS
 Bottom right: Engraving of James Stewart (1531–1570), Mary's half-brother, the illegitimate son of King James V. / ALAMY

jealousies. Desire was a matter of state. This premodern intersection of sex and power is part of what makes thrones and their games so endlessly fascinating to modern audiences. But it trapped female monarchs, in particular, in an impossible double bind. Queens could not fulfill their public duties without sexuality, yet public female sexuality invited charges of "whoredom." How, then, could a queen be a good woman—and how could a good woman be a queen?

The coincidence that Scotland and England were simultaneously ruled by women, who adopted divergent responses to this dilemma—one celebrated as the "Virgin Queen," the other scandalously and thrice married—therefore turns any narration of their supposed rivalry into a commentary on appropriate behavior for women. In the gendered plotline usually superimposed on their histories, Mary is imagined to be passionate, impulsive, and feminine, forfeiting political success by swooning over one man after another; in that most traditional of stereotypes, her inability to bridle her emotions and urges leads to her fall. Elizabeth, by contrast, is imagined as calculating, controlled, and masculine, achieving political success by rejecting her suitors and forgoing motherhood. Elizabeth's refusal of domesticity, which embarrassed

many Victorians, has made her a role model for many women today. But there is immense irony in the way a progressive interpretation of Elizabeth, as an icon of independent womanhood, forces us unwittingly into a regressive interpretation of Mary, in which women cannot be rational and political while they remain sexual.

A Crown in Peril

A fair account of Mary's reign therefore requires us to consider Mary on her own terms and remove Elizabeth from the picture altogether—the two had little to do with one another while Mary was still queen. Four pertinent facts are helpful to contextualize the historical Mary Stuart and the immense difficulties she faced to assert her agency in a world ruled by men.

First, when her father King James V, died in December 1542, Mary became queen at the ripe old age of six days, making her one of the youngest monarchs in world history. Of course, an infant could reign but not rule, so regents had to govern in her place until she reached maturity. This was a recipe for civil war—as the Bible puts it, "Woe to thee, O land, when thy king is a child!"—and factions were fighting to control Mary and her future while she was still in the cradle.

Second, in a world where sons ordinarily inherited their fathers' titles, queens regnant were an anomaly. In France, women were legally barred from succeeding to the throne. In Scotland there was no formal prohibition, but no woman had ever previously ruled the kingdom in her own right, and many male political and religious leaders regarded female rule as unnatural, disastrous, or a punishment from God.

Third, when a queen married, she was expected, as a woman, to obey her husband. So, the courtship of queens was a matter of intense and often violent negotiation for this privilege and its attendant political power. In 1543, the English sought to bind the infant Mary to marry its young heir to the throne, Edward Tudor. When diplomacy failed, Henry VIII's forces invaded Scotland the following year. The devastating conflict became known as the "Rough Wooing"—a grim metaphor for coercion on a national scale. England failed to secure the match, and Mary instead married the French dauphin Francis in 1558; he became Francis II the next year, making her queen consort of France. But English interference in Scottish politics did not abate.

Fourth and finally, while Mary was in France with her new husband—between their marriage in 1558 and his untimely death in 1560—there was a Protestant Reformation in Scotland, led by a group of nobles known as the "Lords of the Congregation" who embraced the Reformation largely because it gave them an excuse to wrest power from a Catholic queen. Their spiritual leader, the fiery preacher John Knox, was famous for his 1558 misogynist screed *The First Blast of the Trumpet Against the Monstrous Regiment of Women*.

Mary's reign was structurally compromised by her sex, her age, and her religion, and she faced an uphill climb to consolidate power when she returned to Scotland in 1561. All things considered, she did a remarkable job. She finessed the religion question pragmatically, permitting the Protestant settlement to stand while worshipping privately as a Catholic, and maintaining her Protestant rivals in power, even as the French were spiraling into decades of religious wars. Rather than marrying another foreign prince after her first husband's death, she married her own half-cousin, Henry Stuart, Lord Darnley, who lacked any independent power base from which to challenge her but who had a decent claim to be heir to the throne of England after the childless Elizabeth died, enabling their son eventually to inherit both crowns. With consummate skill she played off against one another the many men who attempted to use their proximity to her to

gain power for themselves. A neutral observer in 1565 might have congratulated her on a difficult job well done.

The Long Fall

But there was only so long that Mary could hold back the tide before her vulnerable position was overwhelmed. To make a long and genuinely operatic story very short: Darnley, frustrated in his demand for the Crown Matrimonial, betrayed Mary in hopes of being made co-monarch rather than merely consort to his royal wife, conspired with the Protestant lords, and murdered Mary's private secretary, the Catholic David Rizzio. Darnley and Mary briefly reconciled, at least partially, but in February 1567 Darnley was assassinated and a nobleman named James Hepburn, Earl of Bothwell, was blamed for his death. Mary then scandalously married Bothwell, although whether voluntarily or as the result of another "rough wooing" is a mystery. At that point, having married her late husband's alleged murderer, like *Hamlet's* Gertrude *avant la lettre*, her enemies attacked Mary as an unnatural woman and husband-killer. Rebellion against her became inevitable. In July 1567, she was forced to abdicate in favor of her one-year-old son, James. The following year Mary fled south to England in the misplaced hope that there another reigning queen, her cousin Elizabeth, would empathize and help her regain her throne. Instead, Elizabeth had Mary locked away for almost two decades before finally executing her in 1587.

In the end, the reign of Mary, Queen of Scots—thrust by accident of birth into a brutal world of power, sex, and politics in which women were supposed to be objects rather than agents—was hardly a howling success. But Mary's refusal to be anything but the protagonist of her own story nonetheless makes her a formidable model of female power. Even if her reign finally came crashing down, there were victories, too, both public and private. Mary married strategically, sacrificing her own independence and eventually her life in hopes of dynastic victory. In this she was spectacularly successful: Mary's son, James Stuart, inherited not only the throne of Scotland but of England, too. By contrast, her cousin Elizabeth's refusal to marry meant that she produced no heir, and her dynasty ended with her death, the epitome of political failure. We must remember that it is to Mary Queen of Scots, not to Queen Elizabeth I, that today's British monarchy traces its ancestry. 🌟

Ethan H. Shagan is Jane K. Sather Professor of History at the University of California, Berkeley.

Artist Profiles

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



THEA MUSGRAVE
(Edinburgh, Scotland)
Composer and Librettist
San Francisco Opera
Highlights: Conductor of *Mary, Queen of Scots*

Queen of Scots

Recent and Upcoming: *Mary, Queen of Scots* (English National Opera)

Select Operas: *The Voice of Ariadne* (1973); *Mary, Queen of Scots* (1977); *A Christmas Carol* (1979); *Harriet, The Woman Called Moses* (1984); *Simón Bolívar* (1992)

Website: theamusgrave.com



CLELIA CAFIERO*
(Naples, Italy)
Conductor
Recent and Upcoming: *Tosca* (San Francisco Opera, Cincinnati Opera, Orange, Angers-Nantes); *Carmen*

(Orange, Opera Australia, English National Opera, Marseille); *La Bohème* (Tokyo Nikikai Opera Foundation, Berlin State Opera, ENO); *Maria Stuarda* (Paris' Théâtre des Champs-Élysées); *La Traviata* (Semperoper Dresden, Marseille); Offenbach's *La Périochole* (Liège); *Così fan tutte* (Tokyo); *Madama Butterfly* (Quebec Opera); *Il Barbiere di Siviglia* (Tours); Rossini's *Stabat Mater* (Festival Radio France)



HEIDI STOBER
Soprano
(Waukesha, Wisconsin)
Mary, Queen of Scots
San Francisco Opera
Highlights: *Blanche in Dialogues of the Carmelites*; *Zdenka in Arabella*; *Angelica in Orlando*; *Gretel in Hansel and Gretel*; *Norina in Don*

Dialogues of the Carmelites; *Zdenka in Arabella*; *Angelica in Orlando*; *Gretel in Hansel and Gretel*; *Norina in Don*

Pasquale; *Pamina in The Magic Flute*; *Oscar in Un Ballo in Maschera*; *Nannetta in Falstaff*; *Susanna in Le Nozze di Figaro*; *Magnolia Hawks in Show Boat*; *Atalanta in Xerxes*; *Johanna in Sweeney Todd*; *Sophie in Werther*

Recent and Upcoming: Title role of Strauss' *Daphne* (Seattle Opera); title role of Thea Musgrave's *Mary, Queen of Scots* (English National Opera); *Musetta in La Bohème* (Metropolitan Opera); *Pat Nixon in John Adams' Nixon in China* (Deutsche Oper Berlin); *Poulenc Gloria* (Colorado Symphony); *Brahms Requiem* (Utah Symphony); *Debussy's La Demoiselle Éluë* (Dresden Philharmonic); *Euridice in Orfeo ed Euridice* (Chicago's Music of the Baroque); *Berg's Seven Early Songs* (Hungary's Pannon Philharmonic); *Beethoven's Ninth Symphony* (New Japan Philharmonic on tour, Boston Baroque); *Zdenka in Arabella* (Deutsche Oper Berlin); *Donna Elvira in Don Giovanni* (Berlin, Japan's Hyogo Performing Arts Center); *Micaëla in Carmen* (Berlin, Houston Grand Opera); *Pamina in Die Zauberflöte* (Berlin, Semperoper Dresden); *Oscar in Un Ballo in Maschera* (Berlin); *Despina in Così fan tutte* (Metropolitan Opera, Hamburg State Opera); *Gretel in Hansel and Gretel* (Lyric Opera of Chicago, London's Royal Ballet and Opera); *Dalinda in Ariodante* (Lyric Opera of Chicago); *Fiordiligi in Così fan tutte* (Semperoper Dresden); *Adina in L'Elisir d'Amore* (Semperoper Dresden); title role of Rahel in Detlev Glanert's *Die Jüdin von Toledo* (Semperoper Dresden); *Johanna in Sweeney Todd* (Opernhaus Zürich); *Antigone in Enescu's Oedipe* (Amsterdam's Dutch National Opera); *Mahler's Second Symphony* (San Francisco Symphony); *Mozart Requiem* (Switzerland's Musikkollegium Winterthur, Lyric Opera of Chicago); *Stravinsky's Cantata* (LA Philharmonic) @heidistober.soprano



THOMAS MOLE#♪
Baritone
(High Wycombe, UK)
James Stewart, Earl of Moray
Recent and Upcoming: *Count*

Almaviva in The Marriage of Figaro (San Francisco Opera); title role of *Billy Budd* (Glyndebourne Festival); *Harlequin in Ariadne auf Naxos* (Munich's Bavarian State Opera); *Belcore in L'Elisir d'Amore* (Munich); *Male Consort IV in Brett Dean's Of One Blood* (Munich, Santa Fe Opera); *Silvio in Pagliacci* (Munich); *Lady Macbeth of Mtsensk District* (English National Opera at BBC Proms); *Ping in Turandot* (Munich, Santa Fe); *Peter in Hänsel und Gretel* (Munich); *Kuligin in Káťa Kabanová* (Munich); *Fiorello in Il Barbiere di Siviglia* (Munich); *Mityukha in Boris Godunov* (Munich); *Guccio in Il Trittico* (Munich); *Third Nobleman in Lohengrin* (Munich); *Schobiak in Le Grand Macabre* (Munich); *Morales in Carmen* (Glyndebourne, BBC Proms); *Escamillo in Carmen* (Opera Holland Park); *Fauré Requiem* (MusicAeterna); *Second Prisoner in Fidelio* (Glyndebourne); *Wagner in Faust* (Munich); *Marullo in Rigoletto* (Munich); *Valentin in Faust* (Munich)
Ensemble member of Munich's Bavarian State Opera



THOMAS KINCH♪†+
Tenor
(Cardiff, Wales)
James Hepburn, Earl of Bothwell
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*; *An officer in Il Barbiere di Siviglia*

ARTIST PROFILES CONTINUED

Recent and Upcoming: Tichon in *Kát'a Kabanová* (Polish National 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



CHRISTOPHER SOKOLOWSKI 🎭
Tenor
(The Hudson Valley, New York)
Henry, Lord Darnley
Recent and

Upcoming: Title role of *Parsifal* (Opera Ballet Vlaanderen); title role of *Lohengrin* (Theater Bremen, Budapest's Hungarian State Opera); Manolios in Martinů's *The Greek Passion* (Hannover State Opera); Captain Vere in *The Story of Billy Budd* (Aix-en-Provence Festival); Narraboth in *Salome* (Valencia's Palau de les Arts); Tambourmajor in *Wozzeck* (Brussels' La Monnaie); Walther in *Tannhäuser* (Munich's Bavarian State Opera); Froh in *Das Rheingold* (Munich); The Shepherd in Szymanowski's *King Roger* (Des Moines Metro Opera, Komische Oper Berlin); Beethoven's Ninth Symphony (Berlin Radio Symphony Orchestra); Mahler's *Das Lied von der Erde* (Munich, St Gallen Symphony Orchestra); Stravinsky's *Pulcinella* (Lyon National Orchestra)
Instagram: @chrisoko7



HADLEIGH ADAMS 🎭
Baritone
(Wellington, New Zealand)
David Riccio
San Francisco Opera
Highlights: Agrippa in

John Adams' *Antony and Cleopatra*; Ormonte in *Partenope*
Recent and Upcoming: Stanley Kowalski in Previn's *A Streetcar Named Desire* (Florida Grand Opera); Hawkins Fuller in Gregory Spears' *Fellow Travelers* (FGO); title role of *Wozzeck* (West Edge Opera); La Bête in Philip Glass' *La Belle et la Bête* (Atlanta Opera, Opera Parallèle); Doug Hansen in Joby Talbot's *Everest* (Portland Opera, Opera Parallèle); Beethoven's Ninth Symphony (Seattle Symphony); Britten's *War Requiem* (Brisbane)
San Francisco Opera Adler Fellowship Program: 2013, 2014
Merola Opera Program: 2012
Instagram: @hadleigh.adams



DAVID SOAR 🎭
Bass
(Nottinghamshire, UK)
Cardinal Beaton
San Francisco Opera
Highlights: Zuniga in

Carmen; Titirel in *Parsifal*
Recent and Upcoming: Bass soloist in Stravinsky's *Les Noces* (Cincinnati May Festival, San Francisco Symphony, Philharmonie de Paris); Judge Turpin in *Sweeney Todd* (Utah Opera, Zurich Opera House); Timur in *Turandot* (Lyric Opera of Kansas City); Fasolt in *Das Rheingold* (Opéra de Monte-Carlo, Zurich); Fafner in *Das Rheingold* (Pacific Symphony); Beethoven's Ninth Symphony (Hawaii Symphony Orchestra); Handel's *Messiah* (New York's Saint Thomas Church); Hobson in *Peter Grimes* (English National Opera); Osmin in *Die Entführung aus dem Serail* (Festival Napa Valley); Capulet in *Roméo*

et Juliette (Zurich); Colline in *La Bohème* (London's Royal Ballet and Opera); Lodovico in Verdi's *Otello* (Royal Ballet and Opera); Mr. Flint in *Billy Budd* (Royal Ballet and Opera); Sir Walter Raleigh in Britten's *Gloriana* (Madrid's Teatro Real, ENO); Beethoven's *Christus am Ölberge* (London Symphony Orchestra)
Instagram: @davidsoar_bass



PHILIP SKINNER 🎭
Bass-Baritone
(Jacksonville, Florida)
Lord Gordon
San Francisco Opera
Highlights: Prison

Guard in Jake Heggie's *Dead Man Walking*; Barak's One-Eyed Brother in *Die Frau ohne Schatten*; Benoit/Alcindoro in *Bohème Out of the Box*; Baron Douphol in *La Traviata*; Lepidus in John Adams' *Antony and Cleopatra*; Doctor Bartolo in *The Barber of Seville*; Dansker in *Billy Budd*; The Duke of Verona in *Roméo et Juliette*; Geronte di Ravier in *Manon Lescaut*
Recent and Upcoming: Antonio in *Le Nozze di Figaro* (San Francisco Opera); Doctor in *Wozzeck* (West Edge Opera); Benoit/Alcindoro in *La Bohème* (Opera San José); Speaker in *The Magic Flute* (San José); Wotan/Gunther in *The Legend of the Ring* (West Edge Opera); Monterone in *Rigoletto* (San José); Seneca in *La Coronazione di Poppea* (West Edge Opera); Leslie Groves in John Adams' *Doctor Atomic* (San José); Beethoven's Ninth Symphony (Carnegie Hall); Nikitich in *Boris Godunov* (San Francisco Symphony); King in *Aida* (Pacific Symphony); Eric/Ghost of Bazzetti in Jake Heggie's *Great Scott* (San Diego Opera)
Recipient of San Francisco Opera Medal (2022)
San Francisco Opera Adler Fellowship Program: 1986, 1987
Merola Opera Program: 1985

ARTIST PROFILES CONTINUED



OLIVIER

ZEROUALI†+

Baritone
(Middletown,
Delaware)

Earl of Morton

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*; Fiorello in *Il Barbiere di Siviglia*

Recent and Upcoming: Innkeeper in *Manon* (San Francisco Opera); 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



CHANCE JONAS- O'TOOLE

†+
Tenor
(Dallas, Texas)

Earl of Ruthven

San Francisco Opera

Highlights: A young

servant in *Elektra*

Recent and Upcoming: Don Curzio in *Le Nozze di Figaro* (San Francisco Opera); Spoletta in *Tosca* (San Francisco); David in *Die Meistersinger von Nürnberg* (Deutsche Oper Berlin); Steersman in *Der Fliegende Holländer* (Berlin); Tamino in *Die Zauberflöte* (Berlin); *The Cunning Little Vixen* (Berlin); Gastone in *La Traviata* (Berlin); First Jew in *Salome* (Berlin); Anna Bolena (Berlin); John/Angel 3 in George Benjamin's *Written on Skin* (Berlin); Chekalinsky in *Queen of Spades* (Berlin);

John Little in Daniel Bernard Roumain's *We Shall Not Be Moved* (Pittsburgh Opera); Male Chorus in *The Rape of Lucretia* (Merola Opera Program)
Merola Opera Program: 2022, 2023
@chance_jonasotoole_tenor



SADIE CHESLAK

†+
Mezzo-Soprano
(Duluth, Minnesota)

Mary Seton

San Francisco Opera

Highlights: Second
maidservant in *Elektra*

Recent and Upcoming: Erda in *Das Rheingold* (San Francisco Opera); Principessa in *Suor Angelica* scenes (Merola Opera Program); Orphée in Gluck's *Orphée et Eurydice* excerpts (Wolf Trap Opera); workshopped Ellen Reid's *p r i s m*, Ilya Demutsky's *Black Square*, and the title role of Sky Macklay's *The Surrogate*
Winner of The Metropolitan Opera Laffont Competition (2025)
San Francisco Opera Adler Fellowship Program: 2026
Merola Opera Program: 2025



SOFIA GOTCH

†+
Soprano
(Oakland, California)

Mary Beaton

San Francisco Opera

Highlights:

Klytemnestra's

confidante in *Elektra*; Musetta in *Bohème Out of the Box*

Recent and Upcoming: Pousette in *Manon* (San Francisco Opera); Barbarina in *Le Nozze di Figaro* (San Francisco); Woglinde in *Das Rheingold* (San Francisco); Alice in *Le Comte Ory* (Merola Opera Program); Almirena in *Rinaldo* (Manhattan School of Music); Juliette in *Roméo et Juliette* (MSM); La Fée in *Cendrillon* (MSM); Titania, the Fairy Queen, in *A Midsummer Night's Dream* (MSM); Sharp Ears, the Vixen, in

The Cunning Little Vixen (MSM); soprano soloist in Mahler's Fourth Symphony (MSM Symphony Orchestra); high soprano soloist in Matthew Aucoin and Peter Sellars' *Music for New Bodies* (American Modern Opera Company, Aspen Music Festival & School)
San Francisco Opera Adler Fellowship Program: 2026
Merola Opera Program: 2025



MARY HOSKINS

†+
Soprano
(Saratoga Springs, Utah)

Mary Livingston

San Francisco Opera

Highlights: Cretan

Woman in *Idomeneo*;

Paralegal in Jake Heggie's *Dead Man Walking*; Fourth maidservant in *Elektra*

Recent and Upcoming: Title role in the final scene of *Ariadne auf Naxos* (Schwabacher Summer Concert); excerpts from *Fidelio* and Strauss' *Die Ägyptische Helena* (Merola Grand Finale concert); scenes concert as Fiordiligi in *Così fan tutte*, Mimi in *La Bohème*, Mary in Gregory Spears' *Fellow Travelers*, and First Lady in *Die Zauberflöte* (Wolf Trap Opera); arias from *Don Giovanni* and *Pagliacci* (Dolora Zajick's Institute for Young Dramatic Voices)
San Francisco Opera Adler Fellowship Program: 2025, 2026
Merola Opera Program: 2024



ALEXA FRANKIAN

†+
Soprano
(Oakville, Ontario,
Canada)

Mary Fleming

San Francisco Opera

Highlights:

Klytemnestra's trainbearer in *Elektra*; Mimi in *Bohème Out of the Box*

Recent and Upcoming: Title role of *Iolanta* (Merola Opera Program); excerpts as Mimi in *La Bohème*, the title

role of *Suor Angelica*, Alice Ford in *Falstaff*, and Fidelia in Puccini's *Edgar* (Merola); Countess in *Le Nozze di Figaro* (Philadelphia's Academy of Vocal Arts); Suzel in Mascagni's *L'Amico Fritz* (AVA); Despina in *Così fan tutte* (AVA); Henech Kon's *Bas Sheve*; Alice Ho's *The Monkiest King*
 San Francisco Opera Adler Fellowship Program: 2026
 Merola Opera Program: 2024, 2025



WILLIAM LEE BRYAN
 Baritone
 (Saint Paul, Minnesota)

Lord

San Francisco Opera

Highlights: Captain and Zaretsky in

Eugene Onegin; Officer in *The Barber of Seville*; Usher in *Rigoletto*; Messenger in *La Traviata*; Sergeant in *Manon Lescaut*; Second inmate in Jake Heggie's *Dead Man Walking*; Man in a Crowd in Rhiannon Giddens and Michael Abels' *Omar*; various roles in *Billy Budd*
Recent and Upcoming: Creonte in Johann Simon Mayr's *Medea in Corinto* (Teatro Nuovo); Fifth Jew and Cappadocian in *Salome* (Florida Grand Opera); Alvaro in *Florencia en el Amazonas* (FGO)

Past Performances: Duke of Verona in *Roméo et Juliette* (Minnesota Opera); Mr. Hatfield in William Bolcom's *Dinner at Eight* (Minnesota Opera); Marcello in *La Bohème* (Minnesota Opera)
 Member of San Francisco Opera Regular Chorus



MICHAEL JANKOSKY

Tenor
 (Pittsburgh, Pennsylvania)

Lord

San Francisco Opera

Highlights: Man in

Poul Ruders and Paul Bentley's *The Handmaid's Tale*; Engineer in Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs*; Giuseppe in *La Traviata*; Peasant in *Eugene Onegin*; Stone/Eunuch in Bright Sheng and David Henry Hwang's *Dream of the Red Chamber*

Recent and Upcoming: Engagements with San Francisco Choral Society, American Bach Soloists, Santa Cruz Baroque Festival, Cantata Collective
 Member of San Francisco Opera Regular Chorus, San Francisco Symphony Chorus, Philharmonia Baroque Chorale



SALLY MOUZON

Mezzo-Soprano
 (Alexandria, Virginia)

Crowd Member

San Francisco Opera

Highlights: Mother in Jake Heggie's *Dead*

Man Walking (2025); Sister Lillianne in *Dead Man Walking* (2000); Old Woman in Marco Tutino's *Two Women*; Joan in Christopher Theofanidis' *Heart of a Soldier*

Recent and Upcoming: Elle in *La Voix Humaine* (West Coast Opera)
 Member of San Francisco Opera Regular Chorus

Creative Team



STEWART LAING

(Alyth, Scotland)

Director and Production Designer

Recent and

Upcoming: Director of David Sawer's *The*

Skating Rink (Garsington Opera); Thea Musgrave's *Mary, Queen of Scots* (English National Opera); *Them!* (National Theatre of Scotland); *Creditors* (Edinburgh's Royal Lyceum); *The End of Eddy* (Unicorn Theatre, Melbourne International Arts Festival, BAM's Next Wave Festival)
 Designer of *Endgame* (Old Vic); *Pygmalion* (Old Vic); *The Rheingold* (ENO); *The Valkyrie* (ENO); *La Bohème* (London's Royal Ballet and Opera, Lyric Opera of Chicago, Madrid's Teatro Real)
 Tony Award: Scenic Design for *Titanic* (1997)



D.M. WOOD

(Toronto, Ontario, Canada)

Co-Lighting Designer

San Francisco Opera

Highlights: *Norma*

Recent and

Upcoming: *Tosca* (Glyndebourne Festival); Weill's *Rise and Fall of the City of Mahagonny* (English National Opera); Jake Heggie's *Dead Man Walking* (ENO); Handel's *Arminio* (London's Royal Ballet and Opera); Philip Venables' *4.48 Psychosis* (Royal Ballet and Opera); *Le Nozze di Figaro* (Munich's Bavarian State Opera); *La Bohème* (Malmö Opera, Minnesota Opera); Nicola Porpora's *Polifemo* (Rhin Opera); *Die Walküre* (Royal Danish Opera, Greek National Opera); *A Midsummer Night's Dream* (Garsington Opera, Santa Fe Opera, Opéra Orchestre National de Montpellier, Deutsche Oper Berlin); *The Rape of Lucretia* (Royal Ballet and Opera, Snape Maltings); *La Traviata*

ARTIST PROFILES CONTINUED

(Norwegian Opera); Halévy's *La Juive* (Geneva); Catalani's *Edmea* (Wexford Festival Opera); Thomas' *Le Songe d'Une Nuit d'Été* (Wexford); *I Capuleti e i Montecchi* (Wexford); *La Favorite* (Houston Grand Opera); Philip Glass' *Les Enfants Terribles* (Opera Omaha); *Twilight Zone* (West End); *The Niceties* (Manhattan Theatre Club, McCarter Theatre)



MIMI JORDAN SHERIN*
(Seattle, Washington)
Co-Lighting Designer
Recent and Upcoming: *Judgement Day* (Park

Avenue Armory); *La Fanciulla del West* (Metropolitan Opera); *Il Trittico* (London's Royal Ballet and Opera); *La Bohème* (London, Madrid's Teatro Real, Lyric Opera of Chicago); Tchaikovsky's *The Enchantress* (Mariinsky Theatre); *Falstaff* (Glyndebourne Festival); *Jenůfa* (Vienna State Opera); *Parsifal* (Paris Opera); Handel's *Ariodante* (Canadian Opera Company, Valencia's Palau de les Arts Reina Sofia, Chicago); *Lohengrin* (Munich's Bavarian State Opera); *Les Contes d'Hoffmann* (Munich); *Boris Godunov* (London, Deutsche Oper Berlin); *Elektra* (COC); *Don Giovanni* (Oslo); *Der Rosenkavalier* (Glyndebourne); *Billy Budd* (Frankfurt Opera); *Lady Macbeth of Mtsensk* (London); *Roméo et Juliette* (Barcelona's Gran Teatre del Liceu)



COLM SEERY
(Dublin, Ireland)
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*; *Il Barbiere di Siviglia* 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 *Le Nozze di Figaro* (San Francisco Opera); *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*; *Il Barbiere di Siviglia*; *Elektra*; *Simon Boccanegra*

Recent and Upcoming: *Manon*; *Le Nozze di Figaro*; *Tosca* Metropolitan Opera Laffont Competition and San Francisco Conservatory of Music Voice Concerto Competition judge Instagram: @keenejohn



DAVE MAIER
(El Cerrito, California)
Fight Director
San Francisco Opera
Highlights: *Elektra*; Jake Heggie's *Dead Man Walking*; *Il*

Trovatore; John Adams' *Antony and Cleopatra*; *Carmen*; *Tosca*; the *Ring* cycle; *Pagliacci*; *Rigoletto*; *Romeo and Juliet*; *Billy Budd*

Recent and Upcoming: *Julius Caesar* (Marin Shakespeare Company); *The Cherry Orchard* (Marin Theatre); *Dracula* (SF Playhouse); *House of Bernarda Alba* (Oakland Theater Project)



MAYA HERBSMAN
(San Francisco, California)
Intimacy Director
San Francisco Opera
Highlights: John Adams' *Antony and*

Cleopatra; *La Traviata*; Poul Ruders and Paul Bentley's *The Handmaid's Tale*; Jake Heggie's *Dead Man Walking*; *Parsifal*

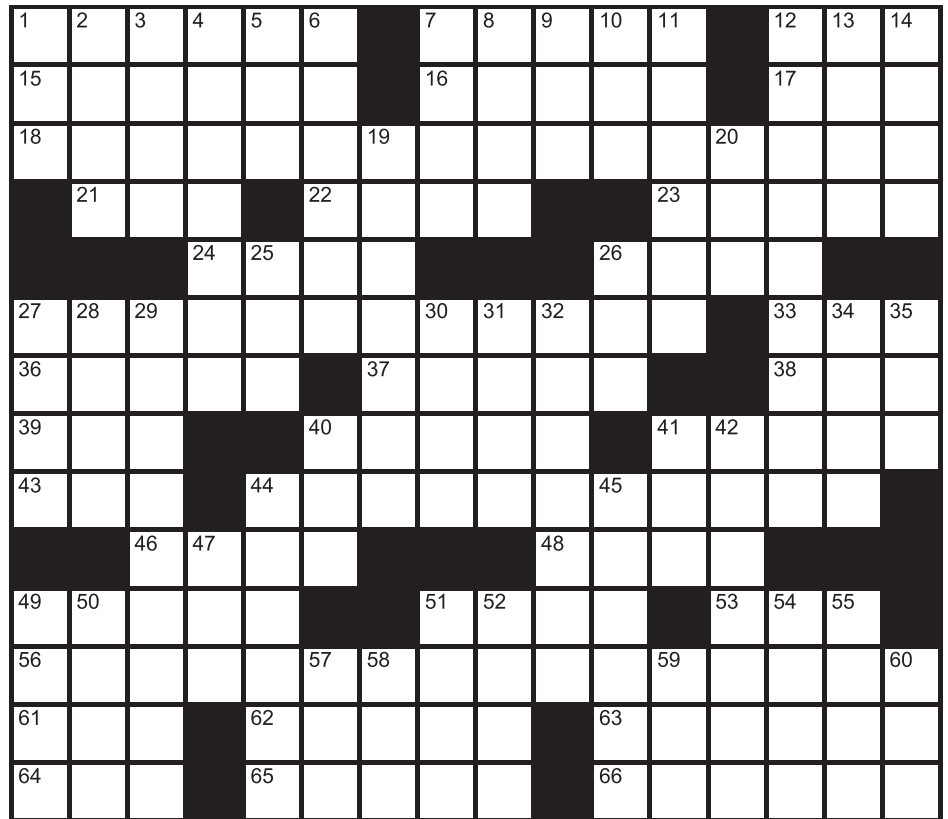
Recent and Upcoming: *Manon* (San Francisco Opera); Peter Brook's *La Tragédie de Carmen* (Merola Opera Program); *Ariadne auf Naxos* (Merola); *The Rape of Lucretia* (Merola)

ACROSS

1. Brazilian dances
7. Sanctify
12. Quick punch
15. Yielding
16. Type of pad or envelope
17. Stadium cheer
18. Edward IV's line upon making an arrest?
21. Snakelike fish
22. "___ Don't Preach"
23. Bit of Kuwaiti cash
24. Substance with a low pH
26. Submissive
27. Elizabeth I's educational assistant?
33. Female farm animal
36. Air traffic control instrument
37. Half note, to a British musician
38. "I get it now!"
39. Self-regard
40. Ovid's language
41. Spot for a sacrifice
43. Overwhelming urge
44. How George III made money?
46. Dull sound of impact
48. They might be essential
49. Made inquiries
51. Former Second Gentleman Emhoff
53. Prefix with athlete or angle
56. Elizabeth II's weather report?
61. Fuss
62. Chilling
63. Snarl
64. Wood for archery
65. Connection points
66. English county where Brighton is

DOWN

1. Mole, e.g.
2. ___ vera
3. Swampy ground
4. Dessert made with honey, nuts, and phyllo
5. Mandela's org.



6. "That's enough!"
7. 36-Across signal
8. Actress Olin of *Chocolat*
9. One might be poached
10. Spotted
11. Miniature burger
12. Romantic poet
13. Gustav Mahler's widow
14. Suds
19. Well-situated mafioso
20. Piece of business attire, typically
25. Saturn, for one
26. May honoree
27. Animal hunted for food
28. Fury
29. Third baseman in a classic routine
30. Former Yugoslav autocrat
31. Inst. of higher learning
32. Visit a restaurant
34. 29-Down's teammate at second base
35. Piece of corn
40. Young fellow
41. C.I.O.'s merger partner
42. Pays attention
44. New York river
45. Subject of the first 10 amendments to the U.S. Constitution
47. "If ___ Be a Buckaroo" (American folk song)
49. Opposite of home
50. Fries or baked beans, say
51. Bones, to a gambler
52. Bills in a till
54. Tatters
55. Castaway site
57. Musician Yoko
58. Relieved (of)
59. *Contenu de la Seine*
60. Nickname for a Houstonian, perhaps

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



*Thea Musgrave at a rehearsal for the 1979 West Coast premiere of *Mary, Queen of Scots* by Spring Opera Theater, a San Francisco Opera affiliate. / ROBERT MESSICK*

“You Have to Go for It with Your Whole Self”

THEA MUSGRAVE ON *MARY, QUEEN OF SCOTS*,
COMPOSING FOR THE STAGE,
AND THE DRAMATIC POWER OF MUSIC

IN CONVERSATION WITH
SAN FRANCISCO OPERA GENERAL DIRECTOR MATTHEW SHILVOCK

MATTHEW SHILVOCK: You have had such an extraordinary life in music. Do you remember a moment when you first felt called to become a composer?

THEA MUSGRAVE: Music was always very important in my life. I remember my very first piano lesson when I was five years old at a little primary school in Edinburgh. I went into the room, and there was my teacher, Miss Baxter, with an upright piano. She said, “Come, darling. Come and stand on the seat.” I thought that was weird, but I did it. Then she said, “Now, face the wall.” She opened the lid of the piano and started playing.

I looked down and saw all the hammers moving, and that absolutely fascinated me. It still does. That was really my first moment of being captured by music.

I studied piano and practiced for hours every day as I got older. When I was about 15, I thought I would either become a musician or go into medicine. I imagined I would discover cures for all the world’s diseases. But when I started studying medicine in Edinburgh, I realized that my steps kept wandering away from the medical school and into the music school next door. I found it much more interesting and much more fun.

MS: Was that when you began focusing on composition?

TM: No, not at all. I liked making things up, but I wasn’t thinking, “I’m going to be a composer.” I was mainly playing piano.

At Edinburgh University, I studied counterpoint with Hans Gál, along with history, orchestration, and all the usual things. Toward the end of my degree, I had to write a composition. I wrote something rather outrageous, and they nearly failed me—but they remembered I had also written a more conventional piece, so I got my degree.

Then I went to Nadia Boulanger in Paris. I showed her the conventional piece, and she said, “Qu’est-ce que c’est?” I told her I had another piece. She looked at it and said, “Ah, I see you have ideas. Now you need to learn some technique.” She recognized that there was something there, but turning ideas into something practical is another matter.

MS: Boulanger was such an important mentor for so many major composers. What made her such a powerful teacher?



Matthew Shilcock and
Thea Musgrave in 2025.

TM: She allowed you to be yourself. By then, I knew I wanted to be a composer, and I brought her my work. She would examine it very carefully and help me develop it.

I have always thought I had two great teachers. One was Boulanger. The other I never met: Donald Francis Tovey. His great lesson was about the long-term journey of music. If you are writing an opera, you have to think: What is this about? Where are you going? How does each scene lead to the next? How do you arrive at the ending?

You have to think not only moment to moment, but about the entire journey—dramatically and harmonically.

MS: That ability to sustain a large dramatic form is so important in opera. How did that develop for you?

TM: It happens gradually. You begin by writing songs, piano pieces, choral works, short orchestral pieces. Opera comes later. You have to have some idea what you are doing—and you have to be crazy enough to attempt it.

MS: Let’s talk about *Mary, Queen of Scots*. What drew you to this story?

TM: It was commissioned by Scottish Opera, and I am Scottish—from Edinburgh—so perhaps it was natural. Mary’s story was connected to places I knew: Edinburgh Castle, Holyrood Palace. Once I thought of it, I felt I was the person who should write it because I was Scottish and a woman.

I knew Donizetti had written an opera about Mary [*Maria Stuarda*, 1835], but his focused on the later part of her life. I wanted to write about the time when she was actually in Scotland: her return, her struggles, and ultimately her forced departure.

The ending was always central to me. In the original production, a huge portcullis comes down. Mary is on one side, her son is on the other, and there is no way for her to return to him. She leaves Scotland without him. It is a heartbreaking image because that son eventually became the person who united England and Scotland.

MS: The opera captures both Mary’s power and her isolation. She begins surrounded by royal ceremony, but by the end she is completely alone.



Thea Musgrave conducted Spring Opera Theater's April 1979 performances of Mary, Queen of Scots at the Curran Theatre.



TM: Yes. It is a very sad story. She is young, and she cannot trust the men around her. Her half-brother James has his own ambitions, and their struggle is at the center of the opera.

But although she loses politically, she does take control of her own life. She stands up for herself.

MS: You wrote the libretto yourself. Did that allow you to shape the drama more effectively?

TM: Absolutely. A writer who does not understand music can make a beautiful text that simply takes too long to sing. Singing expands words. A line that works when spoken can become enormous when sung.

You also have to think about vowels. Some words are terrible to sing on high notes. A soprano cannot sing certain vowels easily at the top of the voice. You have to think practically.

For example, James says “I must rule.” “Rule” is actually a difficult word to sing. In the music I changed the order to “Rule, I must!” so that “must” lands on the important note. When you write your own libretto, you can make those decisions.

MS: Is writing opera a constant conversation between words and music?

TM: All the time. Normally the words come first, but sometimes you find a wonderful musical line and realize the words do not fit. Then you adjust them. The music and text constantly influence each other.

Before the music comes the scenario—the journey. What is this about? What happens in this scene? Because of that, what happens next? Some things may be historically important, but they may not be necessary for the opera.

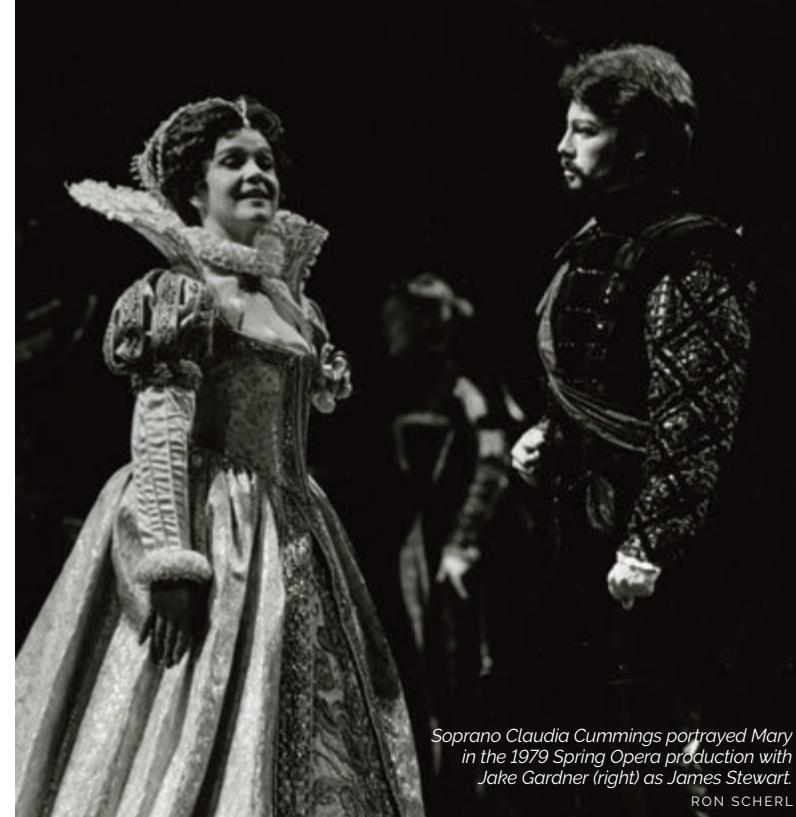
MS: Your music has such a strong theatrical instinct. Where does that come from?

TM: It developed gradually. One of the first works where I thought about making the orchestra itself dramatic was my Clarinet Concerto. The soloist does not just stand there—they move through the orchestra and interact with different groups of players.

I have always loved doing that. Above all, I love orchestrating. I love using the orchestra, finding ways to express things, using instruments in unusual ways, and discovering how sounds can move and interact with each other. Sometimes the instruments literally move around the orchestra—standing up, sitting down, changing position. That is part of the drama.

I have always enjoyed finding unusual ways to use instruments and space. But I tell my students: never make something complicated just to make it complicated. Find a way to do something simple that sounds complicated.

MS: Your music also has a strong sense of color and recurring musical ideas. Do you think in terms of leitmotifs?



Soprano Claudia Cummings portrayed Mary in the 1979 Spring Opera production with Jake Gardner (right) as James Stewart.
RON SCHERL



Claudia Cummings as Mary, 1979.
RON SCHERL

TM: They tend to happen naturally. I do think of certain tonalities as having meaning. A major always has a meaning for me. It is yellow; it is the sun, royalty, majesty. E major is green.

MS: Do you think in colors?

TM: Not really. It is just that E major is green, I don't know why. (laughs)

MS: The Scottish identity of Mary, Queen of Scots, is also very present in the music.

TM: That was important to me. Some of the Scottish dances come from traditional tunes associated with Robert Burns, who often wrote poetry to preserve melodies that already existed.

I also created the French music myself. At one point I needed a pavane, and this was before the internet. I thought, "I'm not going to drive to the library to find one," so I simply invented one. (laughs)

The music had to serve the drama. The French world and the Scottish world collide, just as they do in Mary's life.

MS: You are still composing today. What keeps that creativity alive?

TM: I enjoy it. Very simply, if I didn't enjoy it, I wouldn't do it.

MS: What do you hope to give young composers?

TM: The first thing I ask my students is, "Are you an owl or a lark?" They look at me strangely, and I say, "Are you a morning person or an evening person?"

You have to understand yourself. Find out when you work best and organize your life around that. But what you write is always up to you. I never tell anyone what they should compose. You have to go for it with your whole self.

MS: After revisiting *Mary, Queen of Scots* decades later, does it feel like looking back at your own creative process?

TM: Not really. I look at it as an audience member. It is extraordinary to see something I wrote so long ago come alive in a completely new way.

This new production was so imaginative. I was worried about how they would create the ending without the original portcullis, but when I saw what they did, I had one word: "Wow."

MS: What has it been like to return to this work after 50 years?

TM: Wonderful. Especially seeing the singers and watching how they bring the characters to life. I am fascinated by seeing what happens next. I love doing this. What can I say? I love doing it. 🌟

The Return of the Queen

HEIDI STOBER TAKES ON
THE SCOTTISH MONARCH
AT SAN FRANCISCO OPERA

BY LOUISE T. GUINHER

CHRIS GONZ

Soprano Heidi Stober has no interest in playing the diva. “I admire the people who have these big star careers,” says the Wisconsin-born soprano. “But that hasn’t been my plan. I want to sing in all sorts of places with all sorts of people. Last year, I had two Mahler 2’s pretty close together. One was in Poland with the European Union Youth Orchestra [EUYO], and the next was with the San Francisco Symphony during Esa-Pekka Salonen’s final concerts as music director there. The EUYO musicians were so young, and it was some of the most impressive and moving music-making of which I’ve ever been a part. I will hold that Mahler 2 with me for the rest of my life. And, of course, the experience with Esa-Pekka was phenomenal in a different way. I would love to be able to keep doing this for as long as possible.”

Stober began her musical life as a pianist, studying from early childhood, but it was at a choir concert where she found her destiny. “As a pianist, I never enjoyed performing in front of people, so at competitions or recitals, I was incredibly nervous. But in high school, I had my first solo in choir, and I don’t think I can ever adequately put into words what that feeling was. I felt most at home in my being—such joy, mixed with this inexplicable freedom. There was a release, a letting go that I had never experienced.”

Stober has made a career of taking things as they come. “I have colleagues who knew, ‘Okay, I want to go to *these* schools to study voice, and then I want to get into *these* young artist programs, and *these* are the houses where I hope to work,’” she says. “I didn’t have those things in mind.” After stints in Utah Opera’s resident-artist program and the Houston Grand Opera Studio, she landed in Berlin, now her home base. “My managers and I had talked about going to Europe to audition and supplement my work in the States,” she says. “Deutsche Oper Berlin offered me a job in the ensemble on the spot. Again, it was not my plan! I had never even thought about moving to Germany to be a *fest* singer [full-time, resident artist at a German opera company]. I thought, ‘Okay, I’ll do two years in the ensemble, and I’ll move back to the States.’ But then I met the father of my son. Often I look at my son, Henry, and I think, ‘Wow, if I hadn’t taken that leap, you wouldn’t be here.’ So, hey, you never know in life—right?”

“I think my biggest challenge is my life with Henry,” she says. “I never like being away from him, and as he’s getting into the teenage years, I have this gut feeling that he might need me more than he did when he was little.

I’m very happy that he gets to experience life as not only a bilingual kid but also a bicultural kid. He’s spent so much time with me in the States, and he’s definitely a German boy, but he’s definitely an American boy as well.”

HOME BASE

In her unpredictable life, one constant has been San Francisco Opera. Her relationship with the Company began with her 2010 debut as Sophie in Massenet’s *Werther*. Subsequent roles have ranged from Atalanta in Handel’s *Xerxes* to Zdenka in Strauss’ *Arabella*. Her latest San Francisco Opera triumph, in 2022, was an edgy, glowing performance as Blanche in Poulenc’s *Dialogues des Carmélites*. “Deutsche Oper has been my home house in Germany,” she says. “But my true home house in the world is San Francisco. I will forever be indebted to them for supporting me not only with work opportunities but with career and role development. You name a role from my core repertoire and I’ve done it there, from Norina to, most recently, Blanche. That was certainly a turning point for me—dramatically, vocally, maybe the most important in my career. I heard from people at the house that there were patrons who had seen me in 12 roles before Blanche who said, ‘Who is that, and where has she been?’ And that doesn’t bother me, because I think it exemplifies, in a positive way, being a chameleon.”

That shapeshifting ability is central to Stober’s artistry. “I don’t want to offend anyone with this statement, because of course the music and our voices are profoundly important, but the acting for me has always been *as* important as what I’m doing vocally. I *love* delving into these different characters. I remember doing *Ariodante* with Alice Coote in Chicago. There was an aria in which she is practically moaning in pain, and one particular note stood out because it was so raw, so genuine, so human. If you had taken it out of context, would you have said, ‘That’s a beautifully sung note’? Absolutely not. But I remember thinking, ‘That’s the kind of singer I want to be.’ If we’re well trained, somehow we’re supposed to be able to sing nicely, prettily, beautifully all the time. But if it’s coming from *here*,” she says, indicating her heart, “that is what matters most.”

Stober has allowed her repertoire to develop in a very natural way. “Deutsche Oper, during my time in the ensemble, started asking me to sing bigger, heavier repertoire quite early on, and I kept saying no,” she says. “I know they weren’t so happy with me about that. I’m glad I stuck to it. Slow and steady wins the race.” After a



Heidi Stober with composer Thea Musgrave and Scottish baritone Donald Maxwell.



Blanche in Poulenc's *Dialogues of the Carmelites*, 2022. CORY WEAVER



Magnolia Hawks in Jerome Kern's *Show Boat*, 2014. / CORY WEAVER



Norina in Donizetti's *Don Pasquale*, 2016. CORY WEAVER

steady diet of Susannas, Paminas, Zerlinas, and lighter Handel roles, she has moved into meatier repertoire. “I sang Morgana [in Handel’s *Alcina*], and now I’ve sung Alcina. With the Mozart women, I’ve sung Fiordiligi [*Così fan tutte*], I sing Elvira [*Don Giovanni*] all the time, and my first Contess [*The Marriage of Figaro*] is coming up in Copenhagen. I’ve sung Zdenka, and now I’m singing Arabella. Then there are the French roles, my first Violetta at English National Opera [ENO], and, as far as Wagner, Elsa [in *Lohengrin*] will be added to the mix.” Dream roles include Ellen Orford in Britten’s *Peter Grimes* and the Composer in Strauss’ *Ariadne auf Naxos*. “I’m just taking things step by step,” she says.

CLAIMING THE CROWN

The latest step for Stober is the title role in Thea Musgrave’s *Mary, Queen of Scots*, which she has already sung in a two-performance run at ENO and brings to San Francisco Opera this month. “When ENO asked me, I will fully admit that I had never heard of the opera,” she says. “To take on a role like that, with almost everyone in the cast *and* our conductor *and* our director all new to the piece—and we did it all in two weeks. It’s such a dramatic piece! I was completely taken with the music. And then the story of this young woman, married at 15, widowed at 18, returning to a country she left as a child and being bombarded and undermined by these three men. Her strength and her resilience. I was drawn to how strong a mother she was in the libretto that Thea wrote. There’s vulnerability in Mary, but also tremendous strength.”

Stober met Musgrave during the ENO run. She and her husband, conductor Peter Mark, who conducted the work at Virginia Opera, “both had input for me,” Stober says. “She’s thrilled that she gets to see this again after so many years. The meat and potatoes—the bones—of this piece are there. It’s so clear in her writing. There was nothing in learning it that made me think, ‘I should ask Thea if we could change this.’”

“This time around [in San Francisco], we’ll have weeks,” she adds. “Part of me can’t even wrap my mind around having so much time to sink my teeth into it in a different way. No one else is returning from the ENO cast, so that will also make it new—to see what the dynamic is like with my three main men. I’m just over the moon to perform this work again in San Francisco!”

Louise T. Guinther, former senior editor at Opera News magazine, is an arts writer based in New York.



Opera On Screen

Mark your calendar for two new opera films coming to San Francisco's Roxie Theater. On Sunday, October 4, The Healing WELL will host a benefit screening of **FIGARO UP, FIGARO DOWN**, the 2026 San Francisco International Film Festival Audience Award winner about Tim Blevins, the Julliard-trained opera singer whose journey through homelessness turns personal collapse into a deeply moving, operatic search for home. A panel discussion with Blevins and director Javid Soriano follows the film. A week later at the Roxie, **TENOR: My Name is Pati**, a new documentary that tells the remarkable story of Samoan tenor brothers and former Adler Fellows Pene Pati and Amitai Pati, will be shown on October 11. Pene Pati, who stars in Massenet's *Manon* next month, will attend a Q&A after the film along with director Rebecca Tansley. For more information, visit healingwellsf.org and roxie.com. 🌀

CROSSWORD PUZZLE SOLUTION FROM PAGE 49

S	A	M	B	A	S		B	L	E	S	S		J	A	B
P	L	I	A	N	T		L	E	G	A	L		O	L	E
Y	O	R	K	C	O	M	I	N	G	W	I	T	H	M	E
	E	E	L		P	A	P	A				D	I	N	A
				A	C	I	D					M	E	E	K
P	R	I	V	A	T	E	T	U	D	O	R		E	W	E
R	A	D	A	R			M	I	N	I	M		A	H	A
E	G	O			L	A	T	I	N			A	L	T	A
Y	E	N		H	A	N	O	V	E	R	F	I	S	T	
			T	H	U	D					O	I	L	S	
A	S	K	E	D				D	O	U	G		T	R	I
W	I	N	D	S	O	R	I	N	T	H	E	E	A	S	T
A	D	O		O	N	I	C	E			T	A	N	G	L
Y	E	W		N	O	D	E	S			S	U	S	S	E

Opera Scouts
Sept-May afterschool
Ages 12-18

Summer Conservatory
July 12-30, 2027
Ages 10-18



SAN FRANCISCO
OPERA GUILD

www.sfoperaguild.com

School Partnerships
Grades TK-12
Sing a Story
Opera Together
Residencies
Songs of the Season
Dress Rehearsals
The Velveteen Rabbit

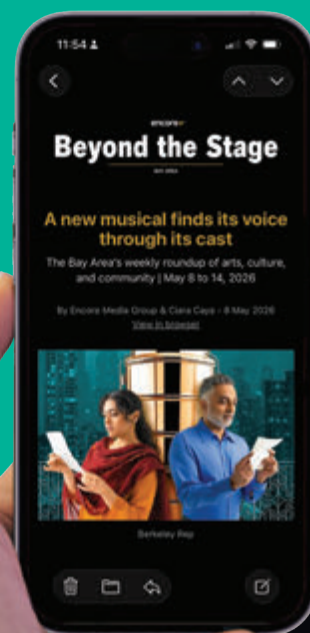
EDUCATION - TRAINING - COMMUNITY



The rare email you want to receive on a Friday afternoon.

Subscribe to our newsletter for the best news and events from the Bay Area's performing arts scene, every Friday.

encoreplus.app/tgif



encore+

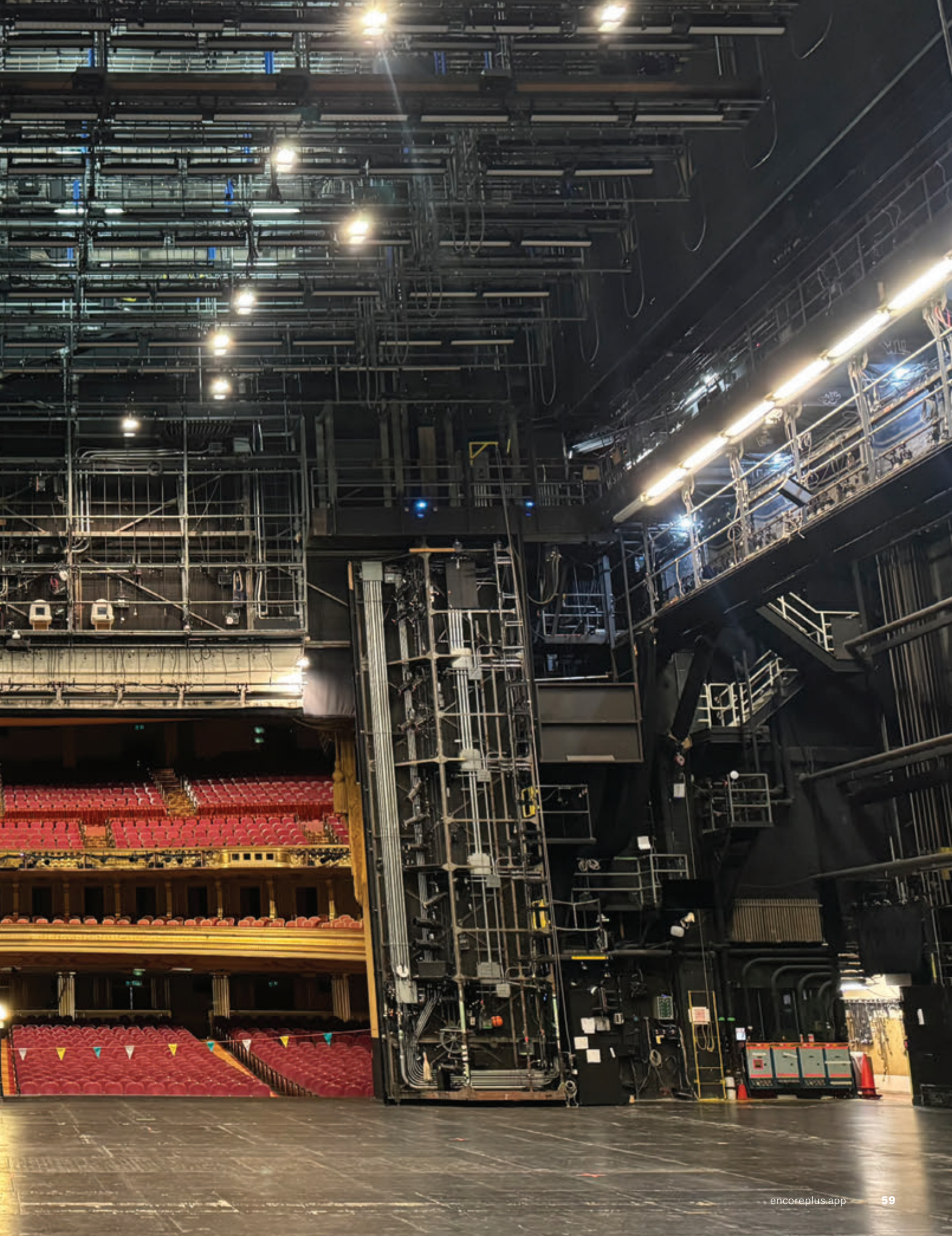
TIMESTAMP 2026-05-10 7:01 PM

PLACES, PLEASE!

Before the first note, before the first entrance, before scenery, costumes, light, and song transform the stage, there is this: a blank canvas. Seen from the War Memorial Opera House stage, our theater is stripped to its working bones—rigging overhead, wings exposed, seats waiting in the dark. But a blank canvas is also a promise. Every cable, catwalk, and patch of floor holds the possibility of what comes next: a love story, a revolution, a laugh, a heartbreak, a voice that seems to stop time.

That sense of expectancy is where every San Francisco Opera season begins. Soon, artists, musicians, craftspeople, crews, and audiences fill this room again, turning steel, wood, fabric, light, and sound into worlds. The stage is ready. The house is waiting. Another season of transcendent opera is about to begin.

PHOTO BY MATTHEW SHILVOCK





SAN FRANCISCO
OPERA

Join the Magic!

The generosity of our donors allows us to bring transcendent art to life season after season and helps us keep opera accessible in our community. Donors also enjoy invitations to special events, dress rehearsals, exclusive commemorative items, and more.

**MEMBERSHIPS
START AT JUST
\$13 A MONTH!**

To learn more, visit
sfopera.com/give or
call us at **(415) 565-3212**.



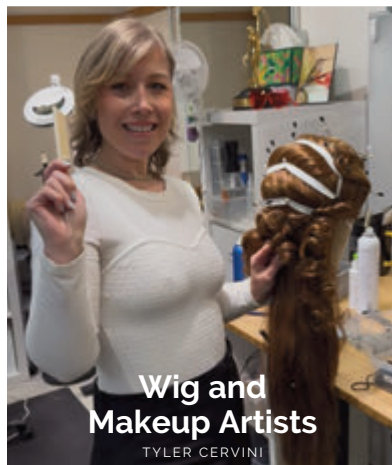
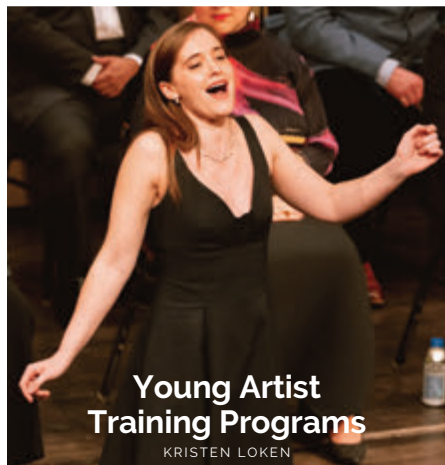
SCAN TO GIVE



Your Support at Work

Gifts at every level help us share the magic of opera across the Bay Area and employ hundreds of local skilled artists, artisans, and technicians.

Here is what your gift looks like in action:





SAN FRANCISCO
OPERA

2028 RING CIRCLE

San Francisco Opera's
Ring Circle immerses you in
Wagner's epic masterpiece
with exclusive access
that puts you at the
center of *The Ring*.



RHINEMAIDEN CIRCLE \$7,500

- Priority seating with your purchase of up to two *Ring Cycle* tickets in a premium section of your choice (subject to availability) without the donative portion of the ticket purchase. Tickets not included.
- Complimentary parking for all *Ring Cycle* performances
- Two vouchers for two *Ring Cycle* Final Dress Rehearsals
- Special recognition in *Ring Cycle* performance programs
- Invitation to the *Ring* Symposium
- Commemorative San Francisco Opera *Ring* Lapel Pin
- Digital recognition as a Rhinemaiden Sponsor in the War Memorial Opera House

Fair market value \$200*



HERO CIRCLE \$15,000

- Priority seating with your purchase of up to two *Ring Cycle* tickets in a premium section of your choice (subject to availability) without the donative portion of the ticket purchase. Tickets not included.
- Two vouchers for three *Ring Cycle* Final Dress Rehearsals with premium seating
- Valhalla Lounge access
- Invitation for two to a welcome dinner prior to your performance of *Das Rheingold*
- Invitation for two to a champagne reception after your performance of *Das Rheingold*
- Invitation for two to the cast party following your performance of *Götterdämmerung*
- *Unsung Heroes* tour for two of either the costume shop or the scene shop
- Invitation for two to a Q&A with members of the production or artistic team

Fair market value \$640*

Tangible goods and services values are subject to change. In conforming with IRS guidelines, contributions received through donor-advised funds and individual retirement accounts are not eligible to receive tangible benefits.



SIEGFRIED CIRCLE \$25,000

- Priority seating with your purchase of up to four *Ring* Cycle tickets in a premium section of your choice (subject to availability) without the donative portion of the ticket purchase. Tickets not included.
- Priority seating for four in the Valhalla Lounge
- Invitation for four to a welcome dinner prior to your performance of *Das Rheingold*
- Invitation for four to a champagne reception after your performance of *Das Rheingold*
- Two vouchers for three *Ring* Cycle Final Dress Rehearsals with premium seating
- Backstage tour for up to four guests
- Invitation for two to an Atrium Orchestra Concert
- Invitation for four to attend a staged orchestra rehearsal and reception with Matthew Shilvock

Fair market value \$870*



WOTAN CIRCLE \$50,000

- Priority seating with your purchase of up to eight *Ring* Cycle tickets in a premium section of your choice (subject to availability) without the donative portion of the ticket purchase. Tickets not included.
- Four vouchers for all four *Ring* Cycle Final Dress Rehearsals with premium seating
- Invitation for eight to a welcome dinner prior to your performance of *Das Rheingold*
- Invitation for eight to a champagne reception after your performance of *Das Rheingold*
- Private backstage tour for up to eight guests
- Invitation for eight to attend a staged orchestra rehearsal and reception with Matthew Shilvock
- Invitation for four to an Atrium Orchestra Concert
- Souvenir libretto signed by Maestro Kim

Fair market value \$1,330*



BRÜNNHILDE CIRCLE \$100,000

- Priority seating with your purchase of up to ten *Ring* Cycle tickets in a premium section of your choice (subject to availability) without the donative portion of the ticket purchase. Tickets not included.
- Access to additional orchestra and staging rehearsals
- Sponsor recognition in the supertitles during a performance of your choice during the *Ring*
- Sponsor recognition in marketing collateral as well as prominent recognition in the *Ring* program book
- Invitation for ten to a welcome dinner prior to *Das Rheingold*
- Invitation for ten to a champagne reception after your performance of *Das Rheingold*
- Souvenir program book signed by Maestro Eun Sun Kim, Director Francesca Zambello, and the principal artists
- Membership in the Opera's Producers Circle with unique benefits throughout the year
- Access to archival videos of past productions including the 2011 and 2018 *Ring* Cycles

Fair market value \$1,560*



VALHALLA CIRCLE \$250,000

- Priority seating with your purchase of up to ten *Ring* Cycle tickets in a premium section of your choice (subject to availability) without the donative portion of the ticket purchase. Tickets not included.
- Production sponsorship recognition
- Supertitle recognition for all performances of the *Ring*
- Opportunities to meet key members of the artistic, music, and production teams and to be fully immersed in the process of bringing this epic production to the War Memorial stage

Fair market value \$1,560*



To join the Ring Circle with your philanthropic support, visit sfopera.com/ringcircle, call (415) 565-3212, or scan QR code.

Administration

Matthew Shilvock

Tad and Dianne Taube General Director

Eun Sun Kim

Caroline H. Hume Music Director

Jennifer Good

Managing Director: Production

Gregory Henkel

Managing Director: Artistic

Michael Simpson

Managing Director: Administration/Chief Financial Officer

Jordan Amann

Chief of Staff

Dawn Dunlop

Chief People Officer

Julia Inouye

Director of Communications

Georgi Kelly

Chief Philanthropy Officer

Troy Smith

Chief Marketing Officer

David Gockley, *General Director Emeritus*

ADMINISTRATION

FINANCE

Christopher Tom, *Director of Finance*

Gracie Tang, *Controller*

Jess G. Perry, *Senior Budget Manager*

Mingsy Yan-Lau, *Senior Accountant*

Linda Rodriguez, *Accounting Manager*

Whitney Ward, *Payroll Administrator*

PATRON OPERATIONS

Jess Levy, *Associate Director of Patron Data*

Alix Josefski, *Associate Director of Patron Operations*

Mark Wladika, *Web Development Manager*

Kristy Agamegwa, *Data Operations Project Manager*

Chivly Krouch, *Donor Records Coordinator*

Amir Magid, *Donor Benefits Coordinator*

INFORMATION SERVICES

Jean-Paul Martinez, *Director of Information Systems*

Paul Goetz, *Systems Administrator*

Daniel Rivera-Quezada, *Network Support Engineer*

ARCHIVES

Barbara Rominski, *Director of Archives*

ARTISTIC

CHORUS DIRECTION

John Keene, *Chorus Director*

Fabrizio Corona, *Associate Chorus Master*

ARTISTIC AND MUSIC PLANNING

Zackery Hayhurst, *Artistic Planning Manager*

Vivian Wang, *Music Planning Manager*

Valentina Simi, *Artist Services Coordinator*

Zachary Calhoun, *Artistic Operations Coordinator*

Justin Benard, *Assistant to the Managing Director: Artistic*

MUSIC STAFF

Aaron Breid, **Nelson Calzi**, **Byungdon Choe**,

José Luis Gutiérrez, **Harris Han**, **Bryndon Hassman**,

Sara Jobin, **Andrew King**, **Ji Youn Lee**,

Matthew Piatt, **Kseniia Polstiankina Barrad**,

Bin Yu Sanford, **Peter Walsh**, **Marika Yasuda**

Geoffrey Lee, *Ballet Pianist*

LANGUAGE COACHES

Radoslava Biancalana, *Czech*

Anja Burmeister, *German*

Nelson Calzi, *Italian*

Fabrizio Corona, *Italian*

Patricia Kristof Moy, *French*

Jessica Berman, *English*

SAN FRANCISCO OPERA CENTER

Carrie-Ann Matheson,

Artistic Director, San Francisco Opera Center

Markus Beam,

General Manager, San Francisco Opera Center

Grace Owens, *Opera Center Coordinator*

Gerrod Pagenkopf, *Opera Center Scheduler*

CHORUS & DANCE

Noelle Romelfanger, *Chorus & Dance Manager*

Esther de Monteflores,

Temporary Chorus & Dance Manager

COMMUNICATIONS

Jeffery McMillan, *Public Relations Director*

Teresa Concepcion, *Communications Manager*

DEVELOPMENT

Donna Batson, *Director of Institutional Giving*

Nina Novasic, *Development Finance Manager*

Patrick Anderson,

Executive Associate to the Chief Philanthropy Officer

ANNUAL GIVING

Roya Clune, *Director of Annual Giving*

Samantha Burgess, *Annual Giving Manager*

INDIVIDUAL AND LEADERSHIP GIVING

Hans Cardenas,

Director of Individual & Leadership Giving

Jen Amato,

Associate Director of Individual & Leadership Giving

Alondra Orellana,

Associate Director of Legacy & Individual Giving

Amina Chaudhry,

Senior Individual Giving Officer

Katherine Wood, *Senior Individual Giving Officer*

Maude Engström, *Legacy Giving Manager*

Justine Sedky, *Individual Giving Officer*

Nick VanderLaan, *Individual Giving Officer*

DONOR ENGAGEMENT

Karman Ferrell Pave, *Director of Donor Engagement*

Lisa Bordachar,

Director of Prospect Research and Strategy

Lila Butler, *Associate Director of Special Events*

Johann Joson, *Manager of Donor Stewardship*

Kathryn Juliana, *Special Events Associate*

ENGAGEMENT AND CONNECTIVITY

Ryan Marchand,

Director of Engagement and Connectivity

Christabel Nunoo,

Education Development Manager

Heather Kelly-Laws, *DEC Project Manager*

Cole Thomason-Redus, *DEC Content Curator*

EXECUTIVE OFFICES

OFFICE OF THE GENERAL DIRECTOR

Lorin Duron,

Temporary Assistant to the Executive Offices

Elena Park, *Strategic Advisor*

Kip Cranna, *Dramaturg Emeritus*

OFFICE OF THE MUSIC DIRECTOR

Matthew Piatt, *Director of Music Administration*

Sadye Sobel,

Executive Assistant to the Music Director

FRONT OF HOUSE

Jamye Divila Largent, *House Manager*

Marialice Dockus, *Head Usher*

Rodney Anderson, **Marcelo Barbero**,

Armando Benutto, **Felix Bishop**, **Stuart Bousel**,

Jan Brown, **Danica Burt**, **Wendy Chang**, **Frank Chow**,

Kathy Dere, **Martin Dias**, **Felix Dina**, **Dave Doering**,

Jonathan Drogin, **Caesar Evangelista**,

Bill Flanagan, **Christine Ford**, **Josh Garcia**,

Jorge Gonzalez-Rodriguez, **Elisa Jeon**, **Kate Juliana**,

Elaine Kawasaki, **Kathleen Keeler**, **Helen Kim**,

Ryszard Koprowski, **Chris Largent**, **Vicki Larkowich**,

Sharon Lee, **Leland Leong**, **Marilyn Leong**, **Sadie Li**,

Janaki Little, **Michael Mak**, **Sam Mesinger**,

Nick Mitchell, **John Morris**, **Dale Nedelco**,

Beth Norris, **Jennifer Norris**, **Justin Owens**,

Jan Padover, **Julie Peck**, **Christine Plowright**,

Bill Repp, **Jack Sale**, **Robyn Sandberg**,

Allen Sawyer, **Erez Shek**, **Kelly Smith**,

Kumi Stanfield, **Melissa Stern**, **Theresa Sun**,

Janet Tom, **Claire Tremblay**, **Marta Troyano**,

Richard Wagner, **Steve Weiss**, **Tom Wong**,

May Yasui

Ushers

Ginny Lackner, *Volunteer Usher*

Hui Ming Wu, *Show Maid*

MARKETING

Chi-Hsuan Yang, *Director, Analytics & Strategy*
Jen Fingal, *Associate Director of Marketing*
Tyler Cervini,
Senior Marketing Manager, Digital & Acquisition
Lindsey Abbott,
Marketing Manager, Email and Digital
Sophia Nguyen,
Marketing Manager, Brand & Loyalty
Emma Saperstein,
Senior Marketing Coordinator, Web & Engagement
Saija Maki-Waller,
Marketing Coordinator, Brand & Loyalty
Bill Murray,
Marketing Manager, Web and E-Commerce
Den Legaspi, *Art Director*
Katy Zolfaghari, *Creative Project Manager*

BOX OFFICE

Jessica Fauver, *Box Office Manager, Treasurer*
Rebecca Page,
*Medallion Society Concierge Manager,
Assistant Box Office Manager*
Jennifer Pollack,
Group Sales Manager, Assistant Treasurer
Charles McGraw, Christopher Mark,
Assistant Treasurer
Emily Tilles,
Subscriptions Manager, Assistant Treasurer
Roberto Bonilla, *Phone Room Sales Manager,
Subscriber Representative*
Dale Whitmill, *Subscriber Representative*
Benjamin Armington, Jing Bentley,
Adrianne Chu, Kyle Minor, Yma Munoz,
Patron Services Personnel

ORCHESTRA

Tracy Davis, *Orchestra Manager*
Nina Pitts, *Orchestra Administrator*
Carrie Weick, *Orchestra Librarian*
Samay Sayala, *Temporary Orchestra Librarian*
Bebe Wagner, *Seasonal Orchestra Assistant*

PEOPLE

Timmy Yuen, *Associate Director, Human Resources*
Savannah Criswell, *Human Resources Analyst*
Precious Athena Padua, *HR Generalist*

PRODUCTION

*Senior Production Staff Member

PRODUCTION ADMINISTRATION

Ryan O'Steen, *Director of Production Operations & Media**
Celine Strouts, *Associate Production Director**
Ellen Presley,
Producer, Special Programming & Experiences
Sophie Gunther,
Coordinator, Special Programming & Experiences
Áine Donnelly, *Production Finance Assistant*
Paul Dana, *Support Services Coordinator*
Sylvia Jiang, *Production Finance Assistant*

AUDIO

Doug Mitchell,
Head of Audio/Video
Eric Bumgarner,
Assistant Head of Audio/Video
Rick Jacobsohn,
Resident Sound Designer

CARPENTRY

David Hatch, *Head of Carpentry*
Greg Harsha, *Assistant Head of Carpentry*
Christopher Davis, *Wilsey Center Head*

COSTUME DEPARTMENT

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

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**
Daniel Friedman, Elijah Kleinberg, Davida Tkach,
Assistant Lighting Designers
Essie Winston, *Lighting Intern*
Ashley Christensen, *Hemsley 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, Roy Rallo,
Morgan Robinson,
Assistant Stage Directors
Collette Berg, Megan Coutts, E. Reed Fisher,
Rosie Burns Pavlik, Anna Reetz,
Assistant Stage Managers
Colm Seery, *Dance Master*

TECHNICAL DIRECTION

Erik Walstad, *Technical and Safety Director**
Shannon Dodson, *Associate Technical Director*
Lawren Gregory, *Assistant Technical Director*

WARDROBE

Tony Gorzyski, *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 (26), *Costume Shop Manager*
Galen Till (22),

Senior Production Supervisor
Manuel Gutierrez (27),
Production Coordinator
Robyn Marsh, *Costume Supervisor*
Sally Thomas (26), *Head Tailor*
Amy Ashton-Keller (32), *Head Draper*
Emma Lehman (11),

Santiago Suanes (16), *Drapers*
Paula Wheeler (34), *Senior Milliner*
Karen Lewis, *Dyer/Painter*
Jersey McDermott (27),
Senior Craftsperson/Shoe Specialist
Julia Colvard, Taylor Newell,

Kristen Tracy (18), *Assistant Cutters*
Niko Suits, *First Hand*
Victoria Mortimer, *Costume Assistant*
Teddy Rose Baker, *Shopper*

COSTUME TECHNICIANS

Miriam Acosta
Hoa Fong (27)
Jaya Grace Goheen
Ashley Grambow
Kathy Griffith
Gillian Haratani (14)
Aki Hasegawa
Meg Horan
Arianna B. Jones
Sara Morimoto (13)
Mikael Nohai
Sarah Ellen Wilson
Robert Whitehurst

WARDROBE DEPARTMENT

CORE CREW

Nicolas Chacon
Linda Edwards (28)
Edward Fonseca (15)
Lorraine Lewis (14)
Phil Perry (29)
Leona Schrader-Dee
Don Smith (30)
Scott Stewart (26)
Kirsten Tucker (23)
Amber Vo

DRESSERS

Paula Barish
Kathleen Blake (13)
Ava Byrd
Ash Cable
Kathleen Crowley
Alan Herro
Claudia Holaday (47)
Patricia Kazmierowski
Julia Neal
Patrick Sanchez (16)

WIG, HAIR, AND MAKEUP DEPARTMENT

SENIOR WIG ARTISTS

Erin Hennessy (13)
Maur Sela (11)

WIG ARTISTS

Calli Carvajal
Lindsay Saier

SHOW CALL FOREPERSONS

Calli Carvajal
Christina Martin (13)
Gloria Mueller

PRINCIPAL WIG, HAIR, AND MAKEUP ARTISTS

Calli Carvajal
Karalynne Fiebig (19)
Luna Finn
Denise Gutierrez (43)
Raegina Joyner
Toby Mayer (35)
Naki Mugambi
Leilani Norman
Lisa Patnoe (35)
Vanessa Root
Tim Santry (35)

SHOW CALL WIG, HAIR, AND MAKEUP ARTISTS

Vanessa Blanchard Lee (10)
Kristen Campbell
Calli Carvajal
Sarah Coy
Luna Finn
Marisela Garcia
Salma Gongora
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 (29)

SCENIC ART DEPARTMENT

Lauren Abrams

CARPENTRY DEPARTMENT

Jesse Austin
Lucy Briggs
Gabriel Castellani (16),
Automation Key
Michael Chapman (14)
Jack Davis
Paul Delatorre (27),
Night Crew Foreperson
Jacob Elliott
Hunter Erbach, *Inventory Key*
Tony Garcia
Karla Hargrave
Geoffrey R. Heron (20)
Geoffrey W. Heron (32)
Philip Heron (24),
Automation and Rigging Foreperson
Rahgen Hill
Ed Joe (22)
Nick Kukielka
Wyatt Martinez
Michael Martino
Anna McGriff
Alex Meyer, *Automation Layout*
Ben Miller, *Assistant Flyperson*
Harry Niedzwetzki (34)
Jesse Nugent
John O'Donnell (38), *Key Flyperson*
Enrique Pronio
Michael Ramirez, *Assistant Key*
James Ryan
Michael Ryan
Eila Saarni, *Key*
Raymond Sais
Gregory Shaff (38), *Key*
Harper Shipley, *Assistant Key*
Cyrus Sindich
Derek Snediker
Sean Walden (15),
Warehouse Foreperson
Randy Walsh (24), *Key*
Sammy Wong

PROPERTY DEPARTMENT

Scott J. Barringer (26), *Key*
Amy Boussard
Christy Carter
Jay Cazel
James Eldredge (22), *Shop Mechanic*
Oris Fry
Tim Heaney
Jane Henderson
Gabby Hernandez-McKig
Patricia Hewett (19), *Assistant Key*
Myron Seth Isaacs (26), *Key*
Mark Kotschnig (24), *Key*
John Matlock, *Assistant Key*
Victor McCarthy
Baylie Olson
Beth Ozarow (30), *Out of House Key*
Sarah Shores (19), *Shop Mechanic*
Mae Toone
Morgan Womble-Dahl

ELECTRICS DEPARTMENT

Eugene Ahn (13), *Gel Room*
John Boatwright (39),
House Head Electrician
Ariel Bott, *Assistant Key Stage Left*
Danielle Colburn
Henry Cotter
Andrew Custer
Erik Docktor (19), *Projection Programmer*
Amy Domjan, *Layout Electrician*
Will Grunig (24)
Griffin Harwood
Robert Haycock, *Key Stage Right*
Matt Heron, *Pyro Technician*
Bernard Honigman (27),
Key Light Board Operator
Brendan Kierans (13),
Electric Shop Foreperson
Sophie Landau (12)
Maria Mendoza (38), *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 (27), *Key Stage Left*
Jax Steager,
Assistant Key Light Board Operator
Greg Walker, *Shop Mechanic*

AUDIO DEPARTMENT

Emad Dajani, *Key*
Patrick Dowd
Christine Dumke
Ryan Napoli
Bryan Olson, *Key*
Ziggy Tomcich (24)
Brian Losch, *Audio Consultant*

MEDIA DEPARTMENT

Claude Bauschinger, *Video Editor*
Doug Hunt
Mitchell Kell
Michael Santy
Brian Shimetz
Uwe Willenbacher (18), *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
Jonah Malamud
Haley May

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

2026 Adler Fellows

As Adler Fellows, emerging singers and pianists receive rigorous individualized coaching as well as opportunities to cover and perform roles in mainstage performances. **Our Adler Friends and Sponsors play a vital role in their training, nurturing the talent and creativity of these emerging artists and ensuring they reach their full potential as part of the program.** We are very grateful for our Friends of Adler and Adler Sponsor support received between August 1, 2025 through August 15, 2026. For more information about sponsorship opportunities, please call **Patron Operations at (415) 565-3212**.



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



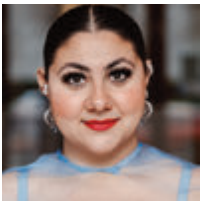
Tenor
THOMAS KINCH
Cardiff, Wales
Third-year Adler
Sponsored by
Shai Edberg
Neil & Elsa Pering



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



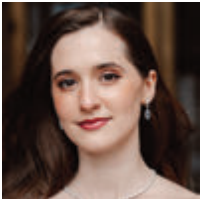
Pianist/Coach
JI YOUN LEE
Seoul, South Korea
Second-year Adler
Sponsored by
Lisa Erdberg & Dennis Gibbons
and an anonymous donor



Soprano
ALEXA FRANKIAN
Oakville, Ontario, Canada
First-year Adler
Sponsored by
Jim & Gayle Tunnell



Baritone
GABRIEL NATAL-BÁEZ
Toa Alta, Puerto Rico
First-year Adler
Sponsored by
Peggy & Boyce Nute



Soprano
SOFIA GOTCH
Oakland, California
First-year Adler
Sponsored by
Judith & John Renard



Baritone
OLIVIER ZEROUALI
Middletown, Delaware
Second-year Adler
Sponsored by
Bill Walker
Helen Berggruen,
for Five Arts Foundation



Soprano
MARY HOSKINS
Saratoga Springs, Utah
Second-year Adler
Sponsored by
Shai Edberg
Anne & Jeffrey Katz

"It is impossible to fully sum up all I have learned during my time as an Adler Fellow. The program has helped me improve every aspect of my artistry from my musical, vocal, and acting abilities to holistic training such as leadership training, health and wellness guidance, and learning how to manage my finances. It has been a life-changing experience for which I will always be grateful."

—Mary Hoskins, soprano

FRIENDS OF THE ADLERS

Chris & Jennifer Brahm
Ms. Carlyn Clause &
Mr. Alexander L. Brainerd
Janet Cluff
Leonard & Marie Collins
Barbara B. Friede
Wilma S. Horwitz
Dr. Phyllis A. Kempner & Dr. David D. Stein
Nelda Kilguss & Diana Yee
Victoria Kirby
Mingming Li
Sylvia R. Lindsey
Bernice Lindstrom,
in memory of John W. Lindstrom
Cheryl Samantha & Laurence Lyons Ph.D.
Betty Maddux,
in memory of Ed Koester
Robert Meadows & Dennis Otto
Mr. Robert B. Mison
Paul Nordine
Bob & Terri Ryan
San Francisco Opera Guild/
East Bay Chapter
Ms. Cynthia Schreuder Kalev
Anonymous (2)

ADLER AFFILIATE SPONSORS

The Diana Dollar Knowles Foundation
Rene Morgan,
in loving memory of Don Morgan
Deborah & Paul Sagues
TL Trust
Barbara L. Traisman

ADLER PROGRAM SPONSORS

Helen Berggruen
Julie Dickson
Mrs. Karin Eames
Lisa Erdberg & Dennis Gibbons
Frances K. & Charles D. Field Foundation
James A. Heagy, *in memory of* Jayne Heagy
Karen J. Kubin
Cathy & Howard Moreland
Peggy & Boyce Nute
Mr. David Todd Oldroyd &
Mr. Ronnie Genotti
Neil & Elsa S. Pering
Mr. & Mrs. John S. Renard
San Francisco Opera Guild
Jim & Gayle Tunnell
Anonymous, *in honor of* Louise Ciulla,
Robert Ciulla, & Ji Young Lee

ADLER PROGRAM ENDOWMENT GIFTS

The Diana Dollar Knowles Fund
for Emerging Artists
Phyllis Edwards Scholarship Fund
Denise Gretz[§]
The Caramae Turner Hoffmann &
Frank Hoffmann Endowment Fund
Ralph R. Michaelis Estate
Bernard & Barbro Osher
Mrs. Edward W. Rosston[§]
Sheila Wishek[§]
William Randolph Hearst Young Artist Fund

[§] deceased

2026-27 Artists

PRINCIPAL ARTISTS

Hadleigh Adams+Ω
Javier Arrey
 Zhengyi Bai+Ω
 Vitor Bispo*
 Aleksey Bogdanov+
 William Lee Bryan
 Eleonora Buratto*
 Cheryl Cain
Ryan Capozzo
 Sadie Cheslak+†
 Daniel Cilli
 Steven Cole
 Catherine Cook+Ω
Caroline Corrales+Ω
 James Creswell+
Phoebe Dinga
 Amina Ebris+Ω
 Amartuvshin Enkhbat
Alexandra Fitz Gibbon■
 Alexa Frankian+†
 Stephen Gaertner*
 Kevin Gino
 Sofia Gotch+†
 Joshua Guerrero*
 Patrick Guetti*
 Blanche Hampton■
*Jongwon Han*Ω
 Stella Hannock
 Mary Hoskins+†
Katherine Ivie
 Christopher Jackson
 Michael Jankosky
 Silvie Jensen
 Chance Jonas-O'Toole+
 Peter Kellner*
 Quinn Kelsey +
Crystal Kim
 Thomas Kinch+†
 Laura Krumm+Ω

Judit Kutasi
 Eric Levintow
 Riccardo Massi*
 Simone McIntosh+Ω
Jana McIntyre+
Alexander McKissick
 Thomas Mole*
 Sally Mouzon
 Brian Mulligan
 Maurizio Muraro
 Nik Nackley
Sarah Nadreau
 Gabriel Natal-Báez+†
 Toni Marie Palmertree+Ω
 Andrew Pardini
 Pene Pati+Ω
 Chester Pidduck
Robert Pomakov
 Taylor Raven+
 Brenton Ryan
 B Schaubhut*
 Chiharu Shibata■
 Alek Shrader+Ω
 Philip Skinner+Ω
 Olivia Smith+Ω
 David Soar
 Christopher Sokolowski*
 Whitney Steele
 Heidi Stober
 Falk Struckmann
 Jesslyn Thomas
Diego Torre
 Dale Travis+Ω
 Christian Van Horn
 Rachel Willis-Sørensen
 Kwangchul Youn
 Adela Zaharia
 Slavka Zámečniková
 Olivier Zerouali+†

CONDUCTORS

Clelia Cafiero*
 Eun Sun Kim
 Sebastian Weigle*

PRODUCTION

Claus Guth
 Robert Innes Hopkins
 Stewart Laing*
 Erhard Rom
 Christian Schmidt

STAGE DIRECTORS

Vincent Boussard
 Katherine M. Carter
 E. Reed Fisher
 Stewart Laing*
 Shawna Lucey
 Francesca Zambello

CHOREOGRAPHERS

Denni Sayers
 Colm Seery

KEY:

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

Chorus

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

REGULAR CHORUS

Buffy Baggott	Nadima Kombajyan
Kathleen Bayler	Josephine YoonGeong Lee
C. Michael Belle	Eric LevintowΩ
William Lee BryanΩ	Elisabeth Rom Lucio
Cheryl CainΩ	Liesl McPherrin
Janet Campbell	Sally MouzonΩ
Danielle Cheiken/	Nikolas NackleyΩ
Alan Cochran	Sarah Nadreau
Sara Colburn	Antonio Nagore
Edith Dowd	Erin Neff
Angela Eden	William O'Neill
Anders Froehlich	Andrew Thomas PardiniΩ
John Fulton	Alexander John Perkins
Kevin GinoΩ	Philip Pickens/
Stella HannockΩ	William Pickersgill
Harlan Hays	Chester PidduckΩ
Katherine Ivie	Laurel Cameron Porter
Christopher JacksonΩ	Jonathan Smucker
Michael JankoskyΩ	Whitney SteeleΩ
Silvie JensenΩ	Jesslyn ThomasΩ
Wilford Kelly	Andrew TruettΩ
Crystal Kim	Jacque Eileen Wilson
Bojan Knežević	

EXTRA CHORUS

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

∇ Chorus member on leave of absence
 Ω 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*
Mariya Borozina
Jennifer Cho
Dawn Harms
Jennifer Hsieh
Leonid Igudesman
Naoko Nakajima
Asuka Annie Yano
Dian Zhang√
Ani Bukujian↑
Emma Votapek↑

SECOND VIOLIN

Jeremy Preston, *Principal*
Martha Simonds, *Associate Principal*
Aya Kiyonaga, *Acting Assistant Principal*Σ
Ka-Yeon Lee
Leslie Ludena
Craig Reiss
Heeguen Song↑
Karen Shinozaki Sor↑

VIOLA

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

CELLO

Sunny Yang, *Principal*
Thalia Moore, *Associate Principal*Σ
Peter Myers, *Assistant Principal*
Jung-Hsuan Ko
Ruth Lane
Emil Miland
Saul Richmond-Rakerd↑

BASS

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

FLUTE

Stephanie McNab, *Acting Principal*
Susan KangΣ↑
Bethanne Walker↑

PICCOLO

Stephanie McNab

OBOE

Mingjia Liu, *Principal*
Gabriel Young, *Associate Principal*Σ
Benjamin Brogadir
Eder Rivera↑

ENGLISH HORN

Benjamin Brogadir

CLARINET

José González Granero, *Principal*
Joshua ChoiΣ
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, *Principal*
Samuel WamhoffΣ↑
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

Fall 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

Simon Boccanegra

Eric Dew
Andy Dovchin
Alan LoFaso
Christina Rocco
Elisabeth Smith
Orkhontulga Tsedensodnom

San Francisco Opera Orchestra



Kay Stern
Concertmaster



Maya Cohon
Associate
Concertmaster



Heidi Wilcox
Assistant
Concertmaster



Mariya Borozina
First Violin



Jennifer Cho
First Violin



Dawn Harms
First Violin



Jennifer Hsieh
First Violin



Leonid Igudesman
First Violin



Naoko Nakajima
First Violin



Asuka Annie Yano
First Violin



Dian Zhang
First Violin



Jeremy Preston
Principal
Second Violin



Martha Simonds
Associate Principal
Second Violin



Aya Kiyonaga
Acting Assistant
Principal, Second Violin



Ka-Yeon Lee
Second Violin



Leslie Ludena
Second Violin



Craig Reiss
Second Violin



Carla María Rodríguez
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



Jung-Hsuan Ko
Cello



Ruth Lane
Cello



Emil Miland
Cello



Joseph Lescher
Principal
Bass



Jonathan Lancelle
Associate Principal
Bass



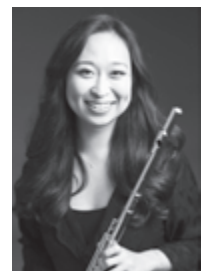
Shinji Eshima
Acting Assistant
Principal Bass



William Wasson
Bass



Stephanie McNab
Acting Principal
Flute & Piccolo



Susan Kang
Flute↑

↑ Season Substitute

SAN FRANCISCO OPERA ORCHESTRA CONTINUED



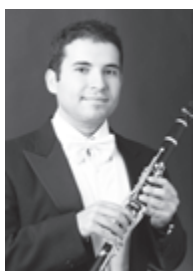
Mingjia Liu
Principal
Oboe



Gabriel Young
Associate Principal
Oboe



Benjamin Brogadir
English Horn



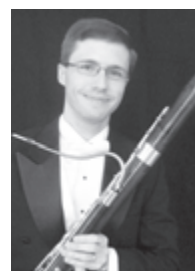
José González Granero
Principal Clarinet



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



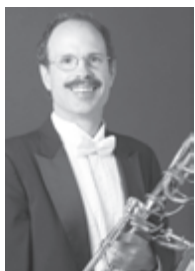
Scott Macomber
Trumpet



John Pearson
Trumpet



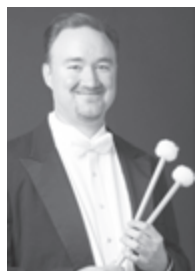
Michael Cox
Principal
Trombone



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 members: Sunny Yang (Principal Cello);
Joshua Choi (Clarinet); Anthony Delivanis (Horn);
Eleanor Kirk (Principal Harp)*

*Not pictured seasonal substitutes: Ani Bukujian (First Violin);
Emma Votapek (First Violin); Heeguen Song (Second Violin);
Karen Shinozaki Sor (Second Violin); Anna Kruger (Viola);
Saul Richmond-Rakerd (Cello); Sean O'Hara (Bass);
Evan Hillis (Bass); Bethanne Walker (Flute); Eder Rivera (Oboe);
Samuel Wamhoff (Trombone)*

↑ Season Substitute

San Francisco Opera Regular Chorus



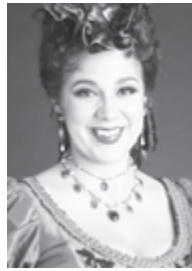
Kathleen Bayler
Soprano



Cheryl Cain
Soprano



Danielle Cheiken
Soprano
Leave of Absence



Sara Colburn
Soprano



Angela Eden
Soprano



Katherine Ivie
Soprano



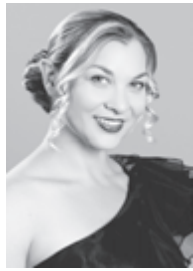
Crystal Kim
Soprano



Nadima Kombajyan
Soprano



**Josephine
YoonGeong Lee**
Soprano



Liesl McPherrin
Soprano



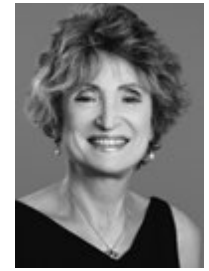
Elisabeth Rom Lucio
Soprano



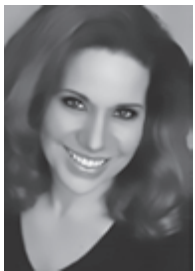
Jesslyn Thomas
Soprano



Buffy Baggott
Mezzo-Soprano



Janet Campbell
Mezzo-Soprano



Edith Dowd
Mezzo-Soprano



Stella Hannock
Mezzo-Soprano



Silvie Jensen
Mezzo-Soprano



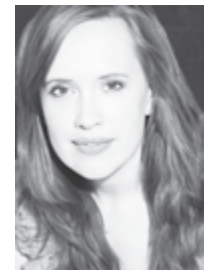
Sally Mouzon
Mezzo-Soprano



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



Chiharu Shibata



Marcos Vedovetto

San Francisco Opera Guild

LEADERSHIP AND STAFF

OFFICERS

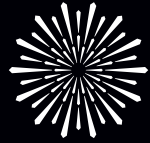
Courtney Labe, *President*
Francesca Amann, *President-Elect*
Katie Colendich, *Vice President Administration*
Kathie Lowry, *Vice President Associates*
Lauren Erickson, *Vice President Chapters*
Natasha Dalzell-Martinez, *Vice President Community Outreach*
Rita Benton Milner, *Vice President Development*
Ina Stangenes, *Vice President Education*
Farah Makras, *Vice President Fundraising*
Melissa Boxer Zill, *Vice President Marketing*
Omar Guo, *Secretary*
Cynthia Schreuder Kalev, *Treasurer*
Kenzie Ferguson, *Director at Large*
Claire Fluhr, *Governance Chair*

HONORARY DIRECTORS

Matthew & Kate Shilvock
David Gockley

STAFF

Susan Malott, *Executive Director*
Caroline Altman, *Director of Education*
Celeste Camarena, *Education Program Manager*
Teddy Reich, *Marketing Manager*
Geovanna Navarrete, *Special Events Manager*
Siobhan Cullen, *Accounting Associate*



**SAN FRANCISCO
OPERA GUILD**
GIVING VOICE TO POTENTIAL

San Francisco Opera Guild
gives voice to potential through
education and outreach programs
that bring opera center stage
into the life of the community.

San Francisco Opera Guild is a separate organization from San Francisco Opera and operates under a distinct board of directors. We extend our sincere appreciation to all our event and program supporters and acknowledge the following individuals, corporations and foundations for their generous support of \$1,000 or more between August 1, 2025 and July 31, 2026. For more information about supporting San Francisco Opera Guild, please contact Susan Malott at (415) 565-3291, smalott@sfoopera.com, or visit our website at sfooperaguild.com.

CORPORATE AND INDIVIDUAL SUPPORT

\$100,000 & ABOVE

Maria Manetti Shrem Foundation

\$50,000 to \$99,999

John A. & Cynthia Fry Gunn
Estate of Maurice Kanbar
Neiman Marcus Group
Christine Suppes
TriplePoint Capital
Walske Foundation

\$25,000 to \$49,999

Gordon Getty
Mr. & Mrs. Franklin P. Johnson
Van Cleef & Arpels
Diane B. Wilsey

\$10,000 to \$24,999

Mark Barrenechea
Diane Bettencourt
Jennifer Bienaimé
Elizabeth & David Birka-White
Romana D'Angelo Bracco
Jack Calhoun & Trent Norris
Michael & Holly Cuggino
Semira Dariushnia
Olivia Decker
Dodge & Cox
Aquila Farrell
Five Star Bank
Malin Giddings
Mary Heylin &
Timothy J. Marten M.D.
Ms. Jane Inch
Cynthia & Richard Livermore
Mr. & Mrs. Victor Makras
Rainebeau Matijas
Teresa & Mark Medearis
Maryam & Oran Muduroglu
Northern Trust Bank
Pearson Assessments
Mr. & Mrs. Bill Poland
Mr. and Mrs. John Renard
Roussev Family Charitable Fund

Afie Royo
San Francisco Opera Guild /
East Bay Chapter
Claudia Volpi
Dr. Jennifer & Mr. Steven Walske

\$5,000 to \$9,999

Francesca Amann
Robert H. Beadle
Beverly M. Folger Foundation
Maria Castellucci
Barry & Simi Chehrizi
Tracy Chen & Thomas Schoenherr
Janet L. Cluff
Martha Conte
Tatiana Copeland
Mr. & Mrs. Mark Dempster
George Drysdale and Kelly Grimes
Ms. Lynne Edminster &
Mr. Brian Atwood
Claire & Jeff Fluhr
Ann & Daniel Girard
Jane Hartley
Taylor Herr
Doreen Woo Ho
Thomas E. Horn
George Hume
Cynthia Schreuder Kalev &
Ovadia Kalev
Maryjo and Todd Kaplan
Karen J. Kubin
Courtney and Jim Labe
Andrea Lin
Rita Benton Milner
Ms. Deborah Mosser &
Mr. Donny MacLean II
Ms. Susan O'Brien
Mr. Paul Pelosi
Pamela Preston
Merrill Randol
Pamela Rigg
Michelle Ritchie
Megan Scacco
Komal Shah

Jinnie K. Simonsen
Denise Littlefield Sobel
Ms. Kristen Sorensen & Danny Tran
Ina & John Stangenes
Dr. Elisa Stephens
Natalia Urrutia-Hernandez
Margaret Wadhwani
Richard Walker
Alexandra & Spencer Wells
Barbara A. Wolfe
Sally Yu
Chip Zecher
Virginia Cartwright Ziegler

\$2,500 to \$4,999

Elizabeth Allin
Kjerstin Anderson
Anonymous
Stephanie Block
Ron & Beverly Borelli
Melissa Boxer Zill
Jennifer Brahm
Lorna Meyer Calas
Karen Caldwell
Dr. Carolyn Chang
Ann Chung
Katie Colendich
Dagmar Dolby
Meredith Eggers
Jennifer Emerson
Kenzie Ferguson
Linle Froeb
Jeffrey Garelick
Lisa and Douglas Goldman
Andrew Hinek
Ms. Kathy Huber & Mr. Larry Binkley
Ms. Arlene Inch
Sandra Jamieson
Katie Jarman
Candace & Don Kagin
Marisa Lavalee
Celeste Lee-Bobroff
Carol Liu
Kathie & Dexter Lowry

Elizabeth Malkassian
Joy Harper Mbanugo
Helen Meyer
Sheila Nahi
Alexander Nourafshan
Nazan & Charles Orr
Gerry Parker
Dianne Pettigrew
Lynn & Edward Poole
Ramchandra Rajeshinde
Stefanie G. Roumeliotis
San Francisco Opera Guild /
Marin Chapter
Alysha Shahrukh
Ms. Elisabeth Smith
Dianne Taube
Mona Tavss
Lilian Tsai
Stephanie Tuttle
Emely Weissman
Cora Germaine Yang
Betty Yu

\$1,000 to \$2,499

Jason and Negissa Araghi
Navid Armstrong
Ann and Bart Baer
Catherine Bassick
Faline Bellemare
Iyobosa Bello-Asemota
Carol Benz
Helen Berggruen
Barbara Brown
Maria Bult
Alisa Burgess-Blajwas
John Burns
Mari E. Campbell
Sally Carlson
Dolly Chammas
Joy Cooper
Marion Cope
June Curtis
Caely Cusick
Katherine Fukami Ginsberg

Joel Goodrich
Tanneasha Gordon
Sue & Ken Greathouse
Roman Gronkowski
Ellen Halligan
Gretchen and Lee Hansen
Marilyn Hayes
Peggy Hill
Jorge Jaramillo
Ruth Krueger
Joan Lavorgna
Mingming Li
Linda Loretz
Jennifer Matijas
Jorge Maumer
Ahmad Maybes
Blake McCall
Kristin Moyer
Jane Mudge
Peggy Newton
Lillian Phan
Claudia Pruett
Houda Rahim
Ursula Ralph
Robert Rebuschatis
Diana Romanov
Olive Rubenstein
Lois Sitter
Frances Snyder
Adrianna Pope Sullivan
John Sweeney
France Szeto
Rowan Trollope
Douglas Waggener
Barbara Walkowski
Eve Wertsch
Kirsten Wolfe

SAN FRANCISCO OPERA GUILD EDUCATION FUND

The Opera Guild acknowledges with thanks those groups and individuals who have contributed \$2,500 or more in support of San Francisco Opera Guild's Education Fund by July 31, 2026. For information on supporting the Guild's Education Fund, please call (415) 565-3291.

Cheryl & Ralph Baxter	Alfred Hartley	The Malin Family	Joyce Reitman
Romana D'Angelo Bracco	Jane Hartley	Susan & James Malott	Venetta & John Rohal
Karen & Anton Bruehl	James Heagy	Lois Manbert	Diane Rubin
Paula & Bandel Carano	Barbara Henry	Anne Marie Massocca	Deborah Sagues
The Estate of Mrs. Sheldon Cooper	Margaret D. Hill	Kathleen McEligot	San Francisco Opera Guild,
Mary Corroon	Jacquelin H. Hume [§]	Teresa & Mark Medearis	East Bay Chapter
Beverly Coughlin	Arlene Inch	Karen Merritt	San Francisco Opera Guild,
Ena & Mark Cratsenburg	Katie & Claude Jarman	Virginia Miller [§]	Marin Chapter
Olivia Hsu Decker	Mrs. Mark O. Kasanin	Susan Mooradian	San Francisco Opera Guild,
Carol & Dixon Doll	Diana Kissil & John Cullison	Mary Louise Myers	Peninsula Chapter
Delia Fleishhacker Ehrlich [§]	Karen J. Kubin	Susan O'Brien	Ann Simpson
Bettye Poetz Ferguson Foundation	Joan & John Lavorgna	Elizabeth Pfau [§]	Claire Collins Skall [§]
Anna Freiman	Cynthia Livermore	Maria Pitcairn [§]	Susan Tamagni
Ann & Daniel Girard	Eileen D. Ludwig [§]	Mary & Bill Poland	
Katharine Hanrahan [§]	Cathy & Angus MacNaughton	Ursula Ralph	

[§] deceased

CHARLOT D. MALIN SAN FRANCISCO OPERA GUILD EDUCATION FUND

We express deep appreciation to the following groups and individuals who have made gifts of \$500 or more by July 31, 2026 in memory of Charlot D. Malin, Past President and a leader of San Francisco Opera Guild. For information on how to contribute to this fund, please contact Susan Malott at (415) 565-3291, smalott@sfopera.com, or visit sfopera.com/charlotmalinfund.

Steve & Maura Abernathy	Sue Firestone	Nicola Luisotti	Karen Ann Richardson Family Foundation
Elizabeth Birka-White	Claire Fluhr	Susan & James Malott	Deborah Sagues
Kristy Brabec	Malin Giddings	John McQuaid	San Francisco Opera Guild,
Erik Breivik	Ann & Daniel Girard	Gene & Richard Morey	East Bay Chapter
Barbara Brown	Daniel & Inger Golob	Christina Noren	John Shea
Martha Chesley	Sigrun Graeff	Walter C. Oberndorf	Mai Shiver
Shannon & Dan Cronin	Rong Hu	Bernard & Barbro Osher	Sarah Somberg
Suzy Kellems Dominik	Arlene Inch	John & Sherry Peterson	Kimberlee Stryker
Sean Dowdall	Cynthia Schreuder Kalev	Bill & Mary Poland	Swartz Foundation
Lynne Edminster	Juanita Kizor	Junius & Rose, Reuben LLP	Barbara Traisman
Jennifer Emerson	Nina Klotz	Karen Richardson	Natalia Urrutia-Hernandez

IN-KIND DONATIONS

August 1, 2025 through July 31, 2026

Bay Area Cosmetic Dermatology	Gordon P. Getty	Rita Benton Milner & James Milner	San Francisco Opera
J. Riccardo Benavides Event Styling	Lisa Goff	EPI Center MedSpa	San Francisco Opera
Bi-Rite Family of Businesses	Gretchen Hansen	Jessica Monroy Creative	Megan Scacco
Blake Charles Salon	Haute Living San Francisco	Maryam Muduroglu	Scharffenberger Cellars
Stephanie Breitbard Fine Arts	The Huntington Hotel & Nob Hill Spa	Napa Valley Festival Association	Soirée Valet
Castellucci Napa Valley	The iO Clinic by L&P Aesthetics	David Nayfield	Kristin Sorensen
Cheree Berry Paper & Design	James Dyson Foundation	Neiman Marcus San Francisco	Peter Sun, Ephemeral Forms
Rose Crelli	Kate's Single Batch Toffee	Neiman Marcus San Francisco	TriplePoint Capital
Crosby Street Hotel	Courtney & Jim Labe	Nob Hill Gazette	Tsar Nicoulai Caviar Company
Dandelion Chocolate	Hanson Li. SOHN	Opus One Winery	Tusk Estates
Mark and Kim Dempster	Farah Makras	Elaine Petrocelli	Natalia Urrutia-Hernandez
George Drysdale and Kelly Grimes	Susan Malott	Piedmont Piano Company	John Viscardi
Lynne Edminster	Jillian Manus and Rob Chesnut	Mary Poland	The Vita Brevis Club
The Epi Center Med Spa	Rainebeau Matijas	Pam Preston	Laura Werlin
Kathy Fang, Fang Restaurant	Jorge Maumer	Merrill Randoll	The Westin St. Francis Union Square
Aquila Farrell	Max Mara	Rigg Estate Vineyards	Toni Wolfson
Claire & Jeff Fluhr	McCalls Catering & Events	Afie Royo	
FlyWines	Teresa Medearis	Lily Samii	

SAN FRANCISCO OPERA GUILD LEGACY SOCIETY

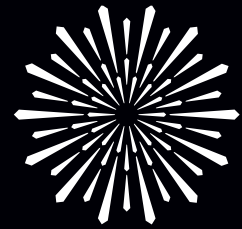
The San Francisco Opera Guild Legacy Society honors those who have included San Francisco Opera Guild in their will, trust, or other estate plans. For more information on how you can support San Francisco Opera Guild through your estate planning, please call (415) 565-3291.

Marilyn Cabak	Michael J. Fields &	Jane Hartley
Ben D. & Dorothy Coppersmith	Pamela D. Gerard	Susan Malott
	PJ Handeland	Mrs. W. Carroll Tornroth

More than 75,000 Bay Area families, students, and teachers experience the excitement of opera with a variety of educational and community engagement programs presented through the combined efforts of San Francisco Opera, San Francisco Opera Guild, and the Merola Opera Program.

Merola Opera Program

Merola Opera Program is dedicated to the development of the finest young operatic talent into professional artists of the highest caliber. Merola operates in close collaboration with San Francisco Opera but is an independent nonprofit organization, responsible for its own fundraising. Graduates of the Merola Opera Program include Leona Mitchell, Ailyn Pérez, Patricia Racette, Nadine Sierra, Karen Slack, Elza van den Heever, Carol Vaness, Deborah Voigt, Zheng Cao, Joyce DiDonato, Susan Graham, Dolora Zajick, Brian Jagde, Stuart Skelton, Noah Stewart, Rolando Villazón, Thomas Hampson, Quinn Kelsey, Lucas Meachem, Patrick Summers, and numerous other opera luminaries. Merola is the future of opera. Please visit us at merola.org.



MEROLA
OPERA PROGRAM

BOARD OF DIRECTORS

OFFICERS

Barbara Bruser Clark, *Chair*
Dr. James Cross, *President*
Patrick Wilken, *Vice Chair*
Stephen Zilles, *Treasurer*
Carol Weitz, *Secretary*
Ruth Uchimura, *Vice President*
Beatrice Gomory, *Vice President*

DIRECTORS

Amii Barnard-Bahn
Robert H. Beadle
Adam Arthur Bier
Jennifer Brahm
James Busterud
Camille Chan

Carlyn Clause
Michael Colbruno
The Hon.
Marie Bertillion Collins
Lucca Colombelli
George Crow
Jeanne Dorward
Aaron Fan
John Garfinkle
Mary Henderson
Greer Hopkins
Sylvia R. Lindsey
Dr. Myron Marx
Donald L. McGee
Robert B. Mison
Guillaume Orliac

Carlos Penikis
Dr. Pamela Zell Rigg
Dr. David D. Stein
Zarana Udani
Carol A. Weitz
Susan York
Dennis Zhang

EMERITUS DIRECTORS

Mary Sue Bizzarri
Jayne C. Davis
Peggy Dennis
David S. Hugle
Dr. Joan B. Kelly
Anita Weissberg

Sean Waugh, *Executive Director*
Hoh Chen,
Director of Operations & Events
Aliah Gaoteote,
Artist Services & Operations Manager
Isabella Kludjian,
Board Relations & Projects Coordinator
Zoe Swift,
Member Services & Development Manager
Lane 4 Fundraising, *Development Advisors*
RADAR Nonprofit Solutions,
Financial Operations & Accounting
Carla Befera & Company,
Marketing & Public Relations
Kristen Loken, *Photographer*

ADMINISTRATION

SAN FRANCISCO OPERA CENTER STAFF

Carrie-Ann Matheson, *Artistic Director*
Markus Beam, *General Manager*
Grace Owens, *Opera Center Coordinator*

We extend our sincere appreciation to all donors and acknowledge the following individuals, foundations, and corporations for their generous gifts totaling \$1,000 or more made between July 1, 2025 and July 31, 2026, in support of the Merola Opera Program. For more information about supporting the Merola Opera Program, please contact (415) 936-2324, email info@merola.org, or visit our website at merola.org.

\$1,000–\$1,999

Dr. Roy C. Bergstrom
Ms. Lucia Bogatay
Ms. Sara & Lars Borg
Mrs. Romana Bracco
Mr. Martin S. Checov &
Mr. Timothy J. Bause
Chengfen Chen
Charles & Janet Chiang
Dr. & Mrs. Peter Coffin
Lucca Colombelli
Karin Cordell
Dr. Philip & Mrs. Elayne Dauber
Roberta & Mark Emerson
John P. & Cecelia G. Eurich
Marcia Forman
Hugh & Ceseli Foster
Scott Gable & Patti Kim
Karen Gabrielson
Geoffrey & Marcia Green
Gregory Haines &
Stacy Hoover Haines
Mr. Charles Hanes
Hunter P. Harris
Jane Hartley
Mr. Jake Heggie
Mr. & Mrs. Paul Hertelendy
Ronald T. Hughes
Ms. Judith Kahn
Sean Kali-Rai
Mr. Michael H. Kalkstein &
Ms. Susan English
Ms. Jean Kellogg
Mr. Sven Kjaersgaard
Ms. Eugenia Loken
Patrick McCabe
John & Tessa Melvin
Cathy & Howard Moreland
Anne L. Morton[§]
Scott & Andrea Nagelson
Alexandra & Guillaume Orliac
Mr. Alex Paul
Mr. Steven Peterson & Peter Jaret
Suzanna Pollak
Ms. Susan K. Prather
Mr. & Mrs. John Renard
Roberta Rigney
Ms. Kathleen Rydar
San Francisco Opera Guild /
Marin Chapter

Paul Sack
Carl Schaper
Mr. David & Mrs. Barbara Sloss
Kristin Sorensen
Martha & Peter Stabler
Jon Rupp
Pamela Tao
Columbia Bank
Judith Waterman
Mr. Kimberly M. Webb &
Mr. Richard R. Rossi
Ms. Shirley Woo &
Mr. David Rosenfeld
David Sabritt & Mina Miller
Diana C. Yee
Yermack Family Fund
Mr. David Zebker

\$2,000–\$2,999

Sophie Aldrich
Elizabeth Beitzel
Jennifer Bienaime & Josh Fiedler
Maria Castellucci
Raymond & Minnie Chinn
Delta Sigma Theta Sorority, Inc.
Peggy Dennis
Ms. Lenora Desmas
Mr. Peter Felleman
Barbara B. Friede
Susan Graham Harrison
Mary Henderson
Wilma Horwitz
Ms. Andrea G. Julian
Mr. Roy Levin & Ms. Jan Thomson
Ms. Maura Markus
Diane Miller
Ms. Vivienne Miller[§]
Ms. Erika Nelson & Mr. Guy Cross
Ramchandra Rajeshinde
Richard Reeder
Dr. Andrew Rombakis
Mrs. Roselyne Swig
Mr. Patrick Wilken &
Mr. David Dickson
Ms. Heather Young

\$3,000–\$4,999

Helen Berggruen, for Five Arts
Foundation
Tapan Bhat

Mr. James Busterud
Mr. Michael Colbruno
Mr. Hugh J. Coughlin
Keith Doerge
Ms. Evamarie Doering &
Mr. Robert Munday
Ms. Theresa Hallinan
Mr. Fred Hartwick
Marlies Hensel
Greer & Thayer Hopkins
Candace Kahn
Karen J. Kubin
Joan Shelbourne Kwansa
Ms. Marcia Leonhardt[§]
Daniel J. Mardesich
Myron Marx & Cora Yang
Mr. Donald L. McGee
Mr. Robert B. Mison
Mrs. Pamela Murdock
Mr. Steven Shladover
Ms. Jean Shuler
Ms. Mary True
William Karl Schwarze Trust
Mrs. Carol A. Weitz
Mrs. Diana Wild
Ms. Ann L. Williamson

\$5,000–\$7,499

James Scott Bays
Amii Barnard-Bahn & Michael Bahn
David Berton
Ellen Boyle
Ms. Langley Brandt
Dr. James Cross &
Mr. Charles Antonen
George Crow
Peter & Jayne Davis
Valerie Crane Dorfman
Ms. Jeanne Dorward
Beatrice & Paul Gomory
Miss Ursula Grunfeld
James Heagy,
in memory of Janey Heagy
Mr. Franklin P. Johnson
Ms. Sylvia R. Lindsey
Eve & Niall Lynch
Betty Maddux
Midge & Shireen Mansouri
Charlotte Phillips
Anne K. Ream

Jeffrey Ross
Betty & Jack Schafer
Ms. Dorothy Schimke
Dr. David D. Stein &
Dr. Phyllis A. Kempner
Ruth Uchimura
Hon. James & Elisabeth Warren
Valerie Wheat
Susan York
Stephen & Connie Zilles
San Francisco Opera Guild /
East Bay Chapter

\$7,500–\$9,999

Carlyn Clause &
Alexander L. Brainerd
Bob & Terri Ryan
Moya Verzhbinsky

\$10,000–\$14,999

Mr. Richard Bastoni
Ms. Camille Chan
The Hon. Marie Bertillion Collins &
Mr. Leonard Collins
Antonia Cross
Mr. & Mrs. Stewart Hume
Lauren Ito
Tim Dattels & Kristine Johnson
Anne & Jeffrey Katz
Bernice Lindstrom
James R. Meehan
David Miller
Susan Anderson-Norby
Jeannie Sack & Jordan Sachs
Bruce & Fran Walker
Faye Wilson
The Henry W. & Nettie Robinson
Foundation

\$15,000–\$29,999

Sallie Waterman Arens,
in memory of Cameron Waterman
Robert H. Beadle
Jennifer & Chris Brahm
Janet Cluff
Mrs. Annina R. Demmon[§]
Grants for the Arts
Mr. David Hugle & Mr. Haggai Niv
Mr. Paul D. Nordine
Drs. Richard & Pamela Rigg

Ms. Amy Roth & Mr. Robert Epstein
Sack Family Fund
Carla Sarett
In memory of Blanche Streeter

\$30,000+

Barbara Bruser & Richard Clark
Eloise Bouye Foundation
Frances K. & Charles D. Field
Foundation
John L. Garfinkle
Jim & Gayle Tunnell
The Yvonne & Edgar Baker Fund
Diane B. Wilsey
Mr.[§] & Mrs. A. Lee Zeigler

2026 MEROLA GALA SPONSORS

MAGNUM OPUS

Diane B. Wilsey
Exclusive Event Sponsor

OVERTURE

Janet Cluff
Amy Roth & Robert Epstein

ENSEMBLE

Bruce & Fran Walker

DUET

Amii Barnard-Bahn & Michael Bahn
Jennifer & Chris Brahm
Camille Chan
George Crow
Jeff & Anne Katz
Drs. Pamela Zell Rigg & Richard Rigg
Hon. James & Elisabeth Warren

ARIA

Angeles Investments
Jennifer Bienaimé & Josh Fiedler
Jeanne Dorward
Candace Zander Kahn
Faye Wilson
Carol Weitz

[§] deceased ★North Star Circle

IN-KIND DONORS

CORPORATE

Bay Area Graphics
FitnessSF
Piedmont Piano
Rigg Estate Vineyards

United Airlines
White Rock Vineyards

INDIVIDUAL

Kseniia Polstiankina Barrad
Robert H. Beadle
Jennifer & Chris Brahm
William Burden

John Churchill
Greer & Thayer Hopkins
Patti Kim & Scott Gable
Ronny Michael Greenberg
Jean Kellogg

Daniela Mack
Simone McIntosh
Robert Mollicone
Betty Newman
Toni Marie Palmertree

Taylor Raven
Bob & Terri Ryan
Alek Shrader
Michael Samuel
Carol Weitz

MEROLA LEGACY SOCIETY

The Merola Legacy Society honors those who have included Merola Opera Program in their will, trust, or other estate plans.
For more information on how you can support Merola Opera Program through your estate planning, please call **415-936-2324**.

Ken & Barbara Adams
Mr. & Mrs. David Anderson
Kathleen H. Barr[§]
Mr. James Bays
Robert H. Beadle
Maurice & Mary Sue Bizzarri
Donna Blacker[§]
Joanne R. Bourland[§]
Mr. & Mrs. Christopher Bowen
Ms. Agnes Chen Brown
Barbara Bruser Clark
Sandra K. Buehler[§]
Mr. Donald Buhman & Mr. Wray Humphrey[§]
Russell P. Chappell
Donna Chazen
Maureen Clarke[§]
Carlyn Clause & Alexander L. Brainerd
Janet Cluff
Mr. Michael Colbruno
Jose Maria Conde mi
Dr. James Cross & Mr. Charles Antonen
Mr. & Mrs. George L. Crow Jr.
Mr. Gerald F. Currier[§] &
Mr. Cleveland M. Smith[§]
Peter & Jayne Davis
Mr. Cesar L. De Joya, Jr.
Mr. & Mrs. James F. Dean[§]
Mr. Stephen Drewes
Mr. & Mrs. Vernon Dwellly
Dr. Ranveig N. Elvebakk & Mr. Thomas Farren
Roberta & Mark Emerson

Mary[§] & Tom[§] Foote
Mr. Milton J. Mosk[§] & Mr. Thomas E. Foutch
Mario Fracchia
Barbara B. Friede
Joseph & Antonia Friedman
Magda Gabali
Mr. John Garfinkle
Ms. Pamela George
Elaine Gerstler & Booker Holton
Mrs. Rolf Gille
Diana Lum & Dave Gomberg
Beatrice & Paul Gomory
Ms. Tracy Grant & Ms. Mélanie Grant
Ursula Grunfeld
Dr. & Mrs. John G. Gurley
Mr. James Heagy
Mr. David Hugle & Mr. Haggai Niv
Ms. Marian Huntoon
Dagmar L. Jamison[§]
Joanie Juster
Mrs. Jeannie Kaufman
Ms. Jean Kellogg
Drs. Joan B. & James Kelly
Eiko Kikawada
Ms. Ludmila Kisseleva-Eggleton &
Mr. Peter Eggleton
Ken Kolby
Ms. Barbara F. Kral
Mrs. Barbara Graham Kreissler
Mr. Eric W. Kritz[§]
Joan Shelbourne Kwansa

Olive Lawton
John Lee
Ms. Marcia Leonhardt[§]
Bernice Lindstrom
Jean[§] & Lindsay[§] MacDermid
Betty Maddux
Mr. & Mrs. Daniel J. Mardesich
Myron Marx & Cora Yang
Ms. Denise E. Mauldin
Chris McCrum
Bill Medigovich[§]
Ms. Christine Miller & Mr. Gary Glaser
J. Sanford Miller
Mr. Robert B. Mison
D. G. Mitchell
Cathy & Howard Moreland
Ms. Camille Morishige
Thelma Morris
Albert L. Mosher
Mr. & Mrs. Michael A. O'Hanlon[§]
Brenda Osborne
Frances Quittel
Mr. Glenn H. Reid[§]
Mr. Robert Robertson
Dr. Andrew Rombakis
Peter & Bettina Rosenblatt
Louise A. Russell
Kenneth Ruta[§]
Bob & Terri Ryan
Jeannie Sack & Jordan Sachs
Debra R. Schoenberg

Ms. Marilyn G. Seiberling
Jean A. Sherlin
Natalie O. Shuttleworth
David L. & Barbara G. Sloss
Ms. Sue Sommer[§]
Nancy Soper[§]
Dr. David D. Stein & Dr. Phyllis A. Kempner
Ms. Blanche Germain Streeter[§]
Dr. Sam Thal[§]
Miss Carol Tomlinson[§]
Mr. & Mrs. James S. Tunnell
Leslys Vedder[§]
Mr. & Mrs. Herman Victor
Mr. Albert J. Vizinho
Doug & Dawn Von Qualen
Ms. Gladys Wagman[§]
Bruce & Fran Walker
Mrs. Barbara Wanvig
Mr. Kimberly M. Webb &
Mr. Richard R. Rossi
Mr. Patrick Wilken
Ms. Ann L. Williamson
Susan York
Ms. Heather Young
Mrs. John A. Zderic[§]
Mr.[§] & Mrs. A. Lee Zeigler
Mr. & Mrs. Stephen Zilles
Anonymous

[§] deceased

TRIBUTES

Merola Opera Program wishes to express its sincere appreciation to all donors who have made
memorial and honorary donations between July 1, 2025 and July 31, 2026.

IN MEMORY OF

Lindsay MacDermid
Janey Heagy

Anne Morton
Blanche Streeter
Cameron Waterman III

IN HONOR OF

Robert Beadle
Barbara Bruser Clark

Carlyn Clause
Michael Colbruno
Robert Mison

Mark Morash
Barbro & Bernard Osher
David Stein & Phyllis Kempner

Peggy Zeigler

MEROLA OPERA PROGRAM ENDOWMENT

The Merola Opera Program acknowledges with thanks those groups and individuals who have established or support
the following endowment funds, which provide lasting tributes and generate continual support for developing the artists of the future.

Kurt Herbert Adler—Merola Endowment Fund
Amici di Merola Fund
The Anthony I. Balestrieri Endowment Fund
Richard J. Bartlett Memorial Fund
Jean E. Bennett, Jr. Fund
Blair Scholarship Fund
John S. Brooks Memorial Fund
Florence Bruce Fund
Bruser Family Fund
Carlton F. Bryan Fund
Betty Cable Fund
Annette Campbell-White, *in honor of* Zheng Cao
Zheng Cao Opera Fund
Cooper Endowment Fund
Darwin Memorial Fund
Reid and Peggy Dennis Endowment Fund
Grace A. Diem and Alice E. Siemons Endowment Fund
Oreste J. di Muro Endowment Fund
In memory of Jean Donnell Fund
The Philip L. Eaton Endowment Fund
Querita Eybel Endowment Fund
Mr. and Mrs. A. Barlow Ferguson Endowment Fund
I. P. Patrick Gallagher Fund
Nicholas and Mary Ann Gannam Endowment Fund
L. Henry Garland Memorial Fund

John L. Garfinkle
Al Garren Fund
Richard and Rhoda Goldman Study Grant Support Fund
Donna Lee Grassman Memorial Fund
Gary Griffith Memorial Endowment Fund
Gropper Memorial Fund
Anneliese Gruenberg-Bremer Fund
Otto Guth Fund
Mark Haffner Apprentice Coach Fund
In memory of James T. Heavey Fund
Elaine Henderson Endowment Fund
George Hoffman Endowment Fund
David S. Hugle and Haggai Niv Endowment Fund
The Jacobs Family Trust
In memory of Peter G. Kavantjas Endowment Fund
Drs. Phyllis A. Kempner and David D. Stein Endowment Fund
Leona Gordon Lowin Memorial Fund
Lotfi Mansouri Apprentice Director Fund
Sandra McCabe Fund
Meltzer Family Memorial Fund
Merola Members Endowment Fund
The Vivienne E. Miller Scholarship Fund
Albert L. Mosher and John E. McCormick AIDS Memorial Fund
Milton J. Mosk and Thomas E. Foutch Endowment Fund
Vija Hovgard Nadai Endowment Fund

Verna Osborne Fund
The Bernard Osher Foundation Career Grant Endowment
Mary A. Powell Career Grant Fund
In Honor of Leontyne Price Endowment Fund
Rusty and Mike Rolland Fund
Charles Rolle, M.D. Endowment Fund
Marie Louise Rosenberg Memorial Endowment Fund
Gerald B. Rosenstein Fund
Mary Roy Fund
Schick Memorial Fund
James H. Schwabacher, Jr. Fund
The Shenson Family Fund
Richard Strauss Endowment Fund
Blanche Germain Streeter Fund
Margery Tede Endowment Fund
Sam H. Thal Trust Fund
Blanche Thebom Trust Fund
Dickson Titus III Fund
Suzanne Turley Fund
Alma Brooks Walker Memorial Fund
Bruce Walker and the Chisholm Foundation,
in honor of Leontyne Price
Frank W. and Matilda O. Weymouth Living Trust Fund
In memory of Patricia Yakutis Endowment Fund

[§] deceased

Making Sense of the World

BY GENERAL DIRECTOR MATTHEW SHILVOCK

I am increasingly feeling the gravitational pull of theaters as audiences seek out collective catharsis and meaning amidst a turbulent world. This has, admittedly, always been the *raison d'être* of the stage: from Sophocles and Euripides onwards, theater has dramatized human action not simply to entertain, but to illuminate the world in which we live.

I don't think it is coincidence that this gravitational pull is happening at a time of increasing isolation. A recent survey by the Centers for Disease Control found that one in four adults lack adequate social and emotional support, with loneliness highest amongst the 18-29 age group. And many in that Gen-Z cohort are increasingly encountering the world through the fragmented feeds of social media rather than through shared civic spaces.

This epidemic of isolation has created an urgent need for places where we can make sense of life in broader, more connected contexts. Finding belonging is a fundamental human need. Religion, mythology, storytelling, art, and theater have long helped us grapple with the enduring questions such as: Where do we belong? How do we live? How do we understand each other? The renewed appeal of the stage may reflect a desire to wrestle with those questions together rather than alone.

It is in this context that our first two operas of the season find particular resonance. Both *Simon Boccanegra* and *Mary, Queen of Scots* explore the burden of leadership, thrust upon their protagonists. In both cases, the protagonists are forced to fight off Machiavellian claims on their authority by people supposedly close to them. And, in both cases, the leaders' sacrifices ensure that their heirs can carry their legacy forward.

Both stories are dramatizations of history, but neither aims to teach history. There are much better forums for that! Verdi and Musgrave are rather using historical figures to explore timeless questions about power, sacrifice, and human responsibility.



Verdi was drawn to *Simon Boccanegra* for its acute dramatic possibility and exploration of human fallibility. Revising the opera 25 years later with Arrigo Boito, he worked to heighten the theatrical drama to make it even more compelling, adding in the Council Chamber scene that becomes the moral center of the work as Boccanegra pleads for reconciliation.

We leave *Simon Boccanegra* not with a lesson in fourteenth-century Genoese politics

but with compassion for a father who finally finds his daughter, only to lose everything to political jealousy. Claus Guth's production makes that burden physically felt through the inexorable descent of a giant meteorite onto the stage.

Musgrave similarly uses history to explore leadership under siege. Mary is fighting to keep her throne against the scheming of three men close to her—her half-brother James, her husband Darnley, and the Earl of Bothwell. In her operatic drama, Musgrave collides the personal with the political, giving an incredible immediacy to Mary's story. It is a resonance furthered through Stewart Laing's production, set in a contemporary Scottish town, making sectarian conflict feel immediate rather than historical. We feel the urgency of Mary's leadership playing out against the impossible tensions of the country she is leading.

Written more than a century apart and in radically different musical languages, these operas ask very similar and enduring questions: What does leadership demand? Can power and compassion coexist? How do we find a way out of the cycle of political violence? These are not historical questions; they are contemporary ones, and they remind us why theater still matters so urgently—not because it tells us what happened, but because it helps us understand what it means.

As Aristotle observed in his *Poetics*, "Poetry is more philosophical than history, because poetry speaks of universals, while history speaks of particulars." In that poetic universalism remains one of theater's great appeals to our collective understanding of our world. 🌟

CONNECT WITH MATTHEW VIA INSTAGRAM AND EMAIL.



MATTHEW_SHILVOCK

MATTHEW@SFOPERA.COM

WORRIES FORGOTTEN...

the magic remembered

Overlooking the famous Big Sur coastline, Tickle Pink Inn attracts travelers from around the world to experience this enchanting hideaway. The stunning ocean views set the tone for relaxation, and a host of complimentary amenities pamper you from morning to night.


TICKLE PINK INN®
at Carmel Highlands

GRACIOUS ELEGANCE

155 Highland Drive, Carmel, CA 93923 • Reservations (866) 716-9244 • ticklepinkinn.com

Hermès, ride on!



HERMÈS
PARIS