

# **SD OPERA** Media Release

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## **Gounod's *Roméo et Juliette* continues San Diego Opera's Mainstage Season on March 26, 2022**

**Company debut of tenor Pene Pati in his signature role of Roméo**

**Return of Principal Conductor Yves Abel**

**Important Company debut by soprano Kristina Mkhitryan as Juliette**

**Performances made possible by Lead Production Sponsor Darlene Marcos Shiley**

**San Diego, CA** – Gounod's masterpiece of grand French opera, *Roméo et Juliette*, continues San Diego Opera's 2021-2022 season when it opens on **Saturday, March, 26, 2022** for four performances at the San Diego Civic Theatre. Additional performances are March 29, April 1, and 3 (matinee), 2022.

Making an important Company debut in one of his signature roles is the Samoan tenor **Pene Pati** as Roméo. Of his recent performances as Roméo at San Francisco Opera, *The San Francisco Chronicle* wrote "...with a lustrous mid-range and glorious top notes, Pati sings in a gleaming, sensuous stream of sound." He is joined by Russian soprano **Kristina Mkhitryan** as Juliette in her Company debut. Tenor **Adrian Kramer**, last heard as Don José in 2017's *The Tragedy of Carmen*, returns to sing the role of Tybalt. He is joined by returning bass **Colin Ramsey**, last heard as Colline in 2020's *La bohème*, as Count Capulet, and bass **Simon Lim**, last heard as Ramfis in 2019's *Aida*, as Friar Laurent. A number of other important Company debuts include baritone **Yunpeng Wang** as Mercutio and mezzo-soprano **Sarah Coit** as Stephano. San Diego Opera's Principal Conductor, **Yves Abel**, who last conducted *Carmen* for the 2019 season, returns to the podium with his mastery of the French repertoire to lead the

**San Diego Symphony** for these performances. Stage director **Matthew Ozawa** makes his Company debut staging this production which comes from Minnesota Opera. "Gounod's music is filled with a lush dreamy quality that almost places *Roméo et Juliette* in a realm beyond that of the natural world," shares Mr. Ozawa. "As a result, while our symbolic production sets the story during the time of Shakespeare, it mixes dreamlike images which both capture the idealism of love (large roses) with the dangerous world of societal division (a ceiling of weapons). Just as love morphs as *Roméo et Juliette*'s story develops, so too do the images of our show. Love, violence and death become intertwined, and time ultimately moves *Roméo et Juliette* swiftly forward to a fate that is both poetic and tragic."

Performed in French with English translations above the stage, *Roméo et Juliette* is an operatic telling of Shakespeare's tragedy about two teenage lovers. The Montague and Capulet families are at war. Roméo and his friends attend a masquerade ball at the Capulet's house where he sees Juliette and falls in love. After serenading Juliette on her balcony, the two are married in secret by Friar Laurent. Roméo and Juliette hope their union will finally end the feud between the two families but Capulet's nephew, Tybalt, kills Roméo's friend, Mercutio and Roméo avenges his friend's death which leads to his banishment from Verona. Juliette is told by Count Capulet that she must marry someone else. Friar Laurent gives Juliette a sleeping potion that mimics death which she takes. When news of Juliette's death reaches Roméo he returns to Verona. Finding Juliet "dead" he takes poison but Juliette wakes to see Roméo dying beside her. After a final duet together Juliette stabs herself as Roméo dies, bringing an end to one of the most tragic love stories ever written. With an unforgettable story, incredible love duets, and powerful singing, Roméo and Juliette will delight audiences of all ages.

This production comes from Minnesota Opera. The set designer is **William Boles**. The costume designer is **Sarah Bahr**. The lighting designer is **Paul Whitaker**. These performances are the fourth time the Company has presented *Roméo and Juliette* with additional performances occurring in 2010, 1998, and 1973. These performances are made possible in part by Lead Production Sponsor **Darlene Marcos Shiley**.

### **Artist Bios**

#### **Pene Pati, Romeo**

San Diego Opera debut. Samoan tenor Pene Pati has taken the operatic world by storm with recent debuts as Percy in Donizetti's *Anna Bolena* at Opéra national de Bordeaux, Roméo in Gounod's *Roméo and Juliette* at San Francisco Opera and Alfredo in Verdi's *La traviata* at Moscow's historic Bolshoi Theatre. While still a young artist on San Francisco Opera's Adler Program, his critically acclaimed 2017 debut as The Duke in *Rigoletto*, conducted by Music Director Nicola Luisotti, thrust the New Zealander into the limelight, receiving subsequent invitations to join productions of *The Elixir of Love*, *Madama Butterfly*, and *Manon*. In the upcoming seasons, he will enjoy debuts at Staatsoper Berlin, Wiener Staatsoper, Teatro San Carlo di Napoli and Opéra National de Paris, and take on new roles such as Mozart's *Mitridate, re di Ponto*, Verdi's Cassio in *Otello* and Donizetti's Edgardo in *Lucia di Lammermoor*. An equally compelling performer on the concert and recital stages, this season Pene Pati will join Theater Dortmund for gala concerts and return to Matinee Musicale Cincinnati in recital with regular pianist partner Ronny Michael Greenberg. In the early years of his career, he enjoyed a string of high-profile competition successes taking the prestigious Joan Sutherland and Richard Bonyngé 'Bel Canto' Award, both Second Prize and Audience Prize at Operalia, and Second Prize at Neue Stimmen. As First Prize winner at the Montserrat Caballé International Aria Competition, Pati was invited to be part of a special celebratory concert in 2019 dedicated to the late soprano at Barcelona's Gran Teatre del Liceu, and he joined the prestigious line-up of soloists at the 2017 Richard Tucker Gala at Carnegie Hall. Since 2012, Pene Pati has enjoyed huge commercial success as part of Sol3 Mio, a popular trio formed together with his tenor brother and baritone cousin. Their first album, released on Decca Classics, achieved 8x platinum

sales in New Zealand and they continue to perform concerts together to sold-out stadiums whenever solo schedules permit.

**Kristina Mkhitarian, Juliette**

San Diego Opera debut. A graduate of the Galina Vishnevskaya Theatre Studio, Moscow, soprano Kristina Mkhitarian went on to join the Young Artist Program at the Bolshoi Theatre where she remains a studio artist. She has won first prize at the Queen Sonja International Competition in Oslo (2013), third prize at the Neue Stimmen Competition (2013) and the Viotti Competition in Vercelli (2014). Kristina won 2<sup>nd</sup> Prize at the 2017 Operalia Competition. Recent roles include a debut at the Metropolitan Opera as Lauretta in *Gianni Schicchi*, her debut at the Royal Opera House, Covent Garden as Micaela in *Carmen* and Violetta in *La traviata*, Gilda in *Rigoletto* with Opera Australia and Hamburgische Staatsoper, the title role in *Alcina* at Opéra National de Lorraine, and Armida in *Rinaldo* at the Glyndebourne Festival. Kristina debuts at Liceu Barcelona in *La traviata* and with the Berliner Philharmoniker under Kirill Petrenko in Rachmaninov's *Francesca da Rimini*. Later, she returns to Grand Théâtre de Genève as Leila in *The Pearl Fishers* and to Metropolitan Opera, Royal Opera House Oman, and NCPA Beijing.

**Adrian Kramer, Tybalt**

Tenor Adrian Kramer made his Company debut as Don José in 2017's *La tragédie de Carmen*. Recent engagements include appearances at Opera Philadelphia as Normanno in *Lucia di Lammermoor*, Opera Omaha as Gérard in Philip Glass' *Les enfants terribles* and Edmonton Opera as Ralph Rackstraw in *HMS Pinafore*, as well as making his off-Broadway debut in collaboration with Ensemble for the Romantic Century as the Tenor in *Tchaikovsky: None But the Lonely Heart*, Opera Omaha for Bill in Jonathan Dove's *Flight* and Joe in *La fanciulla del West*, and Santa Fe Opera as Borsa in *Rigoletto*, the Second Nazarene in *Salome*, Owen's Son in the world premiere of *Cold Mountain*, and the Second Bodyguard in the American premiere of Huang Ruo's *Dr. Sun Yat-sen*. He has also appeared with Toronto Operetta Theatre as Nanki-Poo in *The Mikado*, Toronto's Opera 5 in a double bill of Offenbach's *Ba-ta-clan* and Hahn's *L'île du rêve*, and Tapestry Opera in their multi-media *Tap: Ex Revolutions*. A seasoned performer on the concert platform, Mr. Kramer's oratorio and symphonic repertoire includes *Elijah* with Kingston Symphony Orchestra, Vaughan Williams' *Hodie* with Talisker Players, Beethoven's *Symphony No. 9* with Canzona Chamber Players Orchestra, and Beethoven's *Messiah* with Sault Symphony Orchestra. Particularly in demand for operatic highlight concert programs, he has been heard in excerpt form as the Duke in *Rigoletto* and Rodolfo in *La bohème* with the Kitchener-Waterloo Symphony Orchestra, Ferrando in *Così fan tutte* at the Glenn Gould Studio, and the Duke, Rodolfo, and Alfredo in *La traviata* with the Kingston Symphony Orchestra. Initially training as a baritone, his professional credits in that repertoire include performances with Chicago Opera Theater, Canadian Opera Company, the Castleton Festival, Cal Performances, the Brooklyn Academy of Music, and Glimmerglass Opera. He has fulfilled young artist residencies with Santa Fe Opera, Canadian Opera Company, Glimmerglass Opera, and Ravinia's Steans Music Institute. He was awarded the Campbell Wachter Memorial Award for Singers from Santa Fe Opera, the Chalmers Professional Development Grant from the Ontario Arts Council, as well as winning the Louis Quilico Competition (grand prize) and the Juilliard Honors Recital Competition. He is also a six-time grant recipient from the Jacqueline Desmarais Foundation. He earned his MM in Opera at the Curtis Institute of Music and his BM in Voice at the Juilliard School.

**Colin Ramsey, Count Capulet**

Bass Colin Ramsey made his Company debut in 2019 as Marullo in *Rigoletto* and returned as Colline in 2020's *La bohème*. Notable engagements include Guglielmo in *Così fan tutte* and Dr. Grenvil in *La traviata* for Opera San Jose, Le Comte des Grioux in *Manon* for Opera Santa Barbara, The Speaker in *The Magic Flute* with the Pacific Symphony, and Figaro in *The Marriage of Figaro* with Norwalk Symphony.

He has performed with many distinguished companies in the United States including the Seattle Opera, Wolf Trap Opera, Austin Opera, Sarasota Opera, Des Moines Metro Opera, The St. Paul Chamber Orchestra, and The Los Angeles Philharmonic. His repertoire also includes Alidoro in *La Cenerentola*, Collatinus in *The Rape of Lucretia*, Seneca in *L'incoronazione di Poppea*, Mr. Kofner in *The Consul*, Il Frate in *Don Carlo*, Angelotti in *Tosca*, Giorgio in *Nina*, Cadmus and Somnus in *Semele*, Raimondo in *Lucia di Lammermoor*, Colline in *La bohème*, Basilio in *The Barber of Seville*, and Father Palmer in *Silent Night*. He has trained at numerous young artist programs including those of Des Moines Metro Opera, Wolf Trap Opera, Sarasota Opera, Opera Santa Barbara and the Crested Butte Music Festival performing and understudying a number of roles and working with leading professionals in the classical field. He is a winner of the Pasadena Opera Guild Competition, 3rd Prize winner in the Rocky Mountain Region of The Metropolitan Opera National Council Auditions, and an Encouragement Award winner in the George London Foundation Competition.

### **Yunpeng Wang, Mercutio**

San Diego Opera debut. Chinese baritone Yunpeng Wang is quickly gaining international recognition on both the opera and concert stages of the world. He has appeared around the world at The Metropolitan Opera, Teatro Rossini, Guangzhou Opera House, Teatro Municipal in São Paulo, The Dallas Opera, Quanzhou Opera House, and Tulsa Opera; concert venues have included Carnegie Hall, National Centre for the Performing Arts in Beijing, Alice Tully Hall, St. George's Hall (Liverpool), Hyogo Performing Arts Center, Chicago's Harris Theater, Rose Theater at Lincoln Center, and Shenzhen Concert Hall; and participated in The Musical Olympus Festival and Rossini Opera Festival. He won Second Prize (as well as the Zarzuela Prize and coveted Audience Favorite Award) at Plácido Domingo's 2012 Operalia Competition. Recent highlights include his stage debut in the title role in *Pelléas et Mélisande* at the Teatro Municipal in São Paulo, a role he had previously covered at the Metropolitan Opera, a concert version of *Madama Butterfly* with the Pacific Symphony, a performance of *Dona nobis pacem* by Vaughan Williams with the Hartford Symphony, and a tour with Chamber Music Society of Lincoln Center featuring Barber's *Dover Beach* that culminated in a concert at Alice Tully Hall in New York. Mr. Wang also sang the title role in the Chinese premiere of *Buddha Passion* in Xi'an with the Orchestre National de Lyon conducted by the composer Tan Dun. Previous performances at the Metropolitan Opera have included Mercutio in Bartlett Sher's new production of *Roméo and Juliette*, a Flemish Deputy in *Don Carlos*, appearing twice in the Live in HD series in movie theaters around the world as Prince Yamadori in Anthony Minghella's production of *Madama Butterfly* and Fiorello in *The Barber of Seville*, as well as appearing in the company's 50th anniversary gala and the Summer Recital Series in New York City parks.

### **Sarah Coit, Stephano**

San Diego Opera debut. Recent appearances by mezzo soprano Sarah include the role of Adonis in the world premiere of Dan Visconti and Cerise Jacobs' 'Interactive video game opera' *PermaDeath* with White Snake Projects in Boston. She made her Seattle Opera debut as Mercédès in *Carmen*, performed at the Ravinia Festival as a soloist in Bernstein's Songfest, joined West Edge Opera as Jenny Diver in *The Threepenny Opera*, sang her first Olga in *Eugene Onegin* with Livermore Valley Opera, sang the Vivaldi *Gloria* and Bach *Magnificat* with the Master Chorale of South Florida, and was heard in a special New Year's Eve concert with American Bach Soloists joined by Hadleigh Adams. Her repertoire includes such roles as Nancy in *Albert Herring*, Rosina in *The Barber of Seville*, Sister Helen Prejean in *Dead Man Walking*, the title role in *Giulio Cesare*, and the Waitress in the World Premiere of Michael Ching's *Speed Dating Tonight*. In the summer of 2015, Sarah was a Gerdine Young Artist with Opera Theatre of St. Louis where she covered Richard in the American Premiere of Handel's *Richard the Lionheart*. She spent two years as a Resident Artist with Utah Opera where she sang the Shepherd, White Cat, and Squirrel in *L'Enfant et les sortilèges* with the Utah Symphony and performed the roles of Mercédès and Zerlina in *Don Giovanni* on the mainstage. As an apprentice artist at the Santa Fe Opera, she covered the roles of Erika in Barber's *Vanessa* and Laurene Powell Jobs in the World Premiere of Mason Bates' *The*

(R)evolution of *Steve Jobs*. She was a 2017 National Semi-Finalist in the Metropolitan Opera National Council Auditions and has received prizes from the George London Foundation and the Handel Aria Competition. She is the 2020 recipient of the American Bach Soloist's Jeffrey Thomas Award and was a runner-up in the "Best Opera Singer" category for 2019-2020 season San Francisco Classical Voice Audience Choice Awards. A native of Spring Hill, FL, Sarah holds degrees in Music Studies and Theatre Performance from the University of South Florida and a Master's degree from the University of Michigan.

**Simon Lim**, Friar Laurent

Korean bass Simon Lim made his Company debut in 2019 as Ramfis in *Aida*. Notable appearances include Guccio in *Gianni Schicchi*, Tom in *A Masked Ball* and Deputato Fiammingo in *Don Carlo* at Teatro alla Scala, Mustafa in *L'italiana in Algeri* at the Palau de les Arts in Valencia, Barone di Kelbar in *Un giorno di regno* in Verona, Procida in *I vespri siciliani* in Reggio Emilia, Modena and Piacenza, Conte Asdrubale in *La pietra del Paragone* at Theatre de Chatelet in Paris, Marchese di Calatrava and Padre Guardiano in *La forza del destino* at Verdi's Festival in Parma, Verdi *Requiem* in Innsbruck, Timur in *Turandot* and Raimondo in *Lucia di Lammermoor* at Deutsche Oper Berlin, Ratcliffe in *Billy Budd* in Genova, Zuniga in *Carmen* at Glyndebourne Festival, Zaccaria in *Nabucco* in Cagliari, Lisboa, and Salerno, Ramfis at the Deutsche Oper Berlin, Padre Guardiano in *La forza del destino*, Alidoro in *Cenerentola* at Teatro Filarmonico Verona, Yorg in *Stiffelio* and Balthasar in *La favorite* at La Fenice, Alidoro at Teatro Regio Torino, Yorg in Bilbao, Zaccaria in *Nabucco* in Lille, President Wu Virtù in *The New Prince* in Amsterdam, Raimondo in *Lucia* in Venice, Tom in *A Masked Ball* at Bayerische Staatsoper, Oroveso in *Norma* in Oslo, his debut as Filippo II in *Don Carlo* in Tel Aviv, and Nourabad in *The Pearl Fishers* in Bilbao, among others. He is the winner of many awards including third place at the Operalia World Opera Competition.

**Yves Abel**, Conductor

Maestro Yves Abel is San Diego Opera's Principal Conductor. He made his Company debut in 2013 for performances of *The Daughter of the Regiment*. He returned in 2014 for *Pagliacci*, in 2016 for *Madama Butterfly*, and was last heard locally in 2019 for performances of *Carmen*. He is the Chief Conductor designate of the NordwestDeutsche Philharmonie, Germany. A frequent guest with the world's great opera companies, Yves Abel has conducted performances at the Royal Opera House, Covent Garden; La Scala, Milan; the Metropolitan Opera, New York; Lyric Opera of Chicago; San Francisco Opera; Seattle Opera; Glyndebourne Festival; Bayerische Staatsoper; Opéra National de Paris; Netherlands Opera; Grand Théâtre de Genève; Teatro San Carlo, Naples; Teatro Comunale Bologna; New National Theatre, Tokyo; Welsh National Opera and Opera North. He has conducted new productions in Liceo (*The Pearl Fishers*), Munich (*I Capuleti e i Montecchi*), Geneva (*Les Vêpres Siciliennes*), Barcelona (*Madama Butterfly*), Bilbao (*Norma*), Toulouse (Lalo's *Le Roi d'Ys* and *The Tales of Hoffmann*), Lisbon (*Il Turco in Italia*), Naples (Gounod's *Faust*), Dallas (*Ermione*), Seattle (*Il trovatore* and Heggie's *The End of Affair*), Monte Carlo Opera (*Il Turco in Italia*) and Santa Fe (*Così fan tutte*), and at the festivals of Pesaro, Caramoor, the Menuhin festival in Gstaad, and the Spoleto festival in Charleston and Spoleto, Italy. As Principal Guest Conductor of the Deutsche Oper, Berlin from 2005 to 2011, he conducted new productions of *Don Pasquale*, *Simon Boccanegra*, *d'Albert's Tiefland*, and *Carmen*, as well as performances of *The Marriage of Figaro*, *La traviata*, *Dialogues des Carmélites*, *La bohème* and *Carmina Burana*. He is a frequent guest at the Vienna Staatsoper where his repertoire includes *The Daughter of the Regiment*, *The Elixir of Love*, *Carmen*, *Madama Butterfly*, *Simon Boccanegra*, *A Masked Ball*, and *L'italiana in Algeri*. In concerts he has performed with the Copenhagen Philharmonic Orchestra at the Tivoli Festival, the RTE National Symphony Orchestra, Dublin, the Rotterdam Philharmonic, the Orchestre du Capitole de Toulouse, the Stavanger Symphony Orchestra, and the Filarmonica Arturo Toscanini in Parma. He has also conducted the Toronto Symphony, Montreal Symphony, Netherlands Philharmonic, San Francisco Symphony, Orchestre National de Lyon, Orchestra of St. Luke's New York, the Royal Liverpool, the Haydn Orchestra in Bolzano and the orchestras of Genoa, Naples, and Palermo

among others. A Franco-Canadian, he has a particular affinity with the French repertoire and has won significant critical acclaim for his achievements as founder and Music Director of L'Opéra Français de New York, with whom he has regenerated rare French operas and also performed the world premiere of Dusapin's *To be Sung*. Since 1994, the company has performed regularly to capacity audiences at the Lincoln Center. He conducts at various festivals around the world including the Rossini Opera Festival in Pesaro and the Glyndebourne festival, among others. His recordings include *Thaïs* with Renée Fleming and *Werther* with Andrea Bocelli (Decca), *Madama Butterfly* with the Philharmonia Orchestra (Chandos), and two discs of French arias, one with Susan Graham and the City of Birmingham Symphony Orchestra (Erato) and the other with Patricia Petibon and the Orchestra of the Opera National de Lyon (Decca). His most recent recording, 'Romantique', is a disc of romantic arias with Elina Garanča on Deutsche Grammophon. In 2009 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government.

### **Matthew Ozawa, Director**

San Diego Opera debut. Matthew Ozawa is a stage director, artistic director, and educator whose international career spans all artistic disciplines including opera, theater, musical theater, dance, video, world music, and visual art. Ozawa is the Founder and Artistic Director of Mozawa, a Chicago-based incubator advancing collaborative art and artists. Also a proponent of arts education, Ozawa served three years as Assistant Professor of Music at the University of Michigan, School of Music, Theatre & Dance. Passionate about collaborative interdisciplinary performance, new work, and reigniting classics, his productions have been seen at Carnegie Hall, The Kennedy Center, Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, Opera Theatre of St. Louis, Minnesota Opera, Cincinnati Opera, Wolftrap Opera, Opera Colorado, Des Moines Metro Opera, Arizona Opera, Kentucky Opera, North Carolina Opera, Opera Siam and Asia Society among many others. In opera, Ozawa divides his time between directing classics, rarely performed works, world premieres and musical theater. Recent productions of classic as well as rarely performed repertory include *Madama Butterfly* (Santa Fe Opera / Arizona Opera), *Don Quixote* (Lyric Opera of Chicago), *Romeo and Juliet* (Minnesota Opera / Cincinnati Opera / Michigan Opera Theatre), *Nabucco* (Lyric Opera of Chicago), *L'Opera Seria* (Wolf Trap Opera), *The Marriage of Figaro* (Opera Colorado / North Carolina Opera), *The Barber of Seville* (Kentucky Opera), *Arizona Lady* (Arizona Opera), *La bohème* (Opera Colorado / Opera North), and *Les Mamelles de Tiresias / Le Pauvre Matelot* (Wolf Trap Opera). Committed to new and modern work, recent new production highlights include Ruo / Hwang's *An American Soldier* (Opera Theatre of St. Louis), Perla / Murphy's *An American Dream* (Lyric Opera of Chicago), Aucoin's *Second Nature* (Lyric Opera of Chicago), Hanlon / Fleischmann's *After The Storm* (Houston Grand Opera), Sucharitkul's *Snow Dragon* (Skylight Music Theatre / Opera Siam), Larsen's *Frankenstein* (West Edge Opera), and Regan / Fries' *The Memory Stone* (Houston Grand Opera). In addition, Ozawa's interest in hybrid storytelling has led him to direct pieces of musical theater including *A Little Night Music* (Houston Grand Opera / Des Moines Metro Opera) and *Sweeney Todd* (Skylight Music Theater). Ozawa's skill at working across artistic boundaries has led him to collaborate with the Grammy award winning contemporary music ensemble Eighth Blackbird (*Hand Eye* and *Ghostlight*), Plácido Domingo (*Celebrating Plácido Domingo*), Sondra Radvanovsky (*The Three Queens*), Houston Ballet & Asia Society Houston (*Tsuru*), Mariachi Aztlan (*Canciones y arias*), Alexa Grae / Jon Wes (Vimeo music video – *Sur La Nuit*), and visual performance designer Candystations (*Hand Eye*) among others. In 2013, Ozawa founded MOZAWA because of his commitment to cross-cultural interdisciplinary work. Having incubated numerous new works and fostered over 150 artists from all over the world, Mozawa has been featured in Crain's Chicago Business Magazine, at Chicago's Museum of Contemporary Art, and by High Concept Laboratory. Ozawa led collaborations have included *A Dream Play* (an interdisciplinary production in collaboration with Bow & Hammer: Sponsored by High Concept Laboratory), *Y Portraits: Origins* and *Y Portraits: Awakening* (an art gallery experience featuring over 50 international artists from all mediums; in collaboration with Chicago Harp Quartet & Ho Etsu Taiko

Ensemble), and *Fallen* (a theatrical adaptation of Akutagawa's *In A Grove* featuring collaborative composition by koto musician Yumi Kurosawa and electronic sound artist Mike Vernusky). As an educator, Ozawa taught movement, acting and directing to undergraduate, graduate and doctoral students at the University of Michigan, School of Music, Theatre & Dance from 2017-2020. In addition, he has acted as lecturer for the School of Music at DePaul University, lecturer / stage director for the School of Music at North Park University, instructor for Music Academy of the West, and instructor for Rider University / Westminster Choir College. As an acting and movement coach, Ozawa has worked with young professionals at the Santa Fe Opera, Ryan Opera Center (Lyric Opera of Chicago), Opera Theatre of St. Louis, Des Moines Metro Opera, Arizona Opera and Opera Colorado. Ozawa's own education in the industry led him to learn the business from the ground up. Starting at the Santa Fe Opera where he was a technical apprentice, he then proceeded to work as an Assistant Stage Manager, Stage Manager, Assistant Dramaturge, Assistant Director and then Associate Director all over the world. In any one of these capacities Ozawa has worked for Canadian Opera Company, Oregon Shakespeare Festival, Brooklyn Philharmonic, Lyric Opera of Chicago, San Francisco Opera, Santa Fe Opera, Opera Theatre of St Louis, Opera Colorado, Macau International Festival, Indianapolis Opera, and Off-Broadway. Throughout his formative years he was fortunate to work with and learn from some of the most world-renowned directors and artists including Meredith Monk, Peter Sellars, Isaac Mizrahi, Robert Carsen, Francesca Zambello, Chay Yew, David Alden, Bob Falls, Rob Ashford, Gary Griffin, James Robinson, and Francisco Negrin.

**William Boles, Set Designer**

San Diego Opera debut. William Boles is a designer based in Chicago whose work bridges theatre and nature with an intention to create safe space. Design work includes NYC: The Cherry Lane Theatre, REGIONAL: Kirk Douglas Theatre, Children's Theatre Company, Actors Theater of Louisville, Huntington Theater Company, Wolftrap Opera, Minnesota Opera, Milwaukee Rep, Skylight Music Theater, Next Act, and Pig Iron Theatre Company, CHICAGO: Goodman, Steppenwolf, Second City, Lyric Opera, Chicago Opera Theater, Victory Gardens Theater, The Hypocrites (community member), American Theater Company, A Red Orchid, Chicago Children's Theatre, Sideshow (artistic associate), Emerald City, Steep, Step-Up Productions and First Floor Theater. INTERNATIONAL: Stockholm Vocal Academy and Opera Siam in Bangkok.

**Sarah Bahr, Costume Designer**

San Diego Opera debut. Sarah Bahr is a Twin Cities based Costume and Scenic Designer working in theater, dance, and opera. Credits include *Albert Herring* (Scenic Design) and *Roméo et Juliette* (Costume Design) for Minnesota Opera; *Redwood*, *Stinkers*, *Small Mouth Sounds*, *The Wolves*, *The Wickhams*, *Hand to God*, *Miss Bennet*, *Lonestar Spirits*, and *Anna in the Tropics* for Jungle Theatre; *Thunder Knocking on the Door* and *The Sins of Sor Juana* for Ten Thousand Things Theatre; *The Hollow*, *Understood*, and *The Boy and Robin Hood* for Trademark Theater; *To Let Go and Fall* for Theater Latté Da; *This Bitter Earth* for Penumbra Theater; *Roe* for Mixed Blood Theatre; *Carmen* for Mill City Summer Opera. She serves as Adjunct Design Faculty at Augsburg University. She holds a Design and Technical Theatre MFA from the University of Minnesota.

**Paul Whitaker, Lighting Design**

San Diego Opera debut. Lighting designer Paul Whitaker's experience includes architectural lighting, theatre planning and theatrical lighting design for theatre, opera, and dance across the country. Paul continues to work as a theatrical lighting designer off-broadway, regionally, and internationally. Paul's Off-broadway credits include work at the Public Theatre, Playwright's Horizon's, Second Stage, and The Atlantic, among others. Paul's regional credits include theatres such as The Guthrie, The Alley, South Coast Repertory, The Yale Repertory and Center Stage Baltimore. Paul has taught Theatrical Design at Amherst College and the California State Polytechnic Institute, Pomona. With extensive experience as both a theatrical designer and educator, Paul brings a variety of knowledge and skill to the planning and



design of performance spaces and theatrical systems. His work in the theatre as well as his work on LEED projects gives him a unique ability to provide lighting design that is both dramatic and sustainable.

### **Get Connected**

#### **Pre-Opera Lectures**

These 30-minute informative lectures for the main stage operas take place in the Civic Theatre one hour prior to every performance and offer wonderful insights into the production audience members are about to see. These lectures are free to all ticket holders.

#### **Post-Opera Talkbacks**

Join the cast, crew, musicians and artists right after the performance of the main stage operas for an engaging, entertaining and informative Q&A session moderated by a San Diego Opera staff member. These lectures are held in the Civic Theatre and are free to all ticket holders.

#### ***San Diego Opera Podcast Series***

These insights into the singers and productions can be enjoyed by opera fans as well as those who are new to the art form. Casual and fun, this is a great way to learn about our artists and the operas they star in. Watch online at <http://www.sdopera.org/Company/Education/Podcasts>. These videos are also available on our YouTube Channel: <http://www.youtube.com/SanDiegoOpera>

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Now viewers can watch a large portion of San Diego Opera's programming at their convenience on YouTube. Archived versions of *OperaTalk!*, *Stars in the Salon*, *Opera Spotlight*, our video podcast series and much more can be found on the San Diego Opera channel at: <http://www.youtube.com/SanDiegoOpera>

#### ***San Diego Opera on Instagram***

A picture is worth a thousand words! Take a look at what happens backstage and in the office on San Diego Opera's Instagram page. <http://instagram.com/sandiegoopera>

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Single tickets start at \$35 and go up to \$290 (top price, opening night)

For our most current information about tickets please visit [www.sdopera.org](http://www.sdopera.org) or call 619.533.7000

#### **San Diego Opera 2021-2022 Season**

<i>Stephanie Blythe in Concert</i>	Saturday, October 23, 2021	
<i>Michelle Bradley in Concert</i>	Saturday, November 20, 2021/Sunday, November 21, 2021	
<i>Arturo Chacón-Cruz in Concert</i>	Friday, December 3, 2021	
<i>Così fan tutte</i>	Wolfgang Amadeus Mozart	February 12, 15, 18, and 20(m), 2022
<i>Roméo et Juliette</i>	Charles Gounod	March 26, 29, April 1 and 3(m), 2022
<i>Aging Magician</i>	Paola Prestini	May 13 and 14 (evening and mat), 2022



**Mission:**

The mission of San Diego Opera is to deliver exceptional performances and exciting, accessible programs to diverse audiences, focusing on community partnerships, and the transformative and expressive power of the human voice.

**Vision:**

San Diego Opera will be recognized globally as a leading example of adaptability, innovation and sustainability, promoting diversity on stage, in our repertoire, and in our staff and leadership, with a commitment to world-class and emerging talent, and innovative use of technology.

**Values:**

- Through excellence in innovative programming and education and a commitment to equity, San Diego Opera provides a lasting cultural service to our diverse community.
- Our tradition of exceptional productions of grand opera is augmented with new expressions of opera in diverse settings.
- Our deep commitment to our community propels us to embrace inclusivity, accessibility and affordability.
- Through fiscal responsibility and nimble adaptation to changing environments, we ensure the future of San Diego Opera for our community.

[www.sdopera.org](http://www.sdopera.org)

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