San Diego Opera’s Main Stage Season Continues on February 24, 2018 with Puccini’s *Turandot*

*Soprano Lise Lindstrom returns to sing her signature role and is joined by soprano Angel Joy Blue as Liù in her house debut*

*Tenor Carl Tanner makes Company debut as Calaf*

San Diego, CA – San Diego Opera’s 2017-2018 continues with Puccini’s beloved *Turandot* on **Saturday, February 24, 2018** with additional performances February 27, March 2, and March 3 (matinee), 2018. This bold and visual production comes from The Lyric Opera of Chicago and has never been seen by San Diego Opera audiences. The costumes come from Santa Fe Opera. Making a welcome return in her signature role is soprano **Lise Lindstrom** who has sung the role at all the world’s leading stages, including here in San Diego in her Company debut in 2011. She is joined by American soprano **Angel Joy Blue** in her Company debut as Liù. Also in a Company debut is American tenor **Carl Tanner** as Calaf. Rounding out the cast is American bass **Brian Kontes** as Timur, Italian baritone **Marco Nisticò** as Ping, American tenor **Joseph Gaines** as Pang, American tenor **Joel Sorensen** as Pong, American bass-baritone **Scott Sikon** as the Mandarin, and America tenor **Chad Frisque** as Emperor Altoum. Italian conductor **Valerio Galli**, recently named “Best Italian Conductor Under 40” by *La Stampa* newspaper, brings his expertise of the Puccini repertoire the podium in his Company debut. Stage director **Keturah Stickann**, who last directed 2014’s *Don Quixote*, returns to stage the action.

Performed in Italian with English translations above the stage, *Turandot* was last performed by San Diego Opera in 2001 and tells the story of Princess Turandot and her three riddles one must answer to win her heart. Every man who has tried has failed, but Prince Calàf is determined to win Turandot’s heart even at great peril to his life and the lives of those around him. Featuring the famous aria “Nessun Dorma” and “In Questa Reggia,” Turandot is one of the most popular operas ever composed and this bold and dramatic interpretation with dazzle audiences both new and old.
The sets of *Turandot* are owned by Lyric Opera of Chicago and the costumes come from Santa Fe Opera. **Allen Charles Klein** designed the sets and the costumes were designed by **Willa Kim**. The Lighting Designer is **Lucas Krech**.

*Turandot* was composed by Giacomo Puccini to a libretto by Giuseppe Adami and Renato Simoni based on a fairy-tale by Carlo Gozzi. *Turandot* received its world premiere at Milan’s Teatro alla Scala on April 25, 1926. These performances mark the sixth time this opera has been performed in San Diego with other performances in 2011, 2004, 1997, 1982 and 1971.

*Turandot* will have a radio broadcast on Saturday, March 3, 2018 at 8 PM on KPBS radio, 89.5 FM (97.7 FM Calexico) and online at [www.kpbs.org](http://www.kpbs.org).

Pre-production photos can be found online at: [https://sandiegoopera.smugmug.com/San-Diego-Opera-20172018-Preproduction-Artwork/](https://sandiegoopera.smugmug.com/San-Diego-Opera-20172018-Preproduction-Artwork/)

**The Cast**

**Lise Lindstrom**, Turandot
American soprano Lise Lindstrom was last seen with the Company as a soloist during the 50th Anniversary Celebration Concert in 2015. Prior to this she was heard in the title role of *Salome* in 2012 and made her Company debut in the title role of *Turandot*, a role that marked her Metropolitan Opera debut, in 2009. She is well known for her Turandot having performed it all the world’s leading stages including the Royal Opera, Covent Garden, The Dallas Opera, Weiner Staatsoper, Deutsche Oper am Rhein, the National Center for the Arts in Beijing, Bayerische Staatsoper, Arena di Verona, De Nederlandse Opera, La Scala in Milan, Festival Ópera de Coruña, Deutsche Oper Berlin, Opera Hong Kong, Palm Beach Opera, Kentucky Opera, Orlando Opera, Cleveland Opera, Opera Grand Rapids, Mobile Opera and the Savonlinna Festival, among others. Other notable performances include Brünnhilde in the Ring Cycle for Opera Australia, Senta in *The Flying Dutchman* with Warsaw’s Teatr Wielki Opera Narodowa and New Orleans Opera, the title role of Salome for Opera di Genova and Weiner Staatsoper, the title role of *Tosca* with Glimmerglass Opera, Elisabeth and Venus in *Tannhäuser* with Greek National Opera and the title role of *Suor Angelica* with Opera Tampa. Other roles in her repertoire include Amelia in *A Masked Ball*, Ariadne in *Ariadne auf Naxos*, Giulietta in *The Tales of Hoffmann*, Lady Rich in *Gloriana* and Magda in *The Consul*. Her concert work has brought her to the Washington National Cathedral, San Francisco Symphony, the Brattleboro Festival, and New York’s Bard College, among others.

**Carl Tanner**, Calaf
San Diego Opera debut. American tenor Carl Tanner appears regularly at La Scala, the Metropolitan Opera, Royal Opera House, Covent Garden, Opéra National de Paris, Washington National Opera, the New National Theatre of Tokyo, Deutsche Oper in Berlin, Maggio Musicale Fiorentino, Teatro Real de Madrid, and Liceu de Barcelona, among others. Notable role in his repertory include the title roles in *Otello* and *Andrea Chénier*, Radames in *Aida*, Manrico in *Il trovatore*, Pollione in *Norma*, Don José in *Carmen*, Canio in *I Pagliacci*, Turiddu in *Cavalleria Rusticana*, Calaf in *Turandot*, Des Grieux in *Manon Lescaut*, Dick Johnson in *La fanciulla del West*, Cavaradossi in *Tosca*, and Pinkerton in *Madama Butterfly*. Recent engagements include the title role of Otello with Opera Hong Kong, Radamès with L’Opéra de Massy and Opera Colorado, Manrico with Hawaii Opera Theater, Luigi in *II Tabarro* with Royal Opera, Covent Garden, and Turiddu and Canio with the Metropolitan Opera.

**Angel Blue**, Liú
San Diego Opera debut. Soprano Angel Blue’s notable engagements include the title role of *Tosca* with Opera San Jose, Violetta in *La traviata* with Seattle Opera, Clara in *Porgy and Bess* at La Scala, Lyric
Visitors Opera Colorado, Caius in Madama Butterfly, Joseph Gaines in La bohème, appearing as Sharpless in Paiion at New York City Opera having made his debut in 2005 as Morales in Così fan Tutte, and Buonafede in Haydn’s Il trovatore. Schaunard in Opera in Rome, Dulcamara with Eugene Opera, Montfort in Don Pasquale for Florida Grand Opera, Tonio for Opera Memphis, Amonasro for Opera Colorado, The Doctor in San Diego Opera debut. Italian baritone Marco Nisticò’s recent engagements include Happy in La fanciulla del West with Opera Omaha, Commendatore in Don Giovanni with Intermountain Opera, Banquo in Macbeth with Opera National de Lorraine, Don Alfonso in Così fan Tutte, The Speaker in The Magic Flute and Don Basilio in The Barber of Seville at Ash Lawn Opera, soloist in The Verdi Requiem with The New Choral Society of New York, Colline in La bohème at Opera Hong Kong and Piedmont Opera Theatre, Remigio in La Navarraise and Alessio in La Sonnambula with Opera Orchestra of New York, Alexis in Anthony and Cleopatra and Commendatore with New York City Opera, Leoporello in Don Giovanni with Seattle Opera, The Bonze and Yamadori in Madama Butterfly for Nashville Opera, Palemon in Théâtis for Opera Theater for St. Louis and Kentucky Opera, and Dr. Grenvil in La traviata for Opera Colorado. On the concert stage, he was recently heard as the bass soloist for the Mozart Requiem with the Westmoreland Symphony in Pennsylvania. He has also been heard as guest soloist with the Charlotte Symphony for a concert version of Fidelio under the baton of Maestro Christof Perick and with the Greeley Philharmonic for Beethoven’s Mass in C and Beethoven’s Symphony No. 9. In past seasons he has appeared with the New York Choral Society in Carnegie Hall as the bass soloist for Rossini’s Stabat Mater.

Brian Kontes, Timur
San Diego Opera debut. Recent notable engagements for American bass Brian Kontes include Happy in La fanciulla del West with Opera Omaha, Commendatore in Don Giovanni with Intermountain Opera, Banquo in Macbeth with Opera National de Lorraine, Don Alfonso in Così fan Tutte, The Speaker in The Magic Flute and Don Basilio in The Barber of Seville at Ash Lawn Opera, soloist in The Verdi Requiem with The New Choral Society of New York, Colline in La bohème at Opera Hong Kong and Piedmont Opera Theatre, Remigio in La Navarraise and Alessio in La Sonnambula with Opera Orchestra of New York, Alexis in Anthony and Cleopatra and Commendatore with New York City Opera, Leoporello in Don Giovanni with Seattle Opera, The Bonze and Yamadori in Madama Butterfly for Nashville Opera, Palemon in Théâtis for Opera Theater for St. Louis and Kentucky Opera, and Dr. Grenvil in La traviata for Opera Colorado. On the concert stage, he was recently heard as the bass soloist for the Mozart Requiem with the Westmoreland Symphony in Pennsylvania. He has also been heard as guest soloist with the Charlotte Symphony for a concert version of Fidelio under the baton of Maestro Christof Perick and with the Greeley Philharmonic for Beethoven’s Mass in C and Beethoven’s Symphony No. 9. In past seasons he has appeared with the New York Choral Society in Carnegie Hall as the bass soloist for Rossini’s Stabat Mater.

Marco Nisticò, Ping
San Diego Opera debut. Italian baritone Marco Nisticò’s recent engagements include the title role of Don Pasquale, Amonasro in Aida, Rodrigo in Don Carlos, Figaro in The Barber of Seville, Tonio in Pagliacci, the title role of Rigoletto, Sharpless in Madama Butterfly, and Manfredo in L’amore dei tre re for Sarasota Opera, Dulcamara in The Elixir of Love for West Australian Opera, Malatesta in Don Pasquale for Florida Grand Opera, Tonio for Opera Memphis, Amonasro for Opera Colorado, The Doctor in Two Boys and Dancario in Carmen for the Metropolitan Opera, Dulcamara and Dancario with Teatro dell’Opera in Rome, Dulcamara with Eugene Opera, Montfort in Les vêpres siciliennes for the Caramoor Festival, Di Luna in Il trovatore and Figaro for Opera New Jersey, Germont in La traviata with Opera de Puerto Rico, Dulcamara with Landestheater Bregenz, Guglielmo in Così fan tutte with Teatro Regio Torino, and Buonafede in Haydn’s Il mondo della luna with Gotham Chamber Opera. He is a familiar presence at New York City Opera having made his debut in 2005 as Morales in Carmen and subsequently appearing as Sharpless in Madama Butterfly, Pallante in Agrippina, Prudenzio in Il viaggio a Reims, Schaunard in La bohème, Dulcamara and Dancairo.

Joseph Gaines, Pang
San Diego Opera debut. Recent and notable engagements for American tenor Joseph Gaines include Pong in Turandot with Opera Philadelphia, Virginia Opera and Utah Opera, Trin in La fanciulla del west with Opera Colorado, Caius in Falstaff with Resonance Works Pittsburgh, Kaspar in Amahl and the Night Visitors, Basilio in The Marriage of Figaro, Howard Boucher in Dead Man Walking with Central City
Falstaff roles such as Candide in the companies of Dallas, New York, Los Angeles, Fort Worth, Milwaukee, Santa Fe and Wichita in the title role of Stravinsky’s Truce of 1914 and Moby Dick. Chad Frisque in The Number 11 Bus. An active concert artist, Frisque has performed with the Spoleto Festival USA, the San Antonio Symphony and the Arkansas Symphony.

Scott Sikon, Mandarin
Since his San Diego Opera debut in 1991 as Superintendent Budd in Albert Herring, American bass-baritone Scott Sikon has sung more than twenty roles here including Schaunard in La bohème, Dikoi in Katya Kabanova, Steve Hubble in A Streetcar Named Desire, Montano in Otello, Curio in Julius Caesar in Egypt, the Second Philistine in Samson and Delilah, the First Journeyman in Wozzeck, Antonio in The Marriage of Figaro, Reinmar von Zweter in Tannhäuser, Sacristan in Tosca, Count Monterone in Rigoletto, The Bonze in Madama Butterfly, a Mandarin in Turandot, Wagner in Faust, Morales in Carmen, Nazarene in Salome, Fiorello in The Barber of Seville, a Corporal in The Daughter of the Regiment, Christian in A Masked Ball, Alcindro and Benoit in La bohème, a soloist in the 50th Anniversary Celebration Concert, Sacristano in Tosca, and Marquis D’Obigny in La Traviata. He has performed throughout the United States with Utah Opera, Arizona Opera, Houston Grand Opera, San Francisco Opera, New York City Opera, The Dallas Opera, Hawaii Opera Theatre, Cincinnati Opera and Cleveland Opera. His European debut was at the Vienna Volksoper in the premiere of The Number 11 Bus. An active concert artist, Sikon has performed with the Spoleto Festival USA, the San Antonio Symphony and the Arkansas Symphony.

Chad Frisque, Emperor Altoum
American tenor Chad Frisque is an alumnus of the San Diego Opera Ensemble and a member of the San Diego Opera Chorus. Mainstage roles for San Diego Opera include the First Prisoner in Fidelio, The Herald in Don Carlo, Giuseppe in La traviata, the First Soldier/Student in Wozzeck, Nantucket Sailor in Moby-Dick, and Parpignol in La bohème. He performed with La Jolla Symphony for Stravinsky’s Les noces and Bartok’s Cantata Profana as well as with Bodhi Tree Concerts for All is Calm: The Christmas Truce of 1914. Other roles with La Jolla Symphony include the Recitant in Berlioz’s L’enfance du Christ, the title role of Stravinsky’s Oedipus Rex, and the British Soldier in Britten’s War Requiem. He’s worked with the companies of Dallas, New York, Los Angeles, Fort Worth, Milwaukee, Santa Fe and Wichita in roles such as Candide in Candide, Ferrando in Così fan tutte, Tamino in The Magic Flute, Don Jose in Carmen, Tonio in The Daughter of the Regiment, Machearth in The Beggar’s Opera, Dr. Caius in Falstaff, and Frederick in The Pirates of Penzance, among others.
Valerio Galli, Conductor
San Diego Opera debut. Italian conductor Valerio Galli’s was recently named “Best Italian Conductor Under 40” by La Stampa newspaper. His recent engagements include Carmen at Michigan Opera Theatre, La bohème at Teatro San Carlo and Teatro Regio, Don Carlo and Fedora at Teatro Carlo Felice, Pagliacci in Verona, Adriana Lecouvreur for Macedonian Opera and Ballet in Skopje, Zanetto and Cavalleria rusticana for Teatro Goldoni, La rondine for Fresno Grand Opera, Madama Butterfly for Teatro Municipale in Picenza and Teatro Carlo Felice, Turandot with Theater Zhumai Huafa in China, Michigan Opera Theater, and Teatro Verdi, La forza del destino at Teatro Verdi, Tosca at Teatro Coccia in Novara, Teatro Sociale in Trento, Teatro Verdi, and Teatro Sociale in Rovigo, Il Campanello and Gianni Schicchi at Teatro Carlo Felice, Rigoletto at Teatro Comunale, Carmen at Teatro Coccia, and La traviata at Teatro Sociale in Mantua. He is well known for his concert work with performances at the XXII Kecskeméti Tavaszi Festival in Hungary, the International House of Music in Moscow, Teatro Goldoni in Livorno, Teatro Pavarotti in Modena, Teatro Carlo Felice in Genoa, the New Year’s Day Concerts at Teatro Gagliò in Lucca and Teatro Verdi in Pisa, symphonic concerts with the SanMarino Symphony Orchestra and inaugurated the 57th Santander Festival with soloists Eva Mei and Giacomo Prestia.

Keturah Stickann, Stage Director
American stage director Keturah Stickann made her Company debut as the choreographer in Pagliacci in 2008, returning for Rigoletto, Peter Grimes, Romeo and Juliet, Moby-Dick and Cruzar la Cara de la Luna. She directed 2014’s performance of Don Quixote for the Company. Other directing credits include Pagliacci and Die sieben Todsünden for Virginia Opera, La traviata for Chautauqua Opera Festival, Tosca, Il trovatore, The Tales of Hoffmann, La traviata and Manon for Knoxville Opera, Macbeth for Kentucky Opera, Rigoletto for Opera Memphis, La clemenza di Tito for Opera in the Heights, Madama Butterfly at Opera Colorado and Opera Santa Barbara, The Pearl Fishers at Sarasota Opera (for which she was also the choreographer), Tragedie de Carmen at Brevard Music Institute, and The Marriage of Figaro, Suor Angelica, and The Old Maid and the Thief at Emerald City Opera. She was the movement director and choreographer for Jake Heggie’s Moby-Dick and It’s A Wonderful Life, and associate director and choreographer for Cruzar la Cara de la Luna. She recently remounted Michael Hampe’s production of Tannhäuser at the Teatro Municipal in Santiago, Chile, and at the Nikikai Opera in Otsu, Japan. Trained as a classical and contemporary dancer, she received her degree in choreography from Columbia College in Chicago, and her choreography has been seen at Arizona Opera, the Dallas Opera, Chicago Opera Theater, Virginia Opera, Atlanta Opera and Florida Grand Opera, among others.

Allen Charles Klein, Sets
American set and costume designer Allen Charles Klein’s work made his Company debut in 1967 with sets for The Young Lord. Other appearances with the Company include The Tales of Hoffmann, Tosca, Manon, Pagliacci, Cavalleria rusticana, Dialogues of the Carmelites, The Passion of Jonathan Wade, Der Rosenkavalier, Werther, Romeo and Julieta, and Salome. Notable work includes Aida at Cincinnati Opera, Turandot for The Dallas Opera, La traviata at Miami Opera and The Dallas Opera, The Tales of Hoffmann for The Metropolitan Opera, and The Marriage of Figaro and Pelléas and Mélisande for San Francisco Opera. He created productions for the Vienna State Opera, Deutsche Oper Berlin, La Fenice in Venice, the Scottish Opera, the Edinburgh Festival and the Glyndebourne Festival. He is a graduate of Boston University.

Willa Kim, Costume Designer
American costume designer Willa Kim was inducted into the Theatre Hall of Fame, making her one of only a handful of costume designers so honored. She won Tony Awards for Tommy Tune’s The Will Rogers Follies and Duke Ellington’s Sophisticated Ladies starring Judith Jamison and Gregory Hines and Tony nominations for Bob Fosse’s Dancin’, Peter Allen’s Legs Diamond, Andrew Lloyd Weber’s Song and Dance and Goodtime Charley starring Joel Grey. Other credits include The Screens, Promenade,
Operation Sidewinder, The Old Glory, Woman Before a Glass, the original Broadway production of Tom Stoppard’s Jumpers, Victor/Victoria, Long Day’s Journey Into Night, Malcolm, Four Baboons Adoring the Sun, Lydie Breeze, Grease, Busker Alley, and the operas The Stag King, The Magic Flute, Rossignol, Help Help the Globolinks, Tosca and Turandot. She has designed over 150 ballets including Jiří Kylián’s Dream Dances and Nomads, Robert Joffrey’s Remembrances and Gamelon, Glen Tetley’s Daphnis and Chloë and Sphinx, Margo Sappington’s Rodin and Under the Sun, Michael Smuin’s Shinju, more than 50 works for Eliot Feld and ballets by Jack Cole, John Butler, Kenneth MacMillan and Erick Hawkins. Her designs for Michael Smuin’s ballets The Tempest and Song for Dead Warriors both received Emmy Awards.

Lucas Krech, Lighting Designer
Company debut. Multi-media artist, Lucas Krech, works in light, video projection, and code. His work has been seen across the US, Romania, and the UK. He has received multiple nominations for NYIT and BATCC awards and was the winner Broadway World, SF “Best Lighting Design” in 2011. He was the recipient of the Lighting Artist in Dance grant from The Dancers Group for collaboration on new multi-media work 2013. Opera designs include Opera Santa Barbara, Opera Colorado, West Edge Opera, West Bay Opera, First Look Sonoma, Yale Arts & Ideas Festival, LPR, and Berkeley Opera. Theater credits span Off-Broadway & regional including The Magic, Barter Theater, Marin Theater Company, Shotgun Players, Center Rep, Gotham Stages, Friendly Fire, Immigrant’s Theater, and NYMF. Dance collaborators include Nicolo Fonte, Matthew Neenan, Sean Curran, Amy Seiwert, Adam Houghland, Johannes Weiland, Emery LeCrone, Peter Quantz, Erika Tsimbrovsky, Derek Hough, Andrea Schermoly, and Marcello Gomes. His design work has been featured in American Theater Magazine. His writing appears in Stage Directions, On Stage Lighting, Parabasis Blog, Brooklyn Rail, and PLSN magazines. He has been a guest artist at UC Berkeley, Williams College, and USF. Installation work has been shown at SOMArts, Studio Gracia, Outside/Input, and Black Rock City.

Performance Schedule
Saturday February 24, 2018 7 PM
Tuesday February 27, 2018 7 PM
Friday March 2, 2018 7 PM
Sunday March 4, 2018 2 PM

Get Connected
Stars in the Salon
Meet the singers, conductor and director in this informal panel discussion at San Diego Opera’s Stars in the Salon. The Stars in the Salon event for this opera will be held on Thursday, February 15, 2018 at 5:30 PM in the Beverly Sills Salon, Civic Theatre. Free.

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
Get to know the artists and operas of the 2017-2018 Season. 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](http://www.sdopera.org/Company/Education/Podcasts). These videos are also available on our YouTube Channel: [http://www.youtube.com/SanDiegoOpera](http://www.youtube.com/SanDiegoOpera)

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**San Diego Opera on YouTube**
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](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](http://instagram.com/sandiegoopera)

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Single tickets start at $48 for all mainstage performances. Single tickets start at $35 for all dētour Series operas. Children prices exist, please visit [www.sdopera.org](http://www.sdopera.org) or call 619.533.7000 for more information.

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

**The 2017-2018 International Season**

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**San Diego Opera Mission Statement**
The mission of San Diego Opera is to deliver exceptional vocal performances and exciting, accessible programs to diverse audiences, focusing on community engagement and the transformative power of live performance.

**San Diego Opera Vision Statement**
The San Diego Opera will be recognized internationally as a leading example of adaptability, innovation and sustainability in the operatic arts, promoting diversified programming and unique performance venues with world-class and emerging talent.
San Diego Opera Core Values Statement
Through excellence in innovative programming and education, SDO provides a lasting cultural service to the community.

- Our tradition of excellence in fully staged opera is augmented with new models of opera and venues. Our unique and deep commitment to the community propels us to explore ways of increasing affordability and accessibility.
- Through fiscal responsibility and nimble adaptation to the changing marketplace, we protect the future of San Diego Opera.
- Our educational and community involvement coupled with relevant programming will build the audience of the future.

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