

# SD OPERA Media Release

FOR IMMEDIATE RELEASE:

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## **San Diego Opera's 2018-2019 Season Opens with Mozart's Beloved *The Marriage of Figaro***

***Bass-baritone Nicholas Brownlee makes anticipated  
Company debut as Figaro***

***Mezzo-sopranos Emily Fons (Cherubino) and Susanne  
Mentzer (Marcellina) make welcome returns to the  
Company***

***New production to San Diego Opera audiences***

***These performances made possible by Lead Production  
Sponsor Darlene Marcos Shiley***

**San Diego, CA** – Wolfgang Amadeus Mozart's boisterous romantic comedy *The Marriage of Figaro* opens San Diego Opera's 2018-2019 season on Saturday, October 20, 2018 at 7 PM for four performances at the Civic Theatre. Additional performances are October 23, 26, and 28 (matinee), 2018. Assembled for the opening opera of the season is an exciting young cast including the house debut of American bass-baritone **Nicholas Brownlee** as Figaro. He will be joined by baritone **John Moore** as Count Almaviva and soprano **Caitlin Lynch** as the Countess, both in exciting Company debuts. Soprano **Sarah Shafer** makes her welcomed San Diego Opera debut as Susanna. Returning mezzo-sopranos **Emily Fons**, last heard as Zerlina in 2015's *Don Giovanni*, returns to sing Cherubino and **Susanne Mentzer**, last heard as Octavian in 1992's *Der Rosenkavalier* returns to sing the role of Marcellina. Rounding out the cast is returning bass-baritone **Ashraf Sewailam**, last heard as Alidoro in 2016's *Cinderella*, as Dr. Bartolo; returning tenor **Joseph Hu**, last heard as Goro in 2016's *Madama Butterfly*, as Basilio and Don Curizo; returning bass-baritone **Scott Sikon**, last heard as Marquis D'Obigny in 2017's

*La traviata*; and soprano **Lisa Frisque** as Barbarina. **John Nelson** conducts the performances and **Stephen Lawless** stages the action in this production. *The Marriage of Figaro* is a co-production between San Diego Opera, Lyric Opera of Kansas City, Opera Philadelphia, and Palm Beach Opera.

With a libretto by Lorenzo de Ponte and based on the play “The Mad Day, or The Marriage of Figaro” by Pierre Beaumarchais, *The Marriage of Figaro* follows the comic exploits of Figaro, Count Almaviva, Rosina (now Countess Almaviva) and Dr. Bartolo and is a sequel to Rossini’s *The Barber of Seville*. *The Marriage of Figaro* opens with Figaro planning his marriage to Susanna, who is a maid to Count Almaviva. Count Almaviva and the Countess have grown distant in their years of marriage and now the Count has his eyes on Susanna. This annoys Figaro and, to make matters worse, Marcellina wants to marry Figaro and uses the fact that Figaro owes her money, after consulting with her lawyer the crusty old Dr. Bartolo, as a pretext to force his hand in marriage. So begins a mad capped musical caper complete with a hormonally charged master, scheming servants, a lustful pageboy and a bit of cross dressing to make this one of opera’s greatest and most hilarious works. With comedy around every corner, *The Marriage of Figaro* contains some of the most popular music ever written for the operatic stage and is sure to delight audience members both new and old.

Performed in Italian with English translations above the stage, *The Marriage of Figaro* was last performed by San Diego Opera in 2007. This will be the sixth time the opera has been performed by the Company with additional performances in 1998, 1992, 1986, and 1973.

The scenery and costumes of *The Marriage of Figaro* are designed by **Leslie Travers**. The choreographer is **Eric Sean Fogel**. The Lighting Designer is **Thomas C. Hase**.

*The Marriage of Figaro* will have a radio broadcast on **Saturday, June 8, 2019 at 8 PM** on KPBS radio, 89.5 FM (97.7 FM Calexico) and online at [www.kpbs.org](http://www.kpbs.org)

These performances of *The Marriage of Figaro* are made possible by the Lead Production Sponsor, **Darlene Marcos Shiley**.

Pre-production photos can be found online at: <https://sandiegoopera.smugmug.com/San-Diego-Opera-2018-2019-PreProduction-Artwork/>

## **The Cast**

**Nicholas Brownlee**, Figaro

San Diego Opera debut. American bass-baritone Nicholas Brownlee is a first prize winner of the Hans Gabor Belvedere Singing Competition, winner of the Zarzuela prize at Operalia, and Metropolitan Opera National Council Auditions grand prize winner. Nicholas joined the ensemble at Badisches Staatstheater Karlsruhe where he was heard as Enrico in *Anna Bolena*, Melisso in *Alcina*, and as Friar Laurent in Berlioz’s *Roméo and Juliette*. A former Domingo-Colburn-Stein Young Artist at Los Angeles Opera, he sang Nourabad in *The Pearl Fishers* and debuted with the Israeli Opera as Colline in *La bohème*. He made his debut with the Houston Symphony Orchestra in Dvorák’s *Te Deum* and with the Montreal Symphony Orchestra in Verdi’s *Requiem*. Notable engagements include his Metropolitan Opera debut as the First Soldier in *Salome* and a return to Los Angeles Opera for productions of *Tosca*, *The Tales of Hoffmann*, and *Salome*. He debuted at Teatro de São Carlos in Lisbon as Escamillo in *Carmen* and sang Stravinsky’s *Les Noces* with the Los Angeles Master Chorale. Other recent role debuts at Los Angeles Opera include The Speaker in *The Magic Flute*, the Bonze in *Madama Butterfly* and Captain Gardiner in *Moby-Dick*. He also sang Colline in *La bohème* conducted at Los Angeles Opera, as well as a debut at The Atlanta Opera in the same role. With the LA Philharmonic, he was seen as the Doctor in *Pelléas et*

*Melisande*. He was part of the inaugural Young Artist Vocal Academy with Houston Grand Opera, apprentice artist with the Wolf Trap Opera Company, and winner of the 2014 Palm Springs Vocal Competition. He was awarded the 2016 Sara Tucker Study Grant and 2017 Richard Tucker Career Grant from the Richard Tucker Music Foundation.

**Caitlin Lynch**, The Countess

San Diego Opera debut. American soprano Caitlin Lynch's notable appearances include the Countess at the Metropolitan Opera, Palm Beach Opera, Seattle Opera, Glimmerglass Opera, Lyric Opera Baltimore, Michigan Opera, and Opera Lyra Ottawa, the First Lady and Pamina in *The Magic Flute*, Biancofiore in Zandonai's *Francesca da Rimini*, Cynthia in Nico Muhly's *Two Boys* for the Metropolitan Opera, Konstanze in *Die entführung aus dem Serail* for Madison Opera and Arizona Opera, Donna Anna in *Don Giovanni* at English National Opera, Pittsburgh Opera, Green Mountain Opera Festival, Michigan Opera Theatre, Micaëla in *Carmen* at Seattle Opera and the Seiji Ozawa Music Academy, Donna Elvira in *Don Giovanni* for Utah Opera, Madison Opera, and Opera Carolina, Violetta in *La traviata* with Chautauqua Opera, Arizona Opera and Des Moines Metro Opera, Yadwiga in the world premiere of Ben Moore's *Enemies, a Love Story* at Palm Beach Opera, and Marguerite in *Faust* at Michigan Opera Theatre. She created the role of Eliza in Nico Muhly's chamber opera, *Dark Sisters*, which premiered at the Gotham Chamber Opera with subsequent performances at the Opera Company of Philadelphia. She has worked closely with composers such as Jake Heggie, who engaged her to sing the world premiere of his new song cycle, *Another Sunrise*, commissioned by Music of Remembrance in Seattle. This led to a world-premiere performance of a commission by Jake Heggie with Music of Remembrance entitled, *Farewell, Auschwitz!* Other notable performances include Fiordiligi in *Così fan tutte* for Opera Carolina, Arizona Opera, and Palm Beach Opera, Alice Ford in *Falstaff* with Opera Cleveland and the Boston Youth Symphony, Musetta in *La bohème* at Nashville Opera, Leila in *The Pearl Fishers* at Opera Cleveland, and Mrs. Gobineau in *The Medium* at Spoleto Festival USA.

**John Moore**, Count Almaviva

San Diego Opera debut. American baritone John Moore is a frequent performer in both Europe and the United States. A graduate of the Metropolitan Opera's Lindemann Young Artist Program, recent appearances include Seattle Opera as Figaro in *The Barber of Seville*, Hannah Before in *As One* with Des Moines Metro Opera, Johannes "Pa" Zegner in *Proving Up* with Opera Omaha, and the Glyndebourne Festival as Achilla in *Giulio Cesare*. Notable appearances include the world premiere of Missy Mazzoli's *Breaking the Waves* with Opera Philadelphia, singing the role of Jan, a role he reprised with Beth Morrison Projects. He also appeared at the Metropolitan Opera as Moralès in *Carmen*, Seattle Opera as Papageno in *The Magic Flute*, the Hyogo Performing Arts Center and Santa Cruz Symphony as Figaro, and concert appearances with the Chamber Music Society at Lincoln Center featuring works of Vaughan Williams and Weber. Other notable appearances include Seattle Opera as Count Almaviva, Bayerische Staatsoper as Adario in *Les indes galantes*, Florida Grand Opera as Tadeusz in *The Passenger*, Portland Opera as Papageno, Opera Omaha as Figaro, Nachtigal in *Die Meistersinger von Nürnberg*, Fléville in *Andrea Chénier*, Yamadori in *Madama Butterfly*, Donald in *Billy Budd* and Papageno for the Metropolitan Opera, Count Almaviva for The Atlanta Opera, Donald in *Billy Budd* with Glyndebourne at BAM, and Guglielmo in *Così fan tutte* at Hyogo Performing Arts Center, Japan, among others.

**Sarah Shafer**, Susanna

San Diego Opera debut. Notable appearances by American soprano Sarah Shafer include Azema in *Semiramide* for the Metropolitan Opera, Leila in *The Pearl Fishers* at Tulsa Opera, Zerlina in *Don Giovanni*, Pamina in *The Magic Flute*, Rosetta in *Two Women*, and Mary Lennox in *The Secret*

*Garden* for San Francisco Opera, Adina in *The Elixir of Love*, Nuria in Osvaldo Golijov's *Ainadamar*, Voce dal Cielo in *Don Carlo*, and Papagena in *The Magic Flute* for Opera Philadelphia, and Barbarina in *The Marriage of Figaro* for Glyndebourne. An avid concert soloist, notable appearances include Barber's *Knoxville: Summer of 1915* with Malmö Symphony Orchestra, Mozart's *Mass in C Minor* with Utah Symphony Orchestra, *Carmina Burana* with the San Antonio Symphony, Mozart's *Requiem* with the Omaha Symphony, Mahler's *Resurrection Symphony* with both the Cheyenne and Williamsport Symphony Orchestras, and the world premiere of Richard Danielpour's *Talking to Aphrodite* with the Sejong Soloists at Carnegie Hall. She enjoys an active collaboration with legendary pianist Richard Goode, having recently performed Schumann and Brahms lieder at Carnegie Hall and Schubert's *Der Hirt auf dem Felsen* with clarinetist Anthony McGill at the Philadelphia Chamber Music Society. Highlights of concert work include appearances at Carnegie Hall with the New York Choral Society in Mendelssohn's *St. Paul*, Handel's *Israel in Egypt* with the New York Choral Society, and Mahler's *Resurrection Symphony* with the New York Youth Symphony at Carnegie Hall. Ms. Shafer has appeared as soloist with the Philadelphia Orchestra, the National Orchestra of Mexico, the Nashville Symphony Orchestra, Wroclaw Symphony Orchestra, the Louisiana Philharmonic Orchestra, and the Quad City Symphony Orchestra, among others.

### **Emily Fons, Cherubino**

American mezzo-soprano Emily Fons made her Company debut as Zerlina in 2015's *Don Giovanni*. Notable appearances include Ruby Thewes in *Cold Mountain* for the world premiere at Santa Fe Opera and again for Opera North Carolina, Sister Helen Prejean in *Dead Man Walking* for Kentucky Opera, the title role in Ravel's *L'enfant et les Sortilèges*, with the Berlin Philharmonic, in Japan as part of the Seiji Ozawa Music Academy in Tokyo, Kyoto, and Nagoya, the title role in *Cinderella* for Opéra de Lille, Stéphanie in *Roméo and Juliette* with the Santa Fe Opera, Cherubino for the Canadian Opera Company and The Dallas Opera, Dorabella in Opera Omaha's *Così fan tutte*, Donna Elvira in *Don Giovanni* with the Florentine Opera, the title roles in Handel's *Susanna* and *Faramondo* with the International Händel Festspiele, Sièbel in *Faust* with The Atlanta Opera, Prince Orlovsky in *Die Fledermaus*, and Nicklausse in *The Tales of Hoffmann* with Chicago Opera Theatre. She made her European debut in the role of Megacle in Vivaldi's *L'Olimpiade* with Garsington Opera. She also appeared as Sesto in Michigan Opera Theatre's production of *Julius Caesar*. From 2010-2012 Fons was a member of the Ryan Center at the Lyric Opera of Chicago where she portrayed, among others, Fyodor in *Boris Godunov*, Mercedes in *Carmen*, and Peep Bo in *The Mikado*.

### **Susanne Mentzer, Marcellina**

American mezzo-soprano Susanne Mentzer made her Company debut as Rosina in 1987's *The Barber of Seville* and returned to sing Octavian in *Der Rosenkavalier* in 1992. Notable roles include Marcellina for the Metropolitan Opera, Michigan Opera Theatre, and Milwaukee Symphony, and the Beggar Woman in *Sweeney Todd* with Opera Theatre St. Louis. Other notable roles include Mrs. Patrick DeRocher in Jake Heggie's *Dead Man Walking*, Nellie in Carlisle Floyd's *Wuthering Heights*, Cherubino in *The Marriage of Figaro*, Idamante in *Idomeneo*, der Komponist in *Ariadne auf Naxos*, Octavian in *Der Rosenkavalier*, Dorabella and Despina in *Così fan tutte*, Rosina in *The Barber of Seville*, Adalgisa in *Norma*, and Jane Seymour in *Anna Bolena*. As a recitalist Susanne has appeared in recital on the Great Performers series at Alice Tully Hall, Carnegie's Weill and Zankel halls, NY Festival of Song, Tisch Center for the Arts, Morgan Library, Town Hall, Tannery Pond, Schubert Club St. Paul, Kennedy Center, Vocal Arts Society in Washington D.C., Spivey Hall Atlanta, Schwartz Hall at Emory, Santa Fe Concert Association, Aspen Music Festival, Aspen Winter Music, Wyatt Artist in Residence Series in Calgary, Ravinia Festival, Ann Arbor University Music Society, and Oberlin College. She has an extensive

discography of over 25 recordings. Her most recent project is a recording of songs by American opera composer Carlisle Floyd to be released on GPR Records through Naxos.

### **Ashraf Sewailam, Bartolo**

Egyptian bass-baritone Ashraf Sewailam made his San Diego Opera debut in 2012 as Cappadocian in *Salome*, appeared as the Third Tempter/Third Knight in *Murder in the Cathedral* and as the King in *Aida* in 2013, was heard in 2014 as Count Horn in *A Masked Ball*, in 2015 as Leporello in *Don Giovanni*, and in 2016 as Alidoro in *Cinderella*. He made his U.S. debut in 2004 with Opera Colorado performing the role of Leporello in *Don Giovanni*, a role he has also performed with Seattle Opera. Other performances include Basilio in *The Barber of Seville* with Opera San Antonio, Monterone in *Rigoletto* for Opera Grand Rapids, Opera Toledo, and Opera Carolina, the Captain in *Florenzia en el Amazonas* for Madison Opera, Sparafucile in *Rigoletto* with New Zealand Opera, the Mandarin in *Turandot* and Colline in *La bohème* with Seattle Opera, Colline for Lake George Opera, Mobile Opera and The Chattanooga Symphony and Opera, Ferrando in *Il trovatore* for Virginia Opera and Mobile Opera, Mustafá in *The Italian Girl in Algiers* with Opera Southwest, Basilio and the Pirate King in *The Pirates of Penzance* with Lyric Opera San Diego, Bonze in *Madama Butterfly* with Virginia Opera, and Sparafucile with Fresno Grand Opera where he also sang Alidoro in *Cinderella*. With Chautauqua Opera he performed Ferrando and the role of Secret Police Agent in *The Consul*. He recently directed *The Cunning Little Vixen* for Dell'Arte Opera in New York.

### **Joseph Hu, Basilio/Curzio**

Taiwanese tenor Joseph Hu made his San Diego Opera debut as Arturo in *Lucia di Lammermoor* in 1995. His many performances here include the Steersman in *The Flying Dutchman*, Roderigo in *Otello*, Pong in *Turandot*, Benvolio in *Romeo and Juliet*, Count Lerma in *Don Carlo*, the Messenger in *Samson and Delilah*, Ruiz and the Messenger in *Il trovatore*, Don Curzio in *The Marriage of Figaro*, Spoletta in *Tosca*, Borsa in *Rigoletto*, Abdallo in *Nabucco*, Gaston in *La traviata*, Remendado in *Carmen*, the Fourth Jew in *Salome*, the Judge/Servant in 2014's *A Masked Ball*, and was last heard as Goro in 2016's *Madama Butterfly*. Among other companies with which he has sung are the Lyric Opera of Chicago, The Dallas Opera, Cincinnati Opera, Kentucky Opera, Nashville Opera, Tulsa Opera, Fort Worth Opera, Dayton Opera, Israeli Opera, National Taichung Opera, Palm Beach Opera, Pittsburgh Opera, and The Atlanta Opera.

### **Scott Sikon, Antonio**

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 50<sup>th</sup> Anniversary Celebration Concert, Sacristano in *Tosca*, Marquis D'Obigny in *La Traviata*, and the Mandarin in *Turandot*. 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.

### **John Nelson, Conductor**

San Diego Opera debut. American conductor John Nelson has been the Musical Director of the Indianapolis Symphony Orchestra, the Opera Theater of St. Louis, the Caramoor Music Festival in New York, and the Chamber Orchestra of Paris. He has also been the Principal Guest Conductor of the National Orchestra of Lyon, Artistic Advisor of the orchestras of Nashville and Louisville, and is presently the Principal Guest Conductor of the National Orchestra of Costa Rica, the country in which he was born to American missionary parents. He has conducted virtually all the major orchestras in the United States and Canada including those of New York, Chicago, Philadelphia, Cleveland, Boston, Los Angeles, San Francisco, Montreal and Toronto, all the major London orchestras, the Dresden Staatskapelle, the Leipzig Gewandhaus, the Chamber Orchestra of Europe, the Academy of St. Martin in the Fields, the Orchestre de Paris, the Oslo Philharmonic, the Budapest Festival Orchestra, and all the major orchestras in Spain. In Asia, he has conducted the New Japan Philharmonic, the Singapore Symphony Orchestra, the Malaysian Philharmonic, the Hong Kong Philharmonic, the China Philharmonic and the orchestras of Shanghai and Guangzhou. His large repertoire has led him to the world's great opera houses including the Metropolitan Opera, Lyric Opera of Chicago, the Bastille in Paris, the Stuttgart Opera, the Grand Théâtre in Geneva, the Netherlands Opera, and the Teatro dell'Opera di Roma. He is recognized as a great interpreter of the sacred music repertoire. In 1994, he co-founded Soli Deo Gloria, an organization based in Chicago that commissions works of sacred music from the world's great composers such as Christopher Rouse, James MacMillan and Roxanna Panufnik. His discography includes Handel's *Semele* (Grammy Award 1993), Berlioz's *Béatrice et Bénédict* (Diapason d'Or 1992) and highly acclaimed DVDs of Bach's *B minor Mass* and *St. Matthew Passion*, Haydn's *Die Schöpfung* and Beethoven's *Missa Solemnis*. He also recorded the complete Beethoven Symphonies and Piano Concertos with the Orchestre de Chambre de Paris of which he is Honorary Musical Director. Recent appearances include Bach's *Weihnachtsoratorium* with Orchestre Symphonique de Montréal, *Don Giovanni* at Santa Fe Opera, as well as engagements with the Singapore Symphony Orchestra, the Guangzhou Symphony Orchestra, the Oxford Philharmonic, the Symphony Silicon Valley, Indianapolis Symphony Orchestra, the Royal Philharmonic Orchestra of London, the Royal Liverpool Philharmonic, Guangzhou Symphony Orchestra, the Czech Philharmonic, the Kioi Sinfonietta in Tokyo, the Aspen Music Festival, the Frankfurt Opera for *Les Troyens*, followed by a recording for Warner Classics of the same opera with Joyce DiDonato as Didon and the Strasbourg Philharmonic Orchestra, *The Damnation of Faust* in Bucharest, and a tour of Canada and China with the Royal Philharmonic Orchestra.

### **Stephen Lawless, Director**

British stage director Stephen Lawless made his Company debut in 2007 directing *Il trovatore* and returned in 2014 to direct *The Elixir of Love*. He was Director of Production for the Glyndebourne Touring Opera from 1986 to 1991, where his work included Britten's *Death in Venice* which was recorded by the BBC for television and video release. He made his debut with the Kirov Opera in Leningrad with *Boris Godunov* which became the first ever live telecast of an opera from the Soviet Union to the United Kingdom. In recent seasons, Lawless has directed *The Elixir of Love*, a co-production for Los Angeles Opera and Grand Théâtre de Genève, *La clemenza di Tito* for the Royal Opera, Covent Garden, *The Marriage of Figaro* and *La bohème* for the Lyric Opera of Chicago, *Falstaff* for Los Angeles Opera, *Don Giovanni* for the Metropolitan Opera, *Il trovatore* and *Maria Stuarda* for the Canadian Opera Company, *Capriccio* for New York City Opera, *Il trovatore* at Houston Grand Opera, *Anna Bolena* at Washington National Opera, *The Marriage of Figaro* at Portland Opera, *Faust* at Santa Fe Opera, and *Anna Bolena* at The Dallas Opera. Other engagements have been with the Staatstheater Nürnberg, Glyndebourne Festival Opera, Vienna Staatsoper, Teatro La Fenice in Venice, the Berlin Staatsoper, and the Hong Kong and New Zealand Festivals.

## **Leslie Travers, Set and Costume Design**

San Diego Opera debut. Award-winning designer Leslie Travers trained at the Wimbledon School of Art, and is now recognized as one of the leading stage designers of his generation. Recent projects include *Francesca da Rimini* for La Scala, *Werther* for Opéra National de Lorraine, *Le Baron Tzigane* for Grand Théâtre de Genève, *Billy Budd* for Opera North/Nederlandse Reisopera, *Fiddler on the Roof* for Malmö Opera, *Clemenza di Tito* for Opera Theatre of St Louis, and *Twelfth Night* for Manchester Royal Exchange Theatre. Notable opera designs include *Don Carlo* for Grange Park Opera, *Pleasure* for Opera North, *I Puritani* for Welsh National Opera/Den Jyske Opera, *Elysium* for Den Norske Opera, *The Haunted Manor* for Polish National Opera, *Salome* for Santa Fe Opera, *Alice's Adventures in Wonderland* for Opera Holland Park and OHP @ The Linbury, *La bohème* for Malmö Opera, *Grimes on the Beach* for Opera North/Aldeburgh Music, *Albert Herring* for Opera North, *Tannhäuser* for Estonian National Opera, *Otello* for Scottish Opera/Opera North, *Don Giovanni* for Garsington Opera, *Giulio Cesare* for Opera North, *Jenufa* for Malmö Opera, *The Merry Widow* for Opera Australia/Opera North, *The Tales of Hoffmann* for Malmö Opera, *Roméo et Juliette* for Opera Ireland, *L'arbore di Diana* for Palau de les Arts Reina Sophia, *The Children's Crusade* for Luminato Festival, *Véronique* for Buxton, *I Capuleti e I Montecchi* for Opera North/Opera Australia, *The Fortunes of King Croesus* for Opera North/Minnesota Opera, *Iolanta/Gianni Schicchi* for RAM, *The Marriage of Figaro* for Graz Opera, and *Hans Heiling* for Opéra du Rhin. He has been nominated for countless theatre awards, which have led to wins for *Grimes on the Beach* which received a Best Anniversary Production award at the International Opera Awards (2014) and an Opera Event of The Year award from What's On Stage, *Otello* which won a Manchester Theatre Awards (2014) for Best Opera, and *The Children's Crusade* which won a Dora Mavor Moore Award Best Opera Production (2010).

## **Eric Sean Fogel, Choreographer**

San Diego Opera debut. American dancer and choreographer Eric Sean Fogel studied at the Alvin Ailey and Martha Graham Dance Schools in New York City. As a Concert Dancer, Eric was a member of the Metropolitan Opera Ballet for four years. He also was a member of Ben Munisteri Dance Projects for fourteen years performing at Lincoln Center, BAM, The Joyce Theatre and Dance Theatre Workshop. As a choreographer notable credits include *Florença en el Amazonas* and *Candide* at Los Angeles Opera, *Candide* with Washington National Opera, *West Side Story* at Houston Grand Opera and National Symphony Orchestra, *The Cunning Little Vixen* at the Glimmerglass Festival, *Porgy and Bess* at Seattle Opera, and *Norma* at the Metropolitan Opera. He has an eight-year collaboration with Francesca Zambello and the Glimmerglass Festival having choreographed over 13 operas and originating the world premieres of *Odyssey*, *Wilde Tales* and *Robin Hood*. Other world premieres include *The Lion*, *Unicorn and Me* for Washington National Opera, *Artus-Excalibur* for Theatre St. Gallen, and *Princess* in XSBN China. He has also created new productions for Atlantic Theatre II, Opera Bordeaux, Lyric Opera of Chicago, Chicago Opera Theatre, Dallas Opera, Hawaii Opera Theatre, Lyric Opera Kansas City, Opera Philadelphia, Shakespeare Theatre Company, Théâtre du Capitole, and Washington National Opera.

## **Thomas C. Hase, Lighting Designer**

American-born lighting designer, Thomas Hase, made his Company debut in 2015 with *La bohème* and *Don Giovanni*. He has earned both national and international recognition as a lighting designer who is known for dynamic designs in opera, new theatrical productions and avant-garde dance. His design for the Tony-Award winning revival of *Company* on Broadway received critical acclaim. He has worked at many of the major opera houses in the United States including: Los Angeles Opera, New York City Opera, BAM Next Wave, Seattle Opera, The Minnesota Opera, The Dallas Opera, Florida Grand Opera, The Goodspeed Opera, The Portland Opera, New Orleans Opera, and Boston Lyric Opera. He has also

worked extensively at the regional theaters in the United States. His designs have lit the stages at the Cincinnati Playhouse in the Park, Center Stage Theatre, Alliance Theatre, The Dallas Theater Center, The Milwaukee Repertory Theatre, The Repertory Theatre of St. Louis, Maine State Music Theater, Syracuse Stage and Geva Theatre. As lighting designer with Ping Chong + Company his work was seen worldwide. He has worked at theaters and opera houses in Europe, Canada, South America and Asia, including: The Finnish, Columbian, Dutch National Operas, Opera North, The Canadian Opera Company, Malmö Opera in Sweden, Opera de Marseille, Staatstheater Kassel, Theater Erfurt, The Bavarian State Opera, The Vancouver Opera, The Singapore Arts Festival, and Tokyo Metro Arts Center. In 2010, he was on the original design team for the world premiere of Rufus Wainwright's opera *Prima Donna* at Sadler's Wells in London, which was later produced by New York City Opera and at The Luminato Festival in Toronto. As resident lighting designer for Stadttheater Giessen in Germany, he produced over one hundred designs for theater, opera and ballet. Concurrent with his many freelance projects, he is the resident lighting designer and director the Cincinnati Opera Summer Festival.

### **Performance Schedule**

Saturday	October 20, 2018	7 PM
Tuesday	October 23, 2018	7 PM
Friday	October 26, 2018	7 PM
Sunday	October 28, 2018	2 PM

### **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***

Get to know the artists and operas of the 2018-2019 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>. These videos are also available on our YouTube Channel: <http://www.youtube.com/SanDiegoOpera>

#### ***San Diego Opera on Twitter***

Get frequent updates about San Diego Opera and opera in general by following us on Twitter. Follow tweets from backstage during a performance and learn about special offers and contests before anyone else by following us @SDOpera.

#### ***San Diego Opera on Facebook***

San Diego Opera's Facebook page offers a place for fellow opera fans to discuss performances, opera news, connect with other fans and get up-to-date information on upcoming events. Look for "San Diego Opera" at <https://www.facebook.com/SanDiegoOpera/>

#### ***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>

### ***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>

### **Purchasing Tickets**

Subscriptions to the 2018-2019 season are now on sale. Single tickets are on sale in the summer.

Single tickets start at \$49 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.

Senior citizen discounts of 15% are available to the Main Stage series on Tuesday and Friday subscription packages. Senior citizen discounts of 15% are available to the dētour Series on Saturday subscription packages.

Military discounts (active and retired) of 50% are available to the Main Stage series on Tuesday and Friday subscription packages. Military discounts of 50% are available to the dētour Series on Saturday subscription packages.

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

### **San Diego Opera 2018-2019 Season**

<i>The Marriage of Figaro</i>	Wolfgang Amadeus Mozart	October 20, 23, 26, and 28 (mat), 2018
<i>All is Calm: The Christmas Truce of 1914</i>	Peter Rothstein	December 7, 8, and 9 (mat), 2018
<i>Rigoletto</i>	Giuseppe Verdi	February 2, 5, 8, and 10 (mat), 2019
<i>Three Decembers</i>	Jake Heggie	March 8, 9, 10 (mat), 2019
<i>Carmen</i>	Georges Bizet	March 30, April 2, 5, and 7 (mat) 2019
<i>One Amazing Night –Stephen Powell and Stephen Costello</i>		May 15, 2019

### **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.

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

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