

SD OPERA Media Release

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Cast Change Announcement

*Bass-baritone Evan Hughes to join cast of *The Marriage of Figaro* replacing Nicholas Brownlee*

San Diego, CA – Bass-baritone **Evan Hughes** will replace Nicholas Brownlee for San Diego Opera’s performances of *The Marriage of Figaro* which opens on **Saturday, October 20, 2018** for four performances. Mr. Brownlee has been released due to a scheduling conflict. Evan Hughes, a native of Santa Barbara, enjoys an international career and is excited to make his San Diego Opera debut in this signature role in Mozart’s classic comic opera.

About Evan Hughes

American bass-baritone Evan Hughes has been praised for his “appealing clarity and emotional heft” (NY times) and his “burnished tone” (Opera News).

This season, Evan Hughes looks forward to returning to the Sächsische Staatsoper as Cithéron and the Satire in their new production of *Platée*. He will also make debuts with Opera Philadelphia as Theseus in Britten’s *A Midsummer Night’s Dream* and with the Bolshoi Theater as Astolfo in Vivaldi’s *Orlando Furioso*. Concert appearances include the Protector in George Benjamin’s *Written on Skin* at the Elbphilharmonie and the Berlin Philharmonie with the composer conducting and a solo recital in Toulouse. Future engagements will include returns to the Komische Oper and a debut at the Aldeburgh Festival.

Last season Mr. Hughes was heard as Narbal in the new production of *Les Troyens*, Figaro in *The Marriage of Figaro*, and Leporello in *Don Giovanni* with the Sächsische Staatsoper. He reprised his two roles in the Simon McBurney production of *The Rake’s Progress*, Nick Shadow and the Keeper of the Asylum, for his debut with the National Dutch Opera and returned to the Komische Oper, Berlin, for Somnus in *Semele*.

In the 2016-2017 season Mr. Hughes returned to the Semperoper as a fest member in

roles such as Guglielmo in *Così fan tutte*, Leporello, Angelotti in *Tosca*, and Schaunard in *La bohème*. Other projects included a debut with Boston Lyric Opera as the title-role in *The Marriage of Figaro*, a return to the Komische Oper Berlin for Don Basilio in *The Barber of Seville*, Theseus in *A Midsummer Night's Dream* on tour in Beijing with the Aix-en-Provence Festival, and a debut in Aix as Nick Shadow and the Keeper of the Asylum in *The Rake's Progress* as well as concerts of Jay Schwartz's *M* with the Ensemble Intercontemporain in Paris and Cologne.

Mr. Hughes's engagements for 2015-2016 included his return to the Semperoper in roles such as Figaro in *The Marriage of Figaro*, Masetto in *Don Giovanni*, Schaunard, Angelotti, Emma Becker in *Nachtausgabe*, and Achilla in *Giulio Cesare*. Later in the season, he made his debut with the Komische Oper in Berlin as Leporello. In concert he joined Washington Concert Opera as Oroonoko in Rossini's *Semiramide*.

The 2014-2015 season saw Mr. Hughes return to the Semperoper in Dresden in a variety of roles ranging from Zoroastro in *Orlando*, Achilla, Don Basilio, Pietro in *Simon Boccanegra*, Colline in *La bohème*, and Emma Becker. In concert, Mr. Hughes returned to Carnegie Hall for the world premiere of Elliott Carter's *The American Sublime* with the Met Chamber Ensemble and James Levine, made his Los Angeles Philharmonic debut in the West Coast premiere of Pintscher's *Songs from Solomon's Garden* with the composer conducting (having just recorded the piece with the Ensemble InterContemporain and Mr. Pintscher in Paris) and made his debut in Fauré's *Requiem* with Voices of Ascension.

Prior to that, Mr. Hughes returned to the Metropolitan Opera as Starveling in Britten's *A Midsummer Night's Dream* and became a member of the Junges Ensemble at the Sächsische Staatsoper in Dresden, where he sang various leading roles, including Don Alfonso and Don Basilio. In the summer he made his debut at the Santa Fe Opera as Zuniga in *Carmen* and Don Fernando in *Fidelio*. On the concert stage, Mr. Hughes appeared with the New York Philharmonic in a program of contemporary pieces curated by Matthias Pintscher and presented at MOMA and with the Metropolitan Museum's recital series in a program devoted to French songs of the time of the sculptor Carpeaux, alongside Susan Graham and Brian Zeger.

An alumnus of the Metropolitan Opera's Lindemann Young Artist Development Program, Mr. Hughes scored a great personal success as Don Alfonso in a production of *Così Fan Tutte* directed by Stephen Wadsworth and conducted by Alan Gilbert at the Peter Jay Sharp Theater at Lincoln Center. Further engagements in the 2012-2013 season included the premiere of a John Glover piece with the New York Youth Symphony.

Previously, Mr. Hughes was seen as Aronte in Gluck's *Armide* presented by the Met in collaboration with the Juilliard School; he also performed Don Basilio at the Teatro Petruzzelli in Bari, Italy with Lorin Maazel and reprised the role in the summer at the Castleton Festival, where he also sang the bass solo in Beethoven's *Symphony No. 9*, both projects being conducted by Mr. Maazel. In concert he appeared in Schubert's *Mass No. 6* with San Diego Symphony, followed by Matthias Pintscher's *Songs from Solomon's*

Garden with the BBC Scottish Symphony, Saint Paul Chamber Orchestra, and the Aspen Music Festival.

A champion of contemporary music, he appeared in Elliott Carter's *Syringa* with the Met Chamber Ensemble at Zankel Hall and the Tanglewood Music Festival, conducted both times by James Levine, and more recently he premiered Mr. Carter's *Three Explorations* at Alice Tully Hall with the Axiom Ensemble and Jeffrey Milarsky. Another milestone in the bass-baritone's exploration of Elliott Carter's music was *On Conversing with Paradise* as part of a festival of cultural exchange entitled Ascending Dragon in Los Angeles, Hanoi and in other parts of Vietnam.

He appeared as Leporello at the Curtis Opera Theatre and the Tanglewood Music Festival (conducted by James Levine). At the Curtis Institute he was also seen as Lord Sidney in *Il Viaggio a Reims*, the title role in *Don Giovanni*, Nick Shadow, José Tripaldi in the Philadelphia premiere of Osvaldo Golijov's *Ainadamar* and Argento's *Postcard from Morocco*, which was released on Albany Records.

After winning the grand prize in the Marilyn Horne Foundation Competition, Evan Hughes gave critically acclaimed recitals in NYC for the "On Wings of Song" series, and for "The Song Continues" Gala, marking his Carnegie Hall debut. The New York Times called him a "naturally communicative artist." Returning to Carnegie Hall in collaboration with Dawn Upshaw and Ensemble ACJW, Mr. Hughes sang David Bruce's Klezmer-inspired *Piosenki*, led by Stephen Prutsman. He also performed the work alongside Ms. Upshaw with the St. Paul Chamber Orchestra. He made his European recital debut in Denmark with pianist Mikael Eliassen in Skagen's Sommermusik series. He has also given recitals for the William Walton Foundation at La Mortella in Ischia, Italy, and with the American Academy in Berlin, Germany. He has been heard in Puccini's *Messa di Gloria* with the Santa Barbara Symphony and in collaboration with the Mark Morris Dance Group in Brahms' *Liebeslieder Walzer*.

Mr. Hughes attended the Curtis Institute of Music and was a regional winner and a national Semi-Finalist in the 2010 Metropolitan Opera National Council Auditions.

The 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

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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