

SD OPERA Media Release

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San Diego Opera's 2018-2019 Main Stage Season Continues With Verdi's Masterpiece *Rigoletto*

*Baritone Stephen Powell makes triumphant return in
title role*

*Tenor Scott Quinn makes important Company debut as
the Duke along with soprano Alisa Jordheim as Gilda*

New production to San Diego Opera audiences

San Diego, CA – Giuseppe Verdi's masterpiece, the tragic opera *Rigoletto*, continues the 2018-2019 season when it opens on **Saturday, February 2, 2019 for four performances at the Civic Theatre**. Additional performances are February 5, 8, and 10 (matinee), 2019. Making a triumphant return in the titular role of the hunchbacked court jester, is baritone **Stephen Powell**, who dazzled audiences in his most recent appearance as Giorgio Germont in 2017's *La traviata*, earning accolades from critics and audiences alike. He is joined by tenor **Scott Quinn** as The Duke of Mantua and soprano **Alisa Jordheim** as Gilda, both in exciting Company debuts. Stalwart bass-baritone **Scott Sikon** sings Count Monterone, and contralto **Alissa Anderson**, last heard as Tisbe in 2016's *Cinderella*, returns to sing Maddalena. Bass-baritone **Kyle Albertson** makes his house debut as Sparafucile. Rounding out the cast is bass **Colin Ramsey** as Marullo, tenor **Humberto Borboa** as Borsa, bass **Shelby Condray** as Count Ceprano, mezzo-soprano **Eden Tremayne** as Countess Ceprano, mezzo-soprano **Sarah-Nicole Carter** as Giovanna, and contralto **Tzytle Steinman** as the Page. Maestro **Steven White** will lead the orchestra in his Company debut and **Michael Cavanagh**, also in his Company debut, will stage the action. This production is new to San Diego Opera audiences. The sets were originally designed for Seattle Opera and are now owned by San Diego Opera. The costumes come from **Opéra de Montréal**. The set designer is **Robert Dahlstrom** and **Anne-Catherine Simard-Deraspe** is the lighting designer.

Performed in Italian with English translations above the stage, Verdi's melodrama *Rigoletto* begins in the court of the lecherous Duke of Mantua who spends his time seducing the wives of courtiers. Rigoletto, the Duke's court jester, is a mean-spirited and unscrupulous man and adds insult to injury by mocking these courtiers. Rigoletto has a daughter, Gilda, whom he lives for and loves dearly. After mocking Count Monterone, whose daughter has been a victim of the Duke, Monterone places a curse on Rigoletto and matters become even more intriguing when Rigoletto discovers the Duke has seduced Gilda, and he hires an assassin to kill his own master. As the curse on Rigoletto begins to unfold, he becomes helpless to protect the one thing in the world he loves and learns too late that it was he himself who put into motion the acts that result in his daughter's murder. With the instantly recognizable aria "La donna è mobile" and "Caro nome", *Rigoletto* is full of dramatic and familiar music.

Rigoletto was last performed by San Diego Opera in 2009. This will be the seventh time the opera has been performed by the Company with past performances in 2002, 1994, 1987, 1978, and 1968.

Rigoletto will have a radio broadcast on **Saturday, June 15, 2019 at 8 PM** on KPBS radio, 89.5 FM (97.7 FM Calexico) and online at www.kpbs.org

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

The Cast

Stephen Powell, Rigoletto

American baritone Stephen Powell made his Company debut as Ping in *Turandot* in 1997 and was heard that same year as Felipe Núñez in the world premiere of *The Conquistador* and as Dancaire in *Carmen*. He returned as Guglielmo in *Così fan tutte*, Slim in *Of Mice and Men*, Clayton McAllister in *Cold Sassy Tree*, Sharpless in *Madama Butterfly*, Tonio in *Pagliacci*, a soloist in the Company's 50th Anniversary Concert in 2015, and was last heard as Giorgio Germont in *La traviata* in 2017. Recent engagements include the title role of *Falstaff* with Virginia Opera, Giorgio Germont with Seattle Opera, Michigan Opera Theatre, Pittsburgh Opera, and Minneapolis Opera, the title role in *Rigoletto* with Lyric Opera Baltimore and Cincinnati Opera, Oliver Jordan in the World Premiere of *Dinner at Eight* for Minnesota Opera, Jochanaan in *Salome* for Minnesota Orchestra, the Count in *The Marriage of Figaro* for Michigan Opera Theatre, Rodrigo in *Don Carlo* with the Caramoor Festival and Enrico in *Lucia di Lammermoor* with the Atlanta Opera and Los Angeles Opera. Other recent highlights include the title role of *Simon Boccanegra* with Warsaw's Ludwig van Beethoven Association, *Carmina Burana* with the Cleveland Orchestra, *Peer Gynt* with Leipzig's MDR Sinfonieorchester, Mozart's *Requiem* for St. Louis Symphony, and Iago in *Otello* with the Jacksonville Symphony Orchestra. He has been heard at the Lyric Opera of Chicago, L'Opéra de Montréal, Opera Company of Philadelphia, Florida Grand Opera, Utah Opera, Opera Cleveland, Florentine Opera, Arizona Opera, Kentucky Opera, and Portland Opera. An active concert recitalist he has been heard with the symphony orchestras of San Francisco, Atlanta, Houston, Milwaukee, Detroit, Nashville, Philadelphia, Dallas, Ottawa, Cincinnati, Baltimore, Rochester, Phoenix, Brooklyn, Rochester, North Carolina, Montréal, Zurich, as well as with the Handel and Haydn Society, among others.

Scott Quinn, Duke of Mantua

San Diego Opera debut. Notable appearances by tenor Scott Quinn include Rodolfo in *La bohème* for Utah Opera and Minnesota Opera, The Duke of Mantua for Lyric Opera of Kansas City and Atlanta Opera, Alfredo in *La traviata* with Austin Opera, Boris in *Kátya Kabanová* with Seattle Opera, Lenski in *Eugene Onegin* with the Northern Lights Music Festival, Pinkerton in *Madama Butterfly* for Palm Beach

Opera, Don José in *Carmen* for Arizona Opera, and Alfredo in *La traviata* with the Lyric Opera of Kansas City. He maintains a close association with Houston Grand Opera and recently returned to create the role of Villiers, Duke of Buckingham in the world premiere of Floyd's *Prince of Players* where he has also appeared as Pirelli in *Sweeney Todd* and Tamino in *The Magic Flute*. He is an alumnus of the prestigious Houston Grand Opera Studio where his performances included Rodolfo, Alfred in *Die Fledermaus*, Mr. Erlanson in *A Little Night Music*, the Sailor in *Tristan und Isolde*, Ruiz in *Il trovatore*, and the Royal Herald in *Don Carlo*. His other recent performances include Ferrando in *Così fan tutte* with Fort Worth Opera and Pinkerton with Chautauqua Opera. He is also a former Artist in Residence of The Dallas Opera where his performances included Tybalt in *Roméo and Juliette*, Roderigo in *Otello*, Lord Cecil in *Roberto Devereaux*, and Normanno in *Lucia di Lammermoor*. He joined Shreveport Opera for Anthony Hope in *Sweeney Todd* and The Living Opera (Richardson, Texas) for Martin in *The Tender Land* and Fredric in *Pirates of Penzance*. He has also sung performances of Rodolfo at the Northern Lights Music Festival. On the concert stage, he has sung Rossini's *Petite Messe Solennelle* with the Arts District Chorale in Dallas; Handel's *Messiah* at his alma mater, Stephen F. Austin State University, University Baptist Church (Clearlake, Texas), and Christ Episcopal Church (Tyler, Texas); Schubert's *Mass in G* at Emmanuel Lutheran (Seguin, Texas); and Vaughn Williams' *Hodie* in a return to University Baptist Church.

Alisa Jordheim, Gilda

San Diego Opera debut. Notable appearances for soprano Alisa Jordheim include Palm Beach Opera for Cunegonde in *Candide*, Paris Opera as 1st Knappe in *Parsifal*, Florentine Opera for Venus in *Venus and Adonis*, Belinda in *Dido and Aeneas*, and Lola in Aldridge's *Sister Carrie*, Barbarina in *The Marriage of Figaro* with the Milwaukee Symphony Orchestra, Serpette in *La finta giardiniera* with On Site Opera and Atlanta Opera, Yum Yum in *The Mikado* with DuPage Opera, Constance in *Dialogues des Carmélites* at the Caramoor International Music Festival, Marzeline in *Fidelio* with Madison Opera, Nannetta in *Falstaff* with Emerald City Opera, Micaëla in *Carmen* with the Columbus Symphony Orchestra, and Satirino in *La Calisto* with Cincinnati Opera, where she previously sang the Second Boy in *The Magic Flute* and the Page in *Rigoletto*. She returned to Florentine Opera as Lulu Baines in Aldridge's *Elmer Gantry* after participating in the company's studio, where she sang numerous mainstage roles with the company including Miss Wordsworth in *Albert Herring*, Barbarina, and Frasquita in *Carmen*. She is a former participant in San Francisco Opera's prestigious Merola Opera program, where she sang both Lucia in *The Rape of Lucretia* and Barbarina. With Central City Opera, she sang Flora in *The Turn of the Screw*, Ellen in *Oklahoma!*, Fredrika in *A Little Night Music*, and Sirena in *Rinaldo* and received both the Bonfils-Stanton Foundation Young Artists Training Program Award and the Young Artist Award. Her concert performances include the title role in Gisle Kverndokk and Aksel-Otto Bull's *Letters from Ruth* with the New York Opera Society at the National Gallery of Art, Mozart's *Requiem* with Baltimore Symphony, Yum Yum with the Northwest Indiana Symphony, *A Bernstein Banquet* with the Southwestern Suburban Symphony, an all Rodgers & Hammerstein concert with the New Philharmonic, Brahms's *Ein deutsches Requiem* with the Las Vegas Philharmonic, and Bach's *St. John Passion* with Madison Bach Musicians.

Scott Sikon, Count Monterone

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*, Marquis D'Obigny in *La traviata*, the Mandarin in *Turandot*, and Antonio in *The Marriage of Figaro*. 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.

Alissa Anderson, Maddalena

American contralto Alissa Anderson made her Company debut as Thisbe in 2016's *Cinderella*. Recent engagements include Maddalena with Opera in the Heights, Carmen in *The Tragedy of Carmen* with Opera Birmingham, Frugola and La Principessa in *Il Tabarro/Suor Angelica* with Opera Delaware, Mother Goose in *The Rake's Progress* with Utah Opera, holiday concerts with Arizona Opera in conjunction with the Phoenix Theatre, John Adams' *Grand Pianola Music* with the Dallas Symphony Orchestra, Haydn's *Lord Nelson Mass* with Concordia University Symphony Orchestra, Princess/Zita in *Suor Angelica/Gianni Schicchi* with Opera Santa Barbara, Cleo in *The Most Happy Fella* with Tulsa Opera, Mistress Quickly in *Falstaff* with Opera in the Heights, Emilia in *Otello* with Opera Southwest, Marcellina in *The Marriage of Figaro* with Opera Santa Barbara, and Lampito in *Lysistrata* with Fort Worth Opera. She has worked extensively with the Sarasota Opera performing the roles of Third Lady in *The Magic Flute*, Sandman in *Hansel and Gretel*, and Flora in *La traviata*. She has enjoyed a long relationship with Fort Worth Opera as both a resident and principal artist where she has performed the roles of Thisbe, Mother in *Amahl and the Night Visitors*, Alisa in *Lucia di Lammermoor*, and the Angel Trio in *Angels in America*.

Kyle Albertson, Sparafucile

San Diego Opera debut. Notable appearances by bass-baritone Kyle Albertson include Donner in Minnesota Opera's *Das Rheingold*, Porthos in *Les Trois Mousquetaires* with Phoenicia Festival, JP Morgan in the world premiere of *Tesla* with SoBe Arts, DeGuiche in *Cyrano* with Opera Carolina, Sharpless in *Madama Butterfly* with New Jersey Festival Orchestra, Sam in *Trouble in Tahiti* with Opera Parallel at SFJazz, Lieutenant Horstmayer in *Silent Night* with Opera San José, Magnifico in *Cinderella* with El Paso Opera, DeGuiche with Michigan Opera Theatre, Sharpless at Northern Lights Music Festival, Bartolo in *The Barber of Seville* at Fort Worth Opera, Masetto in *Don Giovanni* with the Metropolitan Opera, Sacristan in *Tosca* with Houston Grand Opera, the Sergeant of Police in *The Pirates of Penzance* with Atlanta Opera, Zuniga in *Carmen* with The Dallas Opera, Lyndon B. Johnson in the workshop of David T. Little's opera *JFK* with Fort Worth Opera, the title role of *Sweeney Todd* with Syracuse Opera, Rucker Lattimore in *Cold Sassy Tree* with Sugar Creek Opera Festival, and the roles of the Prison Warden in *Dead Man Walking*, Hobson in *Peter Grimes*, and the Duke in *Roméo and Juliette* with Des Moines Metro Opera. Other notable appearances include Lescaut in *Manon Lescaut* with Opera Grand Rapids, Count Monterone in *Rigoletto* with Austin Lyric Opera, Quince in *A Midsummer Night's Dream*, and Henry Kissinger in *Nixon in China* for Chicago Opera Theatre. As an Apprentice Artist at Santa Fe Opera for two seasons, he appeared in productions of *The Tales of Hoffmann*, *La traviata*, *The Marriage of Figaro*, Gluck's *Alceste*, and the world première of Paul Moravec's *The Letter*. Mr. Albertson is a graduate of the Resident Artist Program at Minnesota Opera. During his time there, he performed in *A Masked Ball*, *L'italiana in Algeri*, *Roméo and Juliette*, *The Tales of Hoffmann*, *The Marriage of Figaro*, *La donna del lago*, and *Lakmé*. He won Second Place in The Gerda Lissner Foundation International Vocal Competition, was a Finalist in the George London Foundation Competition, a Finalist in the Marcello Giordani Competition, a Finalist in the Liederkrantz Competition, and a National Semi-Finalist in the Metropolitan Opera National Council Auditions.

Colin Ramsey, Marullo

San Diego Opera debut. Notable engagements for bass Colin Ramsey 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.

Humberto Borboa, Bors

San Diego Opera debut. Tenor Humberto Borboa is originally from Mexicali, Mexico. He earned a Master of Music degree in Vocal Performance from the University of Arizona in May 2014 and a B.M. from Escuela Superior de Canto de Mazatlan in 2012. He is an Arizona District winner from the Metropolitan Opera National Council Audition and made his professional debut in 2009 with Sociedad Artística Sinaloense in Mexico, singing the solo tenor role in *Carmina Burana*. He has actively performed throughout Mexico, as well as appearances in Antigua, Guatemala, Austria, Chicago, Italy, and the Czech Republic. He recently appeared as Ferrando in *Così fan tutte* with Opera Theatre of the Rockies and with the Arapahoe Philharmonic as the tenor soloist in Mozart's *Requiem*. Other notable roles include The Messenger in *Aida* with Opera Theatre of the Rockies, Tamino in *The Magic Flute* with Arapahoe Philharmonic/Avanti Opera, Kaspar in *Amahl and the Night Visitors* with Lake County Orchestra, Misaeil in *The Burning Fiery Furnace* with Central City Opera, Spoletta in *Tosca* at Tulsa Opera, Remendado in *Carmen* with Boulder Symphony Orchestra, Eisenstein in *Die Fledermaus*, Tito in *La Clemenza di Tito*, and Alfredo in *La traviata* for U of A Opera Theatre, and Edgardo in *Lucia di Lammermoor* at La Musica Lirica.

Shelby Condray, Count Ceprano

Bass Shelby Condray will make his Company debut earlier this season as a member of the Ensemble for *All Is Calm: The Christmas Truce of 1914*. He has performed with Central City Opera, Music Academy of the West, and Yale School of Music. After a hiatus to pursue a master's degree in theology, Shelby made his return to opera last season in *Turandot* with San Diego Opera, and as Angelotti in the Pacific Lyric Opera Association's production of *Tosca*. He appeared in the chorus of *The Marriage of Figaro* in the season opener, and will sing in *Carmen* this season.

Eden Tremayne, Countess Ceprano

San Diego Opera debut. Canadian soprano Eden Tremayne has appeared with the San Diego Opera chorus in *Turandot* and *The Marriage of Figaro* and will appear later this season in the chorus of *Carmen*. She made her Bodhi Tree Concerts debut as Rowan in Benjamin Britten's *The Little Sweep*. Prior to relocating to the US, she toured Eastern Canada over a six month period as part of Jeunesses Musicales

du Canada's Emerging Artists, performing the role of Violetta in *La traviata*. As a member of the Yulanda M. Faris Young Artist Program at Vancouver Opera she appeared as Kate Pinkerton in *Madama Butterfly*, Countess Ceprano and the Page in *Rigoletto*, and as Lucinda in the Canadian premiere of Nico Muhly's *Dark Sisters*. She additionally performed the role of Soprano in Tom Johnson's *The Four Note Opera*. Other notable appearances include her Vancouver Symphony Orchestra debut singing the role of Lisa in a concert version of *The Land of Smiles*, Gianetta in *The Elixir of Love*, and Najade in *Ariadne auf Naxos* with Opera NUOVA, and Antonia in *The Tales of Hoffmann*, Mére Gerald in *Dialogues des Carmélites*, and Mary Warren in *The Crucible* with University of British Columbia Opera. She was twice the recipient of the Encouragement Award from the Metropolitan Opera National Council Auditions in Vancouver.

Steven White, Conductor

San Diego Opera debut. American conductor Steven White has conducted the Metropolitan Opera Orchestra, the Moscow Philharmonic, the Orchestre Métropolitain du Grand Montréal, the Baltimore Symphony Orchestra, the New World Symphony Orchestra, the Spoleto Festival Orchestra, the Colorado Symphony, the Nashville Symphony Orchestra, the Columbus Symphony Orchestra, the Syracuse Symphony, the Charleston Symphony, the Florida Philharmonic, the Fort Worth Symphony, the North Carolina Symphony, the Madison Symphony Orchestra, and London's Philharmonia Orchestra. He made his Metropolitan Opera debut in 2010, conducting performances of *La traviata* starring Angela Gheorghiu. Since then he has conducted a number of Metropolitan Opera performances of *La traviata*, with such stars as Natalie Dessay, Hei-Kyung Hong, Plácido Domingo, Thomas Hampson, Dmitri Hvorostovsky and Matthew Polenzani. In recent seasons he has returned to the Met to participate in *The Rake's Progress*, *Elektra*, *The Merry Widow*, and *The Marriage of Figaro*. Notable recent engagements include *Tosca*, *Rusalka*, *Eugene Onegin*, *Aida*, *Lucia di Lammermoor*, *The Merry Widow*, *Don Pasquale*, and *Don Giovanni* with Arizona Opera, *Romeo and Juliette* and *La bohème* with Opera Birmingham, *Così fan tutte*, *The Barber of Seville*, and *Rigoletto* for Opera Omaha, *The Marriage of Figaro* and *Street Scene* for the Peabody Conservatory, *Susannah* for Opera Roanoke, Omaha Symphony Orchestra for Berlioz' *Symphonie fantastique* and the Liszt *E-flat Piano Concerto*, featuring internationally hailed pianist Markus Groh, *Madama Butterfly* for Lyric Opera Baltimore, and *La voix humaine* and *Pagliacci* with Opera Columbus. His extensive operatic engagements have included *La traviata*, *Don Giovanni*, *Carmen* and *La bohème* at New York City Opera, *Lucia di Lammermoor* at L'Opéra de Montréal, *Lucia di Lammermoor*, *The Daughter of the Regiment*, and *I puritani* with Vancouver Opera, *La traviata* at Opera Colorado, *The Elixir of Love* with Pittsburgh Opera, *Die Entführung aus dem Serail* at Michigan Opera Theater, *La traviata*, *Roméo and Juliette*, *I puritani*, *La sonnambula* and *L'assedio di Corinto* with Baltimore Opera, *Lucia di Lammermoor* with New Orleans Opera, and *La bohème*, *Carmen*, *Rigoletto*, *Tosca*, and *The Marriage of Figaro* with the Naples Philharmonic. Other performances include *Hänsel and Gretel* at Kentucky Opera, *Pagliacci* and *Tosca* at Nashville Opera, *Lucia di Lammermoor* with Fort Worth Opera, *Don Giovanni*, *The Tales of Hoffmann*, *Macbeth*, and *Lucia di Lammermoor* at Syracuse Opera, *Werther* at Sarasota Opera, *Lucia di Lammermoor* with Wichita Grand Opera, *Madama Butterfly* with North Carolina Opera, *The Elixir of Love* at Wolf Trap Opera, and *La traviata* at Indiana University Opera Theater. As former Artistic Director of Opera Roanoke, Maestro White conducted nearly all of that company's productions from 1999 through 2010, including performances of *Das Lied von der Erde*, *The Flying Dutchman*, *Fidelio*, *Falstaff*, *Otello*, *Macbeth*, *Aida*, *Hänsel and Gretel*, and many others. He has also served as Principal Conductor for Opera Birmingham and as Associate Conductor and Chorus Master for Florida Grand Opera.

Michael Cavanagh, Director

San Diego Opera debut. Canadian stage director Michael Cavanagh notable credits include *Lucia di Lammermoor*, *Svadba-Wedding*, *Susannah*, and *Nixon in China* for San Francisco Opera, a production he

also directed at Vancouver Opera, Lyric Opera of Kansas City, and, most recently, in Dublin, Ireland. Recent career highlights include a return to Minnesota Opera to direct *Manon Lescaut*, and *Tosca* at Austin Lyric Opera, and *L'Italiana in Algeri* with Calgary Opera. As the former artistic director of Edmonton Opera, he directed productions throughout his native Canada, including at Vancouver Opera, Opera Lyra Ottawa, Montreal Opera, Manitoba Opera, Calgary Opera, and Opera Hamilton. He has also directed many productions in the United States, including new productions and return engagements at Opera Philadelphia, Boston Lyric Opera, Hawaii Opera Theatre, Arizona Opera, Tulsa Opera, and many others. Cavanagh made his Covent Garden debut in 2006, directing a new chamber opera, *The Midnight Court*. He has developed and staged many new pieces, and he is in high demand as a dramaturg. As a librettist, Cavanagh has enjoyed critical and popular success with seven of his own operas. Additional highlights include a return to Lyric Opera of Kansas City for *L'Italiana in Algeri*, a new production of *Carmen* at Minnesota Opera, and a debut at the Royal Swedish Opera with *Nixon in China*.

Robert Dahlstrom, Set Designer

American set designer Robert A. Dahlstrom made his Company debut in 2007 with *Boris Godunov*, which he originally designed for Seattle Opera. He has enjoyed a long relationship with Seattle Opera including *Don Giovanni*, *Ballad of Baby Doe*, two productions of *Così fan tutte*, *Salome*, *Fidelio*, *Ariadne auf Naxos*, two productions of *Rigoletto*, *Tales of Hoffmann* and *Dialogues des Carmélites*, for which he designed both the sets and the costumes, and were seen in a revival at Grand Théâtre de Genève and at Royal Danish Opera. He has designed numerous productions for the major theater companies in Seattle, including Intiman Theatre's *Betrayal* and ACT's productions of *Omnium Gatherum* and *Enchanted April*. Other work includes Arizona Theatre Company, A.C.T. San Francisco, Alliance Theatre Atlanta, ART Cambridge, Asolo Theatre Sarasota, Long Wharf Theatre, the Old Globe Theatre, and San Jose Repertory. Designs for musical theatre include productions for the opera companies of Calgary, Cincinnati, Dallas, Edmonton, Minnesota, Montreal, Pittsburgh, and Winnipeg. In Europe he has designed productions for Den Nationale Scene, Bergen; The Royal Opera, Copenhagen; The Grand Theatre, Geneva; Opera Decentralise, Neuchatel; and International Theatre Center, Moscow. He taught for many years in the MFA Design Program at the University of Washington's School of Drama.

Anne-Catherine Simard-Deraspe, Lighting Designer

San Diego Opera debut. Lighting Designer Anne-Catherine Simard-Deraspe has designed the lighting for several productions at Opéra de Montréal including *Il tabarro/Suor Angelica*, *The Barber of Seville*, *Lucia di Lammermoor*, *Tosca*, *The Magic Flute*, *Rusalka*, *Werther*, *Manon*, *Die Fledermaus*, and *Lakmé*, and *Macbeth* for Opera Australia. She was the assistant lighting designer for *Thaïs* at Palm Beach Opera and Kentucky Opera. She also teaches at the National Theatre School of Canada.

Performance Schedule

Saturday	February 2, 2019	7 PM
Tuesday	February 5, 2019	7 PM
Friday	February 8, 2019	7 PM
Sunday	February 10, 2019	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 *détour* Series operas. Children prices exist, please visit 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 *détour* 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 *détour* Series on Saturday subscription packages.

For information about tickets please visit www.sdopera.org or call 619.533.7000

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.

www.sdopera.org

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