

SD OPERA Media Release

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Contact: Edward Wilensky (619) 232-7636

Edward.Wilensky@sdopera.org

San Diego Opera's 2018-2019 Main Stage Season Closes With Bizet's *Carmen*

*Mezzo-soprano Ginger Costa-Jackson makes Company
debut in signature role of Carmen*

Tenor Robert Watson sings Don José

New production to San Diego Opera audiences

San Diego, CA – Georges Bizet's opera *Carmen* will close the 2018-2019 mainstage season. *Carmen* opens on **Saturday, March 30, 2019** for four performances at the Civic Theatre. Additional performances are April 2, 5, and 7 (matinee), 2019. Bringing her signature role to San Diego Opera for her house debut is mezzo-soprano **Ginger Costa-Jackson**. *The Los Angeles Times'* critic Mark Swed noted "Ginger Costa-Jackson, an exceptional young Sicilian American mezzo-soprano, brought a dangerous, animalistic vibrancy to the title role. There is a lusty yet somber quality to her strikingly dark mezzo, the ideal voice for Carmen." She is joined by tenor **Robert Watson**, also in a Company debut, as Don José. Also in Company debuts are soprano **Sarah Tucker** as Micaëla and baritone **Scott Conner** as Escamillo. Rounding out the cast is bass **Patrick Blackwell** in his Company debut as Zuniga, soprano **Tasha Koontz** as Frasquita, mezzo-soprano **Guadalupe Paz** as Mercedes in her Company debut, tenor **Felipe Prado** in his house debut as Remendado, baritone **Bernardo Bermudez** as Dancairo, and baritone **Brian Vu** in a Company debut as Morales. Maestro **Yves Abel**, last heard conducting 2016's *Madama Butterfly*, returns to lead these performances, and **Kyle Lang**, who made his directorial debut with 2017's *As One*, returns to stage the action. This production is owned by **The Lyric Opera of Kansas City**. The set designer is **R. Keith Brumley** and the costume designer is **James Schuette**. The lighting designer is **Chris Rynne**.

Performed in French with English translations above the stage, *Carmen* was last performed by San Diego Opera in 2011 and tells the story of the fiery gypsy Carmen and her relationship with the obsessed Don José. *Carmen* was composed by Georges Bizet to a libretto by Henri Meilhac and Ludovic Halévy after Prosper Mérimée's novel. *Carmen* received its world premiere at the Opéra-Comique in Paris, France in

1875 and includes some of the most recognizable music ever composed for the opera stage including Carmen's habanera "*L'amour est un oiseau rebelle*" ("Love is a rebellious bird") and Escamillo's Toreador song "*Votre toast, je peux vous le rendre*" ("Your toast, I can return it to you") which has appeared in popular culture including movies, television, and commercials. These performances will mark the ninth time this opera has been performed by the San Diego Opera with other performances taking place in 1968, 1973, 1977, 1984, 1992, 1997, 2006 and 2011.

Carmen will have a radio broadcast on **Saturday, June 22, 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

Ginger Costa-Jackson, Carmen

San Diego Opera debut. Italian-American mezzo-soprano Ginger Costa-Jackson is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, and a Samling Scholar. She recently performed the role of Rosina in *The Barber of Seville* with the Metropolitan Opera, and the title role in Bizet's *Carmen* with the San Francisco Opera, and was joined by her two sisters in a concert at the Nantucket Musical Arts Society. She made her debut at Opera de Paris as Despina in *Così fan tutte*, performed *Carmen* with Michigan Opera Theatre and Teatro de Bellas Artes, Rosina with the Santa Cruz Symphony, Opera Grand Rapids, and Nashville Opera, and the role of Moll in *The Cradle will Rock* with Opera Saratoga. Other notable appearances include *Carmen* with Vancouver Opera, Opera Grand Rapids, Glimmerglass Festival, and Virginia Opera, Puss in *El Gato con botas* with Gotham Chamber Opera, Lola in *Cavalleria rusticana*, Mercedes in *Carmen*, Smaragdi in *Francesca da Rimini*, Rosette in *Manon* for the Metropolitan Opera, Lola with the Gran Teatre del Liceu, Marchesa del Poggio in Verdi's *Un Giorno di Regno* with Glimmerglass Opera, Musetta in *La bohème* with Musica Viva Hong Kong, Dorabella in *Così fan tutte* with Seattle Opera, Maddalena in *Rigoletto* with Los Angeles Opera, and Marie in Rossini's *Moïse et Pharaon* with the Collegiate Chorale at Carnegie Hall.

Robert Watson, Don José

San Diego Opera debut. American tenor Robert Watson, a native of Kansas City, made his professional debut as a Noble in Wagner's *Lohengrin* with San Francisco Opera. The following season, Watson returned to SFO to create the role of Henry Cox in the world premiere of Picker's *Dolores Claiborne*. He is a member of the ensemble of Deutsche Oper Berlin where he has performed a multitude of roles including Ismaele in *Nabucco*, Grigori in *Boris Godunov*, Bois-Rose in *Les Huguenots*, Cavaradossi in *Tosca*, Erik in *The Flying Dutchman*, Ismaele in *Nabucco*, and the messenger in *Aida*. He recently made debuts with Opera Orchestre National Montpellier as Don José and Opera de Lille as Ismaele. He has been a two-time Filene Young Artist at Wolf Trap Opera where he sang Lieutenant B.F. Pinkerton in *Madama Butterfly* with the National Symphony Orchestra, Begearss in Corigliano's *The Ghosts of Versailles*, and the Sailor in Milhaud's *Le pauvre matelot*. He is an alumnus of the Merola Opera Program at San Francisco Opera, the Opera Santa Barbara Studio, the Palm Beach Opera Benenson Young Artist Program, and the Dolora Zajick Institute for Young Dramatic Voices. On the concert stage he has appeared as the tenor soloist in *Beethoven's Symphony No. 9* with the Philadelphia Orchestra and the Kansas City Symphony, and in Verdi's *Requiem* with the Florence Masterwork's Choral Society. He has performed in recital at The Phillips Collection in Washington, DC. He attended the San Francisco Conservatory of Music and is a graduate of Oklahoma City University Bass School of Music.

Sarah Tucker, Micaëla

San Diego Opera debut. American soprano Sarah Tucker was a National Semifinalist in the 2014 Metropolitan Opera National Council Auditions and recently completed her second year as a member of the Arizona Opera Studio. She was recently heard as Nelly Nettleton in Arizona Opera's innovative, multilingual production of *Arizona Lady*. Other notable appearances include Micaëla in *Carmen*, Rosalba in *Florença en el Amazonas*, Zerlina in *Don Giovanni*, the Page in *Rigoletto*, and Pamina in *The Magic Flute* for Arizona Opera, Jano in *Jenufa* for San Francisco Opera, Micaëla for Utah Opera, First Memory in *War Stories* with Gotham Chamber Opera and Opera Philadelphia, Gilda in *Rigoletto* with Opera Connecticut, Norina in *Don Pasquale*, Suor Dolcina in *Suor Angelica*, and Contessa Ceprano in *Rigoletto* with Crested Butte Music Festival, soloist for Handel's *Messiah* for Lexington Philharmonic and the Christ Cathedral (Crystal Cathedral) in Orange County, CA., and the role of Tina in *Flight* with Opera Fayetteville.

Scott Conner, Escamillo

San Diego Opera debut. Notable engagements for American bass Scott Conner include Nerbulone in *Eliogabalo* for Dutch National Opera and Opéra National de Paris, Sparafucile in *Rigoletto* for both Semperoper Dresden and Portland Opera, Angelotti in *Tosca* for Palm Beach Opera, the Police Commissioner in *Der Rosenkavalier* for Royal Opera, Covent Garden, and the Metropolitan Opera, Angelotti in *Tosca* and Colline in *La bohème* for San Francisco Opera, Don Profondo in *Il Viaggio a Reims* and Zoroastro in *Orlando* for Zürich Opera, Tom in *A Masked Ball* for San Francisco Opera and Bayerische Staatsoper, Bernardino in *Benvenuto Cellini* for Dutch National Opera, Theseus in *A Midsummer Night's Dream* for Festival d'Aix-en-Provence, Raimondo in *Lucia di Lammermoor* with L'Opéra de Lille, the roles of Colline, Nourabad, and un Frate with the Zürich Opera, and Zaretsky in *Eugene Onegin* for Glyndebourne Festival Opera. He was a member of the Semperoper Dresden Ensemble in 2012 where roles included Colline, Sparafucile, Masetto in *Don Giovanni* and Don Basilio in *The Barber of Seville*. Other roles include Figaro in *The Marriage of Figaro* with Nashville Opera and Columbus Opera, the Commendatore and Masetto in *Don Giovanni* with Opera Cleveland, Alidoro in *Cinderella* with Opera New Jersey, and Curio in *Giulio Cesare* with Lyric Opera of Kansas City. He was also seen as a soloist in Handel's *Messiah* with the National Symphony Orchestra at the John F. Kennedy Center in Washington D.C. He was the recipient of a 2012 Sara Tucker Study Grant from the Richard Tucker Foundation, and the 1st Prize Award in the 2012 Gerda Lissner Vocal Competition and the 2012 Loren L. Zachary Vocal Competition.

Patrick Blackwell, Zuniga

San Diego Opera debut. Bass-baritone Patrick Blackwell has appeared with the Boston Symphony Orchestra at the Tanglewood Festival, the Munich Philharmonic, the Lyric Opera of Chicago and the Los Angeles Opera. He trained and studied at the Juilliard School and began his career as a young artist with the Santa Fe Opera, Houston Opera Studio, the Merola Opera Program with San Francisco Opera, Opera Music Theatre International, and the Aspen Opera Theatre Center. Notable appearances include Leporello in *Don Giovanni*, Colline in *La bohème*, Zuniga, and Dr. Grenvil in *La traviata* for New York City Opera, Balthazar in *Amahl and the Night Visitors* for Chamber Opera of Chicago, Utah Opera and Des Moines Metro Opera, 1st Nazarene in *Salome* and Dr. Bartolo *The Marriage of Figaro* for Utah Opera, Joe in *Showboat* and Sarastro in *The Magic Flute* for Fresno Grand Opera, Ferrando in *Il trovatore* for Knoxville Opera, Monterone in *Rigoletto* and Sarastro for Union Avenue Opera, The King in *Aida* and Melitone in *La forza del destino* for New Jersey State Opera, and Tom in *A Masked Ball* for New Orleans Opera. With Chicago Lyric Opera Mr. Blackwell's roles have included Burnah in *Amistad*, Henry Davis in *Street Scene*, Cal in *Regina* and The Duke of Verona in *Romeo and Juliette*. With Los Angeles Opera

he has sung the Quartet Bass in *The Ghosts of Versailles*, Ratcliffe in *Billy Budd*, the Commissioner in *Madama Butterfly*, Simone and the Notary in *Gianni Schicchi*, 2nd Soldier in *Salome*, and Aye in *Akhnaten*. In Europe he has appeared in concert with the Munich Philharmonic in concert performances of *Porgy & Bess*, conducted by Lorin Maazel and in the title-role *Porgy & Bess* for New York Harlem Productions' European tour.

Tasha Koontz, Frasquita

American soprano Tasha Koontz made her Company debut as Annina in 2017's *La traviata*. Recent appearances include Mimì in *La bohème* and Violetta in *La traviata* with Opera on the Avalon in St. John's, Newfoundland. Other highlights include Alice Ford in *Falstaff* at IU Opera Theater, Donna Anna in *Don Giovanni* at Bay View Music Festival, and The Countess in *The Marriage of Figaro* at Northwestern University. She was recently awarded 2nd Place in the Voice Division of the Music Merit Awards in San Diego, CA and 1st Place in the Coeur d'Alene Symphony Young Artist Competition.

Guadalupe Paz, Mercedes

San Diego Opera debut. Notable appearances for mezzo-soprano Guadalupe Paz include Melibea in *Il Viaggio a Reims* and Hansel in *Hansel and Gretel* with Bellas Artes National Opera, Rosina in *The Barber of Seville* and Angelina in *Cinderella* with Teatro del Bicentenario and Bellas Artes National Opera, Isolier in *Le Comte Ory* with the Philharmonic Orchestra of Jalisco, and Maddalena in *Il Viaggio a Reims* at the Rossini Opera Festival. Her concert repertory includes *Glagolitic Mass* at the International Cervantino Festival, *Ode to Common Things* with La Jolla Symphony and Chorus, *Tres Canciones para Orquesta y Mezzosoprano* at International Festival Instrumenta, and *Seven Deadly Sins* at the Aspen Music Festival.

Felipe Prado, Remendado

San Diego Opera debut. Notable appearances by tenor Felipe Prado include Spoletta in *Tosca* with Guild Opera, Borsa in *Rigoletto* and Gastone and Giuseppe in *La traviata* with Antelope Valley Symphony Orchestra and Master Chorale, Tamino in *The Magic Flute* with Ridgecrest Opera Guild, and Alfredo in *La traviata* with Pacific Lyric Association. He has been a featured soloist for the concert Opera Highlights with the California Philharmonic Orchestra. As an active member of multiple professional ensembles such as the California Philharmonic Orchestra and Chorale he has had the great honor to perform in great venues such as the Walt Disney Concert Hall, the Warner Grand Theater, The Santa Anita Race Track, and the UCLA's Royce Hall. In 2010 he joined the AVC Concert Choir and Master Chorale and took part in many concerts in a wide range of repertoire. In 2013 he started collaborating with several groups in Los Angeles area, such as the Pacific Palisades Symphony, Los Angeles Lawyers Philharmonic and Legal Voices among others. He also became part of the California Philharmonic Chorale as a chorister under the baton of Victor Vener and vocal direction of Marya Basaraba, and the Golden State Pops Orchestra.

Bernardo Bermudez, Dancairo

Venezuelan-American baritone Bernardo Bermudez made his Company mainstage debut in 2016's *Madama Butterfly* as Prince Yamidori and was heard last season as a member of the Ensemble in 2018's *Maria de Buenos Aires* and as a Sailor in *Florencia en el Amazonas*. Notable operatic roles performed include Figaro in *The Barber of Seville*, Stanley Kowalski in *A Streetcar Named Desire*, Silvio in *Pagliacci*, Escamillo in *Carmen*, Valentin in *Faust*, Belcore in *The Elixir of Love*, Papageno in *The Magic Flute*, Count Almaviva in *The Marriage of Figaro*, Vidal Hernando in *Luisa Fernanda*, Scarpia in *Tosca*, Schaunard in *La bohème*, Alfio in *Cavalleria Rusticana*, Aeneas in *Dido & Aeneas*, Melchior in *Amahl*

and *The Night Visitors*, Mercurio in *L'incoronazione di Poppea*, Teniente Cantalapiedra in *Cecilia Valdes*, Count Capulet in *Romeo et Juliette*, Marullo in *Rigoletto*, and Morald in Richard Wagner's *Die Feen*. He recently performed the role of Diego Rivera in *Frida* at Long Beach Opera.

Brian Vu, Moralès

San Diego Opera debut. Baritone Brian Vu was a resident artist with Pittsburgh Opera where he performed Baron Douphol in *La traviata*, Second Nazarene in *Salome*, Berardo in *Riccardo Primo*, Hannah before in *As One*, Calvin Griffith in *The Summer King*, John Brooke in *Little Women*, Leo Stein in *27*, Fiorello and Figaro in *The Barber of Seville*. Other engagements include Schaunard in *La bohème*, The Happy Prince in *Wilde Tales*, Jazz Trio Baritone in *Trouble in Tahiti* and productions of *Sweeney Todd* and *Candide* at the Glimmerglass Festival, selections as Ramiro in *L'heure espagnole* with Santa Fe Opera, Moralès in *Carmen* at the Music Academy of the West, and Marquis d'Obigny in *La traviata* with the Wolf Trap Opera in collaboration with the National Symphony Orchestra and the Washington Chorus. A graduate of the Yale Opera Studio, his roles there include Count Almaviva in *The Marriage of Figaro*, Bartley in *Riders to the Sea*, Dapertutto in *The Tales of Hoffmann*, Dandini in *Cinderella*, Marcello in *La bohème* and Duke Robert in *Iolanta*. Previously with Opera UCLA, he performed Ottone in *L'incoronazione di Poppea*, Mercury in *Orpheus in the Underworld*, Narciso in *Agrippina*, Minskman in *Flight* and Jigger in *Carousel*.

Yves Abel, Conductor

Franco-Canadian conductor Yves Abel made his Company debut in 2013 leading the orchestra for *The Daughter of the Regiment* and returned in 2014 for *Pagliacci* and 2016 for *Madama Butterfly*. He has been principal guest conductor at Deutsche Oper Berlin since 2005 where he has conducted performances of *Don Pasquale*, *Simon Boccanegra*, *The Marriage of Figaro*, *La traviata*, *Dialogues of the Carmélites*, *Tiefland*, *Carmen* and *Carmina Burana*. He is a regular guest at the Vienna Staatsoper where he has led performances of *The Elixir of Love*, *Madama Butterfly*, *Simon Boccanegra*, *A Masked Ball*, *The Daughter of the Regiment* and *Carmen*. A frequent guest with the world's great opera companies, he has conducted performances at the Royal Opera, Covent Garden, Milan's La Scala, the Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Seattle Opera, Glyndebourne Festival, Bayerische Staatsoper, Opéra National de Paris, Netherlands Opera, Grand Théâtre de Genève, Teatro San Carlo in Naples, Teatro Comunale di Bologna, New National Theatre in Tokyo, Welsh National Opera and Opera North. In 2009 he was awarded the title of Chevalier de l'Ordre des Arts et des Lettres by the French Government.

Kyle Lang, Stage Director

Kyle Lang made his San Diego Opera directing debut with 2017's *As One* and has been an assistant director for the Company starting with *La bohème* in 2015 and in that capacity worked on *Nixon in China*, *Don Giovanni*, *Tosca*, and *Falstaff*. His directing credits include *La bohème* for Virginia Opera, *The Bear* for Wexford Festival Opera, *Don Quixote and the Duchess* for Central City Opera, *L'enfant et les sortilège* and *Gianni Schicchi* for Simpson College, *Dead Man Walking* for Opera Fayetteville, *Apprentice Showcase* for Santa Fe Opera, *The Face on the Barroom Floor* for Tulsa Opera, and *Short Works* for Central City Opera. His choreographic credits include *Vanessa* for Wexford Festival Opera, *The Merry Widow* for Boston Lyric Opera and Utah Opera, *La traviata* for Fort Worth Opera, Des Moines Opera, and Lyric Opera of Baltimore, *Jenufa* for Des Moines Metro Opera, *The Last Savage* for Indiana University, *Sweeney Todd* for Virginia Opera, *Ariadne auf Naxos* for Virginia Opera, *Carmen* for Opera Omaha, *Falstaff* and *The Marriage of Figaro* for Virginia Opera, and *Die Fledermaus* for Opera Memphis. He is privileged to have danced as a soloist and in the corps de ballet with ZviDance, the Metropolitan Opera, the Lyric Opera of Chicago, Washington National Opera, Santa Fe Opera, and with

Christopher K. Morgan, performing in countries across Europe, South America, and the Middle East.

R. Keith Brumley, Scenic Design

San Diego Opera debut. Notable work by scenic designer R. Keith Brumley include *Flight, Die Fledermaus, Billy Budd, Manon, Jenufa*, and *La fanciulla del West* for Des Moines Metro Opera, and *Carmen, Don Giovanni*, and *Tosca* for Lyric Opera of Kansas City.

James Schuette, Costume Designer

American set and costume designer James Schuette made his Company debut with the sets from 2015's *Nixon in China* and returned last year as the designer of the sets and costumes for *The Pirates of Penzance*. He made his San Francisco Opera debut with *Dolores Claiborne*. Notable work as a set and costume designer includes *Alice in Wonderland, Nixon in China*, and *The Death of Klinghoffer* at Opera Theatre of St. Louis, *Norma* at Washington National Opera, and *Carmen* at Glimmerglass Opera. Recent theater work includes *Hot L Baltimore, The March*, and *The Brother/Sister Plays* at Steppenwolf Theatre, *Sweet Bird of Youth* at the Goodman Theatre, *Civil War Christmas* at New York Theatre Workshop, *The Trojan Women* at Brooklyn Academy of Music Next Wave Festival, and *Superior Donuts* on Broadway. His work has been seen at Houston Grand Opera, Boston Lyric Opera, New York City Opera, Seattle Opera, Santa Fe Opera, Chicago Opera Theater, American Repertory Theater, American Conservatory Theater, Arena Stage, Berkeley Repertory Theatre, Court Theatre, La Jolla Playhouse, the Mark Taper Forum, Manhattan Theatre Club, New York Theatre Workshop, Oregon Shakespeare Festival, Seattle Repertory Theatre, Signature Theatre, Trinity Repertory Company and internationally. He is a member of Anne Bogart's SITI Company. Additional work includes *27* at Opera Theatre of St. Louis, *Dr. Sun Yat-Sen* at Santa Fe Opera, and *A Rite* at the BAM Next Wave Festival.

Chris Rynne, Lighting Designer

American lighting designer Chris Rynne was the assistant lighting designer for the Company from 2000-2008. He has lit *La traviata* in 2004, *La bohème* in 2005, *Aida* in 2008, *Madama Butterfly* in 2016, and *As One* in 2017. He has designed for Madison Opera, Michigan Opera Theatre, and Houston Grand Opera. His off-Broadway credits include *The Pianist of Willesden Lane*. Regional/Local Theatre lighting credits include: The Old Globe, San Diego Rep, Berkeley Rep, Pasadena Playhouse, South Coast Rep, Laguna Playhouse, Geffen Playhouse, Cygnet Theatre, North Coast Rep, Diversionary Playhouse, Starlight Theatre, San Diego Musical Theatre. He also designs lighting for museum exhibitions, special events, architectural features, and lighting systems for new venues.

Performance Schedule

Saturday	March 30, 2019	7 PM
Tuesday	April 2, 2019	7 PM
Friday	April 5, 2019	7 PM
Sunday	April 7, 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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