

SD OPERA Media Release

For immediate release

March 31, 2019

Contact: Edward Wilensky

Phone: 619.232.7636 x248

Edward.Wilensky@sdopera.com

San Diego Opera's 2019-2020 Season

- ***Aida* (Main Stage Series, Theatrical Concert Opera)**

Verdi's masterpiece of love, family, duty, and betrayal set against the backdrop of an ancient war between Egypt and Ethiopia

October 19, 22, 25, and 27 (matinee), 2019
(San Diego Civic Theatre)

- ***Ailyn Pérez and Joshua Guerrero in Recital* (détour Series)**

An evening of opera arias and duets from opera star and local favorite, soprano Ailyn Pérez and the exciting young tenor, Joshua Guerrero

December 11, 2019
(The Balboa Theatre)

- ***Hansel and Gretel* (Main Stage Series)**

Engelbert Humperdinck's opera based on the Brothers Grimm fairy tale of two children lost in the woods in a magical production featuring life-sized puppets

February 8, 11, 14 and 16 (matinee), 2020
(San Diego Civic Theatre)

- ***Aging Magician* (détour Series)**

West Coast Premiere of this hybrid theatrical/operatic work about an aging clockmaker whose passion project – a book he is writing about an aging magician – is stuck at a crucial point, and reality and fiction blur as he tries to complete his story. Produced by Beth Morrison Projects.

March 13 and 14 (matinee and evening), 2020
(The Balboa Theatre)

- ***The Barber of Seville* (Main Stage Series)**

Gioachino Rossini's comic masterpiece about love and money and the means one will go through to get both. Featuring some of the most recognizable music ever composed.

April 25, 28, May 1, and 3 (matinee), 2020
(San Diego Civic Theatre)

- ***The Falling and the Rising* (détour Series)**

A new opera that follows a soldier after a roadside attack through her coma-induced dreamscape as she has powerful encounters with fellow servicemembers.

Based on interviews with soldiers from the Walter Reed National Military Medical Center, The Old Guard at Fort Myer, and Fort Meade, Maryland. Co-commissioned with the U.S. Army

May 8, 9, and 10 (matinee), 2020
(The Balboa Theatre)

- All evening performances will now start at 7:30 PM, instead of 7 PM.
Matinees at 2 PM
- Full-Season Subscriptions Start at \$210
- Lee and Frank Goldberg: 2019-2020 Season Underwriters

San Diego, CA – San Diego Opera is pleased to announce its 2019-2020 season, full of well-known classics, new works, and a commitment to showcasing the best singers performing today. The Company will continue to present three Main Stage operas at the San Diego Civic Theatre and will present a number of smaller works at the Balboa Theatre through the Company's wildly popular *détour* Series.

The Company's Main Stage season starts October 19, 2019 with Verdi's classic opera *Aida* presented at the San Diego Civic Theatre in a theatrical concert opera using costumes, scenic elements, and dramatic lighting to create a newly-envisioned theatrical spectacle. The Main Stage season continues February 8, 2020 with a family-friendly English version of Humperdinck's *Hansel and Gretel*. The Main Stage season will close with performances of the beloved comedy, *The Barber of Seville* which opens April 25, 2020 for four performances. The Company's *détour* Series will open on December 11, 2019 with a recital with **soprano Ailyn Pérez and tenor Joshua Guerrero** at the Balboa Theatre. The series continues on March 13, 2020 at The Balboa Theatre with *Aging Magician*, a hybrid theatrical/operatic experience produced by Beth Morrison Projects in its West Coast Premiere and continues with *The Falling and the Rising*, a new opera that explores the psyche of a soldier as she navigates her mind after a roadside bombing on

May 8, 2020 the Balboa Theatre. The 2019-2020 San Diego Opera season is Underwritten by Lee and Frank Goldberg.

Pre-production artwork for the season is online at:

<https://sandiegoopera.smugmug.com/2019-2020-Preproduction-Artwork/n-FxMjHQ>

San Diego Opera's ongoing commitment to presenting exceptional vocal talent continues with the debuts of many important singers including soprano **Michelle Bradley**, mezzo-soprano **Olesya Petrova**, tenors **Carlos Santelli** and **Joshua Guerrero**, baritone **David Pershall**, and bass **Simon Lim**, among others. Returning singers include sopranos **Ailyn Pérez** and **Sara Gartland**, mezzo-sopranos **Emily Fons** and **Blythe Gassiert**, tenor **Carl Tanner**, baritone **Malcolm MacKenzie**, bass-baritone **Patrick Carfizzi**, and bass **Kevin Burdette**.

Conductors for the season include **Joseph Colaneri** and **Ari Pelto** in house debuts, and the return of **Bruce Stasyna** to the podium. Stage directors include **Brenna Conner** and **Julian Crouch** in house debuts, and the return of **Alan E. Hicks**.

The Main Stage season opens on **Saturday, October 19, 2019 at 7:30 PM** at the **San Diego Civic Theatre** with Giuseppe Verdi's *Aida* which tells the story of a love triangle between the Ethiopian princess Aida, the captain of the Egyptian King's guard, Radamès, and the Egyptian King's daughter, Amneris, against a backdrop of war between Ethiopia and Egypt. These performances will be a newly-conceived theatrical concert opera of *Aida*, with costumes, scenic elements, and lighting alongside the San Diego Symphony and San Diego Opera chorus to create a complete, immersive, theatrical experience. *Aida* marks two very important Company debuts with soprano **Michelle Bradley** in her US role debut as Aida and mezzo-soprano **Olesya Petrova** as Amneris. They will be joined by returning tenor **Carl Tanner** as Radamès, who was last heard as Calaf in 2018's *Turandot*. Bass **Simon Lim** makes his debut as Ramfis and baritone **Nelson Martinez** makes his house debut as Amonasro. Soprano **Tasha Koontz** returns to sing the High Priestess and tenor **Bernardo Bermudez** returns to sing the role of the Messenger. These performances will be conducted by **Joseph Colaneri** in his Company debut. **Alan E. Hicks** will stage the production. Scenic elements will come from San Diego Opera's beloved production of *Aida* by Tony-award winning designer **Michael Yeargan**. *Aida* will be sung in Italian with English translations above the stage. Additional performances are October 22 and 25, both at 7:30 PM, and October 27 at 2 PM, 2019. These performances of *Aida* are underwritten by production sponsor Candace Carroll. Michelle Bradley's appearance is underwritten by Robin Angly.

The Company's wildly popular *détour* Series kicks off on **Wednesday, December 11, 2019 at 7:30 PM** at the Balboa Theatre with a special one-night-only recital with soprano **Ailyn Pérez** and tenor **Joshua Guerrero**. Ailyn Pérez is in demand at the world's leading opera houses and is no stranger to San Diego Opera. Ailyn made her Company debut in 2010 as Juliet in *Romeo and Juliet*, returned in 2011 as Marguerite in *Faust*, and appeared in recital in 2014. Tenor Joshua Guerrero makes his Company debut with this recital. The Grammy-award winning tenor has been garnering international attention at

the world's leading opera houses. This evening will feature opera arias, duets, and an exploration of Latin American songs performed by two of the most exciting young singers performing today.

The season continues on **Saturday, February 8, 2020 at 7:30 PM** at the **San Diego Civic Theatre** with an English language adaptation of Engelbert Humperdinck's version of the Grimm fairy tale *Hansel and Gretel*. A family favorite of opera companies and audiences around the world, this magical and enchanting production comes from Vancouver Opera and uses puppetry to enhance the otherworldly journey of two lost children as they venture through the woods and battle wits with a wicked witch. Making a welcome return as Gretel is soprano **Sara Gartland**, who was last heard at San Diego Opera as Musetta in *La bohème* in 2015. She is joined by returning mezzo-soprano **Blythe Gaissert** as Hansel. Blythe made her Company debut in the role of Hannah After in 2017's *As One*. Additional returning cast members include tenor **Joel Sorensen**, last heard as Dr. Caius in 2017's *Falstaff*, as the Witch, and baritone **Malcolm MacKenzie**, last heard as Schaunard in 2015's *La bohème*, as the father, Peter. Soprano **Marcy Stonikas** makes her Company debut as the mother, Gertrude, and also in a Company debut is soprano **Devon Guthrie** as the Dew Fairy/Sandman. Conductor **Ari Pelto** makes his debut on the podium for the Company and the stage director is **Brenna Corner** in her Company debut. The larger than life puppets are created by **The Old Trout Puppet Workshop**. *Hansel and Gretel* will be sung in English with English text projected above the stage. Additional performances are February 11 and 14, both at 7:30 PM and February 16 at 2 PM, 2020.

San Diego Opera is pleased to present the West Coast Premiere of *Aging Magician*, a hybrid opera-theatre piece – part opera, play, and puppet show – as part of the Company's détour Series on **Friday, March 13, 2020 at 7:30 PM**. Composed by Paola Prestini with libretto by Rinde Eckert, this production is produced by **Beth Morrison Projects**, who is creating some of the most innovative and exciting theatrical opera experiences today. *Aging Magician* tells the story of Harold, an eccentric and aging clockmaker who is nearing the end of his life. He has been working on a children's book, called "The Aging Magician," and is at a critical point in his story. Should Harold kill off the magician? Should he allow him to live? As Harold ponders these decisions he finds himself transported to a magical place where fiction and reality collide. *Aging Magician* stars **Rinde Eckert** as Harold and features the **Brooklyn Youth Chorus**. The director is **Julian Crouch**. Additional performances are Saturday, March 14, 2020 at 2 PM and 7:30 PM.

The final main stage season opera is Rossini's comic masterpiece *The Barber of Seville* which opens **Saturday, April 25, 2020 at 7:30 PM** at the **San Diego Civic Theatre**. One of the most popular operas in the repertoire, *The Barber of Seville* tells the story of Figaro and his attempts to play matchmaker between Count Almaviva and the beautiful Rosina, but not everything is as it seems and hilarity ensues. The opera also includes some of the most recognizable music in the operatic repertoire with its famous overture, the baritone patter song "*Largo al factotum*" and the coloratura aria "*Una voce poco fa*." Making important Company debuts in this production are baritone **David Pershall** as Figaro and

tenor **Carlos Santinelli** as Count Almaviva. Returning singers include bass-baritone **Patrick Carfizzi**, last heard as Major-General Stanley in 2017's *The Pirates of Penzance*, as Dr. Bartolo and bass **Kevin Burdette**, last heard as Dulcamara in 2014's *The Elixir of Love*, as Don Basilio. Mezzo-soprano **Emily Fons** also returns, having last been heard as Cherubino in 2018's *The Marriage of Figaro*, as Rosina. The conductor is **Bruce Stasyna**. This production is new to San Diego Opera audiences and was originally conceived by Michael Shell. *The Barber of Seville* will be performed in Italian with English translations above the stage. Additional performances for *The Barber of Seville* are April 28 and May 1 at 7:30 PM, and May 3 at 2 PM, 2020. These performances of *The Barber of Seville* are made possible by lead production sponsor Darlene Shiley.

San Diego Opera is incredibly honored to present *The Falling and the Rising* by composer Zach Redler on **Friday, May 8, 2020 at 7:30 PM** at the **Balboa Theatre**. *The Falling and the Rising* centers around an unnamed female Soldier who is severely wounded by a roadside IED. Placed in an induced coma to help minimize the extensive trauma to her brain, the soldier must now make a journey towards both healing and home. With a libretto taken from dozens of interviews with active duty soldiers and veterans at Walter Reed National Military Medical Center, The Old Guard at Fort Myer, and Fort Meade, Maryland *The Falling and the Rising* is a story of family, service, and sacrifice inside a period of great uncertainty. This opera is a co-commission between San Diego Opera, the US Army Field Band and Soldier's Chorus, Seattle Opera, Arizona Opera, Opera Memphis, TCU, and Seagle Music Colony. The cast will be announced at a later date but will include active members of the military. The production was built by the San Diego Opera Scenic Studio. *The Falling and the Rising* will be performed in English with English text above the stage. Additional performances are Saturday, May 9 at 7:30 PM, and Sunday, May 10 at 2 PM.

“Since expressive, potent singing is the hallmark of all that we do at San Diego Opera, I am incredibly pleased to announce our 2019-2020 season which continues the Company’s tradition of showcasing the most exciting singers performing today,” shares San Diego Opera General Director, David Bennett. “Audiences will hear soprano Michelle Bradley in her US role debut as Aida in a theatrical concert opera experience which will showcase her glorious voice that has brought her standing ovations around the world. Baritone David Pershall and tenor Carlos Santelli will wow us as Figaro and Count Almaviva in *The Barber of Seville*, and of course I’m incredibly pleased to welcome soprano Aylin Perez back to San Diego. She will be joined in recital by Joshua Gurrero, a young and exciting tenor who I am confident our audience will adore. Families will embrace our English version of *Hansel and Gretel* and fall under the spell of this magical production with its larger than life puppets inhabiting the stage.”

“The detour series will continue our exploration of opera with two exciting productions. First, *Aging Magician* comes from Beth Morrison Projects, a tastemaker at the forefront of musical and theatrical innovation. Audiences will be enchanted by this opera featuring the house debut of the Brooklyn Youth Chorus and singer Rinde Eckert in this story of a man facing his own mortality as his reality blurs with fantasy. And I am incredibly honored to present *The Falling and the Rising*, which we co-commissioned with a

number of opera companies and the United States Army Field Band & Chorus. In *The Falling and the Rising* we join a soldier on a journey through her psyche after a roadside attack for a meditation on family, service, and sacrifice inside a period of great uncertainty. Importantly, we will feature active military members in the cast, echoing the important role the military plays in San Diego.”

“San Diego Opera’s commitment to voice is not only limited to the singers we put on our stage. Operas like *The Falling and the Rising* give voice to the experiences of our military community just as *Hansel and Gretel* gives voice to the important issue of homeless that exists around us. The 2019-2020 season is full incredible voices, great opera, and unexpected discoveries. Add your voice in support of what we do at San Diego Opera by joining us. Your subscription helps sustain San Diego Opera and ensures opera thrives in our community for generations to come.”

To better accommodate the demands of our audience, all evening performances will now be at 7:30 PM instead of 7 PM. The Sunday matinees remain unchanged and will begin at 2 PM.

Only subscriptions to the 2019-2020 season are now on sale. A subscription for the three Main Stage operas begins at a low \$105. A subscription for the three dētour Series events starts at \$105 as well. Subscriptions start at \$210 for a full series including the three Main Stage operas (*Aida*, *Hansel and Gretel*, and *The Barber of Seville*), and the dētour Series (*Ailyn Pérez and Joshua Guerrero in Recital*, *Aging Magician*, and *The Falling and the Rising*) and goes up to \$1,225 for prime orchestra level seating on Saturday nights, the Company’s most popular day. Single tickets will go on sale later in the summer. Casts and repertoire are subject to change.

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.

www.sdopera.org

San Diego Opera 2019-2020 Season Performance Schedule

Lee and Frank Goldberg: 2019-2020 Season Underwriters

Aida (Theatrical Concert Opera)

Giuseppe Verdi

San Diego Civic Theatre

Main Stage Series

Candace Carroll, Production Sponsor

Saturday	October 19, 2019	7:30pm
Tuesday	October 22, 2019	7:30pm
Friday	October 25, 2019	7:30pm
Sunday	October 27, 2019	2:00pm

Ailyn Pérez and Joshua Guerrero in Recital

The Balboa Theatre

détour Series

Wednesday	December 11, 2019	7:30pm
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Hansel and Gretel

Engelbert Humperdinck

San Diego Civic Theatre

Main Stage Series

Saturday	February 8, 2020	7:30pm
Tuesday	February 11, 2020	7:30pm
Friday	February 14, 2020	7:30pm
Sunday	February 16, 2020	2:00pm

Aging Magician (West Coast Premiere)

Paola Prestini

Balboa Theatre

détour Series

Friday	March 13, 2020	7:30pm
Saturday	March 14, 2020	2:00pm
Saturday	March 14, 2020	7:30pm

The Barber of Seville

Gioachino Rossini

San Diego Civic Theatre

Main Stage Series

Darlene Shiley, Lead Production Sponsor

Saturday	April 25, 2020	7:30pm
Tuesday	April 28, 2020	7:30pm
Friday	May 1, 2020	7:30pm

Sunday May 3, 2020 2:00pm

The Falling and the Rising

Zach Redler

Balboa Theatre

détour Series

Friday	May 8, 2020	7:30pm
Saturday	May 9, 2020	7:30pm
Sunday	May 10, 2020	2:00pm

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Aida (Theatrical Concert Opera)

Giuseppe Verdi

Sung in Italian with English translations above the stage

Scenic Elements Owned by San Diego Opera

Main Stage Series at the San Diego Civic Theatre

Production Sponsor Candace Carroll

October 19, 22, 25, and 27 (m), 2019

Aida: Michelle Bradley*

Radamès: Carl Tanner

Amneris: Olesya Petrova*

Ramfis: Simon Lim*

Amonasro: Nelson Martinez*

The High Priestess: Tasha Koontz

The King of Egypt: Mikhail Svetlov

A Messenger: Bernardo Bermudez

Conductor: Joseph Colaneri*

Director: Alan E. Hicks

*San Diego Opera debut

Select cast biographies for *Aida*

Michelle Bradley, Aida

San Diego Opera debut. Soprano Michelle Bradley is a recent graduate of the Lindemann Young Artist Development Program. She has made recent notable debuts in Frankfurt for Leonora in *La Forza del Destino*, Nancy, France, for the title role in *Aida*, and the Deutsche Oper Berlin for the soprano solo in staged performances of the Verdi *Requiem*. In concert, she debuted in Paris as the soprano solo in Sir Michael Tippett's *A Child of our Time* with the Orchestre de Paris under Thomas Adès and sang in recital with the George London Foundation in Miami and New York City. Other appearances include Clotilde in *Norma* at the Metropolitan Opera, Donna Anna in *Don Giovanni* for Santiago de Chile, the Verdi *Requiem* for the May Festival, *Four Last Songs* with the Santa Cruz Symphony, a program of Chausson and Caplet chamber works with the New

World Symphony, and solo recitals in Palm Beach and Santiago de Chile. Other engagements include *Idomeneo* and the High Priestess in *Aida* at the Metropolitan Opera, recitals at the Théâtre du Châtelet and at New York's Park Avenue Armory and Verdi's *Requiem* in Santa Cruz where she also sang Beethoven's *Symphony No. 9*. She is the 2017 recipient of the Leonie Rysanek Award from the George London Foundation, the 2016 recipient of the Hildegard Behrens Foundation Award, and a first place winner in the Gerda Lissner and the Serge and Olga Koussevitzky vocal competitions. She is the 2014 grand prize winner of The Music Academy of the West's Marilyn Horne Song Competition. Michelle Bradley's appearance is underwritten by Robin Angly.

Olesya Petrova, Amneris

San Diego Opera debut. Mezzo-soprano Olesya Petrova was born in Saint Petersburg, Russia. Notable appearances include Amneris in *Aida* and Ulrica in *A Masked Ball* at the Metropolitan Opera, Azucena in *Il trovatore* in Firenze and at Opera Østfold, Verdi's *Requiem* with Cadaques Orchestra, Théâtre des Chatelet, and the Danish Radio Symphony Orchestra in Copenhagen, Amneris in Auckland, as well as Polina in *The Queen of Spades* at Bolshoi theater, Ulrica in St. Petersburg and for Deutsche Oper am Rhein Düsseldorf, Federica in *Luisa Miller* at Teatro Verdi di Trieste and Staatsoper Hamburg, Emilia in *Otello* at Liceu de Barcelona, Amneris in Montreal, Amelfa in *The Little Golden Cockerel* at Teatro Real de Madrid, The Mother in *Tales of Hoffmann* at the Metropolitan Opera, Beethoven's *Missa Solemnis* with David Robertson in Sydney, Charlotte in *Werther* at Teatro Verdi di Trieste, Madelon in *Andrea Chénier* at the Metropolitan Opera, Azucena at the Latvian National Opera, Fenena in *Nabucco* at Opéra de Montreal, Suzuki in *Madama Butterfly* at Greek National Opera in Athens, and Mrs. Sedley in *Peter Grimes* at Hamburg State Opera. She has been a soloist with the St. Petersburg Conservatory Opera Theatre since 2007.

Carl Tanner, Radamès

American tenor Carl Tanner made his Company debut as Calaf in 2017's production of *Turandot*. He appears regularly at La Scala, the Metropolitan Opera, Royal Opera, Covent Garden, Opéra National de Paris, Washington National Opera, the New National Theatre of Tokyo, Deutsche Oper in Berlin, Maggio Musicale Fiorentino, Teatro Real de Madrid, and Liceu de Barcelona, among others. Notable role in his repertory include the title roles in *Otello* and *Andrea Chénier*, Manrico in *Il trovatore*, Pollione in *Norma*, Don José in *Carmen*, Canio in *I Pagliacci*, Turiddu in *Cavalleria Rusticana*, Calaf in *Turandot*, Des Grieux in *Manon Lescaut*, Dick Johnson in *La fanciulla del West*, Cavaradossi in *Tosca*, and Pinkerton in *Madama Butterfly*. Recent engagements include the title role of *Otello* with Opera Hong Kong, Radamès with L'Opéra de Massy and Opera Colorado, Manrico with Hawaii Opera Theater, Luigi in *Il Tabarro* with Royal Opera, Covent Garden, and Turiddu and Canio with the Metropolitan Opera.

Joseph Colaneri, Conductor

San Diego Opera debut. Music Director of the acclaimed Glimmerglass Festival since 2013, Joseph Colaneri has served as a member of the Metropolitan conducting roster since 1998. Colaneri concurrently serves as Artistic Director of Opera at Mannes School of Music at The New School in New York City. Colaneri served as Artistic Director of the West Australian Opera from 2012-2014. In recent seasons, Maestro Colaneri led productions of *La bohème*, *Candide*, *Macbeth*, and Rossini's *The Thieving Magpie* at the Glimmerglass Festival, *Don Pasquale* for Atlanta Opera, and *Tosca* and *The Elixir of Love* at the Metropolitan Opera. Among the distinguished opera companies with which Colaneri has guested are Den Norske Opera, Portland Opera, Chautauqua Opera, Orlando Opera, UCLA, and the San Francisco Opera Center.

Orchestral guesting credits of note include leading the Tokyo Philharmonic in a concert program of opera arias and musical theater selections starring soprano Renée Fleming, which was telecast throughout Asia by the NHK; conducting Jianyi Zhang and Richard Zeller in an opera highlights program with the National Symphony Orchestra of Taiwan in Taipei; conducting an ‘All-Devils concert’ in Orlando, Florida starring bass Samuel Ramey; conducting the prestigious Richard Tucker Gala at Lincoln Center’s Avery Fisher Hall, and the Orchestra of St. Luke’s in a celebrated Gay Men’s Health Crisis benefit at Avery Fisher Hall. At the Metropolitan Opera, he has led performances of *La bohème*, *Luisa Miller*, *Turandot*, *Rigoletto*, *L’italiana in Algeri*, *Nabucco*, *Falstaff*, *Il tritico*, *The Daughter of the Regiment*, *Lucia di Lammermoor*, and *Don Pasquale*. For West Australian Opera, he led productions of *Otello*, *Il trovatore*, *La bohème*, *Madama Butterfly*, *La traviata* and *The Barber of Seville*. Joseph Colaneri was honored by New York City Opera with its Julius Rudel Award during the 1994 season. With New York City Opera he has conducted *South Pacific*, *The Barber of Seville*, *La bohème*, *Carmen*, *Rigoletto*, *Tosca*, *La traviata*, *The New Moon* and *The Merry Widow*. Highlights of his work at City Opera include the highly acclaimed 1993 world premiere of Hugo Weisgall’s *Esther*, and the 1995 American Premiere of the Toshiro Mayuzumi opera *Kinkakuji: The Temple of the Golden Pavilion*. A stalwart champion of young artists and audience outreach from the beginning of his career, Mr. Colaneri also served as Music Director of the New York City Opera National Company (the touring arm) early on, producing and conducting national productions of *The Daughter of the Regiment*, *Tosca*, *Carmen*, *Madama Butterfly*, *The Barber of Seville*, *La traviata*, and *La bohème*, as well as frequently conducting productions for the Western Opera Theater and the San Francisco Opera’s Merola program, among them *La traviata*, *Rigoletto*, *Die Fledermaus*, *Gianni Schicchi* and *Suor Angelica*. A graduate of New York University and Westminster Choir College, in Princeton, New Jersey, from which he received a Master of Music degree, and the 1994 Distinguished Alumnus Award, Joseph Colaneri began his professional music career as an organist and choral conductor. He made his opera debut as Chorus Master of the New Jersey State Opera, and continued his choral conducting career as Chorus Master of the New York City Opera, before moving into the operatic and orchestral arenas. Mr. Colaneri began his career as a conductor with the New York City Opera (NYCO), a post he held for eleven years (1987-1998), and served as Music Director of NYCO’s touring arm, the New York City Opera National Company, from 1991-1998. From 1995-1996 Mr. Colaneri served as Acting Music Director for New York City Opera. Mr. Colaneri resides in the New York City area with his family.

Alan E. Hicks, Director

American stage director Alan E. Hicks made his Company directing debut in last season’s production of *All is Calm*. He is the first Director of Opera Theatre, a year-round shared position between San Diego Opera and San Diego State University. He has spent the past two decades in professional opera and theatre, first as a singer, then a teacher, finally turning his attention to stage direction. He has directed productions for organizations throughout the United States and in Europe including Minnesota Opera, Palm Beach Opera, Tulsa Opera, Opera Santa Barbara, Miami Music Festival, Green Mountain Opera Festival, Saint Paul Chamber Orchestra, Franco-American Vocal Academy in Salzburg, Shenandoah Conservatory, the University of Texas at Austin, and the University of Iowa. Alan has also served on the directing and production staffs of Central City Opera, Chautauqua Opera, Florida Grand Opera, Lyric Opera of Chicago, Michigan Opera Theatre, New York City Opera, Seattle Opera, and Tulsa Opera. In 2013, he was appointed Director of the Emerging Artist Program at Green Mountain Opera Festival, a position he held until the company’s closing in 2015. Recent engagements include *Ariadne auf Naxos* for Minnesota Opera, *The Elixir of Love* for Opera Santa Barbara, *Albert Herring* and *The Magic Flute* for Shenandoah University, and *Albert Herring* and *The Turn of the Screw* for the Miami Music Festival. In addition to his work with such venerable operatic performers as Renée Fleming, Stephanie Blythe, Silvia McNair, Spiro Malas, Greer Grimsley, and Thomas Hampson

as well as rising stars Lawrence Brownlee, Erin Morley, Kate Lindsey, Brian Jagde, Amber Wagner, and Nadine Sierra, Alan has assisted renowned opera directors Chris Alexander, Linda Brovsky, Peter Kazaras as well as Broadway veterans Susan Strohman and Sam Buntrock. A native of Mississippi, Alan holds degrees in Education, Vocal Performance, and Opera Directing from Mississippi State University, Rice University, and The University of Texas at Austin (respectively). Alan is a member of Actors' Equity Association (AEA) and the American Guild of Musical Artists (AGMA).

Ailyn Pérez and Joshua Guerrero in Recital

détour Series at the Balboa Theatre

December 11, 2019

Ailyn Pérez, Soprano

Soprano Ailyn Pérez made her Company debut as Juliet in 2010's *Romeo and Juliet*, returning as Marguerite in *Faust* in 2011, and was last heard in recital in 2014. She is in demand at the world's leading opera houses and cultural capitals. She has won both the 2012 Richard Tucker Award, becoming the only Hispanic recipient in the award's 35-year history, and the 15th annual Plácido Domingo Award. Career highlights include Violetta in *La traviata* for Opernhaus Zürich, Hamburgische Staatsoper, Bayerische Staatsoper, San Francisco Opera, La Scala, and the Royal Opera Covent Garden. At Covent Garden she has appeared in the title role in Massenet's *Manon* and Liù in *Turandot*. Other highlights include Musetta in *La bohème* at the Metropolitan Opera, Adina in *The Elixir of Love* for the Bayerische Staatsoper, Deutsche Oper Berlin, Vienna Staatsoper and Washington National Opera, the Countess in *The Marriage of Figaro* for Houston Grand Opera, Violetta and title role of *Manon* on a tour of Japan with the Royal Opera, Tatyana Bakst in the world premiere of Jake Heggie's *Great Scott* and *Manon* for The Dallas Opera, the Bolshoi Theatre as Mimì in *La bohème* and at Glyndebourne as Alice Ford in *Falstaff*; the Countess and Marguerite for Hamburgische Staatsoper, Marguerite for Santa Fe Opera, and Amelia Grimaldi in *Simon Boccanegra* at Teatro alla Scala, the Deutsche Staatsoper Berlin, and Opernhaus Zürich. In concert Ailyn has performed Verdi's *Requiem* with the Orchestre Métropolitain in Montreal conducted by Yannick Nézet-Séguin, Mozart's *Requiem* with Antonio Pappano and the Accademia Santa Cecilia Orchestra in Rome, and Mahler's *Symphony No. 2* with Essen Philharmoniker. In recent seasons Ailyn has sung opposite Carreras, Bocelli and with Plácido Domingo in gala concerts at the Royal Opera Covent Garden, and has made guest appearances at several gala concerts for the Metropolitan Opera. Ailyn has also appeared in recital at London's Rosenblatt Recitals, at Philadelphia's Kimmel Center and for Santa Fe Desert Chorale. Her debut album, *Poème d'un jour* was released to rave reviews. Ailyn has made recent notable appearances at the Metropolitan Opera as Mimì, Violetta for La Scala and the Deutsche Staatsoper Berlin, as well as recitals at the Three Palaces Festival Malta, Wolf Trap Foundation USA and an outdoor opera gala on Margaret Island, Budapest. Other notable appearances include a return to the Metropolitan Opera as the Countess, the title of *Thaïs*, and Juliette. She has also appeared at the Bayerische Staatsoper for Micaëla in *Carmen*, and Hamburgische Staatsoper, Deutsche Staatsoper Berlin, and the Opernhaus Zürich as Violetta. She is a graduate of Philadelphia's Academy of Vocal Arts and Indiana University.

Joshua Guerrero, Tenor

San Diego Opera debut. Notable appearances for the Grammy-award winning tenor Joshua Guerrero include Alfredo in *La traviata* at Washington National Opera, his house debut at Houston Grand Opera as Arcadio in Daniel Catán's *Florença en el Amazonas* and Rodolfo in *La bohème* at the Canadian Opera Company. He made his Glyndebourne Festival debut as Pinkerton

in a new production of *Madama Butterfly* and returned to the Santa Fe Opera in the same role. He was seen as the Duke in *Rigoletto* for his debuts with the Canadian Opera Company and Michigan Opera Theatre, as well as his first performances of Edgardo in *Lucia di Lammermoor* at Florida Grand Opera. Mr. Guerrero returned to the Los Angeles Opera in his role debut as Macduff in *Macbeth*. He debuted in the same role in Barrie Kosky's production at the Zurich Opera and made his London debut at the English National Opera as the Duke in Jonathan Miller's *Rigoletto*. In concert, he toured Europe with Gustavo Dudamel and the Simón Bolívar Orchestra singing Beethoven's Symphony No. 9 and sang Haydn's Creation with Dudamel and the LA Philharmonic. He made his Baltimore Symphony Orchestra debut with Marin Alsop in Beethoven's Symphony No. 9 and was a featured soloist at the Richard Tucker Music Foundation Gala at Carnegie Hall. He was heard in a concert of opera arias and duets with soprano Joyce El-Khoury and the NDR Radiophilharmonie, which was broadcast on television throughout Germany. He has sung Greenhorn in Jake Heggie's *Moby-Dick* and a new production of John Corigliano's *Ghosts of Versailles* at LA Opera. He made his European operatic debut as Gabriele Adorno in *Simon Boccanegra* at Opéra National de Bordeaux and then was seen as Nemorino in *The Elixir of Love* at Teatro de la Maestranza in Seville. He made his Santa Fe Opera debut as Roméo in *Roméo et Juliette*. In concert, Mr. Guerrero has been seen with Gustavo Dudamel in Beethoven's *Symphony No. 9* with both the Los Angeles Philharmonic and Simón Bolívar Orchestras, as well as Verdi's *Requiem* with the Santa Fe Symphony. He made his role debut as Rodolfo in *La bohème* with Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela in Caracas. Mr. Guerrero appeared at a special gala honoring Plácido Domingo at the Salzburg Festival. As a member of the Domingo-Colburn-Stein Young Artist Program at Los Angeles Opera, his appearances include his mainstage debut as Normanno in *Lucia di Lammermoor*, followed by the role of Steve Hubbell in *A Streetcar Named Desire*. He also appeared in the Cathedral production of *Jonah and the Whale* and made his debut at the Ravinia Festival with the Chicago Symphony Orchestra under the baton of James Conlon singing the role of the Messenger in *Aida*. Mr. Guerrero was the second prize-winner at Plácido Domingo's Operalia Competition in 2014 and the recipient of the 2016 Richard Tucker Career Grant from the Richard Tucker Music Foundation. He is a Grammy award winner for Los Angeles Opera's recording of Corigliano's *Ghosts of Versailles* (Best Opera Recording).

Hansel and Gretel

Engelbert Humperdinck

Sung in English with English text above the stage

Production from Vancouver Opera and Old Trout Puppet Workshop

Main Stage Series at the San Diego Civic Theatre

February 8, 11, 14 and 16 (matinee), 2020

Hansel: Blythe Gaissert

Gretel: Sara Gartland

The Witch: Joel Sorensen

Mother (Gertrude): Marcy Stonikas*

Father (Peter): Malcolm Mackenzie

Sandman/Dew Fairy: Devon Guthrie*

Conductor: Ari Pelto*

Director: Brenna Corner*

*San Diego Opera debut

Select cast biographies for ***Hansel and Gretel***

Blythe Gaissert, Hansel

American mezzo-soprano Blythe Gaissert made her San Diego Opera debut as Hannah After in 2017's *As One*. Recent engagements include Hannah After with Opera Colorado, Mother Marie in *Dialogues of the Carmelites* for Des Moines Metro Opera, Maddalena in *Rigoletto* with Lyrique en Mer Festival, Orlofsky in *Die Fledermaus* with Sarasota Opera, the Verdi *Requiem* with Duluth Symphony, workshop performances at American Opera Projects and the world premiere at the Brooklyn Academy of Music of *As One*, Hansel in *Hansel and Gretel* for Tulsa Opera, and the title role of *Carmen* with Lake George Opera. On the concert stage, she has appeared with the Asheville Symphony Orchestra in *El Amor Brujo*, Cincinnati Symphony for Zemlinsky's *Psalm 83*, Colonial Symphony in *Candide*, Florence Symphony and the Garden State Philharmonic for Handel's *Messiah*, and World Symphony Orchestra in Beethoven's *Symphony No. 9*. She has participated in a number of notable programs for young artists, including San Francisco Opera's Merola Program, Cincinnati Opera, Lake George Opera, Sarasota Opera, Aspen Opera Theatre Centre. She is the 2010 Winner of the First Prize of the National Opera Association.

Sara Gartland, Gretel

American soprano Sara Gartland made her Company debut in 2015 as Musetta in *La bohème*. Notable appearances include the title role of *Jenufa* and Juliette in *Romeo and Juliette* for Des Moines Metro Opera, Roselinde in *Die Fledermaus*, Violetta in *La traviata*, and Curley's Wife in *Of Mice and Men* with Utah Opera, the title role of *Rusalka* for Arizona Opera and Des Moines Metro Opera, Marzelline in *Fidelio* with Opera Omaha, Adina in *The Elixir of Love* with Austin Lyric Opera, Josephine in *HMS Pinafore* with Arizona Opera, and Gretel with Opera San Jose. As a member of the prestigious Merola and Adler Fellow programs with San Francisco Opera, Ms. Gartland sang numerous roles, including Barbarina in *The Marriage of Figaro*, Kate Pinkerton in *Madama Butterfly*, Micaëla in *Carmen*, Pat/Ann in the world premiere of *Heart of a Soldier*, Gerhilde in *Die Walküre*, and Suzel in *L'amico Fritz*. On the concert stage, Ms. Gartland has sung Beethoven's *Symphony No. 9* with the Elmhurst Symphony, *Carmina burana* with the Cheyenne Symphony Orchestra, and debuted the song cycle *Four Hardy Songs* by Pablo Ortiz with UC Davis Symphony Orchestra.

Joel Sorensen, Witch

American tenor Joel Sorensen made his San Diego Opera debut as Curley in *Of Mice and Men* in 1999, returning as Camp Williams in *Cold Sassy Tree* in 2001, Andres in *Wozzeck* in 2007, Rodriguez in *Don Quixote* in 2009 and 2014, Tybalt in *Romeo and Juliet* in 2010, Pang in *Turandot* and Valzacchi in *Der Rosenkavalier* in 2011, 2013 as the First Tempter/First Knight in *Murder in the Cathedral* and Beppe in *Pagliacci*, Spoletta in 2016's *Tosca*, Dr. Caius in *Falstaff* in 2017, and Pong in *Turandot* last season. He made his Metropolitan Opera debut in 2000 in *Samson and Delilah*, returning for *Sly*, *Madama Butterfly*, *Der Rosenkavalier*, *War and Peace*, *The Barber of Seville*, *Tosca* and *The Magic Flute*. He made his debut with New York City Opera as Monostatos in *The Magic Flute*, returning in *Madama Butterfly*, *Falstaff*, *Turandot*, *The Marriage of Figaro*, *Prince Igor*, *La rondine*, *The Seven Deadly Sins* and *Margaret Garner*. Other appearances include Vitek in *The Markropulos Case*, Incredibile in *Andrea Chenier*, The Doctor in *The Fall of the House of Usher*, and Balthasar Zorn in *Die Meistersinger von Nurnberg* for San Francisco Opera, King Herod in *Salome* with Florentine Opera, Pedrillo in *Entführung aus dem Serail* for Atlanta Opera and Mime in *Siegfried* for Opera Theatre of Pittsburgh and

Longborough Festival. Other companies with which he has sung include Seattle Opera, Opera Company of Philadelphia, Portland Opera and Palm Beach Opera.

Ari Pelto, Conductor

San Diego Opera debut. Conductor Ari Pelto is the Music Director of Opera Colorado. At the age of 24 he was appointed Assistant Conductor at the Spoleto Festival and has gone on to conduct on stages worldwide. His international appearances include symphonic performances with the Bochumer Philharmoniker, productions of *The Marriage of Figaro* and *Falstaff* at New National Theatre of Tokyo, and *Faust* at the Teatro Nacional Sucre in Quito, Ecuador. In 2004 he made his highly-praised debut with New York City Opera conducting *La traviata*, after which he became a regular guest conductor, returning for productions of *Madama Butterfly*, *La bohème*, and *Carmen*. In 2015, Pelto was named Opera Colorado's first ever Music Director, where he has conducted acclaimed performances of *Don Giovanni*, *Madama Butterfly*, *Aida*, and *The Scarlet Letter*. Other notable highlights include *Aida* at Utah Symphony and Opera, *La Voix Humaine* and *Gianni Schicchi* at Chicago Opera Theater, *A Streetcar Named Desire* and *Salome* at Virginia Opera, *The Rake's Progress* at Portland Opera, *Rigoletto*, *Don Pasquale*, *The Barber of Seville* and *Don Giovanni* at Opera Memphis where he serves as Principal Guest Conductor, *La bohème* at Opera Theatre of St. Louis, *The Cunning Little Vixen* at Chautauqua, *Rusalka* and *La bohème* at Boston Lyric Opera, *Romeo and Juliette* at Minnesota Opera, *The Magic Flute*, *The Marriage of Figaro* and *Hansel and Gretel* at Portland Opera and *Hansel and Gretel* at Utah Opera. From 2000-2002 he was Assistant Conductor of the Florida West Coast Symphony (now the Sarasota Symphony). In addition to conducting over 30 concerts in Sarasota, Pelto also was a frequent guest with the Florida Orchestra and the Toledo Symphony and led tours of the Western Opera Theatre (the touring company of San Francisco Opera) conducting *La bohème* and *Così fan tutte* in over 20 States. He regularly works with leading conservatories and young artist programs including The Juilliard School, The Curtis Institute, Manhattan School of Music and Oberlin Conservatory and the Young Artist Programme at Covent Garden's Royal Opera House. With San Francisco Opera's Merola Program, he conducted the 2014 Grand Finale as well as productions of *Così fan tutte* and *The Rape of Lucretia*. At Wolf Trap Opera, he inaugurated a new production of *The Marriage of Figaro* and led *Don Giovanni*.

Brenna Corner, Director

San Diego Opera debut. Canadian stage director Brenna Corner has worked as a director, actor, singer, choreographer, and fight director across Canada, the United States and Europe. Past directing projects include *Hansel and Gretel* for Vancouver Opera, *Sweeney Todd* for New Orleans Opera, *La Clemenza di Tito* and *Giulio Cesare* for Manitoba Underground Opera, *Turn of the Screw*, *Suor Angelica/Gianni Schicchi*, and *Don Giovanni* for Accademia Europa dell'Opera, Indiana University's Opera Workshop (2012 & 2013), and *1791: Mozart Finale* (Prince George Symphony Orchestra). Past assistant directing projects include: *Macbeth* for Shakespeare in Action, *Otello*, *The Flying Dutchman*, and *L'italiana in Algeri* for Calgary Opera, *The Marriage of Figaro* for Vancouver Summer Opera Studio, *The Velveteen Rabbit* for The Little Opera Company. Past roles include: Dorabella in *Così fan tutte*, Juliet in *Romeo and Juliet*, and Lady Macbeth in *Macbeth*. She is a member of Fight Directors Canada and has choreographed many fights for both opera and theatre. She has a degree in music from the University of Manitoba, and has studied theatre at both Grant MacEwan College and The British American Drama Academy.

Old Trout Puppet Workshop, Puppet Design

San Diego Opera debut. The Old Trout Puppet Workshop is a puppet theatre company, founded on a ranch in southern Alberta in 1999. The Trouts now travel the world, performing at festivals

that celebrate the art of the extraordinary. The Old Trout Puppet Workshop is dedicated to making professional puppet theatre, for both children and adults. The Trouts explore the outer edges of the puppet medium, and create original, unique, and exuberant art. An Old Trout show strives for delightful allegory, joyful tragedy, and purity of spirit. The company has written, designed, built, and performed the following plays: *Ignorance*, *The Erotic Anguish of Don Juan*, *Famous Puppet Death Scenes*, *The Unlikely Birth of Istvan*, *Beowulf*, *The Tooth Fairy*, *The Last Supper of Antonin Careme*, *Pinocchio*, *The Ice King*, and *Jabberwocky*. Filmography includes *Comedia Moderna*, for Canada's cinematic underground, funded in part by the Bravo television network. The Feist video *Honey, Honey* features the work of the Old Trouts. Founding members are Judd Palmer, Peter Balkwill, and Steve Kenderes.

Aging Magician

Co-created by composer Paola Prestini, writer and performer Rinde Eckert,
and director and designer Julian Crouch
Sung in English with English text above the stage
Production from Beth Morrison Projects
dētour Series at the Balboa Theatre

March 13 and 14 (matinee and evening), 2020

Harold: Rinde Eckert*
Chorus: Brooklyn Youth Chorus*

Director: Julian Crouch*
Creative Producer: Beth Morrison*

*San Diego Opera debut

Selected cast biographies for ***Aging Magician***

Rinde Eckert, Harold / Co-creator

Company debut. Rinde Eckert is a writer, composer, singer, actor, and director whose music and music theater pieces have been performed throughout the United States and abroad. Among them are: *And God Created Great Whales* (Obie Award), *Horizon* (Lucille Lortel Award, and Drama Desk nomination for Outstanding Play), and *Orpheus X* (2007 Pulitzer Prize finalist). He is a recipient of a Marc Blitzstein Memorial Award (for Lyricist/Librettists) from the American Academy of Arts and Letters (2005), an Alpert Award (for Theater work) (2009), and a Guggenheim Fellowship (in composition) (2007). In 2012 he won a Grammy Award singing with eighth blackbird and Steven Mackey on 'Lonely Motel - Music from *Slide*' (for which he also wrote the lyrics). He is one of the inaugural class of Doris Duke Performing Artist Award winners (2012). Rinde has appeared as a principle soloist with the New York Philharmonic, and the BBC Philharmonic. In the spring of 2017 he was one of five singers chosen by Renée Fleming to perform solo concerts at the Kennedy Center as part of her Voices Festival. That same spring he performed the solo role in *Aging Magician* (Rinde's libretto), a collaboration with composer Paola Prestini and designer/director Julian Crouch. In the spring of 2018 he toured with the Kronos Quartet in *My Lai*, a mono-opera written for him by Jonathan Berger. His new solo recording *The Natural World* was released in August 2018 as a Songtone production in association with National Sawdust Tracks.

Brooklyn Youth Chorus, Chorus

San Diego Opera debut. The Brooklyn Youth Chorus is a Grammy Award-winning collective of young voices led by Founder & Artistic Director Dianne Berkun Menaker. The Chorus has performed or recorded with major orchestras and artists such as New York Philharmonic, Los Angeles Philharmonic, Atlanta Symphony Orchestra, London Symphony Orchestra, Barbra Streisand, Arcade Fire, Sir Elton John, The National, and Grizzly Bear. Recordings of the Chorus have been featured in major motion pictures, commercials, and live events, including a work by Radiohead's Thom Yorke for rag & bone's Spring 2016 collection as well as Beyoncé and Jay-Z's OTR II World Tour. As a bold commissioner and producer of new music, the Chorus has introduced into the repertoire more than 120 original works and world premieres by contemporary composers, including collaborations with Pulitzer Prize-winner Caroline Shaw, Blues and R&B powerhouse Toshi Reagon, iconic British DJ Bishi, The National's Bryce Dessner, and ubiquitous indie-classical superstar Nico Muhly. Founded in 1992, Brooklyn Youth Chorus has served over 10,000 students over the course of its history, currently involving more than 700 students in its core after-school and public-school outreach programs. All students perform in the Chorus's annual concert series, and our advanced ensembles appear regularly at prestigious venues—from Carnegie Hall and Lincoln Center to the Barbican Theatre and The Kennedy Center. Advanced singers also enjoy opportunities for touring and recording.

Julian Crouch, Director / Co-creator

San Diego Opera debut. Julian Crouch is a Brooklyn-based independent director, designer, writer, maker, teacher, illustrator and musician, whose career has spanned theatre, opera, ballet, film and television. Initially a mask and puppet maker, and with much of his life based in London, in the mid- 1990's co-founded London's Improbable Theatre Company. Improbable's productions, which included *Animo*, *70 Hill Lane*, *Lifegame*, *Spirit*, *Sticky*, *The Hanging Man*, *The Wolves in The Walls*, and *Panic*, have gained far-reaching national and international recognition. His final production for Improbable, which he conceived, directed and designed, was *The Devil and Mister Punch*. Julian co-created, co-directed and designed the multi-award winning *Shockheaded Peter*. His opera work has included set design and associate direction for *Satyagraha* for the ENO and The Met Opera, and creating *The Enchanted Island*, *Doctor Atomic* and staging the 125th Gala for the Met. Other major projects include *Jerry Springer: The Opera* and *A Funny Thing Happened on The Way to the Forum* for the National Theatre, *The Magic Flute* for the Welsh National Opera and *Cinderella* for the Dutch National and San Francisco Ballets. On Broadway Julian designed *The Addams Family Musical* and *Big Fish*. Most recently Julian co-directed, co-composed and designed *Jedermann* for the Salzburg Festival. His recent set design for *Hedwig and the Angry Inch* on Broadway earned him a Tony Nomination. Most recently he designed and co-created *Aging Magician* for BMP at the New Victory Theater, designed *The Nutcracker* for Christopher Wheeldon and The Joffrey Ballet, co-directed and designed *King Arthur* for the Berlin Staatsoper. He was also Director and Designer for the Met Opera's *50 Years of The Met at Lincoln Center* Gala. He is currently designing *Hansel and Gretel* and *Ernani* for La Scala Opera, Milan, Nico Muhly's *Marnie* for the English National Opera and the Met Opera, and *The Barber of Seville* for the Dutch National Opera. His production *Birdheart*, co-conceived with Saskia Lane, played for the Dalai Lama in Brussels and has toured as far afield as Zimbabwe and Abu Dhabi. Julian was recently Artist in Residence at New York's Park Avenue Armory and was the first commissioned artist for the BRIC House Fireworks Residency Program in Brooklyn, NY. He has illustrated 2 books - *Jedermann*, and *Maggot Moon*.

Beth Morrison Projects (BMP), Creative Producer

Since 2006 “the contemporary opera mastermind (LA Times),” Beth Morrison Projects (BMP), has been an industry disruptor and tastemaker at the forefront of musical and theatrical innovation by commissioning, developing, producing and touring the groundbreaking new works of living

composers and their collaborators, which take the form of opera-theatre, music-theatre, and vocal-theatre. BMP encourages risk-taking and the result is provocative works that represent a dynamic and lasting legacy for a new American canon. The 2014 bi-coastal expansion to Los Angeles sprang from growing partnerships and relationships with institutions such as LA Opera, the LA Phil, Ford Theatres, Center Theatre Group and RVCC. During the last five years alone, BMP has produced works in 43 venues in 22 cities around the world. BMP's commitment to cutting edge musical expression has created "its own genre" (Opera News) of originality. In 2013, Beth Morrison Projects and HERE Arts Center co-founded the PROTOTYPE Festival, which showcases contemporary opera-theatre and music-theatre projects over ten days each January in New York City. The New Yorker recently wrote that the festival is "Essential to the evolution of American Opera," and The New York Times called the festival "Bracingly innovative... a point of reference."

The Barber of Seville

Gioachino Rossini

Sung in Italian with English translations above the stage

Original Production by Michael Shell

Main Stage Series at the San Diego Civic Theatre

Darlene Shiley, Lead Production Sponsor

April 25, 28, May 1, and 3 (matinee), 2020

Count Almaviva: Carlos Santelli*

Figaro: David Pershall*

Rosina: Emily Fons

Doctor Bartolo: Patrick Carfizzi

Don Basilio: Kevin Burdette

Conductor: Bruce Stasyna

Director: Jimmy Featherstone Marcheso*

* San Diego Opera debut

Select cast biographies for *The Barber of Seville*

Carlos Santelli, Count Almaviva

San Diego Opera debut. Tenor Carlos Santelli is winner of the 2018 Metropolitan Opera National Council Auditions, and a recent graduate of Los Angeles Opera's Domingo-Colburn-Stein Young Artist Program, where he covered Nadir in *The Pearl Fishers*. Recent appearances include Count Almaviva in *The Barber of Seville* with Dayton Opera, Nemorino in *The Elixir of Love* with Virginia Opera, tenor solo in Mendelssohn's *Die Erste Walpurgisnacht* with the Sacramento Choral Society, and performances of *Salome* and *Wonderful Town* with Los Angeles Opera. He appeared as a guest soloist in a special gala celebrating the 10-year anniversary of LA Opera's Domingo-Colburn-Stein Young Artist Program. Further collaborations on the West Coast include numerous projects with LA Opera's Artist-in-Residence Matthew Aucoin. Mr. Santelli was a member of Santa Fe Opera's distinguished Apprentice Artist Program and made his principal role debut as Arturo in *Lucia di Lammermoor*. His concert engagements have included appearances as the tenor soloist in Handel's *Messiah* with the Binghamton Philharmonic Orchestra, Mozart's

Coronation Mass with the Rochester Symphony Orchestra, and Mozart's *Requiem* with the University of Michigan/Yale Alumni Glee Club.

David Pershall, Figaro

San Diego Opera debut. Baritone David Pershall's engagements include Schaunard in *La bohème* with the Metropolitan Opera, Lescaut in *Manon*, Silvio in *Pagliacci*, and Rocher in *Andrea Chénier* at San Francisco Opera, Eisenstein in *Die Fledermaus* with Des Moines Metro Opera Festival, and Sharpless in *Madama Butterfly* with Greensboro Opera. He joined the prestigious Vienna State Opera in 2014 as a Fest Artist, where he performed roles such as Figaro in *The Barber of Seville*, Belcore in *The Elixir of Love*, Sharpless, Lescaut in *Manon Lescaut*, and Sebastian in *The Tempest*. He made his debut at the Metropolitan Opera in 2015 in the role of Figaro in *The Barber of Seville* and returned to sing Lord Cecil in *Maria Stuarda*. He made an appearance at Carnegie Hall as Lord Nottingham in Donizetti's *Roberto Devereux*. Other notable appearances include Marcello in *La bohème* at the Salzburger Landestheater, Schaunard with Norwegian National Opera, Rodrigo in *Don Carlos* with Opera Burg Gras in Austria, Orestes in *Iphigénie en Tauride* and Manfredo in *L'Amore dei Tre Re* with the Beethoven Easter Festival in Poland, Papageno in *The Magic Flute* at Washington National Opera, Count Almaviva in *The Marriage of Figaro* at Boston Lyric Opera, Belcore at Minnesota Opera, and Figaro at Florida Grand Opera. He has won First Prize in several international competitions, including the George London Award, the Gerda Lissner Competition, the Jensen Foundation, the Marcello Giordani Foundation, the New Jersey Verismo Competition, the Connecticut Opera Guild Competition, and the Hugo Kauder Competition for Voice. He is also the recipient of several awards from other prestigious competitions such as the Metropolitan Opera National Council Auditions, the Giulio Gari Foundation, the Opera Index Competition, the Licia Albanese-Puccini Foundation and the National Bel Canto Vocal Competition. He received his training at the Yale School of Music, and is a graduate of San Francisco Opera's Merola Program and the Virginia Opera Resident Artist Program.

Emily Fons, Rosina

American mezzo-soprano Emily Fons made her Company debut as Zerlina in 2015's *Don Giovanni* and returned last season as Cherubino in *The Marriage of Figaro*. 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, and in Japan as part of the Seiji Ozawa Music Academy in Tokyo, Kyoto, and Nagoya, the title role in *Cinderella* for Opéra de Lille, Stéphano 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*.

Patrick Carfizzi, Dr. Bartolo

American bass-baritone Patrick Carfizzi made his Company debut in 2014 as Henry Kissinger in *Nixon in China* and returned in 2017 as Major-General Stanley in *The Pirates of Penzance*. Notable engagements include the Mandarin in *Turandot* and Cecil in *Maria Stuarda* at the

Metropolitan Opera, Zeta in *The Merry Widow* at Lyric Opera of Chicago, Dulcamara in *The Elixir of Love* with Lyric Opera of Kansas City and Hessisches Staatstheater in Wiesbaden, Dr. Bartolo in *The Barber of Seville* for Austin Lyric Opera, Mustafa in *The Italian Girl in Algiers* with Lyric Opera of Kansas City, Music Master and Truffaldino in *Ariadne auf Naxos* at Seattle Opera, the Speaker in *The Magic Flute* for Houston Grand Opera, title role of *Don Pasquale* with the Hessisches Staatstheater, Henry Kissinger at San Francisco Opera, Paolo in *Simon Boccanegra* for San Francisco Opera, Metropolitan Opera, and Houston Grand Opera, Belcore in *The Elixir of Love* for Santa Fe Opera, Don Magnifico in *Cinderella* for Seattle Opera and Houston Grand Opera, Dr. Bartolo in *The Barber of Seville* at Seattle Opera, Houston Grand Opera, Opera Theatre of St. Louis, Central City Opera, and Canadian Opera Company, Taddeo and Mustafa in *The Italian Girl in Algiers* for The Dallas Opera and Houston Grand Opera, respectively, Papageno in *The Magic Flute* for Houston Grand Opera and The Dallas Opera, and Dulcamara in *The Elixir of Love* with the Opera Theatre of St. Louis. He enjoys a good relationship with Oper Köln, where he made his European debut with the company as Leporello in *Don Giovanni* and returned to sing Fra Melitone in *La forza del destino*. He made his Metropolitan Opera debut in 1999 and has performed over 300 times with the company in a variety of roles, including Schaunard in *La bohème*, the Jailer in *Dialogues des Carmélites*, Masetto in *Don Giovanni*, Haly in *The Italian Girl in Algiers*, Brander in *La damnation de Faust*, Peter Quince in *A Midsummer Night's Dream*, and Frank in *Die Fledermaus*. Other Met productions include *The Marriage of Figaro*, *Turandot*, and *Gianni Schicchi*. His concert work includes performances of Handel's *Messiah* with the San Francisco Symphony, Donizetti's *Maria Stuarda* with the Washington Concert Opera, and Janáček's *Glagolitic Mass* with Seattle Symphony. He has performed under the auspices of The Opera Orchestra of New York, Washington Concert Opera, and the Mostly Mozart Festival. Mr. Carfizzi is a graduate of the Yale University School of Music and the winner of several prestigious awards including the Richard Tucker Career Grant Award, the George London Award, the Sullivan Foundation Award, The Richard F. Gold Career Grant from The Shoshana Foundation, and the Sergio Franchi Memorial Scholarship from the National Italian American Foundation. He also participated in the Metropolitan Opera National Council Auditions where he was the Connecticut District Winner.

Kevin Burdette, Don Basilio

American bass Kevin Burdette made his Company debut in 2013 as Sgt. Sulpice in *The Daughter of the Regiment* and returned as Dr. Dulcamara in *The Elixir of Love*. Notable roles include Stefano in *The Tempest* with L'Opéra de Quebec, a role he reprised with the Metropolitan Opera which led to a 2014 Grammy-award for Best Opera Recording. Other notable appearances include Général Boum in *La grande duchesse de Gérolstein* and Mr. Justice Sir Alfred Wills and Henry B. Issacson in the World Premiere of *Oscar* for Santa Fe Opera, Ko-Ko in *The Mikado* for Opera Memphis, the leading role of Prophet/King in the world premiere of Nico Muhly's *Dark Sisters* with Gotham Chamber Opera and Opera Company of Philadelphia, Bartolo in *The Barber of Seville* with Lyric Opera of Kansas City, Ko-Ko with Virginia Opera, Papageno in *The Magic Flute* for Opera Grand Rapids and Phoenix Opera, Leporello in *Don Giovanni* with the Los Angeles Philharmonic, Death/Loudspeaker in *The Emperor of Atlantis* and the Photograph of the Father in *The After-Image* for Boston Lyric Opera, Nick Shadow in *The Rake's Progress* with The Princeton Festival, Ogro in Montsalvatge's *El gato con botas* with Gotham Chamber Opera, Osmin in *Die Entführung aus dem Serail* and Colline in *La bohème* with Teatro Colon in Buenos Aires and his debut with Santa Fe Opera as Mr. Scattergood in Menotti's *The Last Savage*, and Osmin in *Die Entführung aus dem Serial* for Opera Grand Rapids.

Bruce Stasyna, Conductor

Conductor Bruce Stasyna made his Company conducting debut with *As One* in 2017 and returned to conduct *Maria de Buenos Aires* in 2018. He has been on the conducting rosters of the New

York City Opera, Boston Lyric Opera, and Sugar Creek Opera, and has held positions as Chorus Master for New York City Opera, Minnesota Opera, Wolf Trap Opera and Des Moines Opera. He was Artistic Director and Principal Conductor for the Green Mountain Opera Festival, and Head of Music and Director of the Young Artist Program at Palm Beach Opera. He has collaborated on many notable North American premieres including *Anna Nicole*, *The Handmaid's Tale*, *Orazi e Curiazi*, and *Joseph Merrick dit Elephant Man*. As a pianist he has concertized with such artists as Marcello Giordani, Deborah Voigt, J'nai Bridges, Irene Roberts, Marina Costa-Jackson, and Richard Troxell. The Canadian born conductor is currently the Chorus Master and Music Administrator for San Diego Opera, Chorus Master and Assistant Conductor for Washington Concert Opera, and Music Director of Vero Beach Opera.

The Falling and the Rising

Zach Redler

Sung in English with English text above the stage
Production built by San Diego Opera Scenic Studio
dētour Series at the Balboa Theatre

May 8, 9, and 10 (matinee), 2020

The cast for *The Falling and the Rising* will be announced at a later date and will include members of the U.S. Armed Forces in the cast.

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