

SD OPERA Media Release

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San Diego Opera's 2019-2020 Season Opens with Verdi's masterpiece *Aida*

Verdi specialist Michelle Bradley to make Company debut as Aida

Theatrical Concert Opera will use sets, costumes, and lighting with the San Diego Symphony, San Diego Opera Chorus, and principal singers on stage

Tenor Carl Tanner makes welcome return as Radames

San Diego, CA – Verdi's beloved opera *Aida* opens San Diego Opera's 2019-2020 season in an entirely new theatrical concert performance utilizing set elements, costumes, lighting, and featuring the San Diego Symphony and San Diego Opera chorus onstage, alongside some of the greatest interpreters of Verdi's music performing today. *Aida* opens on October 19, 2019 for four performances. Additional performances are October 22, 25, and 27 (matinee), 2019. All evening performances for the 2019-2020 season will begin at 7:30 PM for the convenience of our audiences. The matinee will remain at 2 PM. Assembled for the opening opera of the season is an exciting cast of singers including the Company debut of soprano **Michelle Bradley** as Aida who is quickly becoming one of the most sought after Verdi sopranos performing today. Making a welcome return to San Diego Opera in the role of Radames is tenor **Carl Tanner** who was last heard in San Diego Opera's 2018 production of *Turandot* as Calaf. Also making house debuts are mezzo-soprano **Olesya Petrova** as Amneris and baritone **Nelson Martinez** as Amonasro. Bass **Mikhail Svetlov** returns to sing the King of Egypt, having last been heard as Ambimelech in 2013's *Samson and Delilah*. Rounding out the cast is bass **Simon Lim** as Ramfis in his Company debut, soprano **Tasha Koontz** as the High Priestess and who last heard as Frasquita in last season's *Carmen*, and tenor **Bernardo Bermudez** as the Messenger, who was last heard as Dancairo in last season's *Carmen*. Conductor **Joseph Colaneri** makes his Company debut leading these performances and stage director **Alan Hicks**, who most recently directed last season's *All Is Calm: The Christmas*

Truce of 1914 for the Company, will stage these performances. *Aida* will be presented as a theatrical concert opera with the San Diego Symphony and San Diego Opera chorus on stage alongside the principal singers. Theatrical concert operas have been performed in recent years by Los Angeles Opera, The Dallas Opera, and The Metropolitan Opera, as well as being embraced by orchestras around the world. These performances of *Aida* will use elements from the set owned by San Diego Opera from Tony-award winning designer **Michael Yeargan**. Costumes are by famed fashion designer **Zandra Rhodes**, who made her opera design debut with San Diego Opera in 2001 with *The Magic Flute*, and designed both the sets and costumes for *The Pearl Fishers* in 2004. These costumes come from her *Aida* designed for Houston Grand Opera, English National Opera, Norwegian National Opera, and San Francisco Opera, and are now owned by The Dallas Opera. The lighting designer is **Chris Rynne**, who has a lit a number of San Diego Opera productions over the years.

Aida tells the story of Amneris, daughter of the King of Egypt, who is in love with Radames, the captain of the Egyptian guard. Radames, however, is in love with Amneris's slave, Aida. Aida is the daughter of Amonasro, the King of Ethiopia. As a reward for leading the Egyptians to victory against Ethiopia the King grants Radames one wish. Radames asks for freedom for all prisoners, knowing that one of the prisoners is the father of Aida, but unaware that he is the King of Ethiopia. Amonasro persuades Aida to make Radames tell her his battle strategy, information that would enable the Ethiopian army to defeat the Egyptians. Radames tells Aida but he is overheard by the Egyptians and sentenced to be buried alive with tragic results for all. Featuring some of Verdi's most moving music including "Celeste Aida," "Ritorna vincitor," and "O patria mia", *Aida* has delighted opera lovers since its premiere in Cairo in 1871.

Performed in Italian with English translations above the stage, these performances will be the ninth time *Aida* has been seen at San Diego with other performances occurring in 2013, 2008, 2001, 1996, 1983, 1978, 1972 and 1966.

These performances of *Aida* are made possible by the Production Sponsors, **Candace Carroll, Esq. and Len Simon, Esq.** Michelle Bradley's appearance is underwritten by **Robin Angly**.

Pre-production photos can be found online at: <https://sandiegoopera.smugmug.com/2019-2020-Preproduction-Artwork>

The Cast

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.

Carl Tanner, Radames

American tenor Carl Tanner made his Company debut as Calaf in 2018'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 *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.

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.

Nelson Martínez, Amonasro

San Diego Opera debut. Cuban-American baritone Nelson Martínez began his operatic career at the age of 19 singing a variety of Italian and French operas, as well as Cuban and Spanish zarzuelas. He joined the Metropolitan Opera roster in 2016, covering the role of Count di Luna in *Il trovatore*. He returned in 2017, making his Met debut as Monterone in *Rigoletto* and returning as Giorgio Germont in *La traviata*. He has performed the title role of *Nabucco* with Florida Grand Opera. Other notable appearances include his debuts with the Greek National Opera in the title role of *Rigoletto*, and with the Theatro Municipal de Sao Paulo in Brazil in the title role of *Falstaff*. He has performed with Winter Opera St. Louis, Opera Carolina, Knoxville Opera, Miami Lyric Opera, Metro Lyric Opera of New Jersey, Baltimore Opera, and Sociedad Pro Arte Gratelli of Miami, among others.

Simon Lim, Ramfis

San Diego Opera debut. Korean bass Simon Lim's notable appearances include Guccio in *Gianni Schicchi*, Tom in *A Masked Ball* and Deputato Fiammingo in *Don Carlo* at Teatro alla Scala, Mustafa in *L'Italiana in Algeri* at the Palau de les Arts in Valencia, Barone di Kelbar in *Un giorno di regno* in Verona, Procida in *I vespri siciliani* in Reggio Emilia, Modena and Piacenza, Conte Asdrubale in *La pietra del Paragone* at Theatre de Chatelet in Paris, Marchese di Calatrava and Padre Guardiano in *La forza del destino* at Verdi's Festival in Parma, Verdi *Requiem* in Innsbruck, Timur in *Turandot* and Raimondo in *Lucia di Lammermoor* at Deutsche Oper Berlin, Ratcliffe in *Billy Budd* in Genova, Zuniga in *Carmen* at Glyndebourne Festival, Zaccaria in *Nabucco* in Cagliari, Lisboa, and Salerno, Ramfis at the Deutsche Oper Berlin, Padre Guardiano in *La forza del destino*, Alidoro in *Cenerentola* at Teatro

Filarmonico Verona, Yorg in *Stiffelio* and Balthasar in *La favorite* at La Fenice, Alidoro at Teatro Regio Torino, Yorg in Bilbao, Zaccaria in *Nabucco* in Lille, President Wu Virtù in *The New Prince* in Amsterdam, Raimondo in *Lucia* in Venice, Tom in *A Masked Ball* at Bayerische Staatsoper, Oroveso in *Norma* in Oslo, his debut as Filippo II in *Don Carlo* in Tel Aviv, and Nourabad in *The Pearl Fishers* in Bilbao, among others. He is the winner of many awards including third place at the Operalia World Opera Competition.

Tasha Koontz, High Priestess

American soprano Tasha Koontz made her Company debut as Annina in 2017's *La traviata* and was seen most recently as Frasquita in 2019's *Carmen*. 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.

Mikhail Svetlov, King of Egypt

Russian bass Mikhail Svetlov made his San Diego Opera debut in 2007 as Varlaam in *Boris Godunov* and returned in 2013 to sing Abimelech in *Samson and Delilah*. Early career saw him work as a company principal at the Bolshoi Theatre in Moscow, where his roles included the title role in *Boris Godunov*, Gremin in *Eugene Onegin*, Saltan in *The Tale of Tsar Saltan*, Mephistopheles in *Faust*, Zaccaria in *Nabucco*, Ferrando in *Il trovatore*, Sobakin in *The Tsar's Bride*, Dodon in *Le coq d'Or*, Dosifey in *Khovanshchina*, King René in *Iolanta*, Mendoza in *Betrothal in a Monastery*, Galitsky in *Prince Igor*, Angelotti in *Tosca*, and Gusli player in *The Legend of the Invisible City of Kitezh*. Recent engagements include Archibaldo in *L'amore dei tre Re* for Opera Holland Park, Fiesco in *Simon Boccanegra* with Kentucky Opera, Grand Inquisitor in *Don Carlo* for the Caramoor Festival, Zaccaria in *Nabucco* with Naples Opera, the title role in *Boris Godunov* and Don Basilio in *The Barber of Seville* at the Chaliapin Opera Festival in Russia, and soloist in Stravinsky's *Le Noces* with the Orchestra of Santa Cecilia, Rome. He is well known for his interpretation of Verdi's *Requiem* having performed at leading venues internationally in London, Paris, Moscow, Tokyo, Montreal, and throughout the USA. His discography includes the world premiere of Rachmaninov's *The Miserly Knight* and Serov's *Judith (Le Chant du Monde)*, for which he received a Telerama Award; Shostakovich's *The Gamblers* (Delta Music; and Prokofiev's *Betrothal in a Monastery* (BMG Classics), Shostakovich's *14th Symphony* on (Virgin Classics), and was Grammy nominated for his recording of Stravinsky's *Histoire du Soldat* (Koch International Classics).

Bernardo Bermudez, Messenger

Venezuelan-American tenor Bernardo Bermudez made his Company mainstage debut in 2016's *Madama Butterfly* as Prince Yamidori and was heard as a member of the Ensemble in 2018's *Maria de Buenos Aires* and as a Sailor in *Florencia en el Amazonas*. He was a member of the ensemble in *All Is Calm* in 2018 and also sang the role of Dancairo in *Carmen* in 2019. 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 Morold in Richard Wagner's *Die Feen*. He recently performed the role of Diego Rivera in *Frida* at Long Beach 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 trittico*, *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 *La clemenza di Tito* for Music Academy International (Italy), *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).

Zandra Rhodes, Costume Designer

British fashion designer Zandra Rhodes made her San Diego Opera debut designing costumes for *The Magic Flute* in 2001 and returned to design sets and costumes for *The Pearl Fishers* in 2004 which was then seen in San Francisco, New York, Miami, Denver and Washington DC, among other cities. In 2007 she designed *Aida* for Houston Grand Opera which was a co-commission with English National Opera, Norwegian National Opera, and San Francisco Opera. She attended Medway College of Art and the Royal College of Art in London. An international fashion and textile designer, Zandra founded the Fashion and Textile Museum in London, was Royal Designer for Industry in the UK (conferred by Prince Phillip) and was made a Commander of the British Empire by the Queen in 1997. She designed for the late Princess Diana and continues to design for the rich and famous around the world. Zandra Rhodes has had many academic and professional honors bestowed upon her including six doctorates.

Michael Yeargan, Set Designer

American Scenic Designer Michael Yeargan made his debut with San Diego Opera with this production of *Aida* first seen in 1996 and repeated in 2001 and 2008. For San Diego Opera he also designed *Madama Butterfly* in 1998, 2003 and 2009, *A Streetcar Named Desire* in 2000, *Cold Sassy Tree* in 2001, *Carmen* in 2006 and *Nabucco* in 2010. Yeargan has won two Tony Awards® for Best Scenic Design for *The Light in the Piazza* in 2005 and *South Pacific* in 2008. He is a professor of stage design at the Yale School of Drama and the resident designer for the Yale Repertory Theatre, where he has designed more than 50 productions. His opera credits include set design for Harbison's *The Great Gatsby* for Metropolitan Opera, Bolcom's *A View from the Bridge* for Lyric Opera of Chicago and both *Simon Boccanegra* and *Dead Man Walking* for San Francisco Opera. He has also designed productions for the Royal Opera House, Covent Garden, Welsh National Opera, Frankfurt Opera, Opera Australia and the Scottish Opera. In 2009, he was nominated for a Tony Award for Best Scenic Design for *Joe Turner's Come and Gone*.

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, and *Carmen* in 2019. 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	October 19, 2019	7:30 PM
Tuesday	October 22, 2019	7:30 PM
Friday	October 25, 2019	7:30 PM

Sunday October 27, 2019 2:00 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

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

Only subscriptions are on sale at this time. Single tickets start at \$35 for all mainstage performances and go on sale later this summer. Single tickets start at \$25 for all *détour* Series operas. "One Amazing Night" tickets start at \$35. 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

San Diego Opera 2019-2020 Season

<i>Aida: Theatrical Concert Opera</i>	Giuseppe Verdi	October 19, 22, 25, and 27 (mat), 2019
<i>One Amazing Night with Ailyn Pérez and Joshua Guerrero</i>		December 11, 2019
<i>Hansel & Gretel</i>	Engelbert Humperdinck	February 8, 11, 14, and 16 (mat), 2020
<i>Aging Magician</i>	Paola Prestini	March 13 and 14 (evening and mat), 2020
<i>The Barber of Seville</i>	Gioachino Rossini	April 25, 28, May 1 and 3 (mat) 2020
<i>The Falling and the Rising</i>	Zach Redler	May 8, 9, and 10 (mat) 2020

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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