

SD OPERA **Media Release**

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Puccini's Beloved *Madama Butterfly* Returns to San Diego Opera

*American soprano, Latonia Moore, last seen in
2013's Aida, returns as Cio-Cio-San*

*Romanian tenor Teodor Ilincăi makes American
debut as Pinkerton*

*American mezzo-soprano J'nai Bridges makes
Company debut as Suzuki*

*Conductor Yves Abel returns to lead the San Diego
Symphony*

*Production from Opéra de Montréal never before
seen in San Diego*

San Diego, CA – San Diego Opera is proud to present Puccini's *Madama Butterfly* as the second mainstage offering of its 2015-2016 season when it opens on **Saturday, April 16, 2016** at 7 PM for four performances at the San Diego Civic Theatre. Returning to San Diego Opera in the title role, is American soprano **Latonia Moore**, who dazzled audiences in 2013 as *Aida*. The Company is excited to welcome Romanian tenor **Teodor Ilincăi** as Pinkerton, a role he has sung the role to critical and popular acclaim in Vienna, Paris, Budapest, Toulouse, and Hamburg, in his American debut. Also making an important Company debuts are American mezzo soprano **J'nai**

Bridges as Suzuki and American baritone **Anthony Clark Evans** as Sharpless. Taiwanese-American tenor **Joseph Hu** returns as Goro and American bass-baritone **Scott Sikon** returns as the Bonze. Franco-Canadian conductor **Yves Abel**, last heard leading the orchestra in 2014's *Pagliacci*, returns to lead the San Diego Symphony for these performances. American stage director **Garnett Bruce** will stage the production.

In Puccini's tragic opera *Madama Butterfly*, the American naval officer Pinkerton marries a Japanese geisha named Cio-Cio-San (who is also known as Butterfly). Pinkerton takes the relationship lightly despite the warnings of the American consul, Sharpless. Pinkerton returns to America, and Butterfly gives birth to their child whom she names Trouble while she waits for her husband to return. When Pinkerton does return he brings with him his American wife and Cio-Cio-San must choose to live in disgrace or die with her honor intact. With the famous aria "Un bel di" and the haunting "Humming Chorus" *Madama Butterfly* is full of beautiful music that will stay with the audience long after they have left the theatre.

This production of *Madama Butterfly* is rented from Opéra de Montréal and is new to San Diego Opera audiences. The set designer is **Robert Oswald** and the costume designer is **Aníbal Lápiz**. **Chris Rynne** is the lighting designer. The opera will be performed in Italian with English translations above the stage. This is the ninth time *Madama Butterfly* has been performed by the Company with performances in 2009, 2003, 1998, 1993, 1989, 1982, 1978 and 1971.

Madama Butterfly will have a radio broadcast on Saturday, April 23, 2016 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: <http://sandiegoopera.smugmug.com/2016-PreProduction-Artwork>

The Cast

Latonia Moore, Cio-Cio San

American soprano Latonia Moore made her Company debut in the title role of *Aida* in 2013. Recent roles include *Aida* at the Royal Opera, Covent Garden, the Metropolitan Opera, Opera Australia and Hamburgische Staatsoper, Cio-Cio-San in *Madama Butterfly* at Hamburgische Staatsoper, West Palm Beach Opera and Semperoper Dresden, the title role of *Susannah* in Bilbao, Lucrezia Contarini in *I due Foscari* at Teatro Verdi in Trieste and in Bilbao, Desdemona in *Otello* at Opera Carolina, Amelia in *A Masked Ball* at Hamburgische Staatsoper, Liù in *Turandot* for the Royal Opera, Covent Garden, Teatro Verdi and Semperoper Dresden, Amelia Grimaldi in *Simon Boccanegra* at Hamburgische Staatsoper, and Micaëla in *Carmen* at Bilbao, New York City Opera and The Dallas Opera. She is a recipient of a Richard Tucker Foundation Grant and a winner of the Metropolitan Opera's National Auditions.

Teodor Ilincăi, Pinkerton

San Diego Opera debut. Romanian tenor Teodor Ilincăi was a principal singer with the Bucharest National Opera where he has enjoyed a long relationship. Notable performances include MacDuff in *Macbeth* at Hamburgische Staatsoper, Ismaele in *Nabucco* with Vienna Staatsoper, Rodolfo in *La bohème* at the Royal Opera, Covent Garden as well as in the cities of Timișoara, Bucharest and Hannover. He has performed in the opera houses of Monte Carlo, Seville, Berlin, Düsseldorf, Dresden, Duisburg, Toulouse, Barcelona, Marseille, Budapest, Lausanne, Munich, Geneva, Strasbourg, Santiago, Frankfurt, London, and Paris. Other roles in his repertoire include Alfredo

in *La traviata*, Cassio in *Otello*, the title role of *Faust*, Romeo in *Romeo and Juliette*, and Lensky in *Eugene Onegin*.

J'nai Bridges, Suzuki

San Diego Opera debut. Recent performances from American mezzo-soprano J'nai Bridges include Inez in *Il trovatore*, Vlasta in *The Passenger*, Flower Maiden in *Parsifal*, Flora in *La traviata*, the 2nd Wood Nymph in *Rusalka* with Lyric Opera Of Chicago, Rebecca in Charlier Parker's *Yardbird* with Opera Philadelphia, Adalgisa in *Norma* with Knoxville Opera, and the title role in *Carmen* for Finger Lakes Opera. Her repertory includes Carolina Kirchstetten in *Elegy for Young Lovers*, Idamante in *Idomeneo: King of Crete*, Teresa in *La Sonnambula*, Iras in *Antony and Cleopatra* and Baba the Turk in *The Rake's Progress*. She is a member of the Lyric Opera of Chicago's Ryan Opera Center.

Anthony Clark Evans, Sharpless

San Diego Opera debut. American baritone Anthony Clark Evans is currently completing his second year at Lyric Opera of Chicago's prestigious Ryan Opera Center where he has been heard as the Jailer in *Tosca* and the Servant in *Capriccio*. In previous seasons he was heard at the Lyric Opera of Chicago as Montano in *Otello*, Yamadori in *Madama Butterfly*, the Hunter in *Rusalka*, and Commissario in *La traviata*. He made his Ravinia Festival debut singing in Bernstein's *Songfest* with Ensemble dal Niente, performed Leporello in *Don Giovanni* in the Ryan Opera Center's 2014 Summer Workshop, and sang the Theatre Director in *Les Mamelles de Tirésias* with the Chicago Civic Orchestra. In 2012, Mr. Evans was thrust onto the international operatic scene as a Grand Finals Winner of the Metropolitan Opera National Council Auditions. Prior to this, he was working as a car salesman in Kentucky. The Met Auditions were only the first of a lengthy list of awards granted to him; the following year, he received top prize in the Lissner, Albanese-Puccini, Giulio Gari, and Mario Lanza vocal competitions, as well as second prize in the Liederkrantz and Opera Index competitions. His success continued in 2014 with awards from the Sullivan Foundation, the Luminarts Fellowship, and the American Opera Society, as well as a Sara Tucker Study Grant.

Scott Sikon, Bonze

Since his San Diego Opera debut in 1991 as Superintendent Budd in *Albert Herring*, American bass-baritone Scott Sikon has sung more than twenty roles here including Schaunard in *La bohème*, Dikoi in *Katya Kabanova*, Steve Hubble in *A Streetcar Named Desire*, Montano in *Otello*, Curio in *Julius Caesar in Egypt*, the Second Philistine in *Samson and Delilah*, the First Journeyman in *Wozzeck*, Antonio in *The Marriage of Figaro*, Reinmar von Zweter in *Tannhäuser*, Sacristan in *Tosca*, Count Monterone in *Rigoletto*, The Bonze in *Madama Butterfly*, a Mandarin in *Turandot*, Wagner in *Faust*, Morales in *Carmen*, Nazarene in *Salome*, Fiorello in *The Barber of Seville*, a Corporal in *The Daughter of the Regiment*, the Second Philistine in *Samson and Delilah*, Christian in *A Masked Ball*, last season as Alcandro and Benoit in *La bohème* and as a soloist in the 50th Anniversary Celebration Concert, and earlier this season as Sacristano in *Tosca*. He has performed throughout the United States with Utah Opera, Arizona Opera, Houston Grand Opera, San Francisco Opera, New York City Opera, The Dallas Opera, Hawaii Opera Theatre, Cincinnati Opera and Cleveland Opera. His European debut was at the Vienna Volksoper in the premiere of *The Number 11 Bus*. An active concert artist, Sikon has performed with the Spoleto Festival USA, the San Antonio Symphony and the Arkansas Symphony.

Joseph Hu, Goro

Taiwanese tenor Joseph Hu made his San Diego Opera debut as Arturo in *Lucia di Lammermoor* in 1995. His many performances here include the Steersman in *The Flying Dutchman*, Roderigo

in *Otello*, Pong in *Turandot*, Benvolio in *Romeo and Juliet*, Count Lerma in *Don Carlo*, the Messenger in *Samson and Delilah*, Ruiz and the Messenger in *Il trovatore*, Don Curzio in *The Marriage of Figaro*, Spoletta in *Tosca*, Borsa in *Rigoletto*, Abdallo in *Nabucco*, Gaston in *La traviata*, Pong in *Turandot*, Remendado in *Carmen*, the Fourth Jew in *Salome*, and was last seen as the Judge/Servant in 2014's *A Masked Ball*. Among other companies with which he has sung are the Lyric Opera of Chicago, The Dallas Opera, Cincinnati Opera, Kentucky Opera, Nashville Opera, Tulsa Opera, Fort Worth Opera and Dayton Opera and his International debut with Israeli Opera.

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*. 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.

Garnett Bruce, Director

Madama Butterfly marks the fourth occasion that American director Garnett Bruce has directed this opera for the Company, including his Company debut in 1998 and most recently in 2009. For the Company he also directed *Cold Sassy Tree* in 2001, *Vanessa* in 2005 and *Aida* in 2008. He has directed *Turandot* for San Francisco Opera, *Lucia di Lammermoor* for The Dallas Opera, *Don Pasquale* for Opera Memphis, *La Cenerentola* for Madison Opera, *La traviata* for Austin Lyric Opera and Madison Opera, *Street Scene* and *La Clemenza di Tito* with Wolf Trapp Opera, *La bohème* for Lyric Opera Kansas City and The Dallas Opera, *Tosca* and *Madama Butterfly* at Houston Grand Opera, *Carmen* for Palm Beach Opera and *Jenufa* for The Dallas Opera. He has served on the staffs of San Francisco Opera, Santa Fe Opera, Houston Grand Opera, Dallas Opera and Washington National Opera over the past years.

Roberto Oswald, Set Design

San Diego Opera debut. Argentine set designer opera director began his career in 1962 designing sets of *Pelléas et Mélisande* at Teatro Colón. He started collaborating with costume designer Aníbal Lápiz in 1972, a career that endured until Oswald's death in 2013. He is known for designing, directing, and lighting over 140 opera and ballet productions in Argentina, the United States, Chile and Uruguay and became well known for his interpretations of Wagner and Strauss. His most recent productions include *Falstaff* in 2010 and *Lohengrin* in 2011 at the Teatro Colón, and *Parsifal* in 2013 at the Teatro Municipal in Santiago. He was also the lighting designer for the Colón's 2011 production of the ballet *Le corsaire*, which was recently put on at the Metropolitan Opera, the Kennedy Center in Washington, and the Dorothy Chandler Pavilion in Los Angeles.

Aníbal Lápiz, Costume Design

San Diego Opera debut. Argentine costume designer Aníbal Lápiz graduated from the Instituto Superior de Arte del Teatro Colón, Buenos Aires as a theatrical and opera costume designer and travelled to study in London, where he stayed for two years. He returned to Buenos Aires and began his collaboration with Roberto Oswald designing costumes for ballet and operas including *Nabucco*, *Hansel and Gretel*, *Otello*, *Tannhäuser*, *Dido and Aeneas*, *I Due Foscari*, *Lohengrin*, *Die Frau ohne Schatten*, the complete *Ring Cycle* twice for the Teatro Colón, The Dallas Opera and Santiago de Chile, *Benvenuto Cellini*, *Norma*, *La Cenerentola*, *Parsifal*, *Elektra*, *Aida*, *Tosca*, *Turandot*, *Die Fliegende Holländer*, *Die Meistersinger*, *Tristan and Isolde*, *Salome*, *The Tales of Hoffman*, *Don Giovanni*, *La traviata*, *Il trovatore*, *L'italiana in Algeri*, *I Puritani*, *Madama Butterfly*, *Lucia de Lammermoor*, *The Pearl Fishers*, *The Magic Flute*, *Samson and Delilah*, and the ballets *Les Noces* and *Spartacus*. On the international scene he designed costumes for stage productions in Germany, Canada, Caracas, Chile, Brazil, Spain, Uruguay. In the United States he worked for the San Francisco Opera, Washington Opera, Baltimore Opera, Miami Opera, Seattle, Columbus, Ohio, Portland, Los Angeles and The Dallas Opera. For the Anna Livia Festival of Dublin he designed *Carmen*, *Hérodiade*, *Il trovatore*, *Gianni Schichi*, *Il Tabarro* and *Martha*. He received the Drama Critics Award as best costume designer for *Turandot*, *Tosca*, *Die Fliegender Holländer*, *Die Walküre*, *Jenufa*, *Boris Godunov* and *Wozzeck*. He designed the costumes for *Highlander II*, which was filmed in the Teatro Colón in 1991.

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, and *Aida* in 2008. 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	April 16, 2016	7 PM
Tuesday	April 19, 2016	7 PM
Friday	April 22, 2016	7 PM
Sunday	April 24, 2016	2 PM

Get Connected For Madama Butterfly

Stars in the Salon

Meet the singers, conductor and director of *Madama Butterfly* in this informal panel discussion on **Thursday, April 7, 2016 at 5:30 PM** in the Beverly Sills Salon, Civic Theatre. Free.

Pre-Opera Lectures

These 30-minute informative lectures 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 – NEW

Join the cast, crew, musicians and artists right after the performance 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 Spotlight

Produced by San Diego Opera and UCSD-TV, the award-winning *San Diego Opera Spotlight* program gives viewers a unique and entertaining look behind-the-scenes of each of San Diego Opera's mainstage productions. Viewers will see how the singers, directors, conductor and crew work together to create each opera, get a sneak peek at rehearsal footage and hear exclusive interviews with the stars. *San Diego Opera Spotlight* repeats daily throughout the run of the production. For a complete listing of schedules and where to view it, visit:

<http://www.sdopera.org/Company/Education/Spotlight>

San Diego OperaTalk! with Nicolas Reveles

Join Dr. Nicolas Reveles, San Diego Opera's Director of Education and Community Engagement, for these fascinating, half-hour overviews of our operas. He'll take you on an intriguing journey through the story, music and history of each opera. You'll pick up rich insight into the structure and composition of the music, along with recommendations of the best recordings. It's a wonderful prelude to your opera experience and a great way to pick up some tidbits to impress your friends at intermission! For a complete listing of schedules and where to view it, visit:

<http://www.sdopera.org/Company/Education/OperaTalk>

San Diego Opera Video Podcast Series

In order to help audiences better appreciate the operas in our 2015-2016 Season, the Education and Community Engagement Department has developed a series of introductory podcasts hosted by Dr. Nicolas Reveles. These 15 to 20 minute "conversations" can be enjoyed by opera fans as well as those who are new to the art form. Informal yet informative, this is a great way to prepare for our season. <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 <http://www.facebook.com/>

San Diego Opera Blog: Aria Serious

Aria Serious is San Diego Opera's official blog. It focuses on the serious and not-so-serious world of opera with behind-the-scenes looks at our productions, artist interviews and industry as well as pop-culture news. Come and join in the conversation at: <http://ariaserious.blogspot.com/>

San Diego Opera on YouTube

Now viewers can watch a large portion of San Diego Opera's programming at their convenience on YouTube. *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 happen backstage and in the office on San Diego Opera’s Instagram page. <http://instagram.com/sandiegoopera>

Purchasing Tickets

Single tickets start at \$35. Subscriptions range from \$105 for a three-opera series to \$1,305 for a full season package. Subscriptions and single tickets can be purchased by calling (619) 533-7000 or online at www.sdopera.org.

The 2015-2016 International Season

<i>René Barbera in Recital</i>		September 19, 2015
<i>Patricia Racette “Diva on Detour”</i>		November 14, 2015
<i>Tosca</i>	Giacomo Puccini	February 13, 16, 19 and 21 (mat), 2016
<i>Ferruccio Furlanetto in Concert</i>		March 5, 2016
<i>Madama Butterfly</i>	Giacomo Puccini	April 16, 19, 22 and 24 (mat), 2016
<i>Great Scott</i>	Jake Heggie	May 7, 10, 15 and 15 (mat), 2016

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

The 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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