

# SD OPERA Media Release

**FOR IMMEDIATE RELEASE:**

November 17, 2016

Contact: Edward Wilensky (619) 232-7636

[Edward.Wilensky@sdopera.com](mailto:Edward.Wilensky@sdopera.com)

## **Verdi's *Falstaff* Continues San Diego Opera's Mainstage Season on February 18, 2017**

***Comedy based on character from Shakespeare's Henry  
IV and The Merry Wives of Windsor***

***Italian baritone Roberto de Candia makes Company  
debut as Sir John Falstaff***

***Mezzo-soprano Marianne Cornetti returns as Dame  
Quickly***

***Conductor Daniele Callegari makes welcome return***

**San Diego, CA** – San Diego Opera's mainstage season continues on **Saturday, February 18, 2017** with Verdi's *Falstaff*. An international cast of opera stars brings the story of Falstaff, Shakespeare's beloved character from his plays *The Merry Wives of Windsor* and *Henry IV*, to life in Verdi's final opera he composed and only his second comedy. *Falstaff* opens at the San Diego Civic Theatre of Saturday, February 18, 2017 for four performances. Additional performances are February 21 and 24 at 7 PM, and February 26 at 2 PM.

Making an important Company debut is baritone **Roberto de Candia** who has sung the role of Falstaff to critical acclaim in Germany and Finland. He is joined by returning soprano **Ellie Dehn** (last seen as here as Donna Anna in *Don Giovanni* in 2015) as Alice Ford. Also in Company debuts are baritone **Troy Cook** as Ford, soprano **Maureen McKay** as Nannetta, and tenor **Jonathon Johnson** as Fenton. A roster of San Diego Opera favorites is also returning for this opera including mezzo-soprano **Marianne Cornetti** (last heard here in the Company's 50<sup>th</sup> Anniversary Concert in 2015) as Dame Quickly, mezzo-soprano **Kirstin Chávez** (last heard here as Maddalena in *Rigoletto* in 2009) as Meg Page, tenor **Simeon**

**Esper** (last heard here as Juan in *Don Quixote* in 2014) as Bardolfo, bass **Reinhard Hagen** (last heard here in the 50<sup>th</sup> Anniversary Concert in 2015) as Pistola, and tenor **Joel Sorenson** (last heard as Rodriguez in *Don Quixote* in 2014) as Dr. Caius. Leading from the podium for these performances is **Daniele Callegari** whose conducting was last heard locally in 2015's *Don Giovanni*. Stage director **Olivier Tambosi** makes a highly-anticipated directing debut in this production rented from the Lyric Opera of Chicago with sets and costumes designed by **Frank Philipp Schlössmann**.

*Falstaff* tells the story of Shakespeare's portly knight of Windsor and his comic misadventures when he tries to court two different married women. *Falstaff* will be performed in Italian with English translations above the stage. This is the third time *Falstaff* has been performed by the Company with the other performances occurring in 1999 and 1978.

*Falstaff* will have a radio broadcast on Saturday, February 25, 2017 at 8 PM on KPBS radio, 89.5 FM (97.7 FM Calexico) and online at [www.kpbs.org](http://www.kpbs.org)

Pre-production photos can be found online at: <https://sandiegoopera.smugmug.com/2016-2017-Preproduction>

### **The Cast**

#### **Roberto de Candia, Sir John Falstaff**

San Diego Opera debut. Italian Baritone Roberto de Candia has appeared on major stages including La Scala, Covent Garden, the Metropolitan Opera, Vienna Staatsoper, The Salzburg Festival, Opera Company of Philadelphia, the National Academy of Santa Cecilia in Rome, the Glyndebourne Festival, Opéra Comique in Paris, New National Theatre Tokyo, Opernhaus Zürich, Deutsche Oper Berlin, Bayerische Staatsoper, Nederlandse Opera, the Rossini Opera Festival in Pesaro, Bologna Community Theater, the Opera Theater in Rome, Regio Theater in Turin and Regio Theater of Parma. Notable appearances include Figaro in *The Barber of Seville* for Vienna Staatsoper, Théâtre des Champs-Élysées, and Turin's Regio Theater, Falstaff for Hamburgische Staatsoper and the Finnish National Opera, Belcore in *The Elixir of Love* for Venice's La Fenice Theater and the Lyric Theater in Cagliari, Fra Melitone in the *Force of Destiny*, Malatesta in *Don Pascual*, and Lescaut in *Manon* at the Maggio Theater Musicale Fiorentino, Germont in *La traviata* at the Hamburgische Staatsoper, Semperoper Dresden, and Lyric Theater of Cagliari, the title role of *Gianni Schicchi* at the Finnish National Opera, the title role of the *The Kapellmeister* in St. Petersburg, Tadeo in *The Italian Girl in Algiers* in Moscow and the Regio Theater in Turin, Marcello in *La bohème* at the Regio Theater in Turin, Dandini in *Cinderella* at the New National Theatre in Tokyo, and Dulcamara in *The Elixir of Love* at Hamburgische Staatsoper.

#### **Ellie Dehn, Alice Ford**

American soprano Ellie Dehn made her Company debut in 2010 as Mimì in *La bohème* and returned in 2015 as Donna Anna in *Don Giovanni*. Recent engagements include Teatro Lirico di Cagliari for Fiordiligi in *Così fan tutte*, Musetta in *La bohème* with Lyric Opera of Kansas City, Donna Elvira in *Don Giovanni* at Teatro Massimo in Palermo, Euryanthe in *Euryanthe* at the Bard Festival, Teatro alla Scala debut as Antonia in *The Tales of Hoffmann*, the Metropolitan Opera as Donna Elvira and Musetta, and both Helena in *A Midsummer Night's Dream* and Musetta at Rome's Teatro dell'Opera. She is well known for her portrayal of Countess Almaviva in *The Marriage of Figaro* with performances at Houston Grand Opera, San Francisco Opera and Tulsa Opera, Donna Anna with performances at the Ravinia Festival, Bayerische Staatsoper, Opera Colorado and PORT Opera, Donna Elvira in *Don Giovanni* with the Spoleto Festival. Other notable performances include Rosaura in the world premiere of Spratlan's *Life is a Dream* in Santa Fe, Agathe in *Der Freischütz* in Geneva, Madame Cortese in *Il viaggio a Reims* in Bilbao, Freia in *Das Rheingold* in Los Angeles, Juliete in *Romeo and Juliet* with Minnesota Opera, and the title role in William Walton's *Troilus and Cressida* at the Opera Theater of St. Louis. She is a frequent guest on Garrison Keillor's A Prairie Home Companion.

**Troy Cook, Ford**

San Diego Opera debut. Notable performances for American baritone Troy Cook includes Ford in *Falstaff* and Marcello in *La bohème* at Hamburgische Staatsoper, Marcello and Guglielmo in *Così fan tutte* at Royal Opera, Covent Garden, Germont in *La traviata* with Central City Opera, Rodrigo in *Don Carlo* with Opera Philadelphia, Sharpless in *Madama Butterfly* with Utah Opera, Marquis de la Force in *Dialogues des Carmélites* with Opera Theatre of St. Louis, Portland Symphony, and Winston-Salem Symphony, Paolo in *Simon Boccanegra* with Kentucky Opera, Riccardo in *I puritani* with Boston Lyric Opera, Marcello with Pittsburgh Opera and North Carolina Opera, Captain von Trapp in *The Sound of Music* with Central City Opera, Marcello and Father Palmer in *Silent Night* with Opera Philadelphia, Lord Cecil in *Maria Stuarda (Mary, Queen of Scots)* with Washington Concert Opera, Silvio in *Pagliacci* with Opera Theatre of Saint Louis, Gaylord Ravenal in *Show Boat* with Central City Opera, Lescaut in *Manon Lescaut* at Opera Philadelphia, Almaviva in *The Marriage of Figaro* for Lyric Opera of Kansas City, Escamillo in *Carmen* for Green Mountain Opera Festival, Figaro in *The Barber of Seville* at Fort Worth Opera, and Guglielmo with Santa Fe Opera and Toledo Opera.

**Maureen McKay, Nanetta**

San Diego Opera debut. Recent engagements by American soprano Maureen McKay include Leïla in *The Pearl Fishers* for Seattle Opera, Händel's *Messias* for the Danish National Symphony, Mahler's *Symphony No. 2* with the Choir and Orchestra of Teatro Carlo Felice in Génova, Pamina in *The Magic Flute* with Portland Opera, Komische Oper Berlin, and Grand Teatre del Liceu, Mabel in *The Pirates of Penzance* for Atlanta Opera, Ann Trulove in *The Rake's Progress* with Portland Opera. As a previous ensemble member of Komische Oper Berlin, she sang Blanche in *Dialogues des Carmélites*, Gretel in *Hänsel and Gretel*, Marzelline in *Fidelio*, Sophie in *Der Rosenkavalier*, Susanna in *The Marriage of Figaro*, Norina in *Don Pasquale*, Musetta in *La bohème*, Elisa in a concert performance of *Il re pastore*, and Mozart's *Requiem*. Other previous engagements include Gretel in *Hänsel und Gretel* with Bayerische Staatsoper, Opera Company of Philadelphia, Portland Opera, and Tulsa Opera, Nannetta in *Falstaff* with the Saito Kinen Festival, Pamina with Washington National Opera and Lyric Opera of Kansas City, Susanna with Opera Cleveland, Eurydice in *Orphée et Eurydice* for the Opera Company of Philadelphia, Lightfoot McLendon in *Cold Sassy Tree* with Atlanta Opera, Lilla in *Una cosa rara* and Elisa with Opera Theatre of Saint Louis, Zerlina in *Don Giovanni* with New Orleans Opera, Despina in *Così fan tutte*, Caroline Gaines in *Margaret Garner* with New York City Opera, Musetta in *La bohème* with Opera Omaha, Norina with Anchorage Opera, Lisa in *La sonnambula* with Washington Concert Opera, and Laurey in *Oklahoma!* with Central City Opera.

**Jonathon Johnson, Fenton**

San Diego Opera debut. American tenor Jonathon Johnson's recent engagements include Ruiz in *Il trovatore* for Lyric Opera of Chicago, Ezekial Cheever in *The Crucible* with Piedmont Opera, and the title role of Candide and Rev. Horace Adams in *Peter Grimes* with the Aspen Summer Music Festival. He recently completed his first season as a member of the Patrick G. & Shirley W. Ryan Opera Center at the Lyric Opera of Chicago. He received his Master of Music degree from the A.J. Fletcher Opera Institute at the University of North Carolina School of the Arts where his roles included Ruggero in *La rondine*, Lechmere in *Owen Wingrave*, and Azaël in *L'enfant prodigue*. He received his Bachelor of Music degree from Mercer University's Townsend School of Music, where he sang the title role in *L'Égisto*, Camille de Rosillon in *The Merry Widow*, and Nemorino in *The Elixir of Love*. He recently performed for the 125<sup>th</sup> Anniversary Gala of the Auditorium Theater and has been featured on WFMT as a part of the Ryan Opera Center Recital Series.

**Marianne Cornetti, Dame Quickly**

American mezzo-soprano Marianne Cornetti made her Company debut in 2001 as Amneris in *Aida*, a role she has also sung with the Vienna State Opera, the Metropolitan Opera, Teatro Communale in Florence,

Deutsche Oper Berlin, Théâtre Royal de la Monnaie, and Arena di Verona. She returned again in 2007 to sing Azucena in *Il trovatore* and was last heard as a soloist at the Company's 50<sup>th</sup> Anniversary Concert in 2015. Her varied repertoire includes Jocasta in *Oedipus Rex*, Fidalma in *The Secret Marriage*, Santuzza in *Cavalleria rusticana* and Frasquita in *El Gato Montés*. Recent and notable engagements include Eboli in *Don Carlo* at Teatro alla Scala, Royal Opera, Covent Garden, the Metropolitan Opera, Vienna Staatsoper, Bayerische Staatsoper, Teatro dell'Opera di Roma, Deutsche Oper Berlin, Theatre Royale de la Monnaie, Florence's Teatro Comunale, Arena di Verona, Gran Teatro del Liceo, and Teatro San Carlos in Naples, Ortrud in *Lohengrin* at Teatro Giuseppe Verdi in Trieste, Lady MacBeth in *MacBeth* and Laura in *La Gioconda* for Deutsche Oper Berlin, Azucena at the National Theatre of China, Sao Paulo's Teatro Municipal, Ulrica in *A Masked Ball* for Royal Opera, Covent Garden, and the Witch in *Hansel and Gretel* for Minnesota Opera.

### **Kirstin Chávez, Meg Page**

American mezzo-soprano Kirstin Chávez made her Company debut in the title role of *Thérèse Raquin* in 2003, returning to sing Rosina in *The Barber of Seville* in 2006, and Maddalena in *Rigoletto* in 2009. Notable appearances include Octavian in *Der Rosenkavalier* for Florentine Opera, Hansel in *Hansel and Gretel* for Atlanta Opera, the title role in *Orfeo* and Sondra Finchley in *An American Tragedy* for the Metropolitan Opera, Jo in *Little Women* for Opera Pacific, Sister Helen Prejean in *Dead Man Walking* and Sharon Falconer in *Elmer Gantry* for Tulsa Opera, the title role of *Carmen* for Opera Queensland, Graz Opera, Arena di Verona, The Welsh National Opera, New National Theatre Tokyo, China National Center for the Performing Arts, Opera Carolina, Manitoba Opera, Opera Carolina, Carolina Master Chorale, Central City Opera, Orlando Philharmonic Orchestra, Opera New Jersey, and Columbus Symphony Orchestra, Marquise de Merteuil in *Quartett* for The Royal Opera, Covent Garden and Malmö Opera, Amneris in *Aida* with Opera Southwest and Baltimore Concert Opera, Paula in *Florencia en el Amazonas* with Nashville Opera and Utah Opera, Jezibaba in *Rusalka* with Opera San Antonio, Lucretia in *The Rape of Lucretia* with Teatro dell'Opera di Firenze, Teatro Municipale Reggio Emilia, and Teatro Alighieri Ravenna, Baba in *The Rake's Progress* with Cincinnati Chamber Orchestra, and Maddalena for the The Dallas Opera and Metropolitan Opera. She is also well known on the concert stage, having performed in numerous oratorios and concert productions, including such works as Beethoven's *9th Symphony*, Mozart's *Requiem*, Bach's *Magnificat*, Rossini's *Stabat Mater*, Verdi's *Requiem*, the Mahler *2nd Symphony* and *Rückert Lieder*, and Manuel de Falla's *El Amor Brujo*.

### **Simeon Esper, Bardolfo**

American tenor Simeon Esper made his San Diego Opera debut in 2007 as Heinrich der Schreiber in *Tannhäuser*, returned in 2008 as Beppe in *Pagliacci*, in 2011 for the roles of the Major Domo to Faninal and the Innkeeper in *Der Rosenkavalier*, in 2012 as the Third Jew in *Salome*, and was last heard as Juan in 2014's *Don Quixote*. He made his debut with Theater Bielefeld in Germany as David in Wagner's *Meistersinger von Nurnberg* and returned to the company that fall to begin a festival contract with roles that included Jaquino in *Fidelio*, the Steersman in *The Flying Dutchman* and Graf Elemer in *Arabella*. In 2010 he joined Semperoper Dresden where he's been heard as the Dancing Master in *Ariadne auf Naxos*, Flamand in *Capriccio*, Dmitri in *Boris Godunov*, The Steersman in *The Flying Dutchman*, a young Seaman/A Shepherd in *Tristan und Isolde*, Walther von der Vogelweide in *Tannhäuser*, Oronte in *Alcina*, Sam Kaplan in *Street Scene*, Dawson in *We Come to the River*, Jaquino in *Fidelio*, Comus in *King Arthur*, Basilio in *The Marriage of Figaro*, Monostatos in *The Magic Flute*, Dancairo in *Carmen*, and A Soldier in *Der Kaiser von Atlantis*. With Seattle Opera, he has sung a young Seaman/A Shepherd, Major Domo to Faninal in *Der Rosenkavalier*, Heinrich in *Tannhäuser*, Diener in *Elektra*, Sir Bruno Robertson in *I Puritani* and the First Guard in *The Magic Flute*. Other notable roles include the title role in *Dr. Miracle* and Jude in *Salome* with Atlanta Opera, Nathanael in *The Tales of Hoffmann* and Scaramuccio in *Ariadne auf Naxos* with Sarasota Opera, Mr. Upfold in *Albert Herring* with Paris Opera Comique, Sellem in *The Rake's Progress*, The Steersman at Théâtre des Champs-Élysées, the Dancing Master with Deutsche Oper

am Rhein, and Pedrillo in *Die Entführung aus dem Serail* with the Bellingham Festival of Music in Washington.

#### **Reinhard Hagen, Pistola**

German bass Reinhard Hagen made his San Diego Opera debut in 2000 as Heinrich in *Lohengrin* and returned as Rocco in *Fidelio*, as Raimondo in *Lucia di Lammermoor*, as Landgraff Hermann in *Tannhäuser*, as Talbot in *Mary, Queen of Scots*, as Timur in *Turandot* and twice as Ramfis in *Aida*. He was last head with the Company in 2015 as the bass soloist in the Company's 50<sup>th</sup> Anniversary Concert. For several seasons Hagen was a member of the Deutsche Oper Berlin after his debut in *Tannhäuser* where his roles included Hunding in *Die Walküre*, Fasholt in *Das Rheingold*, Narbal in *Les troyens*, Sarastro, and Daland in *The Flying Dutchman*, among others. He made his Metropolitan Opera debut as Sarastro in *The Magic Flute*, a role he has sung with L'Opéra de Montreal, Gran Opera Paris, Bastille, Los Angeles Opera, Gran Teatro Liceu and Hamburg and Munich State Operas, among others. Other appearances include Sarastro in *The Magic Flute* in Frutillar, Titurel in *Parsifal* at London Proms, Gurnemanz in *Parsifal* at Malmö Opera, the Commendatore in *Don Giovanni* for the Royal Opera, Covent Garden, Rocco in *Fidelio* with The Dallas Opera and Théâtre Châtelet, König in *Lohengrin* with Hamburg State Opera, Seneca in *L'incoronazione di Poppea* in Los Angeles and Fasholt, Hunding, the Commendatore and Titurel in *Parsifal* for San Francisco Opera.

#### **Joel Sorensen, Dr. Caius**

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, and in 2013 as the First Tempter/First Knight in *Murder in the Cathedral* and Beppe in *Pagliacci*. 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 *Tosca* with Los Angeles 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 San Francisco Opera, Seattle Opera, Opera Company of Philadelphia, Portland Opera and Palm Beach Opera.

#### **Daniele Callegari, Conductor**

Italian conductor Daniele Callegari made his Company debut in 2013 with *Aida* and returned in 2015 to conduct *Don Giovanni*. He was the Principal Director of the Wexford Opera Festival from 1998 to 2001 and was the Chief Conductor of the Royal Flanders Philharmonic Orchestra in Antwerp from 2002 to 2008. He is a regular guest at the world's leading opera companies and symphonies including Metropolitan Opera and Carnegie Hall of New York, Canadian Opera Company, Washington National Opera, Bayerische Staatsoper, Deutsche Oper Berlin, Staatsoper Unter den Linden, Vienna Staatsoper, Carlo Felice di Genova, Comunale di Bologna, Dresden Musik Festspiele, Frankfurt Oper, Gurzenich Orchester, Liceu of Barcelona, Macerata Opera, Massimo di Palermo, Massimo Bellini di Catania, MDR Orchester, Muncher Rundfunk Orchester, National Symphony Orchestra of Ireland, New Japan Foundation, Opéra Marseille, Orchestra Regionale della Toscana, Orquestra Sinfonica de Madrid, Philharmonique de Montecarlo, Regio di Parma, Sao Carlos in Lisbon, Théâtre de La Monnaie, Teatro dell'Opera di Roma, Teatro Verdi di Trieste, Orchestra Sinfonica della RAI and Accademia Nazionale di Santa Cecilia di Roma. Recent operas he has conducted include *Rigoletto*, *La bohème*, *Les Huguenots*, *Falstaff*, *Così fan tutte*, *I due Foscari*, *Turandot*, *Pagliacci*, *Cavalleria rusticana*, *A Masked Ball*, *La traviata*, *The Force of Destiny*, *Aida*, *Simon Boccanegra*, *The Elixir of Love*, *Madama*

*Butterfly* and *Carmen*, among many others. His discography includes *Alice* by Testoni and Wolf-Ferrari's *I quattro Rusteghi* for Agorà, *La traviata* for Bongiovanni, *La Gioconda* by Ponchielli, Mascagni's *Messa di Gloria, Stabat Mater* by Pergolesi, *Il trovatore* and *Oberto conte di San Bonifacio* and a CD dedicated to concert arias by Mozart for Fonè.

### **Olivier Tambosi**, Stage Director

San Diego Opera debut. French stage director Olivier Tambosi was the founder and artistic director of Neue Oper Wien (N.O.W.) until 1993. His productions for N.O.W. included *Bastien und Bastienne*, *Joseph & the Amazing Technicolor Dreamcoat*, *Idomeneo: King of Crete*, *Medea*, *The Magic Flute*, *Prima la Musica*, *Macbeth*, *La Serva Padrona*, *Simplicius Simplicissimus*, *Il Segreto di Susanna*, *Pimpinone*, and *Lulu*. From 1993 and 1996 he was Artistic Director for Opera at the Stadttheater in Klagenfurt, where he directed *The Elixir of Love*, *Manon Lescaut*, *La voix humaine*, *Death in Venice*, *Der Vetter aus Dingsda*, *Così fan tutte*, *Cavalleria rusticana*, *Pagliacci*, *Dolores*, *Rigoletto*, and *The Tales of Hoffmann*. Other notable directorial engagements include *Rosenkavalier* and *Lulu* at the National Theater Mannheim, *Pagliacci* and *Le Pauvre Matelo* at Barcelona's Liceo, *Macbeth* and *La traviata* for the Opera du Rhin, *Hänsel and Gretel* at the National Theater Weimar, *Jenufa* and *La bohème* in Hamburg, *Die Entführung aus dem Serail*, *The Rake's Progress* and *Lulu* in Klagenfurt, *Tristan und Isolde* in Berne, *Pelleas et Melisande* and *Orfeo ed Euridice* in Nuremberg. In the United States, he has directed *Jenufa* at the Metropolitan Opera and Los Angeles Opera, *Falstaff* for the Lyric Opera of Chicago and Houston Grand Opera, *A Masked Ball* for Houston Grand Opera, *Manon Lescaut* for San Francisco Opera, and a double-bill of *Der Zwerg* and *Eine Florentinische Tragödie* at the Fisher Center for the Performing Arts. Other notable engagements include *Wozzeck* in Klagenfurt, *Idomeneo: King of Crete* at the Lucerne Festival, *La traviata* and *The Marriage of Figaro* in Linz, *Don Giovanni* in Zagreb, *Vetter aus Dingsda* at Vienna's Volksoper, *Madama Butterfly* for the Festival de Mayo in Guadalajara, *Die Fledermaus* in Dortmund, *Lucia di Lammermoor* in Bregenz; *Otello* for National Theater Saarbrücken, *Die Meistersinger von Nürnberg* for Linz's Landestheater, *Così fan tutte* at the Gärtner Platz Theater, *The Merry Widow* with Graz Opera, *The Man of La Mancha* at Vienna's Volksoper, and *Jenufa* with San Francisco Opera.

### **Frank Philipp Schlössmann**, Set and Costume Design

Company debut. German set and costume designer Frank Philipp Schlössmann made his San Francisco Opera debut in with *Manon Lescaut* and returned for *The Makropulos Case* and *Jenufa*. His production of *Jenufa* was mounted at the Metropolitan Opera, and additional operatic credits include *The Love of Three Oranges*, *The Knight of the Roses*, *The Turn of the Screw* and *The Bartered Bride* for Comic Opera Berlin; *Tannhäuser* at Teatro Bellini in Catania, Sicily; *Falstaff* at Lyric Opera of Chicago; *Macbeth* for Strasbourg Opera; *La traviata* for Leipzig Opera; *Jenufa*, *Lucia di Lammermoor* and *La bohème* at the Hamburgische Staatsoper; *Capriccio* at Opera Amsterdam; *The Marriage of Figaro* and *La Fanciulla del West* for Tokyo's New National Theatre; *Jenufa* at the Royal Opera, Covent Garden; and Wagner's *Ring* cycle at the Bayreuth Festival 2006–2010. His work has also been seen at Munich's Bavarian State Opera, Dresden's Saxon State Opera, Teatro La Fenice in Venice, Florence's Teatro Maggio Musicale, Los Angeles Opera, Teatro Colón in Buenos Aires, National Center for the Performing Arts Beijing, English National Opera, State Opera Budapest, and St. Petersburg's Mariinsky Theatre, among many others. Recent engagements include *Jenufa* in Helsinki, *Guglielmo Tell* in Graz, and *Tristan und Isolde* at the Wagner Festival in Bayreuth.

### **Performance Schedule**

Saturday	February 18, 2017	7 PM
Tuesday	February 21, 2017	7 PM

Friday	February 24, 2017	7 PM
Sunday	February 26, 2017	2 PM

### **Get Connected For *Falstaff***

#### **Stars in the Salon**

Meet the singers, conductor and director of *Falstaff* in this informal panel discussion on **Thursday, February 9, 2016 at 5:30 PM** in the Beverly Sills Salon, Civic Theatre. Free.

#### **Pre-Opera Lectures**

These 30-minute informative lectures for the mainstage 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 mainstage 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 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 2016-2017 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 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 \$37. Subscriptions begin at \$111 for a three-opera series. Subscriptions and single tickets can be purchased by calling (619) 533-7000 or online at [www.sdopera.org](http://www.sdopera.org).

### **The 2016-2017 International Season**

<i>Piotr Beczala in Recital</i>		September 17, 2016
<i>La Cenerentola (Cinderella)</i>	Gioachino Rossini	October 22, 25, 28 and 30 (mat), 2016
<i>Soldier Songs</i>	David T. Little	November 11, 12 and 13 (mat), 2016
<i>Falstaff</i>	Giuseppe Verdi	February 18, 21, 25 and 26 (mat), 2017
<i>La Tragédie de Carmen</i>	Georges Bizet/Peter Brook	March 10, 11 and 12 (mat) 2017
<i>La traviata</i>	Giuseppe Verdi	April 22, 25, 28 and 30 (mat), 2017

### **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](http://www.sdopera.org)

###