

SD OPERA Media Release

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San Diego Opera Presents the West Coast Premiere of Jake Heggie's and Terrence McNally's *Great Scott*

*Directed by Jack O'Brien, former Artistic Director
of The Old Globe Theatre*

*American mezzo-soprano Frederica von Stade
makes Company debut*

Mezzo-soprano Kate Aldrich returns as Arden Scott

*American baritone Nathan Gunn makes Company
debut*

*Great Scott made possible by title co-sponsor
Darlene Shiley*

San Diego, CA – San Diego Opera is proud to continue its tradition of presenting new or rarely performed works when it presents the west coast premiere of *Great Scott*, the new opera from composer **Jake Heggie** (*Moby-Dick*, *Dead Man Walking*, *Three Decembers*) and librettist **Terrence McNally** (*Dead Man Walking*, *Three Decembers*, and the plays *Mother and Sons*, *Love! Valour! Compassion!*, *The Fully Monty*). They are joined by veteran stage director and former director of San Diego's Old Globe Theatre, **Jack O'Brien**, who will stage the opera.

Great Scott opens on **Saturday, May 7, 2016 at 7 PM** for four performances at the San Diego Civic Theatre and is a co-production with The Dallas Opera. The opera received its world premiere in Dallas on October 30, 2015.

American mezzo soprano **Kate Aldrich** returns to the Company as Arden Scott, an opera singer at the height of her career, who has returned home for the first time since becoming a star where she finds her local opera company (the American Opera Company) in peril and the local football team (The Grizzlies) playing across town in the Super Bowl. American baritone **Nathan Gunn** makes his Company debut as Sid Taylor, Arden Scott's high school boyfriend. Mezzo soprano **Frederica von Stade** also makes her Company debut as Mrs. Edward "Winnie" Flato, Arden's mentor and the primary benefactor of the American Opera Company. Lebanese-Canadian soprano **Joyce El-Khoury** makes a Company debut as Tatyana Bakst, an ambitious young soprano. American countertenor **Anthony Roth Costanzo** makes his Company debut as Roane Heckle, stage manager at the American Opera Company and Arden's confidant. Returning bass baritone **Philip Skinner** sings the role of Maestro Eric Gold, Arden's frequent musical collaborator. American tenor **Garrett Sorensen** makes his Company debut as high strung tenor Anthony Candolino. American baritone **Michael Mayes** makes his Company debut as Wendell Swann, a baritone who earns his reputation as being the local "Don Giovanni" daily. American conductor **Joseph Mechavich** who last led the San Diego Symphony for *Nixon in China* in 2015, returns for these performances.

Divorced, at the end of another relationship, the reality of motherhood diminishing, Arden Scott, - the modern day woman and opera diva of *Great Scott* - is at a critical moment in her life. She returns to her hometown for the first time since becoming an international star, to help save her home opera company run by her mentor. The struggle of a make-or-break opera premiere is juxtaposed with the thriving Grizzlies, the home football team appearing in the Super Bowl, both happening on the same evening. Arden Scott must face the demons she left behind and the ones she lives with daily. The music of *Great Scott* has great heart and great lightness. With tenderness and humor, Heggie explores the music of the past while contrasting it with today's music of popular culture.

Great Scott is co-production with The Dallas Opera. The set and costume designer is **Bob Crowley**. The lighting designer is **Brian MacDevitt**. The opera will be performed in English and Italian with English text and translations above the stage. This is the west coast premiere of this opera.

Great Scott will have a radio broadcast on Saturday, May 14, 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>

Great Scott is made possible by a generous \$250,000 gift from Darlene Shiley honoring *Great Scott* stage director Jack O'Brien. This is not the first time Mrs. Shiley has supported new works, giving \$250,000 for Jake Heggie's *Moby-Dick* in 2012.

"I am incredibly grateful for the dedication of Darlene Shiley, whose generous gift helps bring this exciting new opera to San Diego," shared General Director David Bennett. "Her commitment to championing exciting theatrical works is commendable. It is through a diversity of support from generous donors such as Darlene, that San Diego Opera will not only survive but thrive for many years to come."

The Cast

Kate Aldrich, Arden Scott

American mezzo-soprano Kate Aldrich made her Company debut in 2008 as Elizabeth in *Maria Stuarda*. She is well known for her portrayal of Carmen which she has performed with the Metropolitan Opera, Bavarian State Opera Munich, Deutsche Oper Berlin, Arena di Verona, San Francisco Opera, Zurich Opera and Vancouver Opera. Notable engagements include Adalgisa in *Norma* with the Metropolitan Opera, Leonor in *La Favorite* at Theatre du Capitole de Toulouse, Idamante in *Idomeneo* in Lyon, Giovanna in *Anna Bolena* for Opera de Toulon, Nicklausse in *The Tales of Hoffmann* for Opera National de Paris, Sesto in *La clemenza di Tito* for Madrid's Teatro Real, Romeo in *Capuleti ed I Montecchi* at the Caramoor Festival. She made her professional debut at l' Arena di Verona in 2000 in the role of Preziosilla in *La Forza del Destino*, and was chosen by Franco Zeffirelli to sing role of Amneris in a new production of *Aida*, which was performed on the 200th anniversary of Verdi's death in his hometown of Busseto, Italy. She has sung title role in Handel's *Giulio Cesare* at the Deutsche Oper am Rhein in Duesseldorf and at the Hamburg State Opera, Sesto in *La Clemenza di Tito* in Prague, Rosina in *The Barber of Seville*, and Isabella in *L'Italiana in Algeri* at the Teatro Sao Carlos in Lisbon. Her performances of *Aida*, *Benvenuto Cellini*, *Norma*, *Don Quixote* and *Rienzi* have been issued on DVD.

Nathan Gunn, Sid Taylor

San Diego Opera debut. American baritone Nathan Gunn has appeared at the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Royal Opera, Paris Opera, Bayerische Staatsoper, Glyndebourne Opera Festival, Theater an der Wien, Teatro Real in Madrid, and the Théâtre Royal de la Monnaie. His many roles include the title roles in *Billy Budd*, *Eugene Onegin*, *The Barber of Seville*, and *Hamlet*, Guglielmo in *Così fan tutte*, the Count in *The Marriage of Figaro*, Malatesta in *Don Pasquale*, Belcore in *The Elixir of Love*, Ottone in *L'incoronazione di Poppea*, Tarquinius in *The Rape of Lucretia*, and The Lodger in *The Aspern Papers*. Mr. Gunn most recently created the role of Yeshua *The Gospel of Mary Magdalene* at San Francisco Opera. He also created the roles of Paul in *Amelia* at the Seattle Opera, Alec Harvey in *Brief Encounter* at the Houston Grand Opera, Father Delura in *Love and Other Demons* at the Glyndebourne Opera Festival, and Clyde Griffiths in *An American Tragedy* at the Metropolitan Opera. A distinguished concert performer, Mr. Gunn has appeared with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, San Francisco Symphony, Pittsburgh Symphony Orchestra, Cleveland Orchestra, Minnesota Orchestra, London Symphony Orchestra, Münchner Rundfunkorchester, and the Rotterdam Philharmonic Orchestra. The many conductors with whom he has worked with include, Sir Andrew Davis, Sir Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Alan Gilbert, Daniel Harding, James Levine, Kurt Masur, Kent Nagano, Antonio Pappano, David Robertson, Donald Runnicles, Esa-Pekka Salonen, Robert Spano, Michael Tilson Thomas, and Mark Wigglesworth.

Frederica von Stade, Mrs. Winnie Flato

San Diego Opera debut. American mezzo-soprano Frederica von Stade made her Metropolitan Opera debut in 1970 and she has sung nearly all of her great roles with that company. In January 2000, the company celebrated the 30th anniversary of her debut with a new production of *The Merry Widow* specifically for her, and in 1995, as a celebration of her 25th anniversary, the Metropolitan Opera created a new production of *Pelléas et Mélisande* for her. In addition, she has appeared with every leading American opera company, including San Francisco Opera, Lyric Opera of Chicago, and Los Angeles Opera. Her career in Europe has been no less spectacular, with new productions mounted for her at Teatro alla Scala, Royal Opera, Covent Garden, the Vienna Staatsoper, and the Paris Opera. She is invited regularly by the finest conductors, among them Claudio Abbado, Charles Dutoit, James Levine, Kurt Masur, Riccardo Muti, Seiji Ozawa,

André Previn, Leonard Slatkin, and Michael Tilson Thomas, to appear in concert with the world's leading orchestras, including the Boston Symphony Orchestra, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, London Symphony Orchestra, Washington's National Symphony, and the Orchestra of La Scala. A noted bel canto specialist, she excelled as the heroines of Rossini's *Cenerentola* and *The Barber of Seville* and Bellini's *La sonnambula* and is noted for her Marguerite in Berlioz' *La damnation de Faust*. Other notable roles in her repertory include title role in *The Merry Widow* and Desirée Armfeldt in *A Little Night Music*. Her repertoire is continually expanding with the works of contemporary composers. She created the role of Tina in The Dallas Opera's world premiere production of *The Aspern Papers*, Madame de Merteuil in *Dangerous Liaisons* and Mrs. Patrick De Rocher in *Dead Man Walking*, both for San Francisco Opera.

Joyce El-Khoury, Tatyana Bakst

Company debut. Canadian soprano Joyce El-Khoury notable performances include Violetta in *La traviata* with the De Nederlandse Opera, Welsh National Opera, Opéra Théâtre Saint-Etienne, and Palm Beach Opera; Desdemona in *Otello*, the title role in *Suor Angelica*, and Lauretta in *Gianni Schicchi*, all under the direction of Maestro Lorin Maazel at the Castleton Festival; and Antonina in Donizetti's *Belisario* with Opera Rara at the Barbican Hall. Recent engagements include Violetta with the Canadian Opera Company in Toronto, Lyric Opera of Kansas City, the Savonlinna Opera Festival, and Bayerische Staatsoper, the title role of *Maria Stuarda (Mary, Queen of Scots)* with Seattle Opera, Tatyana in *Eugene Onegin* with North Carolina Opera, the title role of *Emmeline* with Opera Theatre of Saint Louis, Juliette in *Roméo et Juliette* with Austin Lyric Opera, Musetta in *La bohème* with De Nederlandse Opera, and Rosalinde in *Die Fledermaus* with Vancouver Opera. Further engagements of note include her Canadian Opera Company debut as both Mimì and Musetta *La bohème*, the title role in *Rusalka* with the San Antonio Symphony/Opera San Antonio, North Carolina Opera and the Concertgebouw; her company debut with Santa Fe Opera as Micaela in *Carmen*; her debut with Korea National Opera as Violetta, Verdi's *Requiem* at the Al Bustan Festival in Beirut, Marguerite in *Faust* with Opera Camerata of Washington, D.C.; Mozart's *Requiem* with the New York Choral Society in Carnegie Hall; and Beethoven's *Symphony No. 9* and Bruckner's *Te Deum* with the Baltimore Symphony.

Anthony Roth Costanzo, Roane Heckle

San Diego Opera debut. American countertenor Anthony Roth Costanzo began performing professionally at the age of 11 and has since appeared in opera, concert, recital, film, and on Broadway. Recent appearances include Armindo in *Partenope* at San Francisco Opera, the Voice of Apollo in *Death in Venice* at Madrid's Teatro Real, Ixbalanqué in Peter Sellar's reimagining of Purcell's *The Indian Queen* at English National Opera. In addition he performed the role of David in Trinity Wall Street's staging of *Saul*, sang recitals for the George London Foundation at the Morgan Library and Princeton University Concerts, appeared in concert at the Teatro Real with Ian Bostridge and Julius Drake, with the International Contemporary Ensemble at the Miller Theater, with the Ciompi Quartet at Duke Performances, and with flutist Claire Chase at SubCulture in New York. Notable performances include Ferdinand and Prospero in the world premiere of *The Enchanted Island*, Prince Orlofsky in *Die Fledermaus*, and Unulfo in *Rodelinda* at the Metropolitan Opera. He made his European debut in *Rinaldo* at Glyndebourne and in concert with Jordi Savall at Versailles. He has appeared in recent seasons with The Glimmerglass Festival, Canadian Opera Company, The Opera Company of Philadelphia, New York City Opera, Boston Lyric Opera, Michigan Opera Theater, Palm Beach Opera, The North Carolina Opera, and as a guest with Juilliard Opera. In addition he has been a featured soloist with the orchestras of Indianapolis, Alabama, Detroit, Denver, Seattle and with the National Symphony Orchestra.

In 2012, Costanzo won first place in Placido Domingo's international competition Operalia. He is also a 2009 Grand Finals Winner of the Metropolitan Opera National Council Auditions. He won a George London Award, received a career grant from the Richard Tucker Foundation, and became the first countertenor to win First Place in the Houston Grand Opera Eleanor McCullom competition, where he also won the audience choice prize. He received a Sullivan Foundation Award, and won First Place in the Opera Index Competition, the National Opera Association Vocal Competition, and the Jensen Foundation Competition.

Philip Skinner, Eric Gold

American bass-baritone Philip Skinner made his San Diego Opera debut as the Second Soldier in *Salome* in 1998, returned as Abimelech in 2007 in *Samson and Delilah* and returned in 2010 for the roles of Friar Jean and the Duke of Verona in *Romeo and Juliet*. He was last heard in 2012 reprising the role of the Second Soldier in *Salome*. He began his career with San Francisco Opera and has sung over 35 roles there including Edgar Ray Killen in *Appomattox*, Rambaldo in *La Rondine*, Colline in *La bohème* and Escamillo in *Carmen*. Other roles include Lieutenant Ratcliffe in *Billy Budd* for Pittsburgh Opera, Angelotti in *Tosca*, Bertrand in *The Maid of Orleans* and Don Basilio in *The Barber of Seville* for Washington National Opera, King Philip in *Don Carlo* with Portland Opera, Colline in *La bohème* and Ferrando in *Il trovatore* with The Dallas Opera, Figaro in *The Marriage of Figaro* with Houston Grand Opera, Sprecher in *The Magic Flute* with Vancouver Opera, First Soldier in *Salome* with Théâtre de la Monnaie in Brussels and Theseus in *A Midsummer Night's Dream* with Teatro di San Carlo.

Garrett Sorensen, Anthony Candolino

San Diego Opera debut. American tenor Garrett Sorensen recent engagements include Rodolfo in *La bohème* with West Australian Opera, Cavaradossi in *Tosca* at Arizona Opera, and Lukas in *The Kiss* with Opera Theatre of St. Louis. Concert appearances included Mozart's *Requiem* with the Cleveland Orchestra under the baton of David Robertson, Janáček's *Glagolitic Mass* at the Grant Park Music Festival under the baton of Carlos Kalmar, and Beethoven's Symphony No. 9 with Giancarlo Guerrero conducting the Cleveland Orchestra in their residency at the Adrienne Arsht Center for the Performing Arts in Miami. A graduate of the Lindemann Young Artists Development Program, Mr. Sorensen made his Metropolitan Opera debut with Bellini's *Il Pirata* as Itulbo, and returned to perform Cassio in *Otello*, Da-Ud in *Die Ägyptische Helena*, the Shepherd in *Tristan und Isolde*, the Youth in *Moses und Aaron*, Alfred in *Die Fledermaus*, Scaramuccio in *Ariadne auf Naxos*, Arturo in *Lucia di Lammermoor*, and the Young Man in *Die Frau ohne Schatten*. He made his debuts at San Francisco Opera as Narraboth in *Salome*, Lyric Opera of Chicago as Kudryas in *Katya Kabanova*, and Canadian Opera Company and West Australian Opera as Don José in *Carmen*. A member of the Santa Fe Opera Apprentice Program, Mr. Sorensen stepped in at the last minute for the title role of *Werther* in the Apprentice Showcase Scenes. He later returned to Santa Fe Opera to make his debut on the main as Leukippos in *Daphne*. Other performances include the Italian Tenor in *Der Rosenkavalier* with Los Angeles Opera, Edgardo in *Lucia di Lammermoor* at West Australian Opera, Rodolfo in *La bohème* and *Don Ottavio* in *Don Giovanni* at Houston Grand Opera, the title role in *The Tales of Hoffmann* and Sam Kaplan in *Street Scene* with Opera Theatre of St. Louis, the Duke of Mantua in *Rigoletto* and Don José in *Carmen* with Arizona Opera, Alfredo in *La traviata* and Lensky in *Eugene Onegin* with Boston Lyric Opera, Pinkerton in *Madama Butterfly* with Indianapolis Opera, the title role in *Werther* with Kentucky Opera, his debut with Opera Colorado as Alfredo in *La traviata*; and the title role in *Faust* with New Orleans Opera. Symphonic appearances include Beethoven's Symphony No. 9 with the Tanglewood Festival under the baton of Kurt Masur, at the Verbier Festival in Switzerland under the baton of James Levine, and with the San Francisco Symphony under Michael Tilson Thomas. In addition to *Salome*, Mr. Sorensen has also performed in *Elektra* with the Cleveland Orchestra under Franz Welser-Möst and with the New

York Philharmonic in a program of Viennese music. He also sang a concert version of *Simon Boccanegra* with James Levine and the Boston Symphony Orchestra. Other notable symphonic appearances include *Das Lied von der Erde* with the South Dakota Symphony, Verdi's *Requiem* with the Houston Symphony, and a concert of arias and duets with the Baltimore Symphony Orchestra.

Michael Mayes, Wendell Swan

San Diego Opera debut. American baritone Michael Mayes engagements include performances at Cincinnati Opera, Palm Beach Opera, Kentucky Opera, Des Moines Metro Opera, Arizona Opera, Central City Opera, Michigan Opera Theater, and Fort Worth Opera. Recent engagements include Rigoletto with Boston Lyric Opera, Pergamon in *Baden-Baden 1927* with Gotham Chamber Opera, Joseph De Rocher in *Dead Man Walking* with Madison Opera, Central City Opera, Tulsa Opera, Eugene Opera and San Francisco's Opera Parallèle, Escamillo in *Carmen* with Pensacola Opera and Kentucky Opera,, Charlie in Jake Heggie's *Three Decembers* with UrbanArias, Eisenstein in *Die Fledermaus* with Syracuse Opera and Opera on the James,, Sharpless in *Madama Butterfly* with Michigan Opera Theatre, Escamillo in *La Tragédie de Carmen* with Opera Delaware, Marcello in *La bohème* with Pensacola Opera, Older Thompson in *Glory Denied* with Opera Memphis, Lawrence in *The Wreckers* with Bard SummerScape, Figaro in *The Barber of Seville* with Pensacola Opera, *Don Giovanni* with the Green Mountain Opera Festival, and Elder Thompson in the *Glory Denied* with Ft. Worth Opera. A graduate of the University of North Texas, he has appeared internationally in conjunction with La Fenice in Castel-Franco Veneto, Italy. Mr. Mayes' honors include 3rd place winner at the Metropolitan National Council Auditions in Chicago, the Entergy Young Texas Artist Competition Vocalist Award, John Alexander Award, the John Moriarty Award, and an advanced division winner at the Anton Guadagno Vocal Competition.

Joseph Mechavich, Conductor

American Conductor Joseph Mechavich made his Company debut in the 2012 season leading the performances of *Moby-Dick*, which he also conducted for Calgary Opera. He returned last season for *Nixon in China*. He is the Principal Conductor and Music Director for Kentucky Opera, where he has conducted *La bohème*, *The Marriage of Figaro* and *Carmen*. Recent performances include *Romeo and Juliet* for Florida Grand Opera, *Susannah* for The Florentine Opera, *The Barber of Seville* at Washington National Opera, *Porgy and Bess* at Deutsche Oper Berlin, *Madama Butterfly* at New York City Opera, *La bohème* at Dayton Opera and *Cendrillon* at the Aspen Music Festival. Mechavich was the Principal Conductor for Opera Birmingham from 2004-10, conducting *Turandot*, *Madama Butterfly*, *La bohème*, *La traviata*, *Lucia di Lammermoor*, *The Elixir of Love*, *Aida*, *La Cenerentola* and *The Barber of Seville*. He has also presided over highly-recognized productions for Calgary Opera, Utah Opera, Tulsa Opera, Des Moines Metro Opera, Sugar Creek Festival, Pine Mountain Music Festival, Oberlin Opera Theatre, Lake George Opera Festival, Virginia Opera, Fargo-Moorhead Opera and Spokane Opera. Others companies with which he has collaborated include Austin Lyric Opera, New Orleans Opera, Mobile Opera, Nevada Opera and Berkshire Opera.

Jack O'Brien, Director

American stage director Jack O'Brien made his Company debut in 1986 directing *The Lighthouse* and then *Porgy and Bess* the following year. He served as the Artistic Director of The Old Globe from 1981 through 2007. Mr. O'Brien recently directed *It's Only a Play* on Broadway starring F. Murray Abraham, Matthew Broderick, Nathan Lane, Stockard Channing, and Megan Mullally; as well as the Broadway revival of *Macbeth* with Ethan Hawke. His Broadway credits also include *The Nance*, *Dead Accounts*, *Catch Me If You Can*, *Impressionism*, *The Coast of Utopia* (Tony Award), *Dr. Seuss' How the Grinch Stole Christmas!*, *Dirty Rotten Scoundrels* (Tony

nomination), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *Imaginary Friends*, *The Invention of Love* (Tony nomination, Drama Desk Award), *The Full Monty* (Tony nomination), *More to Love*, *Getting Away with Murder*, *Pride's Crossing*, *The Little Foxes*, *Hapgood* (Lucille Lortel Award, Best Director), *Damn Yankees*, *Two Shakespearean Actors* (Tony nomination), *Porgy and Bess* (Tony Award). He directed *II Trittico* for the Metropolitan Opera. Awards include a 2008 Theatre Hall of Fame Inductee, a 2005 John Houseman Award, an ArtServe Michigan 2008 International Achievement Award, a Honorary Doctorate, University of Michigan and a Honorary Doctor of Humane Letters, University of San Diego. *Jack Be Nimble: The Accidental Education of an Unintentional Director*, his memoir about the early years of his career, was released in the summer of 2013 by Farrar, Straus and Giroux.

Bob Crowley, Set and Costume Design

San Diego Opera debut. Irish set designer Bob Crowley made his Royal Opera debut in 1987 creating designs for *The King Goes Forth to France*. He has since created designs for The Royal Opera's *La traviata*, *The Knot Garden* and *Don Carlo*. For The Royal Ballet he has created designs for the 1996 revival of Kenneth MacMillan's *Anastasia* and for Christopher Wheeldon's *Pavane pour une infante défunte*, *Alice's Adventures in Wonderland* and *The Winter's Tale*. He studied fine art at the Crawford Art School and moved to England to train in theatre design at the Bristol Old Vic Theatre School. His breakthrough production was *The Duchess of Malfi* at the Royal Exchange, a huge critical success that resulted in Crowley being invited to work for the Royal Shakespeare Company and the National Theatre. He has since designed more than twenty productions for the National Theatre, including *Collaborators*, *Fram* (also co-director), *His Girl Friday*, *Mourning Becomes Electra* and *The History Boys*, and numerous productions for the RSC, including *The Plantagenets* (for which he won an Olivier award) and *Les Liaisons dangereuses*. Crowley has also designed extensively for Broadway and the West End and has created designs for films including *Othello* and on television in *Tales from Hollywood* and *Suddenly Last Summer*. Other opera designs include *The Magic Flute* for English National Opera and *The Cunning Little Vixen* for Théâtre du Châtelet. His many accolades include six Tony awards, The Royal Designer for Industry Award and the Robert L.B. Tobin Award for Lifetime Achievement in Theatrical Design.

Brian MacDevitt, Lighting Design

San Diego Opera debut. American lighting designer Brian MacDevitt's Broadway credits include *Frankie and Johnny in the Claire de Lune*, *Into the Woods* (for which he won a Tony Award for Best Lighting Design), *Mornings at Seven*, *Urinetown*, *The Women*, *Major Barbara*, *The Dinner Party*, *A Thousand Clowns*, *Invention of Love*, *Judgment at Nuremberg*, *True West*, *The Ride Down Mt. Morgan*, *Night Must Fall*, *Wait Until Dark*, *The Diary of Anne Frank*, *Side Show*, *Proposals*, *Master Class*, *Love! Valour! Compassion!*, *Present Laughter*, *Sex and Longing*, *Summer and Smoke*, and *What's Wrong With This Picture?*. He has also designed for the New York Theatre Workshop, the Roundabout, Manhattan Theatre Club, Lincoln Center Theatre, Playwrights Horizons, Joseph Papp Public Theatre, Classic Stage Company, Shakespeare in the Park, American Place Theatre, Mark Taper Forum, Kennedy Center for the Performing Arts and Yale Repertory Theatre, among others. His work in the field of dance includes the lighting for works in the repertoires of such companies as Tere O'Connor Dance, Baryshnikov's White Oak, Doug Varone Dance and Boston Ballet. MacDevitt's awards include the 1994 Obie for sustained excellence, Lucille Lortel Award for outstanding achievement in lighting design, three Los Angeles Ovation Awards, a Bessie Award (with Tere O'Connor) and three Drama Desk Award nominations. He is a faculty member at New York University's Tisch School and SUNY Purchase.

Elaine J. McCarthy, Projection Design

American Video Designer Elaine J. McCarthy made her Company debut in 2012 with her projections for *Moby-Dick*. Her opera credits include design work for *Moby-Dick* for The Dallas Opera, *Dead Man Walking* for Houston Grand Opera, *Mazeppa* for the Metropolitan Opera and *War and Peace* for the Kirov Opera and Metropolitan Opera. On Broadway, her design work includes *Wicked*, *Into the Woods*, *Spamalot*, *Man of La Mancha*, *Impressionism*, *Assassins*, *Judgment at Nuremberg* and *After the Fall*. Her off-Broadway credits include *Speaking in Tongues* with the Roundabout Theatre Company, *Embedded* with the Actors' Gang at the Public Theatre, *The Stendhal Syndrome* (with director Leonard Foglia), *Suitcase* with Soho Rep and True Love Theatre Company, and *Frequency Hopping* with New York's Hourglass Group, for which she also served as production designer. Her regional theatre credits include set and projection designs for *Distracted*, and the projection designs for *Limonade Tous les Jours*, *Fran's Bed*, *Once in a Lifetime*, *Cobb* and *Hair*. She received an EDDY Award from Entertainment Design Magazine in 2003.

Performance Schedule

Saturday	May 7, 2016	7 PM
Tuesday	May 10, 2016	7 PM
Friday	May 13, 2016	7 PM
Sunday	May 15, 2016	2 PM

Get Connected For *Great Scott*

Stars in the Salon

Meet the singers, conductor and director of *Great Scott* in this informal panel discussion on **Thursday, April 28, 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.com/Company/Education/Spotlight>

San Diego OperaTalk! with Nicolas Reveles

Join Dr. Nicolas Reveles, San Diego Opera's Director of Education and Community Outreach, 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.com/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.com/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.com

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