

SD OPERA Media Release

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Gilbert & Sullivan's *The Pirates of Penzance* Opens San Diego Opera 2017-2018 Season on Saturday, October 14, 2017

***Starring bass-baritone Greer Grimsley as the Pirate
King***

***Greer will be joined by his real-life wife, mezzo-soprano
Luretta Bybee, as Ruth***

San Diego, CA – San Diego Opera's 2017-2018 season opens with the Company's first performances of American operetta with Gilbert & Sullivan's comedic masterpiece *The Pirates Penzance*. Considered Gilbert & Sullivan's most successful comic work, *The Pirates of Penzance* opens on **Saturday, October 14, 2017 at 7 PM** at the San Diego Civic Theatre with additional performances on October 17, 20 and 22(m). *The Pirates of Penzance* tells the story of Frederic, a duty-bound pirate coming of age after a 21-year apprenticeship. Frederic has fallen in love with Mabel, and they hope to marry. However, Frederic was born on leap-day, and the language of his apprenticeship states he must remain apprenticed until his twenty-first birthday, and so begins the journey of a duty bound pirate and his quest for true love and freedom.

Making his welcome return to the Company is bass-baritone **Greer Grimsley** in the role of The Pirate King. Mr. Grimsley made his Company debut as Telramund in *Lohengrin* in 2000, and returned for Pizarro in *Fidelio* (2003), The High Priest of Dagon in *Samson and Delilah* (2007), Scarpia in *Tosca* (2009 and 2016), Méphistophélès in *Faust* (2010), and Jochanaan in *Salome* (2012). For these performances he will be joined by his real-life wife, the mezzo-soprano **Luretta Bybee** as Ruth in her Company debut. American soprano **Maureen McKay**, who was seen last season as Nanetta in *Falstaff*, returns to sing Mabel. American bass-baritone **Patrick Carfizzi**, last heard as Henry Kissinger in 2015's *Nixon in China*, returns to sing Major-General Stanley who has one of the opera's signature arias "I Am the Very Model of a Modern Major-General" which has been referenced throughout popular culture from programs ranging from *The Muppets* to *The Simpsons*, and from *Star Trek: The Next Generation* to *Dr. Who*. Making his Company debut as the apprenticed pirate Frederic is American tenor **Mackenzie**

Whitney. Rounding out the cast are baritone **Michael Sokol** as the Sergeant of Police, bass-baritone **Ted Pickell** as Samuel, soprano **Tasha Koontz** as Edith, mezzo-soprano Sarah-Nicole Carter as Kate, and **Patricia McAfee** as Isabel. Conductor **Evan Rogister** makes his Company debut on the podium and returning stage director **Seán Curran**, last seen as the choreographer for 2015's *Nixon in China*, will direct the action. The sets and props come from The Atlanta Opera and the costumes come from Opera Theatre of St. Louis. The sets and costumes were designed by **James Schuette**.

The Pirates of Penzance will have a radio broadcast on October 21, 2017 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: <https://sandiegoopera.smugmug.com/San-Diego-Opera-20172018-Preproduction-Artwork/>

The Cast

Greer Grimsley, The Pirate King

American bass-baritone Greer Grimsley made his San Diego Opera debut as Telramund in *Lohengrin* in 2000, returned for Pizarro in *Fidelio* in 2003, The High Priest of Dagon in *Samson and Delilah* in 2007, Scarpia in *Tosca* in 2009 and 2016, Méphistophélès in *Faust* in 2010, and in 2012 as Jochanaan in *Salome*. He made his Metropolitan Opera debut as Captain Balstrode in *Peter Grimes* and has returned as Escamillo in *Carmen*, Jochanaan, Scarpia, Telramund, and Amfortas in *Parsifal*. Recent engagements include Wotan in Seattle Opera's Ring Cycle, Don Pizarro in *Fidelio* with Opera Company of Philadelphia, Portland Opera and the Portuguese National Opera, Kurwenal in *Tristan und Isolde* at Lyric Opera of Chicago, John the Baptist with the companies of Santa Fe, Vancouver and San Francisco and Scarpia with L'Opera de Montreal, Opera Colorado and Lyric Opera of Kansas City. Other roles include *The Flying Dutchman* in Lithuania and Seattle Opera, the title role of *Macbeth* with Vancouver Opera, Amonasro in *Aida* with Portland Opera, Méphistophélès in *Faust* with New Orleans Opera, and the title role of *Sweeney Todd* with Vancouver Opera. A frequent singer in Europe, Grimsley has performed leading roles at Deutsche Oper Berlin, Teatro Comunale di Bologna, Royal Danish Opera, Prague National Theatre, Aarhus-Den Jyske Opera in Denmark, the Scottish Opera and the Stadttheater Basel in Switzerland, among others.

Luretta Bybee, Ruth

San Diego Opera debut. American mezzo-soprano Luretta Bybee received international recognition when she sang the title role in the world tour of Peter Brook's *The Tragedy of Carmen*. She has performed the role for over 25 opera companies throughout the world. Notable appearances include Mrs. Lovett in *Sweeney Todd* with Glimmerglass Opera, New Orleans Opera, and Vancouver Opera; Madame de la Haltière in *Cendrillon* with New Orleans Opera; Mary in *The Flying Dutchman* with Opera Carolina and Seattle Opera; Dame Marthe in *Faust* with Arizona Opera and Houston Grand Opera, Madame Armfeldt in *A Little Night Music* with the Pine Mountain Music Festival, Little Buttercup in *H.M.S. Pinafore* at Shreveport Opera, and Beethoven's *Symphony No. 9* with Seattle Symphony and San Antonio Symphony. She made her Seattle Opera debut as Princess Maria in Prokofiev's *War and Peace*, and returned as a house favorite as Mary in *The Flying Dutchman*, Paula in *Florenca en el Amazonas*, Amanda in the world première of *Amelia*, Klytämnestra in *Elektra*, Waltraute in *Die Walküre*, Second Norn in *Götterdämmerung*, and Fricka in both *Das Rheingold* and *Die Walküre*. She appeared in Seattle Opera's *Der Ring des Nibelungen* in 2005, 2009, and 2013. Other appearances have included Herodias in *Salome* at the Arizona Opera, Orlando Opera, and Cleveland Opera, Ulrica in *A Masked Ball* with Opera Memphis, the title role in *The Rape of Lucretia* for Opéra de Montréal, and Delilah in *Samson and Delilah* with Memphis Opera.

Patrick Carfizzi, Major-General Stanley

American bass-baritone Patrick Carfizzi made his Company debut in 2014 as Henry Kissinger in *Nixon in China*. Notable engagements include the Mandarin in *Turandot* and Cecil in *Maria Stuarda* at the Metropolitan Opera, Zeta in *The Merry Widow* at Lyric Opera of Chicago, Dulcamara in *The Elixir of Love* with Lyric Opera of Kansas City and Hessisches Staatstheater in Wiesbaden, Dr. Bartolo in *The Barber of Seville* for Austin Lyric Opera, Mustafa in *The Italian Girl in Algiers* with Lyric Opera of Kansas City, Music Master and Truffaldino in *Ariadne auf Naxos* at Seattle Opera, the Speaker in *The Magic Flute* for Houston Grand Opera, title role of *Don Pasquale* with the Hessisches Staatstheater, Henry Kissinger at San Francisco Opera, Paolo in *Simon Boccanegra* for San Francisco Opera, Metropolitan Opera, and Houston Grand Opera, Belcore in *The Elixir of Love* for Santa Fe Opera, Don Magnifico in *Cinderella* for Seattle Opera and Houston Grand Opera, Dr. Bartolo in *The Barber of Seville* at Seattle Opera, Houston Grand Opera, Opera Theatre of St. Louis, Central City Opera, and Canadian Opera Company, Taddeo and Mustafa in *The Italian Girl in Algiers* for The Dallas Opera and Houston Grand Opera, respectively, Papageno in *The Magic Flute* for Houston Grand Opera and The Dallas Opera, and Dulcamara in *The Elixir of Love* with the Opera Theatre of St. Louis. He enjoys a good relationship with Oper Köln, where he made his European debut with the company as Leporello in *Don Giovanni* and returned to sing Fra Melitone in *La forza del destino*. He made his Metropolitan Opera debut in 1999 and has performed over 300 times with the company in a variety of roles, including Schaunard in *La bohème*, the Jailer in *Dialogues des Carmélites*, Masetto in *Don Giovanni*, Haly in *The Italian Girl in Algiers*, Brander in *La damnation de Faust*, Peter Quince in *A Midsummer Night's Dream*, and Frank in *Die Fledermaus*. Other Met productions include *The Marriage of Figaro*, *Turandot*, and *Gianni Schicchi*. His concert work includes performances of Handel's *Messiah* with the San Francisco Symphony, Donizetti's *Maria Stuarda* with the Washington Concert Opera, and Janáček's *Glagolitic Mass* with Seattle Symphony. He has performed under the auspices of The Opera Orchestra of New York, Washington Concert Opera, and the Mostly Mozart Festival. Mr. Carfizzi is a graduate of the Yale University School of Music and the winner of several prestigious awards including the Richard Tucker Career Grant Award, the George London Award, the Sullivan Foundation Award, The Richard F. Gold Career Grant from The Shoshana Foundation, and the Sergio Franchi Memorial Scholarship from the National Italian American Foundation. He also participated in the Metropolitan Opera National Council Auditions where he was the Connecticut District Winner.

Maureen McKay, Mabel

American soprano Maureen McKay made her Company debut in the 2017 season as Nanetta in *Falstaff*. Recent engagements include Léila 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 The 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.

Mackenzie Whitney, Frederic

San Diego Opera debut. Notable appearances by American tenor Mackenzie Whitney include Rodolfo in *La bohème* for Madison Opera, Hawaii Opera Theatre, Lakes Area Music Festival, and the Academy of Vocal Arts. Other appearances include the Duke in *Rigoletto* with Opera on the James, Edgardo in *Lucia di Lammermoor* with Utah Opera, Alfredo in *La traviata* with Opera Maine, Anthony in *Sweeny Todd* with Mill City Summer Opera, Lysander in *A Midsummer Night's Dream* for Lakes Area Music Festival, and Giovanni in *Rappaccini's Daughter* with Des Moines Metro Opera. A graduate of AVA, his roles there have included Avito in *L'amore dei tre rei*, the title role *Werther*, the title role of *Faust*, Des Grieux in *Manon*, and Ferrando in *Così fan tutte*.

Michael Sokol, Sergeant of Police

American Baritone Michael Sokol has appeared at venues from the Metropolitan Opera, to the Philadelphia Orchestra, to Steppenwolf Theatre in Chicago. As a performer in theatre and opera, he has performed the roles of The Count in *The Marriage of Figaro*, Marcello in *La bohème*, and Henry Higgins in *My Fair Lady*. Very active in the creation of new music theatre, he created the role of Frank Lloyd Wright in the world premiere of Darren Hagen and Paul Muldoon's opera *Shining Brow* and the role of the Magician in the American premiere of Stephen Oliver's *Mario and the Magician*. An expert in the comic masterpieces of Gilbert and Sullivan and Offenbach, he has appeared in, and directed, over 17 of their respective works. He is the director of the San Diego Summer Gilbert and Sullivan Workshop.

Ted Pickell, Samuel

San Diego Opera debut. Notable engagements for American bass-baritone Ted Pickell include the title role in *The Mikado* with the Northwest Indiana Symphony, Der Vater in *Hänsel und Gretel* and Leporello in *Don Giovanni* with Point Loma Opera Theatre, The Giant in *Jack and the Beanstalk* and Basilio in *The Barber of Seville* with Opera Iowa's young artist outreach ensemble, Arthur Jones in *Billy Budd* with Des Moines Metro Opera, Blitch in *Susannah*, Sam in *Trouble in Tahiti*, and Figaro in *The Marriage of Figaro* with the Northwestern University Opera Theatre, and Micha in *The Bartered Bride* with Music Academy of the West. Other notable operatic performances include The Warden in *Dead Man Walking*, and the title role in Mozart's *The Impresario* with the Northwestern University Opera Theatre, Figaro with the Opera Academy of California, Mars in *Orpheus in the Underworld*, Falstaff in *The Merry Wives of Windsor*, and Armed Man in *The Magic Flute*, with the University of the Pacific Opera Theatre. On the concert stage he has sung the bass soloist in Mozart's *Requiem* with Northwest Indiana Symphony, featured soloist in Dougherty's 3 Folk Songs with the Music Academy of the West, Handel's *Brockes Passion*, and Britten's *St. Cecelia* at the University of the Pacific. He is a winner of the 2016 MONC Western Region San Diego district, the recipient of an encouragement award from the 2015 MONC Central Regional finals, a 2014 Ryan Opera Center finalist, the winner of the Anne Ferraro Stone Memorial Award from the Bel Canto Foundation, and the recipient of scholarships for excellence in vocal performance from Northwestern University and the University of the Pacific.

Tasha Koontz, Edith

American soprano Tasha Koontz made her Company debut in 2017 as Annina in *La traviata*. 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.

Sarah-Nicole Carter, Kate

San Diego Opera debut. Recent performances by mezzo-Soprano Sarah-Nicole Carter include La Ciesca and The Mistress of Novices in *Il tritico*, the alto solos in Bach's Mass in B minor, and Mrs. Darling in *Peter Pan* with Utah Festival Opera and Musical Theater, Marthe in *Faust* with Opera Modo, Bianca

in *The Rape of Lucretia* and Mama McCourt in *The Ballad of Baby Doe* as a Guest Artist with Spotlight on Opera, and Orlofsky in *Die Fledermaus* with Capitol Opera Raleigh. Other roles include Mama Rosa in *Il campanello di notte* with Capitol Opera Albany, Jade Boucher in *Dead Man Walking* with Opera Fayetteville, Marthe, Mrs. Pearce in *My Fair Lady*, Olga in *The Merry Widow*, Mrs. Bedwin in *Oliver!*, and Sister Sophia in *The Sound of Music* with Utah Festival Opera & Musical Theater, Little Buttercup in *H.M.S. Pinafore* with Loveland Opera, Celeste #2 / Elaine in *Sunday in the Park with George* with Schenectady Civic Players, and the role of 3rd Street Sweeper in the world premiere of Patrick Dailly's opera *Solidarity* with San Francisco Cabaret Opera. On the concert stage, she recently performed the alto solos in *The Messiah* with San Diego Master Chorale, Beethoven's *9th Symphony* with the The Los Angeles Conducting Institute, and Beethoven's *Missa Solemnis* with Utah Festival Opera and Musical Theater. She performed the alto solos in Handel's *L'Allegro* with Grossmont College Symphony Orchestra and Master Chorale, and was a soloist in concert with Opera Saratoga, Utah Festival Opera & Musical Theater, Colorado Choral Arts Society, and Loveland Opera. She has also performed with the prestigious Bach Collegium San Diego and is a Core Member of the San Diego Opera Chorus.

Patricia McAfee, Isabel

American soprano Patricia McAfee is a member of the San Diego Opera chorus and has appeared as the Voice of Antonia's mother in *The Tales of Hoffmann* in 1994, Teresa in *La sonnambula*, a nurse in *MacBeth*, Annina in *La traviata*, a slave in *Salome*, a page in *Lohengrin*, and Inez in *Il trovatore*. She began her musical study as a cellist and attended San Diego State University as a performance major on that instrument. As a singer, she is familiar to San Diego audiences in her many roles with the San Diego Gilbert & Sullivan Company, and appeared as Mother Abbess in *The Sound of Music* with Starlight Theatre. She has also sung roles with Arizona Opera, Opera Pacific, Portland Opera, Opera San Jose, Long Beach Opera and Pittsburgh Opera, and has appeared frequently with the San Diego Chamber Orchestra. In 2003, she sang the title role in Richard Strauss' *Salome* in a concert performance with the New York Opera Project, and covered that role, along with the title role in Puccini's *Turandot*, for Des Moines Metro Opera in 2002. She is a three-time regional finalist in the Metropolitan Opera auditions, and has been a winner in numerous competitions in Southern California and New York. She participated in both the Merola Opera Program for San Francisco Opera and Pittsburgh Opera's Young Artist Program, and is a past recipient of the Richard F. Gold Career Grant.

Evan Rogister, Conductor

San Diego Opera debut. German American composer recent engagements include *The Marriage of Figaro* at Malmö Opera, Verdi's *Ernani* for his debut at Théâtre du Capitole de Toulouse, Tchaikovsky's *Eugene Onegin* for the Spoleto Festival USA, *Rienzi* and *Tannhäuser* at Deutsche Oper Berlin, *Lohengrin* for Royal Swedish Opera, *Salome* at The Dallas Opera, a double bill of Bartok's *Bluebeard's Castle* and Schoenberg's *Erwartung* for Göteborg Opera and Seattle Opera, Szymanowski's *King Roger* for Santa Fe Opera, *Otello* in Berlin and Luxembourg, *A Streetcar Named Desire* for Lyric Opera of Chicago and Los Angeles Opera, and the opening production of Washington National Opera's 60th Anniversary Season, *Carmen*. Equally at home on the concert platform, in the 2016-2017 season, he led the Royal Stockholm Philharmonic Orchestra and Gothenburg Symphony Orchestra. Recent appearances include The National Symphony Orchestra, l'Orchestre Philharmonique du Luxembourg, the Bochum Symphoniker, the Milwaukee Symphony Orchestra and the Atlanta Symphony Orchestra. His debut recording with Deutsche Grammophon, *Follow, Poet*, was released in January of 2015 and features new works by the composer Mohammed Fairouz, with Rogister conducting the Ensemble LPR. The Houston Grand Opera's music director Patrick Summers created the position of Conducting Fellow especially for Rogister and he made his professional debut at HGO in 2008 with *Hänsel and Gretel*. He served in the position of Kapellmeister from 2009-2011 at Deutsche Oper Berlin where he conducted a broad repertoire from Mozart to Wagner, including productions of *Don Giovanni*, *The Magic Flute*, *The Barber of Seville*, *Manon Lescaut*, *La bohème*, *Carmen*, *Otello*, *Hänsel and Gretel* and *Tannhäuser*.

Seán Curran, Director

American choreographer and stage director Seán Curran made his Company debut in 2012 directing *Salome* and returned in 2015 as the choreographer for *Nixon in China*. He is Artistic Director of the Seán Curran Dance Company based in New York City. As an Opera Director, he recently directed *Salome* for the San Francisco Opera and Opera Theatre of St. Louis and *The Pirates of Penzance* for The Atlanta Opera. Other recent work includes choreography for *Nixon in China* and *Street Scene* at Opera Theater of St. Louis; choreography for the New York City Opera productions of *L'Etoile*, *Alcina*, *Turandot*, and *Haroun and the Sea of Stories*. He is noted in the dance world as a former leading dancer with the Bill T. Jones/Arnie Zane Dance Company. He received a New York Dance and Performance Bessie Award for his performance in *Secret Pastures*. A graduate and guest faculty member of New York University's Tisch School of the Arts, Curran was an original member of the New York City cast of the Off-Broadway percussion extravaganza *Stomp*, performing in the show for four years. He has performed his solo evening of dances at venues throughout the United States as well as at Sweden's Danstation Theatre and France's EXIT Festival.

James Schuette, Set and Costume Designer

American set and costume designer James Schuette made his Company debut with the sets from 2015's *Nixon in China*. He made his San Francisco Opera debut with *Dolores Claiborne*. Notable work as a set and costume designer includes *Alice in Wonderland*, *Nixon in China*, and *The Death of Klinghoffer* at Opera Theatre of St. Louis, *Norma* at Washington National Opera, and *Carmen* at Glimmerglass Opera. Recent theater work includes *Hot L Baltimore*, *The March*, and *The Brother/Sister Plays* at Steppenwolf Theatre, *Sweet Bird of Youth* at the Goodman Theatre, *Civil War Christmas* at New York Theatre Workshop, *The Trojan Women* at Brooklyn Academy of Music Next Wave Festival, and *Superior Donuts* on Broadway. His work has been seen at Houston Grand Opera, Boston Lyric Opera, New York City Opera, Seattle Opera, Santa Fe Opera, Chicago Opera Theater, American Repertory Theater, American Conservatory Theater, Arena Stage, Berkeley Repertory Theatre, Court Theatre, La Jolla Playhouse, the Mark Taper Forum, Manhattan Theatre Club, New York Theatre Workshop, Oregon Shakespeare Festival, Seattle Repertory Theatre, Signature Theatre, Trinity Repertory Company and internationally. He is a member of Anne Bogart's SITI Company. Additional work includes *27* at Opera Theatre of St. Louis, *Dr. Sun Yat-Sen* at Santa Fe Opera, and *A Rite* at the BAM Next Wave Festival.

Performance Schedule

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| Saturday | October 14, 2017 | 7 PM |
| Tuesday | October 17, 2017 | 7 PM |
| Friday | October 20, 2017 | 7 PM |
| Sunday | October 22, 2017 | 2 PM |

Get Connected

Stars in the Salon

Meet the singers, conductor and director in this informal panel discussion at San Diego Opera's Stars in the Salon. Now held on Saturday's the Stars in the Salon event for this opera will be held on **Saturday, September 7, 2017 at 4:00 PM** in the Beverly Sills Salon, Civic Theatre. Free.

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

Get to know the artists and operas of the 2017-2018 Season. 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 to the 2017-2018 season are now on sale. A subscription for the three Main Stage operas begins at a low \$114. A subscription for the three *détour* Series events starts at \$75. Subscriptions start at \$189 for a full series including the three Main Stage operas and the *détour* Series operas and concert. Single tickets will go on sale in the summer. Casts and repertoire are subject to change.

Senior citizen discounts of 15% are available to the Main Stage series on Tuesday and Friday subscription packages. Senior citizen discounts of 15% are available to the *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 single tickets please visit www.sdopera.org. Single ticket prices will be announced in the summer.

The 2017-2018 International Season

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| <i>The Pirates of Penzance</i> | Gilbert & Sullivan | October 14, 17, 20, and 22 (mat), 2017 |
| <i>As One</i> | Laura Kaminsky | November 10, 11 and 12 (1 PM, mat), 2017 |
| <i>Maria de Buenos Aires</i> | Ástor Piazzolla | January 26, 27 and 28 (mat), 2018 |
| <i>Turandot</i> | Giacomo Puccini | February 24, 27, March 2, and 4 (mat), 2018 |
| <i>Florenca en el Amazonas</i> | Daniel Catán | March 17, 20, 23, and 25 (mat) 2018 |
| <i>One Amazing Night – René Barbera and Lise Lindstrom in Concert</i> | | May 5, 2018 |

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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