

# SD OPERA Media Release

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## Cast Change Announcement

### *Mezzo-soprano Kate Aldrich to sing the role of Arden Scott in the West Coast Premiere of Great Scott*

**San Diego, CA** – Mezzo-soprano **Kate Aldrich** will sing the role of Arden Scott in the West Coast premiere of Jake Heggie and Terrence McNally's new opera, *Great Scott*, directed by Jack O'Brien. Kate Aldrich replaces mezzo-soprano Isabel Leonard who withdrew, after having decided to not add the role to her repertory at this point in time. Ms. Aldrich made her Company debut in 2008 as Elizabeth in Donizetti's *Maria Stuarda*. *Great Scott* opens on Saturday, May 7, 2016 and tells the story of Arden Scott, a modern day woman and opera diva. Arden returns to her hometown for the first time since becoming an international opera 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. Does disaster await her or perhaps there is hope and success on the horizon?

#### **About Kate Aldrich**

Hailed by the *San Francisco Sentinel* as "the Carmen of this Generation" after her debut with the San Francisco Opera in 2006, American mezzo-soprano Kate Aldrich has also performed the title role of Bizet's opera to much critical acclaim in theatres such as the Bavarian State Opera Munich, Deutsche Oper Berlin, Arena di Verona and many others. In May of 2010 she made appeared at the Metropolitan Opera as Carmen opposite the Don Jose of Jonas Kaufmann. Commanding a wide repertoire which also includes the title role in *La Cenerentola*, Adalgisa in *Norma*, Charlotte in *Werther* and Octavian in *Der Rosenkavalier*, Aldrich has performed in other leading theaters throughout the world including Gran Teatre de Liceu, Teatro Colon de Buenos Aires, the Hamburg State Opera, Teatro Comunale di Bologna, Teatro Regio di Torino, Washington National Opera, Los Angeles Opera, Theatre du Capitole Toulouse, L'Opera de Marseille, l'Opera de Montpellier, L'Opera de Montreal, Teatro Sao Carlos in Lisbon, as well as at the Salzburg Festival and Rossini Festival in Pesaro and many more.

Recent engagements include her return to the Metropolitan Opera as Adalgisa in *Norma*. She also starred as Leonor in the new production of *La Favorite* at the Theatre du Capitole de Toulouse and returned to the Zurich Opera and the Deutsche Oper Berlin as *Carmen*. She also sang the role in Seoul. Engagements for the 2014/2015 season include performing as the title role in *Carmen* at the Vancouver Opera and at the Opera de Lyon. She will also perform in Lyon as Idamante in Mozart's *Idomeneo*, and will travel to the Opera de Toulon to perform as Giovanna in *Anna Bolena*.

Past recent highlights include her debut at the Opera National de Paris as Nicklausse in *The Tales of Hoffmann*, and her debut in Zurich and Seoul as *Carmen*. Aldrich also starred in the concert performances and recorded version of Massenet's *Le Mage* at the Massenet festival in St. Etienne. This work has not been performed in well over 100 years. She also made her debut with the Royal Concertgebouw Orchestra in Amsterdam in Frank Martin's *Golgotha*. She made her debut at the Teatro Real in Madrid as Sesto in *La clemenza di Tito*, returned to the Teatro Regio in Torino as Adalgisa, and sang her first Romeo in Bellini's *I Capuleti ed I Montecchi* at the Caramoor Festival under Will Crutchfield.

Kate Aldrich made her professional debut at l'Arena di Verona in 2000 in the role of Preziosilla in *La Forza del Destino*, and was then chosen by legendary director 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, also available on DVD. She developed her repertoire with performances of the 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. She made her Carnegie Hall debut as Frederic in Opera Orchestra's concert performance of *Mignon* and sang her first Charlotte opposite the Werther of Roberto Alagna at the Teatro Regio in Torino, later repeating the role with the Opera de Lyon in Japan. Aldrich returned to Torino as Orsini in *Lucrezia Borgia* and debuted at the Washington National Opera in the same role. She made her debut with both the San Diego Opera and Teatro Massimo in Palermo as Elizabeth in *Maria Stuarda*.

Aldrich made her Salzburg Festival debut as Ascanio in *Benvenuto Cellini*, at the Teatro alla Scala in Milan as Rosina in *The Barber of Seville* and at the Pesaro Festival in the title role of Rossini's *Zelmira*. Her first appearances at the Gran Teatro del Liceo in Barcelona also marked her debut as Nerone in Monteverdi's *L'Incoronazione di Poppea*. A key role in her repertoire has been Adalgisa in *Norma* which she has sung in Montreal, Miami, Vancouver and at the Teatro Comunale in Bologna. Octavian in *Der Rosenkavalier* entered her repertoire in Marseille. Aldrich has also starred in revivals of less-performed works such as Mariotte's *Salome* at L'Opera de Montpellier, Reyers's and Massenet's *Don Quixote* at the Teatro Colon in Buenos Aires and in Tokyo. She appeared at the Deutsche Oper Berlin as Adriano in their new production of Wagner's seldom performed *Rienzi*. She was also heard in the title role of Ernest Reyer's rarely heard Grand Opera *Salammbô* in Marseille.

On the concert platform Aldrich has performed *Das Lied von der Erde* with the Bologna Symphony and *Eine Florentinische Tragoedie* with the San Francisco Symphony both under the direction of James Conlon, and with l’Opera de Montpellier she performed once again *Eine Florentinische Tragoedie*, as well as Ravel’s *Sheherazade*. With the Orchestra National de Radio France she has performed Stravinsky’s *La Pulcinella* and Debussy’s *Le Martyre de Saint Sebastian*, both under the baton of Daniele Gatti. She has performed both the soprano and alto solo parts of *La Petite Messe Solenelle*, at the Rossini Opera Festival in Pesaro, and at the Washington National Opera, respectively.

Aldrich’s performances of *Benvenuto Cellini*, *Norma*, *Don Quixote* and *Rienzi* have been issued on DVD. Ms. Aldrich has recorded the opera *Salome* by Antoine Mariotte with the Opera de Montpellier on CD.

**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.

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