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***Salome* Opens San Diego Opera's 2012 Season Saturday, January 28, 2012**

Performances mark the return of soprano Lise Lindstrom in title role

*San Diego Opera favorite, bass-baritone Greer Grimsley returns to sing
John the Baptist*

*Important Company debuts by soprano Irina Mishura as Herodias and
Sean Panikkar as Narraboth*

A bold and visually stunning production

San Diego, CA – San Diego Opera's 47th International Season opens **Saturday, January 28, 2012** with Richard Strauss's tour de force *Salome*. These performances mark the return of American soprano **Lise Lindstrom** who was heard last season in the title role of *Turandot*. She is joined by the American bass-baritone **Greer Grimsley**, heard last season as Méphistophélès in *Faust*, who sings his signature role of John the Baptist. They are joined by tenor **Allan Glassman** as Herod. Making important Company debuts are Russian mezzo-soprano **Irina Mishura** as Herodias and American-born Sri Lankan tenor **Sean Pannikar** as Narraboth. Rounding out the cast is American mezzo-soprano **Suzanna Guzmán** as the Page, American bass **Scott Sikon** as the First Nazarene, American tenor **Nick Munson** as the Second Nazarene, American bass **Jamie Offenbach** as the First Soldier, American bass **Philip Skinner** as the Second Soldier, American tenor **Joseph Frank** as the First Jew, American tenor **Doug Jones** as the Second Jew, American tenor **Simeon Esper** as the Third Jew, Taiwanese tenor **Joseph Hu** as the Fourth Jew, American bass-baritone **Kristopher Irmiter** as the Fifth Jew, Egyptian bass-baritone **Ashraf Sewailam** as A Cappadocian and American soprano **Patricia McAfee** as a Slave. British conductor **Steuart Bedford**, who last led the San Diego Opera Symphony Orchestra in their stunning reading of *Peter Grimes* in 2009, returns to the podium for these performances. American Stage Director **Seán Curran** brings his extensive knowledge of choreography to the stage, directing the production in his Company debut.

Performed in German with English translations above the stage, *Salome* was last performed by San Diego Opera in 1998 and is based on the play by Oscar Wilde that tells the story of Salome's

obsession with John the Baptist in the decadent and dangerous court of King Herod. Culminating in the seductive “Dance of the Seven Veils” *Salome* is a 90-minute powerhouse of musical theatre that is just as shocking today as it was when the opera first premiered over 100 years ago.

The sets and costumes of *Salome* are owned by the Opera Theatre of St. Louis and were adapted by San Francisco Opera. Both the sets and costumes were designed by **Bruno Schwengl**. The lighting designer is **Chris Maravich**.

Salome was composed by Richard Strauss to Hedwig Lachmann’s German translation of Oscar Wilde’s play. *Salome* received its world premiere at Dresden’s Hofoper on December 9, 1905. These performances will mark the third time this opera has been performed with the Company with other performances in 1998 and 1967.

Electronic Press Kits for this opera, including photos, videos and podcasts can be found online at: <http://www.sdoopera.com/Company/News/PressKits/2012>

Salome will have a live radio broadcast on Saturday, January 28, 2012 at 7PM on KPBS radio, 89.5 FM (97.7 FM Calexico) and online at www.kpbs.org

The Cast

Lise Lindstrom, Salome

American soprano Lise Lindstrom made her Company debut in the title role of Turandot, a role that marked her Metropolitan Opera debut in 2009 and that she has taken to other companies including De Nederlandse Opera, La Scala in Milan, Festival Ópera de Coruña, Deutsche Oper Berlin, Opera Hong Kong, Palm Beach Opera, Kentucky Opera, Orlando Opera, Cleveland Opera, Opera Grand Rapids, Mobile Opera and the Savonlinna Festival. Other notable performances include Senta in *The Flying Dutchman* with New Orleans Opera, the title role of *Tosca* with Glimmerglass Opera, Elisabeth and Venus in *Tannhäuser* with Greek National Opera and the title role of *Suor Angelica* with Opera Tampa. Other roles in her repertoire include Amelia in *A Masked Ball*, Ariadne in *Ariadne auf Naxos*, Giulietta in *The Tales of Hoffmann*, Lady Rich in *Gloriana* and Magda in *The Consul*. Her concert work has brought her to the Washington National Cathedral, San Francisco Symphony, the Brattleboro Festival, and New York’s Bard College, among others.

Allan Glassman, Herod

American tenor Allan Glassman made his Company debut as Gregory in the 1989 production of *Boris Godunov* and returned to sing Prince Shuisky in 2007’s *Boris Godunov*. A frequent singer at the Metropolitan Opera, recent acclaimed roles there include Herod, Red Whiskers in *Billy Budd*, Missail in *Boris Godunov* and The Hunchback in *Die Frau Ohne Schatten*, among many others. He’s also frequently seen at New York City Opera where he has performed the title role of *The Tales of Hoffmann*, Cavaradossi in *Tosca*, Don José in *Carmen* and Pinkerton in *Madama Butterfly*. Recent engagements include The Witch in *Hansel and Gretel* with Portland Opera, the title role of *Otello* with the Opera Company of Philadelphia as well as at Arizona Opera, where he also recently sang Canio in *I Pagliacci*. Other notable appearances include Herod at The Dallas Opera, Otello at Palm Beach and The Dallas Opera and Erik in *The Flying Dutchman* with Syracuse Opera. Recent international successes include Manrico in *Il trovatore* with Deutsche Oper Berlin and Samson in *Samson and Delilah* at the New Israeli Opera in Tel Aviv.

Greer Grimsley, John the Baptist (Jochanaan)

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 last season as Méphistophélès in *Faust*. 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 in *Tosca* 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 and Méphistophélès in *Faust* with New Orleans 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.

Irina Mishura, Herodias

San Diego Opera debut. Russian-born mezzo-soprano Irina Mishura made her operatic debut with the Moldavian State Opera, becoming their lead mezzo-soprano and singing all the lead mezzo roles. She is well known for her portrayal of Amneris in *Aida*, a role she has sung at Deutsche Oper Berlin, the Metropolitan Opera, The Dallas Opera, Portland Opera, Los Angeles Opera and the Aspen Music Festival, among others. Her portrayal of Herodias has been heard at the Royal Opera, Covent Garden, Madrid's Teatro Real and Teatro del Maggio Musicale in Florence. Other notable performances include the title role of *Carmen* for San Francisco Opera, La Scala in Milan, Vienna Staatsoper, Bayerische Staatsoper, Finnish National Opera and Arena di Verona. For the Metropolitan Opera, she has sung Delilah in *Samson and Delilah*, Eboli in *Don Carlo*, Azucena in *Il trovatore*, Federica in *Luisa Miller*, Marina in *Boris Godunov*, La Ceica in *La Gioconda* and Madelon in *Andrea Chénier*. Other recent appearances include Azucena and Eboli in Geneva, Azucena in Bilbao and Madrid, Adalgisa in *Norma*, and Klytaemnestra in *Elektra* with Washington National Opera.

Sean Panikkar, Narraboth

San Diego Opera debut. American-born Sri Lankan tenor Sean Panikkar made his Metropolitan Opera debut as Edmondo in *Manon Lescaut* and his European debut as Gomatz in Mozart's *Zaide* at the Aix-en-Provence Festival. Recent engagements include Narraboth for Washington National Opera and Vancouver Opera, Chevalier de la Force in *Dialogues of the Carmelites* for Pittsburgh Opera and Tybalt in *Romeo and Juliet* for the Metropolitan Opera. Other engagements include Cassio in *Otello* at The Dallas Opera, Tamino in *The Magic Flute* for Atlanta Opera, Lensky in *Eugene Onegin* and Count Almaviva in *The Ghosts of Versailles* at the Opera Theatre of St. Louis, Brighella in *Ariadne auf Naxos* and Arturo in *Lucia di Lammermoor* at the Metropolitan Opera, and Nadir in *The Pearl Fishers* for Opera Colorado. A graduate of the San Francisco Adler Fellowship, he has enjoyed frequent engagements at San Francisco Opera with performances in *The Queen of Spades*, *Le Pauvre Matelot*, *The Maid of Orleans*, *Tristan und Isolde*, *Fidelio*, *Norma* and *The Magic Flute*.

Suzanna Guzmán, Page

American mezzo-soprano Suzanna Guzmán made her operatic debut at San Diego Opera in 1986 as Emilia in *Otello*, returned in 2006 as Cornelia in *Julius Caesar in Egypt*, in 2009 as Suzuki in *Madama Butterfly* and in 2010 as Gertrude in *Romeo and Juliet*. Other appearances here include Maddalena in *Rigoletto* in 1987, 1994 and 2002, Eunice Hubble in *A Streetcar Named Desire* in 2000, Orlofsky in *Die Fledermaus* in 1991 and the Third Lady in *The Magic Flute* in 2001.

Notable engagements include Lucia in *Cavalleria rusticana* and La Zia Principessa in *Suor Angelica* at Orlando Opera, Orlofsky in *Die Fledermaus* and Marcellina in *The Marriage of Figaro* with The Dallas Opera, Mariana in *Luisa Fernanda*, the Mother in *Amahl and The Night Visitors* and the title role of *Carmen* with Washington National Opera (a role also sung with Houston Grand Opera). Contemporary performances include appearances in *Fantastic Mr. Fox* for Los Angeles Opera, *Goya* in Spoleto, Italy and *Four Scenes in Three Acts* with Houston Grand Opera. She has appeared with the Metropolitan Opera, Opéra Montpellier, Grand Théâtre de Genève, Théâtre de l'Opéra de Nice and Dresden Musikfestspiele. She can be heard on the Grammy-nominated CD *Carlos Chavez: Volume III* and on DVD in the role of Flora in *La traviata* with Renée Fleming.

Scott Sikon, First Nazarene

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

Nick Munson, Second Nazarene

American tenor Nick Munson made his San Diego Opera debut as Guiseppe in *La traviata* in 2010. He has been a core chorister with San Diego Opera for several seasons. He received his BM in Vocal Performance at Oklahoma City University. Previous roles include Tamino in *The Magic Flute* at San Diego State University, Mitch in *A Streetcar Named Desire*, Henrik in *A Little Night Music*, Fenton in *The Merry Wives of Windsor* and Charles in Thomas Pasatieri's operetta *Hotel Casablanca*.

Jamie Offenbach, First Soldier

American bass-baritone Jamie Offenbach made his San Diego Opera debut as Ceprano in *Rigoletto* in 2002 and returned later that season for *Tosca* as Angelotti/Sciarrone, roles he repeated for the Company again in 2009. Recent engagements include the title role of *The Mikado* at Michigan Opera Theatre, Basilio in *The Barber of Seville* and Grand Inquisitor in *Don Carlo* with Hawaii Opera Theatre, T.J. Rigg in *Elmer Gantry*, Capellio in *I Capuleti ed I Montecchi*, Angelotti, and Ramfis in *Aida* with Florentine Opera, Old Hebrew in *Samson and Delilah* with Nashville Opera, Basilio in *The Barber of Seville* with Michigan Opera Theater, Bogdanovich in *The Merry Widow* with Los Angeles Opera and The Dallas Opera, Mustafa in *The Italian Girl in Algiers* with Santa Barbara Opera, Bartolo in *The Marriage of Figaro* with Opera Pacific, Zuniga in *Carmen* with Los Angeles Opera, Sparafucile in *Rigoletto* with Hawaii Opera Theatre and Opera Carolina and Tiger Brown in *The Threepenny Opera* with Arizona Opera. He has appeared as a featured soloist in concert with the Honolulu Symphony, Santa Fe Chamber Music Festival and Colorado Springs Orchestra, among others.

Philip Skinner, Second Soldier

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 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.

Joseph Frank, First Jew

American tenor Joseph Frank has a long association with San Diego Opera since his debut here in 1979 as the Lamplighter in *Manon Lescaut*, returning in *Tosca* in 1981, *Turandot* in 1982 and 2004, *Die Fledermaus* in 1980 and 2005, *Andréa Chenier* in 1981, *Peter Grimes* in 1984 and 2009, *Madama Butterfly* in 1989, *Salome* in 1998 and both *Boris Godunov* and *Wozzeck* in 2007, and *Turandot* in 2011. He made his San Francisco Opera debut as the Dancing Master in *Manon Lescaut* in 1974 and has since sung in over 80 roles. He made his Metropolitan Opera debut in 1979 as the Dancing Master in *Ariadne auf Naxos*. Recent engagements include Emperor Altoum in *Turandot* with Pittsburgh Opera, Prince Orlofsky in *Die Fledermaus* and *The Marriage of Figaro* for Austin Lyric Opera, *La fanciulla del West*, *Tosca* and the world premiere of *Nicholas and Alexandra* for Los Angeles Opera, Shuisky in *Boris Godunov* for Le Théâtre du Capitole Toulouse, *Tosca* and *Turandot* for San Francisco Opera, *Turandot* for Opera Pacific and *Eugene Onegin* for Baltimore Opera.

Doug Jones, Second Jew

American tenor Doug Jones sang Vanya in *Katya Kabanova* for his San Diego Opera debut in 2004 and returned in 2007 to sing The Simpleton in *Boris Godunov*. He debuted as Sesto in Handel's *Julius Caesar in Egypt* in the Musikverein in Vienna. He also sang Almaviva in *The Barber of Seville*, Orlofsky in *Die Fledermaus* and Pedrillo in *The Abduction from the Seraglio* with the Musiktage Wiener Neustadt. He appeared in *Nabucco* with the Bregenz Summer Festival and in *Der Rosenkavalier* with the Salzburg Summer Festival, and sang the title role in *Candide* for the Innsbruck Summer Festival. Recent engagements include Monostatos in *The Magic Flute* with Seattle Opera, Opéra National de Bordeaux and Théâtre du Capitole in Toulouse, Dr. Caius in *Falstaff* with Seattle Opera, the Shabby Peasant in *Lady Macbeth of Mtsensk* with Tel Aviv Opera, Tobias in *Sweeney Todd* for Royal Opera, Covent Garden, the Sailor in *Tristan und Isolde* and the Simpleton in *Boris Godunov* for Seattle Opera, and appearances in *Der Rosenkavalier*, *Tosca* and *Peter Grimes* for Michigan Opera Theatre.

Simeon Esper, Third Jew

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* and again in 2011 for the roles of the Major Domo to Faninal and the Innkeeper in *Der Rosenkavalier*. 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 two-year festival contract with roles that included Jaquino in *Fidelio*, the Steersman in *The Flying Dutchman* and Graf Elemer in *Arabella*. With Seattle Opera, he has sung a young Seaman/A Shepherd in *Tristan und Isolde*, 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 *Les Contes d'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* and The Steersman in *The Flying Dutchman* at Théâtre des Champs-Élysées.

Joseph Hu, Fourth Jew

Taiwanese tenor Joseph Hu made his San Diego Opera debut as Arturo in *Lucia di Lammermoor* in 1995. His many performances here include Goro in *Madama Butterfly*, the Steersman in *The Flying Dutchman*, Roderigo in *Otello*, Pong in *Turandot*, Benvolio in *Romeo and Juliet*, Count Lerma in *Don Carlo*, the Messenger in *Samson and Delilah*, Ruiz and the Messenger in *Il trovatore*, Don Curzio in *The Marriage of Figaro*, Spoletta in *Tosca*, Borsa in *Rigoletto*, Abdallo in *Nabucco* and Gaston in *La traviata*. He was seen last season as Pong in *Turandot* and Remendado in *Carmen*. Among other companies with which he has sung are The Dallas Opera, Cincinnati Opera, Kentucky Opera, Nashville Opera, Tulsa Opera, Fort Worth Opera and Dayton Opera and his International debut with Israeli Opera.

Kristopher Irmiter, Fifth Jew

American bass-baritone Kristopher Irmiter made his San Diego Opera debut as Ned Keene in *Peter Grimes* in 2009 and returned to sing Dr. Grenvil in *La traviata* in 2010. The 2007 Grammy nominee has performed over 90 roles with more than 45 opera companies and made his Lyric Opera of Chicago debut as Scarpia in *Tosca*. Other credits include Escamillo in *Carmen* and Don Alfonso in *Così fan tutte* for Opera Carolina, Raimondo in *Lucia di Lammermoor* for Opera Cleveland, Méphistophélès in *Faust* for Baltimore Lyric Opera, Rucker Lattimore in *Cold Sassy Tree* with Utah Opera and Atlanta Opera, the title role of *Don Giovanni* with Opera Carolina, Escamillo with San Francisco Opera, Capulet in *Romeo and Juliet* with Atlanta Opera, T.J. Rigg in the world premiere of *Elmer Gantry* with Nashville Opera, Mr. Redburn in *Billy Budd* with Pittsburgh Opera, Gremin in *Eugene Onegin* with the Todi Music Festival, and The Four Villains in *The Tales of Hoffmann* with Opera Lyra in Ottawa.

Ashraf Sewailam, Cappadocian

San Diego Opera debut. Egyptian bass-baritone Ashraf Sewailam made his US debut in 2004 with Opera Colorado performing the role of Leporello in *Don Giovanni*, a role he has also performed with Seattle Opera. Other performances include Colline in *La bohème* with Seattle Opera, Lake George Opera, Mobile Opera and The Chattanooga Symphony and Opera, Ferrano in *Il trovatore* for Virginia Opera and Mobile Opera, Mustafa in *The Italian Girl in Algiers* with Opera Southwest, Basilio in *The Barber of Seville* and the Pirate King in *The Pirates of Penzance* with Lyric Opera San Diego, Bonze in *Madama Butterfly* with Virginia Opera, and Sparafucile in *Rigoletto* with Fresno Grand Opera where he also sang Alidoro in *Cinderella*. With Chautauqua Opera he recently performed Ferrando and the role of Secret Police Agent in *The Consul*.

Patricia McAfee, Slave

American soprano Patricia McAfee has sung a number of roles for the Company including Annina in *La traviata*, the Lady-in-Waiting in *Macbeth*, Teresa in *La Sonnambula*, Antonia's Mother in *The Tales of Hoffmann* and Inez in *Il trovatore*. Other notable engagements include Freia in *Das Rheingold*, Ortlinde in *Die Walküre* and Guttrune in *Götterdämmerung* for Arizona Opera, Marthe in *Faust* and Inez for Opera Pacific, Madame Larina in *Eugene Onegin* for Portland Opera, Zita in *Gianni Schicchi* and Mrs. Grose in *The Turn of the Screw* for Opera San Jose, the Overseer in *Elektra* for Long Beach Opera and Emilia in *Otello* for Pittsburgh Opera. She was the three-time regional finalist in the Metropolitan Opera audition and has been the winner of numerous competitions in Southern California and New York. A participant in both the Merola Opera program and Pittsburgh Opera's Young Artist Program, she is also a past recipient of the Richard F. Gold Career Grant.

Steuart Bedford, Conductor

British Conductor Steuart Bedford made his San Diego Opera debut on the podium for *Albert Herring* in 1991 and returned in 2009 for *Peter Grimes*. Recognized today as one of the leading experts on the works of Benjamin Britten, as a result of his work with the composer, he has conducted Britten's operas around the world including the world premiere of *Death in Venice* in 1973. Notable recent engagements include *Thaïs* with Boston Lyric Opera, *Death in Venice* at Teatro Colón and Canadian Opera Company, *Owen Wingrave* with Chicago Opera Theatre, *A Midsummer Night's Dream* with Opéra de Toulon, *The Picture of Dorian Gray* at Florentine Opera, *The Tale of Genji* and *Gloriana* with the Opera Theatre of St. Louis, *La traviata* with New York City Opera and *Vanessa* with Oper du Rhin. Bedford is highly regarded for interpretations of the works of Mozart and has conducted *Idomeneo: King of Crete*, *Lucio Silla*, *The Magic Flute*, *Don Giovanni*, *La Finta Giardiniera*, *Così fan tutte* and *Il re pastore* for Garsington Opera. Other recent performances include *Thaïs* with Boston Lyric Opera, *Peter Grimes*, *The Turn of the Screw* and *The Rape of Lucretia* with Royal Danish Opera, *The Magic Flute* with the Bolshoi Theatre, *The Turn of the Screw* with Opéra Royale de Wallonie, *The Barber of Seville* with Atlanta Opera and *Paul Bunyan* at the Bregenz Festival. He was artistic director of the highly acclaimed series of recordings "The Britten Edition" and appears on numerous recordings.

Seán Curran, Director

San Diego Opera debut. American Choreographer and Stage Director Seán Curran is Artistic Director of the Seán Curran Dance Company based in New York City. As an Opera Director, he most recently directed *Salome* for the San Francisco Opera and Opera Theatre of St. Louis. 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.

Chris Maravich, Lighting Designer

San Diego Opera debut. American lighting designer Chris Maravich has served as San Francisco Opera's Lighting Director since 2006. During his time there he has created lighting for the San Francisco Opera productions of *Turandot*, *Cyrano de Bergerac*, *Marriage of Figaro*, *Aida*, *Salome*, *Il Trittico*, *Tosca*, *Idomeneo: King of Crete*, and *Simon Boccanegra*. He has served as Associate Designer for *Doktor Faust* in Stuttgart, *Tannhauser* for The Greek National Opera and *The Girl of the Golden West*, *The Makropolis Case*, *Daughter of the Regiment*, *Il Trovatore*, *Die Tote Stadt*, *Ariodante*, *Samson and Dalila*, and *Macbeth* all with San Francisco Opera. He has also worked with Opera Colorado, Portland Opera, Opera Santa Barbara and Opera San Jose.

Bruno Schwengl, Set and Costume Designer

San Diego Opera debut. Austrian painter Bruno Schwengl began his career as a Costume and Set Designer for opera and ballet with productions at the Teatro La Fenice, the Teatro dell'Opera in Rome and Los Angeles Opera. Notable productions he has designed include the costumes for *Ariadne auf Naxos*, costumes for *War and Peace* and the sets and costumes for *Gianni Schicchi* and *Der Rosenkavalier*, all for Seattle Opera, sets and costumes for *Idomeneo* at the Royal Danish Opera and sets and costumes for *Norma* at the Royal Swedish Opera. This production of *Salome* premiered at the Opera Theatre of St. Louis in 2009.

About the Production Sponsors

Salome is made possible in part by Diamond Producers' Circle Members **Harry and Valerie Cooper**.

Performance Schedule

Saturday, January 28, 2012 at 7 PM

Tuesday, January 31, 2012 at 7 PM

Friday, February 3, 2012 at 8 PM

Sunday, February 5, 2012 at 2 PM

Get Connected For *Salome*

Stars in the Salon

Meet the singers, conductor and director of *Salome* in this free and informal panel discussion on **Thursday, January 19, 2012 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.

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 four mainstage productions. Viewers will see how the singers, directors, conductor and crew work together to create each opera, get a sneak peak 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.sdogera.com/Company/Education/Spotlight>

San Diego Opera Podcast Series

In order to help audiences better appreciate the operas in our 2012 International Season, the Education and Outreach 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.sdogera.com/Company/Education/Podcasts>

San Diego Opera on Twitter

Get real-time frequent updates about San Diego Opera 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 @_SanDiegoOpera.

San Diego Opera on Facebook

San Diego Opera's Facebook page offers a place for fellow opera fans to discuss performances, 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* and much more can be found on the San Diego Opera channel at: <http://www.youtube.com/SanDiegoOpera>

Purchasing Tickets

Single ticket prices are currently \$50, \$100, \$120, \$130, \$160, \$200 and \$210 (with some seats on select nights slightly higher) and can be purchased by calling (619) 533-7000 or online at www.sdopera.com.

Three- or four-opera subscriptions for the 2012 International Season are still available. Subscriptions range from \$120 - \$1,100 and can be purchased by calling (619) 533-7000 or online at www.sdopera.com

Tuesday Night Senior Discounts are also available for a full series four-opera subscription. Proof of age is required. Call (619) 533-7000 or online at www.sdopera.com for more information.

The 2012 International Season

<i>Salome</i>	Richard Strauss	January 28, 31, February 3 and 5 (mat), 2012
<i>Moby-Dick</i>	Jake Heggie	February 18, 21, 24 and 26 (mat), 2012
<i>Don Pasquale</i>	Gaetano Donizetti	March 10, 13, 16 and 18 (mat), 2012
Renée Fleming in Concert		March 24, 2012
<i>The Barber of Seville</i>	Gioachino Rossini	April 21, 24, 27 and 29 (mat), 2012

General Information

A widely respected member of the international opera community, *San Diego Opera* brings the world's finest artists to San Diego. Founded in 1965, and led for the last 28 years by General Director and Artistic Director Ian D. Campbell, San Diego Opera produces performances of the highest artistic quality while remaining financially stable.

www.sdopera.com