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San Diego Opera Announces 2013 International Season

Price Cuts for More Than 50% of Seats

- Donizetti's comic opera, *The Daughter of the Regiment*, opens the season with a star-studded cast featuring tenor **Stephen Costello** singing Tonio with his famous 9 high Cs, contralto **Ewa Podleś** as the Marquise de Birkenfeld, soprano **L'ubica Vargicová** as Marie, bass **Donato DiStefano** as Sergeant Sulpice and soprano **Carol Vaness** as the Duchess of Krakentrop. **Yves Abel** makes his Company conducting debut.

January 26, 29, February 1 and 3 (matinee), 2013

- *Samson and Delilah*, by Saint-Saëns, returns in the wildly popular San Francisco Opera production. Mezzo-soprano **Nadia Krasteva** makes a long awaited Company debut singing her first Delilah, and tenor **Clifton Forbis** reprises his acclaimed Samson. Resident conductor **Karen Keltner** conducts.

February 16, 19, 22 and 24 (matinee), 2013

- The first mariachi opera, featuring world renowned **Mariachi Vargas de Tecalitlán**, receives its West Coast Premiere when *Cruzar la Cara de la Luna (To Cross the Face of the Moon)* is presented for two very special performances at reduced family prices. These are non-subscription performances open to all.

March 16 (matinee and evening performance), 2013

- Pizzetti's *Murder in the Cathedral* receives its United States premiere in a new production. **Ferruccio Furlanetto** stars as Archbishop Thomas Becket in this

opera based on the play by **T.S. Eliot**. Conductor **Donato Renzetti** makes his Company debut.

March 30, April 2, 5 and 7 (matinee), 2013

- Verdi's *Aida* closes the season with the imaginative designs by **Zandra Rhodes**, seen here for the first time. Soprano **Latonia Moore** as Aida, mezzo-soprano **Jill Grove** as Amneris, tenor **Walter Fraccaro** as Radames, and conductor **Daniele Callegari** all make their Company debuts.

April 20, 23, 26 and 28 (matinee), 2013

- Ticket prices have been cut for over 50% of all seats in the Civic Theatre, while prices for all other seats remain unchanged from 2012.
- Subscriptions begin at only \$105 for three operas and \$140 for a full series.
- All Friday performances now begin at 7pm due to popular demand.

San Diego, CA – Bold exciting productions, a United States premiere, the world's first mariachi opera, and a roster of international singers, directors, designers and conductors, both new and returning, make up San Diego Opera's 2013 season.

The Daughter of the Regiment, *Samson and Delilah*, *Murder in the Cathedral* and *Aida* make up the season along with the West Coast Premiere of a special semi-staged production of the world's first mariachi opera, *Cruzar la Cara de la Luna (To Cross the Face of the Moon)*.

"This is a season of variety and balance featuring many artists who are new to the Company," said the General and Artistic Director of San Diego Opera, Ian D. Campbell.

"Three new conductors, Yves Abel, Donato Renzetti and Daniele Callegari add special excitement to the season along with internationally acclaimed singers Walter Fraccaro, Latonia Moore, Nadia Krasteva, Tómas Tómasson, Jill Grove, Susan Neves and Gregory Reinhart, among others, appearing for the first time."

The season opens on **Saturday, January 26, 2013 at 7pm** with Gaetano Donizetti's hilarious comedy, *The Daughter of the Regiment*. Tenor **Stephen Costello**, our Faust in 2011, is the peasant turned soldier, Tonio, who sings 9 high Cs in a *tour de force* aria which tests every tenor. His love interest, the orphan Marie, is Slovakian mezzo-soprano **L'ubica Vargicová** (Gilda in *Rigoletto* in 2009). Polish contralto **Ewa Podleś**, the brilliant Julius Caesar in 2006, sings the Marquise de Birkenfeld, who has mysterious ties to the orphan Marie. Italian bass **Donato DiStefano** makes his Company debut as the kind-hearted Sergeant Sulpice and **Carol Vaness**, star of *Vanessa* in 2005, returns as the Duchess of Krakenthorp. Canadian conductor **Yves Abel** makes his Company debut as does Spanish stage director **Emilio Sagi** re-creating his Teatro di Comunale Bologna production set in France in the final days of World War II.

Camille Saint-Saëns's biblical epic, *Samson and Delilah*, opens on **Saturday, February 16, 2013 at 7pm**. Performed to sold-out houses in 2007, *Samson and Delilah* features elaborate sets,

an exotic bacchanal ballet, and a gigantic collapsing temple. Bulgarian mezzo-soprano **Nadia Krasteva** makes her role and Company debut as the Philistine Priestess Delilah who plots the fall of the Israelites by seducing Samson. Reprising the role of Samson he sang in 2007 is American tenor **Clifton Forbis**. We welcome debut artists, Icelandic baritone **Tómas Tómasson** as the High Priest of Dagon and American bass **Gregory Reinhart** as the Old Hebrew. San Diego Opera's Resident Conductor, **Karen Keltner**, conducts the production staged by stage director **Lesley Koenig**, who directed *The Marriage of Figaro* in 1998.

The West Coast Premiere of the first mariachi opera, *Cruzar la Cara de la Luna (To Cross the Face of the Moon)* receives two non-subscription performances on **Saturday, March 16, 2013 at 2pm and 7pm**. Featuring the famous **Mariachi Vargas de Tecalitlán**, with music by **José "Pepe" Martínez** and libretto by **Leonard Foglia**, this semi-staged bilingual opera follows three generations of a single family's search for identity while divided by cultures and countries. *Cruzar la Cara de la Luna* received its world premiere at Houston Grand Opera and played to sold-out houses in Paris. The combination of the world's finest mariachi musicians, along with brilliant soloists, creates a poignant and moving opera which will appeal to all audiences. Special family prices are available starting at \$35.

Continuing the Company's tradition of presenting new or rarely performed works to local audiences, Ildebrando Pizzetti's *Murder in the Cathedral* opens on **Saturday March 30, 2013 at 7pm** for its United States Premiere. Based on T.S. Eliot's play of the same name, the story of the assassination of Archbishop Thomas Becket in Canterbury Cathedral in 1170 unfolds with music at times reminiscent of Puccini. Great Italian bass, and local favorite, **Ferruccio Furlanetto** (Don Quixote in 2009) sings these first American performances of Thomas Becket. The large chorus of the Women of Canterbury, who comment on the action while unable to change unfolding events, is joined by **Susan Neves** and **Helene Schneiderman**. Italian conductor **Donato Renzetti** debuts and **Ian Campbell** (*Don Quixote* in 2009), stages the new production built and owned by San Diego Opera.

Giuseppe Verdi's *Aida*, in the sensational designs by **Zandra Rhodes**, closes the season with elaborate grandeur, opening on **Saturday, April 20, 2013 at 7pm**. Zandra's *Aida* designs are seen here for the first time, following *The Magic Flute* in 2001, and the 2004 production of *The Pearl Fishers*. San Diego Opera debuts will be made by American soprano **Latonia Moore** as the Ethiopian slave-princess Aida, American mezzo-soprano **Jill Grove** as Amneris, daughter of the King of Egypt, and Italian tenor **Walter Fraccaro** as Radames, Captain of the Egyptian guard. American baritone **Mark S. Doss** (Friar Laurence in 1998's *Romeo and Juliet*) sings Amonasro, King of Ethiopia. Italian conductor **Daniele Callegari** makes his Company debut, bringing his mastery of the Italian repertoire to the podium. Stage director **Andrew Sinclair** (who directed *La traviata* in 2010) returns to stage the action.

There is no price increase of seats in the 2013 season, and over 50% of the seats have been cut in price significantly. A subscription for three operas begins at a low \$105 and a full four-opera subscription begins at \$140.

"By not increasing prices in 2013 and reducing the cost of many seats, we are making opera more accessible for what will be an exciting balance of works this season. We have listened to our audience as they asked us to hold the growth in prices, and I am sure there will be an appreciative response," said the General and Artistic Director of San Diego Opera, Ian D. Campbell. "As with most other opera companies we will earn about 40% of our expenses through ticket sales while relying upon generous donors to subsidize the seats of all ticket buyers by contributing the other 60%. I want to thank those donors for their loyalty."

Campbell went on to say that the starting time of all evening performances is now 7pm. “We surveyed the Friday night audience asking if their 8pm starting time should be changed to 7pm as are Saturday and Tuesday evening performances now. The response was overwhelmingly in support of 7pm so the change has been made for 2013”, Campbell said.

Pre-production artwork is available online at: <http://sandiegoopera.smugmug.com/>
Select the “2013 Pre-Production artwork and artist headshot gallery”

Purchasing Tickets

Subscriptions range from \$105 for a three-opera series and \$840 for a full season Orchestra level subscription (some Saturday and Sunday subscriptions slightly higher) and can be purchased by calling (619) 533-7000 or online at www.sdopera.com.

For information about single tickets please visit www.sdopera.com. Single ticket prices will be announced in the winter.

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 29 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

San Diego Opera 2013 International Season Performance
Schedule

The Daughter of the Regiment

Gaetano Donizetti

Saturday	January 26, 2013	7:00pm
Tuesday	January 29, 2013	7:00pm
Friday	February 1, 2013	7:00pm
Sunday	February 3, 2013	2:00pm

Samson and Delilah

Camille Saint-Saëns

Saturday	February 16, 2013	7:00pm
Tuesday	February 19, 2013	7:00pm
Friday	February 22, 2013	7:00pm
Sunday	February 24, 2013	2:00pm

Cruzar la Cara de la Luna

(To Cross the Face of the Moon)

José “Pepe” Martínez and Leonard Foglia

Saturday	March 16, 2013	2:00pm
Saturday	March 16, 2013	7:00pm

Murder in the Cathedral

Ildebrando Pizzetti

Saturday	March 30, 2013	7:00pm
Tuesday	April 2, 2013	7:00pm
Friday	April 5, 2013	7:00pm
Sunday	April 7, 2013	2:00pm

Aida

Giuseppe Verdi

Saturday	April 20, 2013	7:00pm
Tuesday	April 23, 2013	7:00pm
Friday	April 26, 2013	7:00pm
Sunday	April 28, 2013	2:00pm

The Daughter of the Regiment

Gaetano Donizetti

Sung in French with English translations above the stage

Production owned by Teatro Comunale in Bologna

January 26, 29, February 1 and 3 (matinee), 2013

Marie: L'ubica Vargicová
Tonio: Stephen Costello
Sergeant Sulpice: Donato DiStefano*
Marquise de Birkenfeld: Ewa Podleś
Corporal: Scott Sikon
Duchess of Krakenthorp: Carol Vaness

Conductor: Yves Abel*
Director: Emilio Sagi*
Sets and Costumes: Julio Galán

*San Diego Opera debut

Select cast biographies for *The Daughter of the Regiment*

L'ubica Vargicová, Marie

Slovakian soprano L'ubica Vargicová made her San Diego Opera debut as Gilda in *Rigoletto* in 2009. She has a long history with the Slovak National Theatre where she has performed The Queen of the Night in *The Magic Flute*, Violetta in *La traviata*, Olympia in *The Tales of Hoffmann*, and more recently Gilda, Amina in *La sonnambula*, Norina in *Don Pasquale*, Konstanze in *The Abduction from the Seraglio*, Lucia in *Lucia di Lammermoor* and Ophélie in *Hamlet*. She made her Metropolitan Opera debut as The Queen of the Night in 2005 and debuted with the Salzburg Festival as Olympia in 2003. She made her highly acclaimed debut at the Wiener Staatsoper as Gilda and returned in 2002 and 2003 as Amina. Recent engagements include The Queen of the Night at The Dallas Opera, Marie in Bratislava and Lima as well as Violetta and Marie with Staatsoper Hamburg.

Stephen Costello, Tonio

American tenor Stephen Costello made his San Diego Opera debut in 2010 as Romeo in *Romeo and Juliet* and returned in 2011 as the Singer in *Der Rosenkavalier* and Faust in *Faust*. He made his Metropolitan Opera debut in 2007 as Arturo in *Lucia di Lammermoor* and was then invited to sing Edgardo that same season and opened the 2011-12 Metropolitan Opera season as Lord Percy in *Anna Bolena*. Recent notable performances include Alfredo in *La traviata* at the Royal Opera House, Covent Garden and Rodolfo in *La bohème* at Los Angeles Opera. He made his Vienna Staatsoper debut as Rodolfo and recently returned to sing Nemorino in *The Elixir of Love*. He created the role of Greenhorn for the world premiere of *Moby-Dick* for The Dallas Opera, sang Cassio in *Otello* with the Salzburg Festival, Edgardo at Fort Worth Opera, Camille in *The Merry Widow*, Lord Percy, Leicester in *Mary, Queen of Scots (Maria Stuarda)* and the title role of *Roberto Devereux* with The Dallas Opera singing all three of the leading tenor roles of Donizetti's Tudor trilogy, Christian in *Cyrano* and Rinuccio in *Gianni Schicchi* with the Opera Company of Philadelphia and at Italy's Spoleto Festival, Romeo with Baltimore Opera and The Duke of Mantua in *Rigoletto* at Deutsche Oper Berlin. He made his professional debut as Rodolfo with Fort Worth Opera and his European debut as Nemorino with Opéra National de Bordeaux. He was awarded a 2007 Career Grant for the Richard Tucker Music Foundation, as well as a 2006 Sara Tucker Study Grant. He won first prize in the 2006 George London Foundation for Singers

Competition as well as First Prize and Audience Prize in the Giargiari Competition as well as First Prize in the Licia Albanese Puccini Foundation Competition.

Donato DiStefano, Sergeant Sulpice

San Diego Opera debut. Italian bass Donato DiStefano's recent engagements include Dr. Bartolo in *The Barber of Seville* for Bayerische Staatsoper, a role also heard in Zurich, Berlin, Frankfurt, Leipzig and Hamburg, Simone in *Gianni Schicchi* for the Metropolitan Opera, Canadian Opera Company, Opéra National de Paris and in Tokyo, Don Magnifico in *Cinderella* for the Canadian Opera Company, the Minnesota Opera, La Monnaie in Brussels, L'Opéra National de Lorraine in Nancy, The Dallas Opera, Michigan Opera Theatre as well as in Madrid, Tel Aviv and Tokyo, the title role of *Gianni Schicchi* in Frankfurt and Tel Aviv, Geronte in *Manon Lescaut* with Florida Grand Opera, Fra Melitone in *The Force of Destiny* at Frankfurt Opera, Dulcamara in *The Elixir of Love* with New Israeli Opera. Other roles in his extensive repertoire include Oroveso in *Norma*, Sarastro in *The Magic Flute*, Colline in *La bohème*, Mustafa in *The Italian Girl in Algiers* and Tuteur in *Le comte Ory*, among others. He made his professional debut in Rome as Zaccaria in *Nabucco*.

Ewa Podleś, Marquise de Birkenfeld

Polish contralto Ewa Podleś made her Company mainstage debut in the title role of *Julius Caesar in Egypt* in 2006 after giving a recital for the Company in 2003 at Sherwood Auditorium. Recent engagements include Mme. de la Haltière in Massenet's *Cinderella* for the Royal Opera House, Covent Garden and Opéra-Comique in Paris, Clytemnestra in *Elektra* for Opéra de Nice, the Canadian Opera Company, and Teatr Wielki Opera Narodowa in Warsaw, Azucena in *Il trovatore* for Teatr Wielki in Poznan and the Atlanta Opera, the Countess in *The Queen of Spades* at the Gran Teatre de Liceu in Barcelona and L'Opera de Monte-Carlo, Mistress Quickly in *Falstaff* in Bilbao, the title role of *Tancredi* at Opera Boston and the Canadian Opera Company, The Princess in *Suor Angelica* at San Francisco Opera and La Cieca in *La Gioconda* at the Metropolitan Opera. Other notable roles include Julius Caesar, Adalgisa in *Norma* and Erda in *The Ring Cycle* for Seattle Opera, Julius Caesar and Jocasta in *Oedipus Rex* for the Canadian Opera Company, Ulrica in *A Masked Ball* for Houston Grand Opera, and Bertarido in *Rodelinda* and Erda at The Dallas Opera. Among the orchestras with which she has appeared in concert are the Dresden Philharmonic, the San Francisco Symphony, the Moscow Chamber Orchestra, Detroit Symphony, Toronto Symphony, St. Paul Chamber Orchestra, Ottawa's National Arts Centre Orchestra, Seattle Symphony and the New World Symphony Orchestra in Miami. Her recital programs have been heard in Paris, Amsterdam, London, Toronto, Moscow, Warsaw, Montreal, San Juan, Québec and New York. Among her many recordings are several recital CDs of Polish songs, Handel, Russian and Rossini arias, and complete operas including *Ariodante*, *Tancredi*, *Armide* and *Orfeo ed Euridice*.

Carol Vaness, Duchess of Krakenthorp

San Diego born soprano Carol Vaness made her Company debut in a recital at the Sherwood Auditorium in 1987 before making her mainstage debut as Fiordiligi in *Così fan tutte* in 1991, followed by appearances as Elettra in *Idomeneo: King of Crete* in 2001 and the title role of *Vanessa* in 2005. Notable roles in her extensive repertoire include Donna Anna and Donna Elvira in *Don Giovanni*, Vitellia in *La Clemenza di Tito*, and the title role of *Tosca* which she performed at the Metropolitan Opera in 2004 opposite Luciano Pavarotti in the legendary tenor's final operatic performance. Vaness made her professional debut as Vitellia for the San Francisco Opera and has been acknowledged as the world's leading interpreter of this role. She has appeared as Vitellia at the Metropolitan Opera, Paris Opera, The Royal Opera House, Covent Garden, Lyric Opera of Chicago and Gran Teatro del Liceo and at the Salzburg Festival and other leading theaters. Among her many celebrated television appearances, she has been featured on the

Pavarotti Plus and *Pavarotti and Friends* telecasts from Lincoln Center, as well as the Richard Tucker Gala and In Performance at the White House with members of the New York City Opera. She is a professor of music at the Jacobs School of Music at Indiana University.

Emilio Sagi, Director

San Diego Opera debut. Spanish stage director Emilio Sagi is the former General Director of the Zarzuela Theatre in Madrid and former Artistic Director of the Teatro Real in Madrid. Since 2008 he has been the Artistic Director of the Teatro Arriaga in Bilbao. Recent engagements include *Luisa Miller* at Florida Grand Opera, *Luisa Fernanda* at the Los Angeles Opera and Theater an der Wien, *The Italian Girl in Algiers* in Oviedo, Bilbao, and Lausanne, *The Marriage of Figaro* for Lithuanian National Opera and Teatro Real Madrid, *Rigoletto* for Palacio de la Opera de la Coruna, *Il viaggio a Reims* for Teatro Argentino de la Plata and Teatro Real Madrid, *Lucia di Lammermoor* in Bilbao and Murcia, Spain, *Iphigenie en Tauride* for Washington National Opera, *The Daughter of the Regiment* at Washington National Opera, Houston Grand Opera, Teatro Municipal de Santiago de Chile, Duisberg and Tel Aviv, *Carmen* in Liege and at Los Angeles Opera, *L'incoronazione di Poppea* in Bilbao and Oviedo, *The Force of Destiny* at the New National Theatre in Tokyo. Since 2001 his acclaimed *Il viaggio a Reims* is regularly presented at the Rossini Festival in Pesario every year. In 2006 he was awarded "Premio Lírico Teatro Campoamor" for his production of *The Barber of Seville* at the Teatro Real Madrid.

Yves Abel, Conductor

San Diego Opera debut. Franco-Canadian conductor Yves Abel has been principal guest conductor at Deutsche Oper Berlin since 2005 where he has conducted performances of *Don Pasquale*, *Simon Boccanegra*, *The Marriage of Figaro*, *La traviata*, *Dialogues of the Carmélites*, *Tiefland*, *Carmen* and *Carmina Burana*. He is a regular guest at the Vienna Staatsoper where he has led performances of *The Elixir of Love*, *Madama Butterfly*, *Simon Boccanegra*, *A Masked Ball*, *The Daughter of the Regiment* and *Carmen*. A frequent guest with the world's great opera companies, he has conducted performances at the Royal Opera House, Covent Garden, Milan's La Scala, The Metropolitan Opera, Lyric Opera of Chicago, San Francisco Opera, Seattle Opera, Glyndebourne Festival, Bayerische Staatsoper, Opéra National de Paris, Netherlands Opera, Grand Théâtre de Genève, Teatro San Carlo in Naples, Teatro Comunale Bologna, New National Theatre in Tokyo, Welsh National Opera and Opera North. In 2009 he was awarded title Chevalier de l'Ordre des Arts et des Lettres by the French Government. His discography includes Massenet's *Thaïs* with Renée Fleming and Thomas Hampson, *Werther* with Andrea Bocelli, a solo recording *French Touch* with Patricia Petibon, all on Decca, a solo recording of French light arias with Susan Graham on Erato, *Madama Butterfly* on Chandos with the Philharmonic Orchestra, and a DVD live performance of Verdi's *Oberto* on Opus Arte with Orquesta del Principado de Asturias.

Samson and Delilah

Camille Saint-Saëns

Sung in French with English text above the stage

Production owned by San Francisco Opera

February 16, 19, 22 and 24 (matinee), 2013

Samson: Clifton Forbis
Delilah: Nadia Krasteva*

Conductor: Karen Keltner
Director: Lesley Koenig

High Priest of Dagon: Tómas Tómasson*
Old Hebrew: Gregory Reinhart*
Abimelech: Philip Skinner
Philistine Messenger: Greg Fedderly
1st Philistine: Doug Jones
2nd Philistine: Scott Sikon

Sets: Douglas Schmidt
Costumes: Carrie Robbins

*San Diego Opera debut

Select cast biographies for *Samson and Delilah*

Clifton Forbis, Samson

American tenor Clifton Forbis made his San Diego Opera debut as Samson in *Samson in Delilah* in 2007. Notable engagements in his career include Tristan in *Tristan und Isolde* at The Dallas Opera, Lyric Opera of Chicago, Opéra National de Paris, Staatsoper Unter den Linden in Berlin, Grand Théâtre de Genève, and Seattle Opera, the title role of *Otello* at Deutsche Oper Berlin, Opera Company of Philadelphia, The Dallas Opera, Dresden's Semperoper, Teatro alla Scala, The Ravinia Festival, Opéra de Monte-Carlo and the Canadian Opera Company. He has also been seen as Siegmund in *Die Walküre* for Deutsche Oper Berlin, the Metropolitan Opera, Vienna State Opera, The Dallas Opera and the Canadian Opera Company, Florestan in *Fidelio* for Gran Teatre de Liceu in Barcelona and Teatro Real in Madrid, Samson for San Francisco Opera, the Metropolitan Opera, Teatro Carlo Felice in Genova and in Bilbao, Dimitri in *Boris Godunov* at Vienna State Opera, the title role of *Oedipus Rex* and the Painter in *Lulu* at the Metropolitan Opera, and Don José in *Carmen* for Teatro alla Scala and Palm Beach Opera and Opéra National de Bordeaux.

Nadia Krasteva, Delilah

San Diego Opera debut. Bulgarian mezzo-soprano Nadia Krasteva is closely associated with the Vienna State Opera where she has sung nearly 30 roles including Eboli in *Don Carlo*, Fenena in *Nabucco*, Ulrica in *A Masked Ball*, Marina in *Boris Godunov*, the title role of *Carmen*, Meg Page in *Falstaff*, Adalgisa in *Norma*, Olga in *Eugene Onegin*, and Giulietta in *The Tales of Hoffmann*. Other notable roles include Amneris in *Aida* and Marina at Oper Zürich, Eboli in Munich, Valencia and Bratislava, Adalgisa in Essen, Preziosilla in *La forza del destino*, Eboli and Ulrica at Deutsche Oper Berlin, Smeton in *Anna Bolena* at the Vienna Konzerthaus, Preziosilla at Vienna Staatsoper and Opéra National de Paris, Carmen at the Lyric Opera of Chicago, the Foreign Princess in *Rusalka* at Bayerische Staatsoper, and Sara in *Roberto Devereux* in Tokyo.

Tómas Tómasson, High Priest of Dagon

San Diego Opera debut. Icelandic baritone Tómas Tómasson recently performed Count Tomsky in *The Queen of Spades* at Houston Grand Opera, San Francisco Opera, and in Brussels, the title role of *Wozzeck* at Opéra de Nancy, Hans Sachs in *Die Meistersinger von Nürnberg* and John the Baptist in *Salome* at Komische Oper Berlin, the title role of *King Lear* at Oper Frankfurt and Komische Oper Berlin, Mazepa in *Mazepa* in Opéra de Monte-Carlo, Don Pizarro in *Fidelio* for Houston Grand Opera, Telramund in *Lohengrin* at Bayreuth, The High Priest of Dagon in Paris, Kurwenal in *Tristan und Isolde* for Gran Teatre de Liceu in Barcelona and the title role of Rigoletto at Opéra de Nancy and Théâtre de Caen. He's been seen at all the world's leading opera houses including the Royal Opera House, Covent Garden, Grand Théâtre de Genève, Teatro Real in Madrid, Berlin Staatsoper and the Lyric Opera of Chicago.

Lesley Koenig, Stage Director

American Director Lesley Koenig made her San Diego Opera debut in 1995 directing *La bohème* and returned in 1998 for *The Marriage of Figaro*. Koenig has been a stage director of opera for

almost twenty years in top houses and festivals worldwide. She began her career at San Francisco Opera at 17 as a stage manager and was engaged as a stage director at the Metropolitan Opera when just 23 – the youngest director then hired to date. She has directed over 30 productions at the Met, including a highly acclaimed new production of Mozart’s *Così fan tutte* with Levine in 1996. She holds three shared Emmy Awards from the Met for Outstanding Classical Program in the Performing Arts. In 1998, Koenig took a sabbatical from her directing career to pursue further education and, in 2001, earned two Masters degrees from Stanford University, an MBA and an MA in Education. Shortly thereafter, she joined San Francisco Ballet as General Manager in charge of all operations, including managing the opening of over 60 new productions and acquisitions during her tenure and authored and realized the company’s five-year strategic plan that saw the Ballet through its 75th anniversary season. Koenig subsequently left the Ballet and returned to the Metropolitan Opera as Assistant Manager and Director of Production. Most recently, she was General Director for Opera Boston, accepted a Fellowship at Stanford University in the Center for Philanthropy and Civil Society and consults with the Stanford’s Institute for Creativity and the Arts. In addition to her graduate school education at Stanford, Koenig holds degrees from Concord Academy and from Harvard University, with honors, in Fine Arts.

Karen Keltner, Conductor

San Diego Opera’s Resident Conductor Karen Keltner has been associated with the Company since 1982 and has conducted a broad repertoire for San Diego Opera including *Faust, La bohème, Romeo and Juliet, Don Quixote, The Pearl Fishers, Samson and Delilah, Wozzeck, Carmen, The Conquistador, Così fan tutte, Thérèse Raquin, The Flying Dutchman, The Lighthouse, Cold Sassy Tree, A Streetcar Named Desire* and *Rigoletto*. Other engagements have been with Utah Festival Opera, Opéra National du Rhin, Strasbourg, New York City Opera, Anchorage Opera, Lyric Opera of Kansas City, Glimmerglass Opera, Pittsburgh Opera, and Opera Carolina. Karen Keltner gives master classes for singers in universities and cities where she guest conducts.

Cruzar la Cara de la Luna
(To Cross the Face of the Moon)

José “Pepe” Martínez (Composer) and Leonard Foglia (Librettist)

Sung in Spanish with bi-lingual English and Spanish translations above the stage

West Coast Premiere

Production Owned by Houston Grand Opera

March 16 at 2pm and 7pm, 2013

Orchestra: Mariachi de Vargas de Tecalitlán*
 Laurentino: Octavio Moreno*
 Renata: Cecilia Duarte*
 Lupita: Vanessa Cerda-Alonzo*
 Rafael: David Guzman*
 Diana: Brittany Wheeler*
 Mark: Brian Shircliffe*
 Victor: Juan Mejía*

Director: Leonard Foglia
 Sets: Leonard Foglia
 Costumes: Cesar Galindo

*San Diego Opera debut

Select cast biographies for *Cruzar la Cara de la Luna*

Mariachi de Vargas de Tecalitlán, Orchestra

San Diego Opera debut. Mariachi de Vargas de Tecalitlán was founded in 1898 by Gaspar Vargas in Tecalitlán, Jalisco. Mariachi Vargas de Tecalitlán is considered to be the most important and influential group in the history of Mariachi music, playing an integral role in the evolution of the genre. In the 1930s, its leadership was taken over by Silvestre Vargas, son of Gaspar; he and Ruben Fuentes, the first trained musician ever to direct the ensemble, led Mariachi Vargas into the modern era of films, recordings and broadcasts. Among the prominent musicians who have worked with Mariachi Vargas in the ensuing decades were Pedro Infante, Miguel Aceves Mejía, Lola Beltrán and José Alfredo Jimenez. Mariachi Vargas has toured the world and shared its music with people of all cultures on more than 800 recordings.

José “Pepe” Martínez, Composer/Music Director

San Diego Opera debut. José “Pepe” Martínez was born in Tecalitlán, Jalisco, Mexico and joined his first Mariachi band as a violinist at the age of 12. He began writing music when he was 19 years old, and formed his own mariachi ensemble in 1966, called Mariachi Nuevo Tecalitlán, which was one of the most dynamic Mariachi bands in Mexico throughout the mid-1960s and early 1970s. In 1975, he joined Mariachi Vargas de Tecalitlán. Today, Martínez continues writing, learning, performing and breaking new ground in the creation of Mariachi music as Music Director of the ensemble. *Cruzar la Cara de la Luna (To Cross the Face of the Moon)* is his first opera.

Leonard Foglia, Librettist/Director/Set Designer

American stage director Leonard Foglia’s stage work was seen last season in *Moby-Dick* which was based on the world premiere production he created at The Dallas Opera and has been seen at the State Opera of South Australia and Calgary Opera. He first staged *Cruzar la Cara de la Luna (To Cross the Face of the Moon)* at Houston Grand Opera and then mounted a production at Théâtre du Châtelet in Paris. Other operas he has directed include *Dead Man Walking* for New York City Opera, Opera Pacific, Cincinnati Opera and Michigan Opera Theatre, *The End of the Affair* for Houston Grand Opera, Seattle Opera and Madison Opera, and *Three Decembers* for Houston Grand Opera and San Francisco Opera. An established theatre director, his Broadway credits include *Thurgood*, *On Golden Pond*, *Wait Until Dark* and *Master Class*. Off-Broadway credits include *The Stendhal Syndrome*, *One Touch of Venus*, *If Memory Serves*, *By the Sea* and *Lonely Planet*. He is the co-author of the mystery novels *1 Ragged Ridge Road* and *Face Down in the Park*.

Murder in the Cathedral

Ildebrando Pizzetti

Sung in Italian with English translations above the stage

United States Premiere

New production, built and owned by San Diego Opera

March 30, April 2, 5 and 7 (matinee), 2013

Thomas Becket: Ferruccio Furlanetto
First Chorister: Susan Neves*
Second Chorister: Helene Schneiderman
Herald: Allan Glassman

Conductor: Donato Renzetti*
Director: Ian D. Campbell
Sets: Ralph Funicello

First Tempter/First Knight: Joel Sorensen
Second Tempter/Second Knight: Malcolm MacKenzie
Third Tempter/Third Knight: Ashraf Sewailam
Fourth Tempter/Fourth Knight: Kevin Langan
First Priest: Greg Fedderly
Second Priest: Kristopher Irmiter
Third Priest: Gregory Reinhart

*San Diego Opera debut

Select cast biographies for *Murder in the Cathedral*

Ferruccio Furlanetto, Thomas Beckett

Italian bass Ferruccio Furlanetto made his San Diego Opera debut in 1985 in the title role in Verdi's *Oberto*, returning for Méphistophélès in *Faust* and the title role in *Don Giovanni* on two occasions each, King Philip in *Don Carlo*, Don Basilio in *The Barber of Seville*, and most recently in the title roles of *Boris Godunov* in 2007 and *Don Quixote* in 2009. Recent engagements include the title role of *Attila* at San Francisco Opera, *Boris Godunov* at the Vienna Staatsoper, Teatro Massimo in Palermo and the Lyric Opera of Chicago, De Silva in *Ernani*, Méphistophélès, Don Basilio in *The Barber of Seville* and King Philip at the Metropolitan Opera, De Silva in Tokyo and Bologna, Jacopo Fiesco in *Simon Boccanegra* at the Vienna State Opera and the Metropolitan Opera, the London Proms, the Royal Opera House, Covent Garden, and Madrid's Teatro Real, Don Quixote at Madrid's Teatro Real, Oroveso in *Norma* at the Salzburg Festival and King Philip and Boris Godunov at The Mariinsky theatre in St. Petersburg, making him the first Italian ever to sing those roles there. At the Salzburg Festival he was first heard in 1986 as Mozart's Figaro, returning as Leporello, Don Alfonso, Don Giovanni and King Philip. He appears regularly with the opera companies in Vienna, Milan, Paris, London, Florence, Rome, Turin and with the Metropolitan Opera. Many of his performances are available on more than twenty-seven CDs and DVDs including King Philip, Don Giovanni, Attila, Figaro, Alfonso and Leporello. Ferruccio Furlanetto is a Kammersänger of the Wiener Staatsoper and an Honorary Ambassador to the United Nations.

Susan Neves, First Chorister

San Diego Opera debut. American Soprano Susan Neves has received acclaim as a Verdi soprano and her repertoire includes Abigail in *Nabucco*, Lady Macbeth in *Macbeth*, Odabella in *Attila*, Elvira in *Ernani*, Leonora in *Il trovatore*, Leonora in *La forza del destino*, Amelia in *A Masked Ball*, Elisabetta in *Don Carlo*, the title role of *Aida* and Alice Ford in *Falstaff*. Notable recent performances include the title role of *Turandot* for Pittsburgh Opera and Teatro Municipal de Santiago, Abigail at Deutsche Oper Berlin, Opéra National de Paris, the Metropolitan Opera, Vienna State Opera, Opéra de Monte-Carlo, Palm Beach Opera, Teatro Municipal de Santiago, Arena di Verona, Opéra Royal de Wallonie, as well as in the cities of Bilbao, Modena, Orange, Genoa, Trieste, Montreal and Munich, among others, Die Aufseherin in *Elektra* at the Metropolitan Opera, the title role of *Norma* and Senta in *The Flying Dutchman* in Lecce, Italy, Lady Macbeth for the Edinburgh Festival, as well as for the companies in Las Palmas, Como, Pavia, Cremona, and Amsterdam, and Santuzza in *Cavalleria rusticana* and Leonora in *La forza del destino* at Genoa's Teatro Carlo Felice.

Helene Schneiderman, Second Chorister

American mezzo soprano Helene Schneiderman made her Company debut in 2011 as Annina in *Der Rosenkavalier*. Recent performances include Annina at Milan's La Scala and Madrid's Teatro Real, Suzuki in *Madama Butterfly* at the Royal Opera House, Covent Garden, Nicklausse in *The Tales of Hoffmann*, Cornelia in *Julius Caesar in Egypt*, Olga in *Eugene Onegin* and

Isabella in *The Italian Girl in Algiers* at Seattle Opera and Flora in *La traviata* at the Salzburg Festival. She is a member of the Staatstheater Stuttgart where her many roles include Emilia in *Otello*, Geneviève in *Pelleas et Melisande*, Despina in *Così fan tutte*, Medea in *Teseo*, Hansel in *Hansel and Gretel*, Penelope in *Il Ritorno D'Ulisse In Patria*, Rosina in *The Barber of Seville*, Suzuki and the title role of *Carmen* for the Company. Other notable performances include Annina at L'Opéra de la Bastille, Marcellina in *The Marriage of Figaro* and Flora at L'Opera National de Paris, Despina at the Royal Opera House Covent Garden, The Second Lady in *The Magic Flute* at the Salzburg Festival, Smeaton in *Anna Bolena* and Queen Henrietta in *I Puritani* with Concertgebouw Amsterdam and Suzuki with the New Israeli Opera. She was awarded the title of Kammersängerin from the city of Stuttgart. An active concert recitalist she has performed with the major orchestras in Europe and has recorded the Eight Poems of Emily Dickinson by Aaron Copland.

Allan Glassman, Herald

American tenor Allan Glassman made his Company debut as Gregory in the 1989 production of *Boris Godunov*, returned to sing Prince Shuisky in 2007's *Boris Godunov* and was seen last season as Herod in *Salome*. 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.

Joel Sorensen, First Tempter/First Knight

American tenor Joel Sorensen made his San Diego Opera debut as Curley in *Of Mice and Men* in 1999, returning as Camp Williams in *Cold Sassy Tree* in 2001, as Andres in *Wozzeck* in 2007, Rodriguez in *Don Quixote* in 2009, Tybalt in *Romeo and Juliet* in 2010 and as Pang in *Turandot* and Valzacchi in *Der Rosenkavalier* in 2011. He made his Metropolitan Opera debut in 2000 in *Samson and Delilah*, returning for *Sly*, *Madama Butterfly*, *Der Rosenkavalier*, *War and Peace*, *The Barber of Seville*, *Tosca* and *The Magic Flute*. He made his debut with New York City Opera as Monostatos in *The Magic Flute*, returning in *Madama Butterfly*, *Falstaff*, *Turandot*, *The Marriage of Figaro*, *Prince Igor*, *La rondine*, *The Seven Deadly Sins* and *Margaret Garner*, among others. Other appearances include *Tosca* with Los Angeles Opera, King Herod in *Salome* with Florentine Opera, Pedrillo in *Entführung aus dem Serail* for Atlanta Opera and Mime in *Siegfried* for Opera Theatre of Pittsburgh and Longborough Festival. Other companies with which he has sung include San Francisco Opera, Seattle Opera, Opera Company of Philadelphia, Portland Opera and Palm Beach Opera.

Malcolm MacKenzie, Second Tempter/Second Knight

American baritone Malcolm MacKenzie first performed with San Diego Opera as Marullo in *Rigoletto* in 2002, returned in 2005 as Escamillo in *Carmen*, in 2008 as Zurga in *The Pearl Fishers*, in 2009 as Marullo in *Rigoletto* and Sharpless in *Madama Butterfly*, in 2010 as Schaubard in *La bohème* and Gregorio in *Romeo and Juliet* and was heard last season as Captain Gardiner in *Moby-Dick*. Recent engagements include his Metropolitan Opera debut as Dancaïre in *Carmen*, returning as Marullo, Germont in *La traviata* and Marcello in *La bohème* for Opera Santa Barbara, Germont for Glimmerglass Opera, Count di Luna in *Il trovatore* for Fort Worth

Opera, Alfio/Tonio in *Cavalleria rusticana/I Pagliacci* with Arizona Opera and Jack Rance in *La fanciulla del West* with Nashville Opera. He was a finalist in Plácido Domingo's Operalia competition, and a winner of the Metropolitan Opera Western Regional Auditions. MacKenzie began his professional career in 1994 as Harlequin in *Ariadne auf Naxos* at Glimmerglass Opera and has since performed with Washington National Opera, Madison Opera, l'Opéra National de Paris, Los Angeles Opera, Michigan Opera Theatre, Sacramento Opera and Opera Pacific. His roles include Donald in *Billy Budd*, Masetto and the title role of *Don Giovanni*, Figaro in *The Barber of Seville*, Marcello and Schaunard in *La bohème*, Albert in *Werther* and Sharpless in *Madama Butterfly*. He has also appeared with the San Diego Symphony, Los Angeles Master Chorale, Los Angeles Mozart Orchestra, Pacific Chorale and Savannah Symphony.

Ashraf Sewailam, Third Tempter/Third Knight

Egyptian bass-baritone Ashraf Sewailam made his San Diego Opera debut last season as Cappadocian in *Salome*. He 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 Sparafucile in *Rigoletto* with New Zealand Opera, the Mandarin in *Turandot* and Colline in *La bohème* with Seattle Opera, Colline for Lake George Opera, Mobile Opera and The Chattanooga Symphony and Opera, Ferrando 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 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*.

Kevin Langan, Fourth Tempter/Fourth Knight

American bass Kevin Langan made his San Diego Opera debut as Duke of Norfolk in *Henry VIII* in 1983, returning as Dr. Bartolo in *The Marriage of Figaro* in 1986, Basilio in *The Barber of Seville* and Daland in *The Flying Dutchman* in 1987, Raimondo in *Lucia di Lammermoor* in 1989, Colline in *La bohème* in 1990, again as Basilio in 1993, Alidoro in *Cinderella* in 1996, Timur in *Turandot* in 1997, again as Colline in 2000, Sarastro in *The Magic Flute* in 2001, Olivier Michaud in *Thérèse Raquin* in 2003, again as Dr. Bartolo in 2007, Friar Laurent in *Romeo and Juliet* in 2010 and as A Notary/Police Commissioner in *Der Rosenkavalier* and Zuniga in *Carmen* in 2011. He enjoys a long history with San Francisco Opera where he has appeared in 40 different productions beginning with *Samson and Delilah*. Other roles he has performed in San Francisco include Timur, Colline, Ramfis in *Aida*, Padre Guardiano in *La forza del destino*, Henry VIII in *Anna Bolena*, Sparafucile in *Rigoletto*, Sobakin in *The Tsar's Bride* and Sarastro, a role he has also taken to Dallas, Houston, Philadelphia, St. Louis, Toronto, Calgary, Winnipeg, Omaha, West Palm Beach, Washington DC and Santa Fe. He has appeared in thirteen different productions with the Lyric Opera of Chicago and in twenty different productions with Santa Fe Opera. He has extensive recording credits and appears on the DVD release of David Hockney's *Turandot*, *Aida* with Luciano Pavarotti, *Samson and Delilah* with Plácido Domingo and *Orlando Furioso* with Marilyn Horne, among others.

Ian Campbell, Director

Ian Campbell has been the General Director and Artistic Director of San Diego Opera for the past 29 years. His work as a stage director includes *Don Quixote*, *La bohème*, *The Tales of Hoffmann*, *Cavalleria rusticana* and *Pagliacci*, *Il trovatore*, *Katya Kabanova* and *La traviata*. Born in Australia, Campbell began his operatic career as a tenor with Opera Australia and then moved into management with the Australia Council. Before coming to San Diego Opera, his career has included positions as General Manager of The State Opera of South Australia in Adelaide, and Assistant Artistic Administrator at the Metropolitan Opera.

Donato Renzetti, Conductor

San Diego Opera debut. Italian conductor Donato Renzetti conducts at some of the most important orchestras in the world including London Sinfonietta, London Philharmonic, London Philharmonia, English Chamber Orchestra, RIAS in Berlin, Hungarian State Orchestra, Tokyo Philharmonic, Buenos Aires Philharmonic, Orchestra of the Teatro alla Scala in Milan, Orchestra of the Accademia di Santa Cecilia in Rome, Dallas Symphony, Belgian Radio and Television Orchestra in Brussels, Orchestre National du Capitol de Toulouse, Orchestre National de Lille, Orchestre National de Lyon, New Zealand Symphony Orchestra, Orchestra della RAI in Milan, Turin and Rome. He has performed at the world's great opera venues, among them Opéra National de Paris, Royal Opera House, Covent Garden, Grand Théâtre de Genève, Munich's Bayerische Staatsoper, the Metropolitan Opera, Lyric Opera of Chicago, The Dallas Opera, San Francisco Opera, Teatro Colón in Buenos Aires, Bunka Theatre in Tokyo, Megaron in Athens, and every major opera house in Italy. He has been a guest at festivals in Glyndebourne, Spoleto and Pesaro as well as the Verdi Festival in Parma. From 1982 to 1987 he was Principal Conductor of the Orchestra Internazionale d'Italia, from 1987 to 1992 he was Principal Conductor of the Orchestra Regionale Toscana, from 1993 to 2001 he was Principal Conductor of the Orchestra Stabile di Bergamo and from 2004 to 2007 he was Principal Guest Conductor of the Portuguese Symphony Orchestra. In 2007 he was appointed Artistic Director and Principal Director of the Orchestra Filarmonica Marchigiana. His opera recordings include *Attila*, *Il signor Bruschino*, *L' cambiale di matrimonio* and *La Favorite*; on DVD he has recorded *The Daughter of the Regiment* at the Teatro alla Scala, *Cinderella* at the Glyndebourne Festival, *La Gioconda* at the Arena di Verona and *L'italiana in Algeri* at the Pesaro Festival. His recording of Schumann's *Manfred* with the Orchestra and Chorus of the Teatro alla Scala won the XIX Premio della Critica Discografica Italiana.

Aida

Giuseppe Verdi

Sung in Italian with English translations above the stage
Production owned by Houston Grand Opera

April 20, 23, 26 and 28 (matinee), 2013

Aida: Latonia Moore*
Amneris: Jill Grove*
Radames: Walter Fraccaro*
Amonasro: Mark S. Doss
Ramfis: Reinhard Hagen
King: Ashraf Sewailam
Messenger: Greg Fedderly
Priestess: Priti Gandhi

Conductor: Daniele Callegari*
Director: Andrew Sinclair
Sets: Zandra Rhodes
Costumes: Zandra Rhodes

*San Diego Opera debut

Select cast bios for *Aida*

Latonia Moore, Aida

San Diego Opera debut. Recent performances by American soprano Latonia Moore include Aida at the Metropolitan Opera, Royal Opera House, Covent Garden, and Staatsoper Hamburg, Cio-Cio-San in *Madama Butterfly* at Staatsoper Hamburg, West Palm Beach Opera and Semperoper Dresden, the title role of *Susannah* in Bilbao, Lucrezia Contarini in *I due Foscari* at Teatro Verdi in Trieste and in Bilbao, Desdemona in *Otello* at Opera Carolina, Amelia in *A Masked Ball* at Staatsoper Hamburg, Liù in *Turandot* for the Royal Opera House, Covent Garden, Teatro Verdi and Semperoper Dresden, Amelia Grimaldi in *Simon Boccanegra* at Staatsoper Hamburg, and Micaëla in *Carmen* at Bilbao, New York City Opera and The Dallas Opera. She is a recipient of a Richard Tucker Foundation Grant and a winner of the Metropolitan Opera's National Auditions.

Jill Grove, Amneris

San Diego Opera debut. Recent performances by American mezzo soprano Jill Grove include Ulrica in *A Masked Ball* at New Orleans Opera, Amneris at the Lyric Opera of Chicago and Canadian Opera Company, Erda in *Siegfried* and First Norn in *Götterdämmerung* with Munich Staatsoper. Notable performances include Erda in *Götterdämmerung* and *Das Rheingold*, Magdalena in *Die Meistersinger von Nürnberg*, Madelon in *Andrea Chénier*, Pantalio in *Mefistofele*, Emilia in *Otello*, Mary in *The Flying Dutchman*, Auntie in *Peter Grimes*, Aithra in *Die ägyptische Helena* and Cornelia in *Julius Caesar in Egypt* at the Metropolitan Opera, Erda in *Götterdämmerung*, Countess Geschwitz in *Lulu* and the Nurse in *Die Frau ohne Schatten* for the Lyric Opera of Chicago, Jenny Reefer in *The Mother of Us All* at San Francisco Opera, Dame Quickly in *Falstaff*, Omniscient Sea-Shell in *Die ägyptische Helena* and Ursule in *Béatrice et Bénédicte* with Santa Fe Opera, and Erda in *Siegfried*, Ottavia's nurse in *L'incoronazione di Poppea* and Zita in *Gianni Schicchi* for Los Angeles Opera. She can be heard on numerous recordings and DVDs. She's a winner of the ARIA award, a Richard Tucker Career Grant and winner of The Metropolitan Opera National Council Auditions. She is a former member of the Merola Program at San Francisco Opera and the Houston Grand Opera Studio.

Walter Fraccaro, Radames

San Diego Opera debut. Italian tenor Walter Fraccaro is well known for his portrayal of Radames having performed it at Teatro dell'Opera in Rome, Arena di Verona, Teatro del Maggio Musicale Fiorentino in Florence, La Scala in Milan, Teatro Lirico di Cagliari, Staatsoper Unter den Linden in Berlin, Teatro Verdi Trieste, Opéra de Marseille, Teatro Regio di Torino, Vienna State Opera, and Deutsche Opera Berlin. Other notable performances include the title role in *Otello*, Don Alvaro in *La forza del destino*, and Manrico in *Il trovatore* in Tokyo, Calaf in *Turandot* at San Francisco Opera, Teatro Massimo in Palermo and Teatro la Fenice in Venice, Manrico for the Royal Opera House, Covent Garden, Opéra de Nice, Opéra de Oviedo and Teatro Carlo Felice in Genoa, des Grieux in *Manon Lescaut* for Teatro Filarmonico in Verona, Teatro Comunale in Ferrara, as well as at the houses of Piacenza, Modena, Venice and Cagliari, Faust in *Mefistofele* at Teatro dell'Opera in Rome and Teatro Massimo in Palermo, among many others.

Mark S. Doss, Amonasro

American baritone Mark S. Doss made his Company debut in 1992 as Collatinus in *The Rape of Lucretia* and appeared later that season as Zuniga in *Carmen*, returning in 1993 as Nourabad in *The Pearl Fishers*, 1995 as the Water Sprite in *Rusalka*, and 1998 as Friar Lawrence in *Romeo and Juliet*. Recent notable performances include Amonasro at the Vienna State Opera, the Royal Opera House, Covent Garden, and Milan's La Scala, Escamillo in *Carmen* at La Scala in Milan and Arena di Verona, Jochanaan in *Salome* at Deutsche Oper Berlin, Teatro del Maggio Musicale in Florence, Madrid's Teatro Real and Bologna's Teatro Comunale, Balstrode in *Peter Grimes* with Teatro Regio Torino, Thoas in *Iphigénie en Tauride* with The Canadian Opera Company, the title role of *The Flying Dutchman* with Teatro Regio Torino, the Four Villains in *The Tales of*

Hoffmann with Opera Tokyo, the title role of *Mefistofele* with Oper Frankfurt, and Jaroslav Prus in *The Makropulos Case*, among others.

Andrew Sinclair, Director

Australian stage director Andrew Sinclair made his San Diego Opera debut in 2000 with *Lohengrin* followed by *Aida* in 2001, the highly successful *The Pearl Fishers* in 2004 and 2008, a production he has also directed for New York City Opera, San Francisco Opera, Washington National Opera, Opéra de Montréal, Florida Grand Opera, Opera Colorado, Minnesota Opera, Pittsburgh Opera and Michigan Opera Theatre. He returned in 2006 to stage *Lucia di Lammermoor*, 2008 for *Mary*, *Queen of Scots*, 2009 for *Tosca* and 2010 for *La traviata*. He is a Staff Director with Covent Garden where he has worked on many productions including *Der Rosenkavalier* and both *Lohengrin* and *Der Ring des Nibelungen* with Götz Friedrich. He was also at the Bayreuth Festival with *Lohengrin*. Andrew Sinclair began his association with Opera Australia in 1981, directing new stagings of *La bohème* and *The Bartered Bride*, and from 1983 to 1985 was Principal Resident Director of that company. He has since returned for many productions including *Cavalleria rusticana*, *Pagliacci*, *Peter Grimes* and *Lohengrin*. Other United States engagements include *Norma* for San Francisco Opera and *La bohème* for Opera Colorado.

Daniele Callegari, Conductor

San Diego Opera debut. Italian conductor Daniele Callegari was the Principal Director of the Wexford Opera Festival from 1998 to 2001 and the Chief Conductor of the Royal Flanders Philharmonic Orchestra in Antwerp from 2002 to 2008. He is a regular guest at the world's leading opera companies and symphonies including Bayerische Staatsoper, Deutsche Oper Berlin, Staatsoper Unter den Linden, Vienna State Opera, Carlo Felice di Genova, Comunale di Bologna, Dresden Musik Festspiele, Frankfurt Oper, Gurzenich Orchester, Liceu of Barcelona, Macerata Opera, Massimo di Palermo, Massimo Bellini di Catania, MDR Symphony Orchestra, Münchner Rundfunkorchester, National Symphony Orchestra of Ireland, New Japan Foundation, Opéra Marseille, Orchestra Regionale della Toscana, Orquestra Sinfonica de Madrid, Orchestre Philharmonique de Monte Carlo, Regio di Parma, Sao Carlos in Lisbon, Théâtre de La Monnaie in Brussels, Teatro dell'Opera di Roma, Teatro Verdi di Trieste, Orchestra Sinfonica della RAI and Accademia Nazionale di Santa Cecilia di Roma. Recent operas he has conducted include *Rigoletto*, *La bohème*, *Les Huguenots*, *Falstaff*, *Così fan tutte*, *I due Foscari*, *Turandot*, *Pagliacci*, *Cavalleria rusticana*, *A Masked Ball*, *La traviata*, *La forza del destino*, *Aida*, *Simon Boccanegra*, *The Elixir of Love*, *Madama Butterfly* and *Carmen*, among many others. His discography includes *Alice* by Testoni and Wolf-Ferrari's *I quattro Rusteghi* for Agorà, *La Traviata* for Bongiovanni, *La Gioconda* by Ponchielli, Mascagni's *Messa di Gloria*, *Stabat Mater* by Pergolesi, *Il trovatore* and *Oberto conte di San Bonifacio* and a CD dedicated to concert arias by Mozart for Fonè.

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