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## **Rossini's Classic *The Barber of Seville* Closes San Diego Opera's 2012 Season**

*Performances mark the exciting Company debuts of baritone Lucas Meachem as Figaro and soprano Silvia Tro Santafé as Rosina*

*Delightful production influenced by the artwork of Belgian surrealist René Magritte*

*Italian conductor Antonello Allemandi makes Company debut on the podium*

**San Diego, CA** – San Diego Opera's 47<sup>th</sup> International Season will come to a close after four performances of Gioachino Rossini's hilarious opera *The Barber of Seville* which opens on **April 21, 2012**. One of most popular operas in the repertoire, *The Barber of Seville* tells the story of Figaro and his attempts to play matchmaker between Count Almaviva and the beautiful Rosina, but not everything is as it seems and hilarity ensues. These performances mark notable Company debuts including the debut of American baritone **Lucas Meachem** as Figaro and Spanish soprano **Silvia Tro Santafé** as Rosina. Also making a Company debut is Russian bass **Alexander Vinogradov** as Don Basilio. Returning singers rounding out the cast include American tenor **John Osborn** as Count Almaviva, Spanish baritone **Carlos Chausson** as Dr. Bartolo, American mezzo-soprano **Suzanna Guzmán** as Berta, American bass-baritone **Scott Sikon** as Fiorello, **Matthew Roehle** as Ambrogio and **Michael Blinco** as the Sergeant. Italian conductor Antonello Allemandi will make his Company debut leading the orchestra from the podium and American stage director **Herbert Kellner** returns to stage the action.

Sung in Italian with English translations above the stage. These performances mark the eighth time *The Barber of Seville* has been performed by San Diego Opera with performances in 1966, 1971, 1982, 1987, 1993, 1998 and 2006. The sets were designed by **John Conklin**. The costumes were designed by **Michael Stennett**. The lighting designer is **Gary Marder**.

*The Barber of Seville* was composed by Gioachino Rossini with libretto by Cesare Sterbini and is based on the play *Le Barbier de Séville* by Pierre-Augustin Beaumarchais. The opera received its world premiere at the Teatro Argentina, Rome on February 20, 1816.

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

*The Barber of Seville* will have a live radio broadcast on Saturday, April 21, 2012 at 7PM on KPBS radio, 89.5 FM (97.7 FM Calxico) and online at [www.kpbs.org](http://www.kpbs.org)

### **The Cast**

#### **Silvia Tro Santafé, Rosina**

San Diego Opera debut. Spanish soprano Silvia Tro Santafé made her professional debut as Lucilla in *The Silken Ladder* at the Rossini Opera Festival in Pesaro. Other roles in her early repertoire include Cherubino in *The Marriage of Figaro* at Santa Fe Opera, Zerlina in *Don Giovanni* for Opera de Oviedo and Medoro in *Orlando*, Sesto in *Julius Caesar in Egypt* and Messagiera in *Orfeo* in Valencia, Spain. Notable performances include Tolomeo in *Julius Caesar in Egypt* with De Nederlandse Opera and Teatro Comunale di Bologna, Polinesso in *Ariodante* at L'Opéra de Paris, Dresden's Semper Opera and at the Salzburg Festival, the title role of *Rinaldo* at the Deutsche Oper Berlin, the title role of *Xerxes* at Théâtre des Champs-Élysées, Ruggiero in *Alcina* for Théâtre du Châtelet in Paris, the title role of *Eliogabalo* at Théâtre Royal de la Monnaie in Brussels, the title role of *Ariodante* at Barcelona's Liceu and Nicklausse in *The Tales of Hoffmann* for Rome Opera. In recent years she has established herself as a great Rossini singer and her Rosina has been heard on the stages of Bologna, Toulouse, Amsterdam, Zurich, Luxemborg, Vienna, Washington D.C., Munich and Geneva. Her Isabella in *The Italian Girl in Algiers* has been heard in Berlin, Zurich, Dresden, Vienna, Madrid, Menorca and Hannover. Her Angelina in *Cinderella* has been heard in Vienna, Dresden, Brussels, Zurich, Barcelona, Bergamo, Como, Mantua and others.

#### **Lucas Meachem, Figaro**

San Diego Opera debut. American baritone Lucas Meachem's recent performances include Valentin in *Faust* and Demetrius in *A Midsummer Night's Dream* at the Lyric Opera of Chicago, Figaro for Los Angeles Opera and Colorado Opera, the title role of *Billy Budd* with Opéra National de Paris, Fritz/Frank in *Die tote Stadt* and Oreste in *Iphigenie en Tauride* with the Teatro Real in Madrid, Mercutio in *Romeo and Juliet* at the Metropolitan Opera, Count Almaviva in *The Marriage of Figaro* at San Francisco Opera and Bayerische Staatsoper, the title role of *Don Giovanni* for Santa Fe Opera and New Orleans Opera, Aeneas in *Dido and Aeneas* for Royal Opera, Covent Garden, Valentin for Minnesota Opera, General Raevsky in *War and Peace* at the Metropolitan Opera, Zurga in *The Pearl Fishers* for Florida Grand Opera and Wolfram in *Tannhäuser* with the Saito Kinen Festival in Tokyo, among others. He has been the winner of many competitions across the United States including the Mario Lanza Competition, the Jessie Kneisel Competition, and the Metropolitan Opera National Council Competition in Charlotte, North Carolina and in New Haven, Connecticut.

#### **John Osborn, Count Almaviva**

American tenor John Osborn made his San Diego Opera debut as Ferrando in *Così fan tutte* in 1999, returning as Tamino in *The Magic Flute* in 2001 and Alfred in *Die Fledermaus* in 2005. Recent appearances include Don Ottavio in *Don Giovanni* with the St. Paul Chamber Orchestra, his debut at the Royal Opera, Covent Garden in *The Pearl Fishers*, Arnold in *Guillaume Tell* for the Accademia di Santa Cecilia in Rome and in Amsterdam, the title role of *Otello* for Opera de Lyon, Ramiro in *La Cenerentola* in Nice and Zurich, Goffredo in Rossini's *Armida* at the Metropolitan Opera, Leopold in Halevy's *La Juive* at the Netherlands Opera and Opernhaus

Zurich, his debut at the Houston Grand Opera as Nemorino in *The Elixir of Love*, his role debut as Des Grieux in Massenet's *Manon* for the Teatro Colon, Lindoro in *The Italian Girl in Algiers* for his debut at the Teatro Comunale in Florence, the title role of Rossini's *Otello* for Opera de Lausanne, his debut in Cagliari as Arturo in *I puritani* and a concert performance of Donizetti's rarely-performed *Caterina Cornaro* in Amsterdam. He has also sung the role of Count Almaviva for Chicago Lyric Opera, Vienna Staatsoper, Semper Opera in Dresden and Opéra de Lausanne. He has also sung with Berlin State Opera, L'Opéra National de Paris, San Francisco Opera, Théâtre de la Monnaie, Brussels, Grand Theatre de Geneve and at the Salzburg Festival.

**Carlos Chausson, Dr. Bartolo**

Spanish bass-baritone Carlos Chausson has a long history with the Company with over 21 roles beginning with his professional debut as Masetto in *Don Giovanni* in 1977. He was most recently seen here as Hermann/Schlémil in *The Tales of Hoffmann* in 1986. Recent notable engagements include Bartolo in *The Marriage of Figaro* at Madrid's Teatro Real and Deutsche Oper Berlin, Pistola in *Falstaff* with Zurich Opera and Barcelona's Gran Théâtre de Liceu, Le Gouverneur in *Le comte Ory* and Don Magnifico in *Cinderella* at Zurich Opera and Taddeo in *The Italian Girl in Algiers* at Las Palmas Opera. Other notable performances include Bartolo at the Metropolitan Opera, as well as in Bologna, Vienna and Paris, the title role of *Don Pasquale* in Turin, Don Geronimo in *Il Turco in Italia* at Bayerische Staatsoper, Fra Melitone in *La Forza del Destino* in Madrid, Leporello in *Don Giovanni* in La Coruña and in Vienna, Don Alfonso in *Così fan tutte* at Deutsche Staatsoper and Gran Teatro del Liceu, and Dulcamara in *The Elixir of Love* in Toulouse. He has enjoyed a long association with Zurich Opera where his roles include Bartolo, Don Alfonso, Taddeo, Calchas in *La Belle Hélène*, Dulcamara, Don Magnifico, Figaro in *The Marriage of Figaro*, Geronimo in *Gianni Schicchi*, Wurm in *Luisa Miller*, Paolo in *Simon Boccanegra* and Michonnet in *Adriana Lecouvreur*.

**Alexander Vinogradov, Don Basilio**

San Diego Opera debut. Russian bass Alexander Vinogradov made his professional debut at the age of 21 as Oroveso in *Norma* at the Bolshoi Theatre. Recent notable engagements include Friar Laurent in *Romeo and Juliet* and Escamillo in *Carmen* at Milan's La Scala, Malyuta Skuratov in *The Tsar's Bride* at the Royal Opera, Covent Garden, Alvisé in *La Gioconda* at Teatro Massimo in Palermo, and Escamillo at Arena di Verona and Teatro Comunale in Bologna where he also performed the title role of *Don Giovanni*. He enjoys a long association with Berlin's Staatsoper Unter den Linden where he has performed Sarastro in *The Magic Flute*, Colline in *La bohème*, Pimen in *Boris Godunov*, Figaro in *The Marriage of Figaro*, Banco in *Macbeth*, Timur in *Turandot*, Leporello in *Don Giovanni* as well as Don Basilio, Escamillo, and Oroveso, among others. Other notable engagements include Daland in *The Flying Dutchman* for Madrid's Teatro Real, Truffaldino in *Ariadne auf Naxos* and Colline for L'Opéra National de Paris, Ramfis in *Aida* and Don Basilio at Opéra National de Boudreaux, Figaro at the Ravinia Festival and Escamillo at Washington National Opera.

**Suzanna Guzmán, Berta**

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*, appeared in 2009 as Suzuki in *Madama Butterfly* and in 2010 as Gertrude in *Romeo and Juliet* and Flora in *La traviata*. 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, the Third Lady in *The Magic Flute* in 2001 and earlier this season as the Page in *Salome*. Recent engagements include 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, Fiorello**

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*, Morales in *Carmen* and earlier this season as a Nazarene in *Salome*. 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.

**Matthew Roehl, Ambrogio**

American baritone Matthew Roehl made his San Diego Opera debut last season as Leopold in *Der Rosenkavalier*. He has a vocal performance degree from San Diego State University, where he played many roles with SDSU Opera Theater. He has performed locally at the Mainly Mozart Festival, The San Diego Symphony Pops concerts with Marvin Hamlisch, the Broadway Pops concert and he has sung with the La Jolla Symphony Chorus. Over the last couple years, Matthew has repeatedly been a guest artist with the California Youth Conservatory appearing in five productions including: *Side Show*, *Annie*, *The Secret Garden*, *Ragtime*, and *Spring Awakening*. Recently, Matthew sang with Sacra/Profana, a new professional group based in San Diego and has been a guest soloist with the Coronado Concert Band. He also works as a soloist/section leader with the Coronado Community Church Choir.

**Antonello Allemandi, Conductor**

San Diego Opera debut. Italian Conductor Antonello Allemandi was recently at La Scala in Milan conducting *The Italian Girl in Algiers* and led performances of *The Elixir of Love* in Berlin. Recent appearances include the Metropolitan Opera, both the Deutscheoper and Staatsoper unter den Linden in Berlin, the Bavarian State Opera in Munich, Hamburg State Opera, Semperoper Dresden the L'Opéra Comique in Paris, and companies in Cologne, Santiago, Turin, Pesaro, Parma and Pisa among others. Maestro Allemandi has led orchestras throughout Europe, including Nouvelle Orchestre Philharmonique de Radio France, Orchestre de Montecarlo and Lille, Orchestre RSTI di Lugano, RAI Italian orchestras (Milano, Roma, Torino, Napoli), and the orchestra of the Accademia de Santa Cecilia. He was Music Director of the Orchestra Colon in Paris from 1991 to 1996.

**Herbert Kellner, Stage Director**

American stage director Herbert Kellner made his Company debut directing *Thérèse Raquin* in 2003. Kellner has recreated John Copley's *The Barber of Seville* production for San Francisco Opera, Los Angeles Opera and Portland Opera. He was also Associate Stage Director for Copley's *Peter Grimes* in San Francisco. In addition to remounting August Everding's *Ring Cycle* at the Lyric Opera of Chicago, Kellner has collaborated on *Tristan und Isolde* with

directors Ernst Poettgen and Roberto Oswald both at the Lyric Opera of Chicago and Francesca Zambello at Seattle Opera. Kellner collaborated with Zambello on Tobias Picker's *Thérèse Raquin* for the world premiere at The Dallas Opera, and was Associate Director for that production for Opéra de Montréal. He remounted Sir Peter Hall's *Salome* for Los Angeles Opera and staged *Götterdämmerung* in a multimedia production at New York State's Artpark, where he also directed operas of Puccini, Mascagni, Leoncavallo, and Stravinsky as well *The Pearl Fishers* for The Lyric Opera of Chicago.

**John Conklin, Set Designer**

John Conklin's designs have been seen at the Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, The Dallas Opera, Seattle Opera, San Francisco Opera, Glimmerglass Opera and Santa Fe Opera, among others. In Europe, he has designed productions for the English National Opera, The Bastille Opera, Paris, the Holland Festival, Scottish Opera and the Munich Opera. Conklin's work also includes the Metropolitan Opera's first presentation of *I Lombardi*, Washington National Opera's premiere of Argento's *The Dream of Valentino*, San Diego Opera's premiere of Daniel Catan's *Rappaccini's Daughter*, the Lyric Opera of Chicago's new production of *Die Walküre*, as well as *Tosca* for Seattle Opera and the English National Opera. Regional theatres include the American Repertory Theatre, the Goodman Theatre (Chicago), Hartford Stage, Arena Stage, the Guthrie Theatre and Center Stage (Baltimore). Conklin teaches in the Department of Design for Stage and Film at NYU's Tisch School of the Arts.

**Michael Stennett, Costume Designer**

English Costume Designer Michael Stennett made his Company debut with *Eugene Onegin* in 1985 and designed costumes for *Così fan tutte*, *Idomeneo: King of Crete*, *Ariodante* and this production of *The Barber of Seville* which was last seen in 1993. His design credits include productions for the Metropolitan Opera, The Australian Opera, the Canadian Opera Company, Royal Opera, Covent Garden, English National Opera, Welsh National Opera, Santa Fe Opera, Lyric Opera of Chicago and the San Francisco Opera, among others. His many productions include *The Daughter of the Regiment*, *Semiramide*, *Cavalliera rusticana*, *Pagliacci*, *The Makropulos Case*, *Tancredi*, *Julius Caesar in Egypt*, *Peter Grimes*, *Falstaff* and *La traviata*, among many others. He also designed extensively for ballet and theatre. An accomplished portrait artist, he has had numerous one man shows and his work is in numerous collections including the Royal Collection and the New York Public Library.

**Gary Marder, Lighting Designer**

American Lighting Designer Gary Marder made his San Diego debut lighting *Norma* in 2003, returned in 2009 for *Peter Grimes* and in 2011 for *Carmen*. He has been the Assistant Resident Lighting Designer for the Metropolitan Opera for the past 12 seasons. He has designed *The Makropulos Case* and *Samson and Delilah* for Houston Grand Opera, and *Dialogues of the Carmelites* for Palm Beach Opera. He served as Associate Resident Lighting Designer with the New York City Opera for five years and has worked in many opera houses on the East Coast including Boston, Connecticut and Washington DC. Marder has designed plays and musicals for The New York State Theatre Institute including *Big River*, *The Tempest*, *Pinocchio* and *Death of a Salesman*. He designed the Off-Broadway production of *A Terrible Beauty* and served as Assistant Lighting Designer on the Broadway productions of *Tru*, *Grand Hotel*, *Gypsy* and *Annie II*.

**Performance Schedule**

Saturday, April 21, 2012 at 7 PM

Tuesday, April 24, 2012 at 7 PM

Friday, April 27, 2012 at 8 PM

Sunday, April 29, 2012 at 2 PM

### **Get Connected For *The Barber of Seville***

#### **Stars in the Salon**

Meet the singers, conductor and director of *The Barber of Seville* in this free and informal panel discussion on **Thursday, April 12, 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 insight 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 main-stage productions. Viewers will see how the singers, directors, conductor and crew work together to create each opera, get a sneak peek at rehearsal footage and hear exclusive interviews with the stars. *San Diego Opera Spotlight* repeats daily throughout the run of the production. For a complete listing of schedules and where to view it visit:

<http://www.sdopera.com/Company/Education/Spotlight>

#### ***San Diego 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.sdopera.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](http://www.sdopera.com).

**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](http://www.sdopera.com)