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**San Diego Opera presents the West Coast Premiere of
Jake Heggie's *Moby-Dick*
Saturday, February 18, 2012**

*Stunning multi-media production will redefine how opera can be
experienced*

*Features the Company debut of tenor Ben Heppner reprising the role of
Captain Ahab he created for the world premiere*

Soprano Talise Trevigne returns as Pip

*Important Company debuts by Morgan Smith as Starbuck and Jonathan
Boyd as Greenhorn*

San Diego, CA – San Diego Opera's 47th International Season continues on **Saturday, February 18, 2012** with the exciting West Coast premiere of *Moby-Dick* composed by American composer **Jake Heggie** with the text by American librettist **Gene Scheer**. Based on the Herman Melville novel of the same name, this large-scale production will use traditional sets as well as extensive use of projections and multi-media, creating an entirely new way audiences experience opera. These performances mark the Company debut of Canadian tenor **Ben Heppner** as Captain Ahab, reprising the role he created for the world premiere in Dallas. American soprano **Talise Trevigne**, heard last season as Micaëla, returns to reprise the role of Pip which she created at the world premiere. Making exciting Company debuts in the roles they created at the world premiere are American baritone **Morgan Smith** as Starbuck, New Zealand bass **Jonathan Lemalu** as Queequeg, and American tenor **Matthew O'Neill** as Flask. Rounding out the cast is American tenor **Jonathon Boyd** as Greenhorn in his Company debut, American baritone **Robert Orth** who returns to reprise the role of Stubb, American baritone **Malcolm MacKenzie** who returns to sing the role of Captain Gardiner, **Ernest Pinamonti** as Tashtego, **James Schindler** as the Spanish Soldier, **Chad Frisque** as the Nantucket Sailor, and **Ken Anderson** as Daggo. Conductor **Joseph Mechavich**, fresh from conducting *Moby-Dick* in Calgary with Ben Heppner, makes his

Company debut on the podium and American stage director **Leonard Foglia** will recreate the world premiere production.

Sung in English with English text above the stage, these performances mark the West Coast premiere of this opera. *Moby-Dick* is based on the Herman Melville classic of the same name and explores the lethal power of obsession and the need for human connection and understanding in an increasingly multicultural world; one filled with mysterious encounters, exotic characters and one man's quest for a white whale that leaves death and destruction in its wake. *Moby-Dick* is a co-production of San Diego Opera, The Dallas Opera, San Francisco Opera, The State Opera of South Australia and Calgary Opera. The sets were designed by **Robert Brill**. The costumes were designed by **Jane Greenwood**. The video projections were designed by **Elaine J. McCarthy**. The lighting designer is **Donald Holder**.

Moby-Dick was composed by Jake Heggie with the libretto by Gene Scheer based on Herman Melville's text of *Moby-Dick*. *Moby-Dick* received its world premiere on April 30, 2010 at The Dallas Opera. These are the first San Diego performances.

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

Moby-Dick will have a live radio broadcast on Saturday, February 18, 2012 at 7PM on KPBS radio, 89.5 FM (97.7 FM Calexico) and online at www.kpbs.org

The Cast

Ben Heppner, Captain Ahab

San Diego Opera debut. Canadian tenor Ben Heppner created the role of Captain Ahab for the world premiere of *Moby-Dick* at The Dallas Opera in 2010, a role he will reprise for the Canadian premiere at The Calgary Opera before coming to San Diego. Recent engagements include the title role of *Lohengrin* with Los Angeles Opera and the Bavarian State Opera, the title role in *Peter Grimes* and the title role in a new production of *Tristan und Isolde* for the Royal Opera House, Covent Garden, the title role in *Samson et Dalila* in Toulouse, the title role of *Tristan und Isolde* during the Munich Opera Festival, the title role of *Lohengrin* at Deutsche Oper Berlin and concert performances of Act II of *Tristan und Isolde* with the Orchestra of the Age of Enlightenment at the BBC Proms in London and the Festspielhaus in Baden-Baden. He has enjoyed a long association with the Metropolitan Opera where his performances include Robert Wilson's production of *Lohengrin*, Walther von Stolzing in *Die Meistersinger von Nürnberg*, Florestan in *Fidelio*, Aeneas in *Les Troyens*, Ghermann in *The Queen of Spades*, and the Prince in *Rusalka*. He has also been heard at the Metropolitan Opera in *Otello*, his first performances of *Parsifal*, and as Laca in *Jenufa*. He has sung these and other roles at Covent Garden, Vienna State Opera, La Scala, Bavarian State Opera, San Francisco Opera, and Lyric Opera of Chicago. Heppner has extensive recording credits on CD and DVD including two Grammy® Awards in 1998 for his recording of *Die Meistersinger* on London/Decca records and in 2001 for his recording of *Les Troyens* with the London Symphony Orchestra on LSOLive. Ben Heppner is a Companion of the Order of Canada.

Morgan Smith, Starbuck

San Diego Opera debut. American baritone Morgan Smith will be reprising the role of Starbuck he created for the 2010 World Premiere of *Moby-Dick* at The Dallas Opera. He has enjoyed a long association with Seattle Opera where he made his professional debut in 2001 singing Donald in *Billy Budd* and has returned to sing the title role of *Don Giovanni*, Silvio in *I Pagliacci*,

Ricardo in *I Puritani*, and Peter Niles in *Mourning Becomes Electra*. Recent performances include Figaro in *The Barber of Seville*, Papageno in *The Magic Flute*, Marcello in *La bohème*, Falke in *Die Fledermaus*, Leandre in *Love for Three Oranges* and Guglielmo in *Così fan tutte* for Oper Leipzig as well as Marcello for Berlin Staatsoper and Opera Colorado. Other notable performances include Escamillo in *Carmen* with Fort Worth Opera and Tacoma Opera and both Morales and Zuniga in *Carmen* with Los Angeles Opera. As a performer of modern vocal music, he sang the world premiere of Jake Heggie's chamber piece *For a Look or a Touch* and created the role of Ted Steinert in *Frau Margot* with Fort Worth Opera, both of which are available on recording.

Jonathan Boyd, Greenhorn

San Diego Opera debut. American tenor Jonathan Boyd has made recent notable debuts as Lysander in *A Midsummer Night's Dream* for both Opéra de Nice and Opéra de Toulon. Other performances include the title role of *Werther* with Teatro Colón, Tom Rakewell in *The Rake's Progress* with Opera Faber in Portugal, Romeo in *Romeo and Juliet* with Utah Opera, Nashville Opera and Michigan Opera Theatre, Don Ottavio in *Don Giovanni* with Oper Royal de Wallonie and Cleveland Opera, Fenton in *Falstaff* with Le Grand Théâtre de Limoges in France, Tamino in *The Magic Flute* with Portland Opera and Seattle Opera, Rodolfo in *La bohème* for Nashville Opera and Belmonte in *The Abduction from the Seraglio* with Arizona Opera. He has a long association with Florentine Opera of Milwaukee where he apprenticed and appeared as Camille in *The Merry Widow* as well as Don Ottavio. He has an extensive repertoire in 20th Century opera and developed the role of George Hancock in the world premiere of *Margaret Garner* at Michigan Opera Theatre and appeared in New York City Opera's productions of *The Mother of Us All* and *Central Park*.

Robert Orth, Stubb

American baritone Robert Orth made his Company debut in 1998 as Figaro in *The Barber of Seville*. He created the role of Stubb during the world premiere of *Moby-Dick* at The Dallas Opera. Other recent engagements include Ko-Ko in *The Mikado* at Indianapolis Opera and Eugene Opera and Richard Nixon in *Nixon in China* with Vancouver Opera and the Canadian Opera Company. Known for his work in performing new American operas, he sang John Buchanan, Jr. in *Summer and Smoke* which was broadcast nationally on Public Television. He created the title role in the world premiere of *Harvey Milk* for Houston Grand Opera and starred in subsequent performances at New York City Opera and San Francisco Opera. Other notable roles include Owen Hart in *Dead Man Walking* for San Francisco Opera, Mr. Parkis in *The End of the Affair* for Houston Grand Opera, Uncle John in *The Grapes of Wrath* for Minnesota Opera, and LBJ in *August 4, 1964* with the Dallas Symphony Orchestra. Other roles in his extensive repertoire include Figaro in *The Barber of Seville*, Eisenstein in *Die Fledermaus*, Malatesta in *Don Pasquale*, Danilo in *The Merry Widow*, Guglielmo in *Così fan tutte*, Germont in *La traviata* and Sharpless in *Madama Butterfly*.

Matthew O'Neill, Flask

San Diego Opera debut. American tenor Matthew O'Neill created the role of Flask for the world premiere of *Moby-Dick* at The Dallas Opera. A former Adler fellow with the San Francisco Opera, he has enjoyed a long association with the company where he has sung Borsa in *Rigoletto*, Heinrich der Schreiber in *Tannhäuser*, Monostatos in *The Magic Flute for Families*, Goro in *Madama Butterfly*, Normanno in *Lucia di Lammermoor*, Missail in *Boris Godunov*, Il Tinca in *Il Tabarro*, the Third Jew in *Salome* and most recently as Trin in *The Girl of the Golden West* and Count Hauk-Sendorf in *The Makropulos Case*. Other engagements include *Il Tinca* for Los Angeles Opera, The Fourth Jew in *Salome* for the Saito Kinen Festival, the Prologue and Peter Quint in *The Turn of the Screw* as well as Don Ottavio in *Don Giovanni* with the San Francisco

Opera Center at the Lincoln Theater in Yountville. He was a regional finalist in the Metropolitan Opera National Council Auditions and a former apprentice artist with Des Moines Metro Opera.

Jonathan Lemalu, Queequeg

San Diego Opera debut. New Zealand-born Samoan bass Jonathan Lemalu created the role of Queequeg during the world premiere of *Moby-Dick* at The Dallas Opera. Recent notable engagements include Figaro in *The Marriage of Figaro* and Don Basilio in *The Barber of Seville* for English National Opera, Papageno in *The Magic Flute* for the Glyndebourne Festival, Zoroastro in *Orlando* and Colline in *La bohème* at the Royal Opera, Covent Garden, The Barber in *The Barber of Baghdad* and the High Priest in *Idomeneo: King of Crete* for Buxton Opera House, the title roles of *Saul* and *The Marriage of Figaro* as well as Argante in *Rinaldo* and Leporello in *Don Giovanni* at the Bayerische Staatsoper, Leporello for Hamburgische Staatsoper, Rodomonte in *Orlando Palladino*, Collatinus in *The Rape of Lucretia* and Papageno for the Theatre an der Wien, Leporello and Figaro for Opera Australia, Masetto in *Don Giovanni* for the Metropolitan Opera and Papageno for the Lyric Opera of Chicago. An extensive concert performer, he has sung with the Boston Symphony Orchestra and the Chicago Symphony Orchestra among many others.

Talise Trevigne, Pip

American soprano Talise Trevigne made her Company debut last season as Micaëla in *Carmen*. She created the role of Pip for the world premiere of *Moby-Dick* at The Dallas Opera. Notable recent performances include the title role of *Manon Lescaut* at Knoxville Opera, Violetta in *La traviata* with Birmingham Opera Company and Gilda in *Rigoletto* with Tulsa Opera. She made her Australian debut as The Beloved in the world premiere of *The Navigator*, a role she reprised at Moscow's Chekhov International Arts Festival and L'Opéra Bastille. She created the role of June Gibbons in *The Silent Twins* for London's Almeida Opera. Other recent performances include her Dallas Symphony debut in *Carmina Burana*, Gilda for Knoxville Opera, Mimì in *La bohème* for Hartford Opera Theatre and Violetta and Rosina in *The Barber of Seville* for Opera San Jose. Other roles in her repertoire are Nerea in *Deidamia*, Norina in *Don Pasquale*, Constance in *Dialogues of the Carmelites*, Miranda in *The Tempest* and Sophie in *Der Rosenkavalier*. Equally at home on the concert stage, she recently opened New York City Opera's season at their gala concert in their new theatre and opened the Emerging Stars Concert Series at Santa Barbara's Granada Theatre.

Malcolm MacKenzie, Captain Gardiner

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*, and in 2010 as Schaunard in *La bohème* and Gregorio in *Romeo and Juliet*. Recent engagements include his Metropolitan Opera debut as Dancaire in *Carmen*, returning as Marullo, Germont in *La traviata* for Opera Santa Barbara and Glimmerglass Opera and Count di Luna in *Il trovatore* for Fort Worth 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.

Ernest Pinamonti, Tashtego

San Diego Opera debut. American tenor Ernest Pinamonti has been a member of the San Diego Opera chorus since 2001. A former Metropolitan Opera Auditions regional award winner, Pinamonti has sung in concert halls and theaters throughout Southern California. He's been a featured soloist for Pasadena Pro Musica, the Pacific Men's Chorale, Bach to Broadway, and the Small Opera of San Diego. He currently serves as choir master and principal soloist at Our Lady of the Rosary Catholic Church in San Diego's Little Italy where he pursues a lifelong interest in sacred polyphonic choral music and Gregorian chant.

James Schindler, Spanish Soldier

San Diego Opera debut. American bass James Schindler has been a member of the San Diego Opera chorus since 2008. Recent roles include Masetto in *Don Giovanni* with Concert Opera San Diego. He has sung with a number of companies including Lyric Opera of San Diego, Light Opera Company of Salisbury and the San Diego Symphony. Roles in his repertory include Plsh Tush in *The Mikado*, Fiorello in *The Barber of Seville*, Major General Stanley in *The Pirates of Penzance*, Bartolo in *The Marriage of Figaro*, Maximilian in *Candide*, and Simone in *Gianni Schicchi*, among others.

Chad Frisque, Nantucket Sailor

American tenor Chad Frisque is an alumnus of the San Diego Opera Ensemble and a member of the San Diego Opera Chorus. Mainstage roles for San Diego Opera include the First Prisoner in *Fidelio*, The Herald in *Don Carlo*, Giuseppe in *La traviata*, the First Soldier/Student in *Wozzeck* and Parpignol in *La bohème*. He recently performed with La Jolla Symphony for Stravinsky's *Les noces* and Bartok's *Cantata Profana*. Other roles with La Jolla Symphony include the Recitant in Berlioz's *L'enfance du Christ*, the title role of Stravinsky's *Oedipus Rex*, and the British Soldier in Britten's *War Requiem*. He's worked with the companies of Dallas, New York, Los Angeles, Fort Worth, Milwaukee, Santa Fe and Wichita in roles such as Candide in *Candide*, Ferrando in *Così fan tutte*, Tamino in *The Magic Flute*, Don Jose in *Carmen*, Tonio in *The Daughter of the Regiment*, Macheath in *The Beggar's Opera*, Dr. Caius in *Falstaff*, and Frederick in *The Pirates of Penzance*, among others.

Joseph Mechavich, Conductor

San Diego Opera debut. American Conductor Joseph Mechavich is the Principal Conductor and Music Director for Kentucky Opera, where he has conducted *The Marriage of Figaro* and *Carmen*. Recent performances include this co-production of *Moby-Dick* at Calgary Opera, *The Barber of Seville* at The Washington National Opera, *Porgy and Bess* at Deutsche Oper Berlin, *Madama Butterfly* at New York City Opera, *La bohème* at Dayton Opera and *Cendrillon* at the Aspen Music Festival. Mechavich was the Principal Conductor for Opera Birmingham from 2004-10, conducting *Turandot*, *Madama Butterfly*, *La bohème*, *La traviata*, *Lucia di Lammermoor*, *The Elixir of Love*, *Aida*, *La Cenerentola* and *The Barber of Seville*. He has also presided over highly-recognized productions for Calgary Opera, Utah Opera, Tulsa Opera, Des Moines Metro Opera, Sugar Creek Festival, Pine Mountain Music Festival, Oberlin Opera Theatre, Lake George Opera Festival, Virginia Opera, Fargo-Moorhead Opera and Spokane Opera. Others companies with which he has collaborated include Austin Lyric Opera, New Orleans Opera, Mobile Opera, Nevada Opera and Berkshire Opera. Upcoming performances include *Romeo and Juliet* for Florida Grand Opera and *Susannah* for The Florentine Opera

Leonard Foglia, Director

San Diego Opera debut. American stage director Leonard Foglia created the world premiere production of *Moby-Dick* at The Dallas Opera. 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, *Three Decembers* for Houston Grand Opera and San Francisco Opera and most recently *To Cross the Face of the Moon* for Houston Grand 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 *I Ragged Ridge Road* and *Face Down in the Park*.

Robert Brill, Set Design

American Scenic Designer Robert Brill made his Company debut designing *Wozzeck* in 2007. Other notable opera productions include *Faust* for English National Opera, *The Marriage of Figaro* for Chicago Opera Theatre and *La bohème* for Minnesota Opera. His designs for Broadway include *Assassins* (Tony nomination), *Cabaret*, *A Streetcar Named Desire*, *The Good Body*, *Laugh Whore*, *Anna in the Tropics*, *Design for Living*, *One Flew Over the Cuckoo's Nest*, *Buried Child* and *The Rehearsal*. For the La Jolla Playhouse he designed *The Wiz*, *Tartuffe*, *Much Ado About Nothing* and *Fortinbras*. Other credits include *On the Record* for Disney Theatrical, *An American in Paris* for the Boston Ballet, *A Clockwork Orange* for Steppenwolf Theatre, and *The Laramie Project* which was seen in New York, Denver, Berkeley, and La Jolla. He has designed for The Whitney Museum of American Art, Lincoln Center Theatre, NYSF/Public Theatre, McCarter, Goodman, Guthrie, Oregon Shakespeare Festival, Mark Taper Forum, Old Globe, American Conservatory Theater, and others. He was a founding member of Sledgehammer Theatre and recipient of the 2004 Merritt Award for Excellence in Design and Collaboration.

Jane Greenwood, Costume Design

British Costume Designer Jane Greenwood designed the costumes of *Nabucco* that were seen here in 2010. She began work at the Oxford Playhouse, in charge of the costume department and then in the Ray Diffen costume shop in New York City. Her work includes designing for over 100 productions, from her first Broadway play *The Ballad of the Sad Cafe* in 1963, *Hamlet* with Richard Burton in 1964, *The Sisters Rosensweig* in 1993 and Stephen Sondheim's *Passion*. In addition to her many Broadway credits, she has designed costumes the Manhattan Theatre Club, *Accent on Youth* for Lincoln Center Theatre, *Belle Époque*, *Waiting for Godot*, *A Month in the Country* (Outer Critics Circle Award nomination) and *She Loves Me*. Her television work includes several Public Television plays for "The American Playhouse", made-for-television movies such as *In the Gloaming*, HBO and the miniseries *Kennedy*. For opera, she has designed *Ariadne auf Naxos* for the Metropolitan Opera and for dance, she designed the original costumes for Alvin Ailey's *Night Creature*. She teaches at the Yale Drama School, has been nominated for several Tony® Awards and the Olivier Award, received Lucille Lortel Awards as well as the Theater Development Fund Irene Sharaff Award for Lifetime Achievement.

Elaine J. McCarthy, Projection Design

San Diego Opera debut. American Video Designer Elaine J. McCarthy's opera credits include design work for *Moby-Dick* for The Dallas Opera, *Dead Man Walking* for Houston Grand Opera, *Mazeppa* for the Metropolitan Opera and *War and Peace* for the Kirov Opera and Metropolitan Opera. On Broadway, her design work includes *Wicked*, *Into the Woods*, *Spamalot*, *Man of La Mancha*, *Impressionism*, *Assassins*, *Judgment at Nuremberg* and *After the Fall*. Her off-Broadway credits include *Speaking in Tongues* with the Roundabout Theatre Company, *Embedded* with the Actors' Gang at the Public Theatre, *The Stendhal Syndrome* (with director Leonard Foglia), *Suitcase* with Soho Rep and True Love Theatre Company, and *Frequency Hopping* with New York's Hourglass Group, for which she also served as production designer. Her regional theatre credits include set and projection designs for *Distracted*, and the projection

designs for *Limonade Tous les Jours*, *Fran's Bed*, *Once in a Lifetime*, *Cobb* and *Hair*. She received an EDDY Award from Entertainment Design Magazine in 2003.

Donald Holder, Lighting Design

San Diego Opera debut. American Lighting Designer Donald Holder's opera credits include *Death and the Powers* for Chicago Opera Theatre, *Grendel* for Los Angeles Opera and the Lincoln Center Festival, *The Magic Flute* for the Metropolitan Opera, *Salome* for the Kirov Opera, *Moby-Dick* for The Dallas Opera and *The End of the Affair* for Houston Grand Opera. A selection of his acclaimed Broadway productions includes *South Pacific* (2008 Tony Award, Henry Hewes Award), *Spiderman – Turn Off the Dark*, *Promises, Promises*, *Come Fly Away*, *Oleanna*, *The Lion King* (Tony, Drama Desk, Outer Critics Circle Awards), *Ragtime*, *Movin' Out*, *Les Liaisons Dangereuses*, *Gem of the Ocean*, *A Streetcar Named Desire*, *Juan Darien* (all Tony nominated), *Cyrano de Bergerac*, *Radio Golf*, *The Little Dog Laughed*, *Thoroughly Modern Millie*, and *The Boy From Oz*. Holder has also designed at resident theatres across the United States. He is a graduate of the Yale School of Drama and is on the faculty of the California Institute of the Arts in Valencia, California, where he is Head of Lighting Design

James Newcomb, Fight Director

American fight director James Newcomb has previously directed fight scenes for San Diego opera in *The Conquistador*, *Don Giovanni* and *Lohengrin*. He also directed fights for *Superior Donuts*, *The Seafarer*, *Water and Power*, *The Lizard King* and *Illusion* at San Diego Repertory Theatre, *Loot* and *Sweet Bird of Youth* at La Jolla Playhouse and *Dracula* at the Old Globe Theatre. He has been the resident fight director at the Oregon Shakespeare Festival for seven seasons and his work has been seen at Shakespeare Santa Cruz, South Coast Repertory Theatre, Denver Center Theatre Company, Shakespeare and Company and Chicago Shakespeare Company. He has taught stage combat at USD, Yale School of Drama, The National Theatre Conservatory, Dartmouth College and Williams College. He is also an established actor with fourteen seasons at the Oregon Shakespeare Festival, seven seasons at the Denver Center Theatre Company, four seasons at Shakespeare Santa Cruz and two seasons with Utah Shakespeare Festival.

Jake Heggie, Composer

Jake Heggie is the American composer of the operas *Moby-Dick*, *Dead Man Walking*, *Three Decembers*, *The End of the Affair*, *To Hell and Back*, *For A Look or a Touch*, and the musical scene *At the Statue of the Venus*. His vocal and stage works have been performed by dozens of international opera companies on five continents, and are championed by beloved singers like Stephen Costello, Joyce DiDonato, Susan Graham, Ben Heppner, Patti LuPone, Kiri Te Kanawa, and Frederica von Stade, to name a few. The recipient of a 2005/06 Guggenheim Fellowship, he has also composed more than 200 songs, as well as concerti, orchestral works and chamber music. Heggie was the 2010/11 Artist-in-Residence at the University of North Texas and has served as resident composer for the San Francisco Opera, EOS Orchestra, Vail Valley Music Festival and the Orcas Island Chamber Music Festival. He gives master classes at universities and conservatories that include Boston University, USC, Cincinnati Conservatory, NYU, Bucknell University, DePauw University, and at summer festivals such as SongFest and Ravinia.

Gene Scheer, Librettist

American librettist Gene Scheer has written the text for composer Tobias Picker's *An American Tragedy* for the Metropolitan Opera and *Thérèse Raquin* for The Dallas Opera. With composer Jake Heggie he has written the text for *Three Decembers* for Houston Grand Opera and San Francisco Opera, the lyric drama *To Hell and Back* as well as a number of song cycles and *For a*

Look or a Touch. Other notable collaborations include lyrics for Wynton Marsalis's *It Never Goes Away* and the oratorio *August 4, 1964* for the Dallas Symphony Orchestra. As a composer he has written a number of songs for singers such as Renée Fleming, Sylvia McNair, Stephanie Blythe, Denyce Graves and Nathan Gunn.

About the Production Sponsors

These performances of *Moby-Dick* are dedicated to Title Sponsors **Joan and Irwin Jacobs**, Platinum Producers' Circle Sponsors **Darlene Marcos Shiley**, Platinum Producers' Circle Sponsors **Peg and Peri Urvek** and Producers' Circle Sponsors **Mary and Russell Johnson**.

Performance Schedule

Saturday, February 18, 2012 at 7 PM

Tuesday, February 21, 2012 at 7 PM

Friday, February 24, 2012 at 8 PM

Sunday, February 26, 2012 at 2 PM

Get Connected For *Moby-Dick*

Stars in the Salon

Meet the singers, conductor and director of *Moby-Dick* in this free and informal panel discussion on **Thursday, February 9, 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 onehour 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 mainstage 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.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 tickets for all operas are on sale. Single ticket prices, through December 31, are \$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.

Tickets to Renée Fleming in concert start at \$100 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