ROSSINI’S La CENERENTOLA (CINDERELLA) OPENS SAN DIEGO OPERA’S MAINSTAGE SEASON ON OCTOBER 22, 2016

AMERICAN MEZZO-SOPRANO LAUREN MCNEESE MAKES COMPANY DEBUT AS ANGELINA/CINDERELLA

AMERICAN TENOR DAVID PORTILLO MAKES COMPANY DEBUT AS DON RAMIRO

STAGE DIRECTOR LINDY HUME MOUNTS PRODUCTION SHE CREATED FOR OPERA QUEENSLAND

CONDUCTED BY GARY WEDOW IN COMPANY DEBUT

SD OPERA

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Rossini’s La Cenerentola (Cinderella) Opens San Diego Opera’s Mainstage Season on October 22, 2016

American mezzo-soprano Lauren McNeese makes Company debut as Angelina/Cinderella

American tenor David Portillo makes Company debut as Don Ramiro

Stage Director Lindy Hume mounts production she created for Opera Queensland

Conducted by Gary Wedow in Company debut

San Diego, CA – San Diego Opera is proud to present Rossini’s La Cenerentola, his opera based on the beloved fairy tale Cinderella that has entertained generations and inspired different versions throughout history from Charles Perrault, The Brothers Grimm, to Walt Disney. La Cenerentola (Cinderella) opens the mainstage season at the San Diego Civic Theatre on Saturday, October 22, 2016 for four performances. Additional performances are October 25 and 28 at 7 PM, and October 30 at 2 PM.

Making important company debuts are American mezzo-soprano Lauren McNeese as Angelina/Cinderella and American tenor David Portillo as Prince Don Ramiro. Returning to the Company after last having been heard as Garcias in Don Quixote in 2014 is American soprano Susannah Biller as Clorinda, Cinderella’s older sister. She is joined by returning Egyptian bass Ashraf Sewailam, last heard as Leporello in 2015’s Don Giovanni, as the philosopher Alidoro. Mexican baritone José Adán Pérez makes his debut as Dandini, the valet to Prince Ramiro and American mezzo soprano Alissa Anderson sings Thisbe, Cinderella’s younger sister. American conductor Gary Wedow makes his
Company debut on the podium and Australian stage director Lindy Hume makes her house debut staging the action.

Rossini’s version of Cinderella tells the story of an innocent girl, abused by her family, who winds up marrying a handsome prince but faces real dangers along the way. Some things are different from the popular Disney version of the story; Don Magnifico is a wicked stepfather, replacing the wicked stepmother; Alidoro, the philosopher and prince’s tutor, replaces the fairy godmother; and Cinderella’s slipper is replaced by a bracelet. La Cenerentola (Cinderella) will delight audiences from all generations with its arias and ensembles, and stunningly beautiful music from the composer of The Barber of Seville.

This production of La Cenerentola (Cinderella) is rented from Leipzig Opera and was originally built for Opera Queensland. The set and costume designer is Dan Potro and has been updated to Edwardian England. Matt Marshall is the lighting designer. The opera will be performed in Italian with English translations above the stage. This is the second time La Cenerentola (Cinderella) has been performed by the Company with the other performances occurring in 1996.

La Cenerentola (Cinderella) will have a radio broadcast on Saturday, October 29, 2016 at 8 PM on KPBS radio, 89.5 FM (97.7 FM Calexico) and online at www.kpbs.org

Pre-production photos can be found online at: https://sandiegoopera.smugmug.com/2016-2017-Preproduction

The Cast

Lauren McNeese, Angelina (Cinderella)
San Diego Opera debut. Notable engagements for American mezzo-soprano Lauren McNeese include the title role of Cenerentola and Cherubino in The Marriage of Figaro with Tulsa Opera, Laura Iolanta for The Dallas Opera, Cenerentola with Opera Omaha and Intermountain Opera, Giovanna Seymour in Anna Bolena with Minnesota Opera, Dorabella in Così fan tutte with Arizona Opera and Intermountain Opera, The Second Lady in The Magic Flute for San Francisco Opera, The Dallas Opera, and the Ravinia Festival, Cherubino with Minnesota Opera and the Ravinia Festival, Wellgunde and Rossweisse in San Francisco Opera’s Ring Cycle, Wellgunde for Los Angeles Opera. A graduate of the Patrick G. and Shirley Ryan Opera Center, she has been seen on the Lyric Opera of Chicago stage as Dorabella, Cherubino, Siebel in Faust, Wellgunde, Rossweisse, The Second Lady, Lapak in The Cunning Little Vixen, Edith in The Pirates of Penzance, Flora in La traviata and Myrtale in Thaïs. She has also appeared with Los Angeles Opera as Zerlina in Don Giovanni, Wellgunde, Karolka in Jenůfa, La Ciesca in Gianni Schicchi, Tebaldo in Don Carlos, and Javotte in Manon. Other recent engagements include L’enfant in L’enfant et les sortilèges and La Ciesca for the Opera Company of Philadelphia, Stéphano in Roméo et Juliette for Michigan Opera Theatre and PORTopera, and Donna Elvira in Don Giovanni for Minnesota Opera.

David Portillo, Don Ramiro
San Diego Opera debut. Recent engagements by American tenor David Portillo includes Tamino in The Magic Flute at Houston Grand Opera, Don Ramiro at Washington National Opera, Pedrillo in Die Entführung aus dem Serail and Lurcanio in Ariodante at Aix-en-Provence, Tonio in The Daughter of the Regiment with Arizona Opera, Count Almaviva in The Barber of Seville for the Metropolitan Opera, Andres in Wozzeck with Lyric Opera of Chicago, the title role of Don Pasquale for Palm Beach Opera, Gonzalve in L’heure espagnol at the Saito-Kinen Festival, Count Almaviva at the Vienna Staatsoper, Don Gaspar in La favorite at the Salzburg Festival, Narciso in Il turco in Italia with Opera Angers-Nantes, Ralph Rackstraw in HMS Pinafore with Arizona Opera, Count Almaviva for Palm Beach Opera, Don Ottavio in Don Giovanni for the Opera Company of Philadelphia. Other notable appearances include David in Die Meistersinger von Nuremberg at Lyric Opera of Chicago, Don Ottavio, Ferrando in Così fan
tutte for Opera Theatre of St. Louis, Count Almaviva, Belmonte in Die Entführung aus dem Serail for Pittsburgh Opera, Don Ottavio for Fort Worth Opera, Count Almaviva for Tulsa Opera, Ferrando for Virginia Opera, Tonio for Dayton Opera, and Ferdinand in The Tempest for the Accademia Nazionale di Santa Cecilia in Rome, Italy. He is the recipient of the Sullivan Foundation Encouragement Award, the 2009 American Opera Society of Chicago Award, the 2009 Shoshana Foundation Grant, the 2009 Winner of the Bel Canto Scholarship Foundation Competition, and the 2008 Winner of the Men’s Prize of the Union League of Chicago Young Adult’s Music Competition.

José Adán Pérez, Dandini
San Diego Opera debut. Mexican baritone José Adán Pérez’s recent engagements include Papageno in The Magic Flute, Figaro in The Barber of Seville, and Silvio in Pagliacci at the Opera de Bellas Artes in Mexico City. He made his Italian debut as Figaro at the Teatro Massimo Bellini in Catania and was the baritone soloist in Orff’s Carmina Burana with the Los Angeles Master Chorale. An alumnus of LA Opera’s Domingo-Colburn-Stein Young Artist Program, he has been seen at Los Angeles Opera as Di Cosimo in Il Postino, Fiorello and Figaro in The Barber of Seville, the Second Senator in Die Gezeichneten, and Marcello in La bohème. Other notable performances include Figaro with Opera North, Figaro, Belcore in The Elixir of Love and Silvio at the Teatro Ángela Peralta of Mazatlán, Belcore with New York City Opera, and Dancaíro in Carmen with the Los Angeles Philharmonic.

Stefano de Peppo, Don Magnifico
San Diego Opera debut. Italian bass Stefano de Peppo is well known for his portrayal of the title role in Don Pasquale, Dulcamara in The Elixir of Love, Don Magnifico in La Cenerentola, Mustafa in L’Italiana in Algeri, Bartolo in The Barber of Seville, Leporello in Don Giovanni, the title role in The Marriage of Figaro, Alphonso in Così fan tutte, Sacristan in Tosca, Schaunard in La bohème, and Geronte in Manon Lescaut. Notable theaters in which he has appeared include the Finnish National Opera, Estates Theater in Prague, Teatro Argentina in Rome, Italy, Jerez de la Frontera and Gran Teatro de Cordoba in Spain, Teatro Colon in Bogota, Colombia, Teatro Bellas Artes in Mexico City, Teatro Aquascalientes in Mexico, New Israeli Opera, Opera Hamilton in Canada, and Sarasota Opera. Recent notable engagements include The Atlanta Opera as Bartolo in The Barber of Seville, Inter Mountain Opera as Don Magnifico, Monterrey. Mexico in the title role of Don Pasquale, London’s Royal Albert Hall as Schaunard, Indiana University as Mustafa, Arizona Opera as Don Magnifico, and Sulpiçe in The Daughter of the Regiment, Opera Santa Barbara as Mustafa, and the title role of Gianni Schicchi, Austin Lyric Opera as Sulpiçe, Opera Memphis for the title role of Don Pasquale, Connecticut Grand Opera for Don Pasquale and Leporello, Los Angeles Opera and Washington National Opera as Betto in Gianni Schicchi, Lyric Opera of Kansas City as Leporello, Sacristan, Alcindoro, and Benoit in La bohème, Minnesota Opera for Bartolo, Opera Company of North Carolina for Don Pasquale and Don Magnifico, Palm Beach Opera for Bartolo, Dulcamara, and Geronte, PORTOpera for Figaro, and Wichita Grand Opera for Leporello, Papageno in The Magic Flute, and Bartolo. In addition, he has toured the U.S.A. with the Mozart Festival Opera as Don Giovanni, Figaro, and Leporello.

Susannah Biller, Clorinda
American soprano Susannah Biller made her Company debut in 2014 as Garcias in Don Quixote. She spent two seasons as a member of the prestigious Adler Fellowship Program with San Francisco Opera. She has been heard with San Francisco Opera as Selena in Dolores Claiborne, Despina in Così fan tutte, Frasquita in Carmen, Lolita in Heart of a Soldier, Kristina in The Makropulos Case and Madame Herz in Der Schauspieldirektor. Additional productions with San Francisco include Nixon in China, The Magic Flute, Der Ring des Nibelungen, Serse, and Werther. Other recent engagements include Adele in Die Fledermaus with Portland Opera, Mica in Romulus Hunt with Nashville Opera, Marie in The Daughter of the Regiment with Arizona Opera, Costanza in Riccardo Primo with Opera Theater of St. Louis, Mahler’s 2nd Symphony with the Louisiana Philharmonic, Rosalba in Florencia en el Amazonas for Arizona Opera, Adina in The Elixir of Love for the Lyric Opera of Kansas City, Daisy in The Great Gatsby with
Alissa Anderson, Thisbe
San Diego Opera debut. Recent engagements by American mezzo-soprano Alissa Anderson include Maddalena in Rigoletto with Opera in the Heights, Mother Goose in The Rake’s Progress with Utah Opera, holiday concerts with Arizona Opera in conjunction with the Phoenix Theatre, John Adams’ Grand Pianola Music with the Dallas Symphony Orchestra, Haydn’s Lord Nelson Mass with Concordia University Symphony Orchestra, La Zia Pricipessa/Zita in Suor Angelica/Gianni Schicchi with Opera Santa Barbara, Cleo in The Most Happy Fella with Tulsa Opera, Mistress Quickly in Falstaff with Opera in the Heights, Emilia in Otello with Opera Southwest, Marcellina in The Marriage of Figaro with Opera Santa Barbara, and Lampito in Lysistrata with Fort Worth Opera. She has worked extensively with the Sarasota Opera performing the roles of Third Lady in The Magic Flute, Sandman in Hansel and Gretel, and Flora in La traviata. She has enjoyed a long relationship with Fort Worth Opera as both a resident and principal artist where she has performed the roles of Thisbe, Mother in Amahl and the Night Visitors, Alisa in Lucia di Lammermoor, and the Angel Trio in Angels in America.

Ashraf Sewailam, Alidoro
Egyptian bass-baritone Ashraf Sewailam made his San Diego Opera debut in 2012 as Cappadocian in Salome, appeared as the Third Tempter/Third Knight in Murder in the Cathedral and as the King in Aida in 2013, was heard in 2014 as Count Horn in A Masked Ball, and was last heard here in 2015 as Leporello in Don Giovanni. He made his U.S. 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, Opera Saratoga, Mobile Opera and The Chattanooga Symphony and Opera, Ferrando in Il trovatore for Virginia Opera and Mobile Opera, Mustafá in The Italian Girl in Algiers with Opera Southwest, Basilio in The Barber of Seville and the Pirate King in The Pirates of Penance 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.

Gary Wedow, Conductor
San Diego Opera debut. Recent engagements by American conductor Gary Wedow includes The Marriage of Figaro for Seattle Opera and Utah Opera, Don Giovanni for Seattle Opera and the Lyric Opera of Kansas City, La Calisto for Pittsburgh Opera, Semele for Seattle Opera, La Cenerentola for Opera Saratoga, Entführung aus dem Serail for Utah Opera, Don Pasquale for Arizona Opera, The Magic Flute for Lyric Opera of Kansas City, La voix humaine with Suor Angelica, Orphée, and The Magic Flute for Seattle Opera; Il viaggio a Reims for Wolf Trap Opera, Agrippina for Boston Lyric Opera, La finta giardiniera for San Francisco Opera’s Merola Program, Xerxes for Indiana University, Rinaldo for Portland Opera with the Portland Baroque Orchestra, Die Fledermaus for Virginia Opera, and Messiah for the Alabama Symphony. He has been a member of the Juilliard School faculty since 1994 and has led performances there of L’incoronazione di Poppea, La finta giardiniera, Ariodante and Don Giovanni. He is a frequent guest of Florida Grand Opera, Canadian Opera Company, Glimmerglass Opera, Berkshire Opera, Chautauqua Opera, Amherst Early Music Festival and Pittsburgh Opera among others. His wide ranging repertoire includes Il ritorno d’Ulisse in patria, both Sartorio’s and Handel’s Giulio Cesare, The Barber of Seville, The Marriage of Figaro, Carmen, Patience, La bohème, The Rake’s Progress, Pirates of Penzance and several world premieres including The Loathly Lady with libretto by Wendy Steiner, music by Paul Richards. Choral masterpieces and symphonic repertoire have taken him to the podiums of Orchestra London – Ontario, Phoenix Symphony, Édmonton Symphony and Boston’s Handel and Haydn Society where he was, for many years, Associate Conductor.
Lindy Hume, Stage Director
San Diego Opera debut. Australian stage director Lindy Hume is the Artistic Director of Opera Queensland. She is also the former Festival Director for Sydney Festival (2010-2012), Perth International Arts Festival (2004-2007), and the former Artistic Director of OzOpera, Victoria State Opera, and West Australian Opera. As a director, she has created more than 50 major productions around the world including Carmen, Don Giovanni, Die Fledermaus, La Périchole and Les pêcheurs de perles for Opera Australia, Orlando, Trouble in Tahiti and The Barber of Seville for OzOpera, Alcina and Orpheus in the Underworld for West Australian Opera, Carmina Burana for the State Opera of South Australia/The Australian Ballet, Idomeneo: King of Crete and Iphigénie en Tauride for Pinchgut Opera, Rigoletto and Lucia di Lammermoor for NBR New Zealand Opera, La bohème for Deutsche Staatsoper Berlin, Tolomeo for Musictheater Transparant, Radamisto for Handel Festspiele and Opernhaus Halle, A Streetcar Named Desire and Norma for Opera Theatre St Gallen, Così fan tutte for Guildhall School of Music and Drama, Albert Herring and Phaedra for the Aldeburgh Festival, The Barber of Seville, Rigoletto, and Die Fledermaus for Houston Grand Opera, La Cenerentola and Rigoletto for Opera Queensland, and Don Pasquale for Oper Leipzig. She has won several prestigious awards, including Helpmann and Green Room Awards for Best Director for the World Premiere of Richard Mills’ Batavia. She currently sits on the Boards of South East Arts and Regional Arts NSW. The University of Western Australia awarded Lindy Hume the Honorary Degree of Doctor of Letters in 2007.

Dan Potra, Set and Costume Designer
San Diego Opera debut. Australian Dan Potra is a designer across the full spectrum of the arts, designing sets, costumes, concepts and animation for opera, theatre, large scale events, dance and film. He has received five Helpmann Award nominations for his design work in opera and theatre in Australia of which he has won three, including Best Scenic Design in 2008 for Dead Man Walking at the State Theatre in Sydney. International productions include The Portrait for Opera North and Opera de Lorraine, Idomeneo: King of Crete at Coruna Festival in Spain, Cyrano de Bergerac for the National Theatre of Greece, Sweeney Todd at Southbank London, The Barber of Seville for Houston Grand Opera, A Streetcar Named Desire and Norma for Switzerland’s St. Gallen Opera, La bohème at Berlin’s Staatsoper and Idomeneo with Pinchgut Opera. He has designed many large-scale sporting and cultural events, include designing the now famous Deep Sea Dreaming and Tin Symphony segments in the Sydney 2000 Olympic Games Opening Ceremony for which he won the 2001 Helpmann Award for Best Costume Design. He also designed the opening and closing ceremonies for both the 2006 Melbourne Commonwealth Games and the 2010 Delhi Commonwealth Games, production design for the opening of the 2010 FIFA World Cup, and the 2008 opening and closing ceremonies of the Liverpool European Capital of Culture. He designed the costumes and projections for the Global Creatures / Dreamworks US stage adaptation of How To Train Your Dragon, designed a new opera by Phillip Glass: The Perfect American for English National Opera/Teatro Real de Madrid and has designed the Theatre Republic precinct as part of the 2014 Brisbane Festival.

Matthew Marshall, Lighting Designer
San Diego Opera debut. Australian Matthew Marshall recent projects include Band Of Magicians for the Sydney Festival, Diamonds Are For Trevor for the Darwin Festival, La Cenerentola (Cinderella) for Opera Queensland, Day One, A Hotel, Evening for Black Swan State Theatre Company, Gudirr Gudirr for Dance Massive Festival, The Language of Living for New Zealand Dance Company, La traviata for OZ Opera, Alcina for Australian Opera Studio, A Flowering Tree, Candide, Driving into Walls, The Red Tree and Götterdämmerung for Perth International Arts Festival. He received a Best Lighting Design 2012 Helpmann Award nomination for his work on The Red Tree.

Performance Schedule
| Date: Saturday, October 22, 2016 | Time: 7 PM |
| Date: Tuesday, October 25, 2016 | Time: 7 PM |
Get Connected For La Cenerentola

Stars in the Salon
Meet the singers, conductor and director of La Cenerentola in this informal panel discussion on Thursday, October 13, 2016 at 5:30 PM in the Beverly Sills Salon, Civic Theatre. Free.

Pre-Opera Lectures
These 30-minute informative lectures take place in the Civic Theatre one hour prior to every performance and offer wonderful insights into the production audience members are about to see. These lectures are free to all ticket holders.

Post-Opera Talkbacks
Join the cast, crew, musicians and artists right after the performance for an engaging, entertaining and informative Q&A session moderated by a San Diego Opera staff member. These lectures are held in the Civic Theatre and 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 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.sdopera.org/Company/Education/Spotlight

San Diego OperaTalk! with Nicolas Reveles
Join Dr. Nicolas Reveles, San Diego Opera's Director of Education and Community Engagement, for these fascinating, half-hour overviews of our operas. He'll take you on an intriguing journey through the story, music and history of each opera. You'll pick up rich insight into the structure and composition of the music, along with recommendations of the best recordings. It's a wonderful prelude to your opera experience and a great way to pick up some tidbits to impress your friends at intermission! For a complete listing of schedules and where to view it, visit: http://www.sdopera.org/Company/Education/OperaTalk

San Diego Opera Video Podcast Series
In order to help audiences better appreciate the operas in our 2016-2017 Season, the Education and Community Engagement 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.org/Company/Education/Podcasts. These videos are also available on our YouTube Channel: http://www.youtube.com/SanDiegoOpera

San Diego Opera on Twitter
Get frequent updates about San Diego Opera and opera in general 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 @SDOpera.

San Diego Opera on Facebook
San Diego Opera’s Facebook page offers a place for fellow opera fans to discuss performances, opera news, 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 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, Opera Spotlight, our video podcast series and much more can be found on the San Diego Opera channel at: http://www.youtube.com/SanDiegoOpera

San Diego Opera on Instagram
A picture is worth a thousand words! Take a look at what happen backstage and in the office on San Diego Opera’s Instagram page. http://instagram.com/sandiegoopera

Purchasing Tickets
Single tickets start at $37. Subscriptions begin at $111 for a three-opera series. Subscriptions and single tickets can be purchased by calling (619) 533-7000 or online at www.sdopera.org.

The 2016-2017 International Season

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<td>Gioachino Rossini</td>
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San Diego Opera Mission Statement
The mission of San Diego Opera is to deliver exceptional vocal performances and exciting, accessible programs to diverse audiences, focusing on community engagement and the transformative power of live performance.

San Diego Opera Vision Statement
The San Diego Opera will be recognized internationally as a leading example of adaptability, innovation and sustainability in the operatic arts, promoting diversified programming and unique performance venues with world-class and emerging talent.

San Diego Opera Core Values Statement
Through excellence in innovative programming and education, SDO provides a lasting cultural service to the community.
- Our tradition of excellence in fully staged opera is augmented with new models of opera and venues. Our unique and deep commitment to the community propels us to explore ways of increasing affordability and accessibility.
- Through fiscal responsibility and nimble adaptation to the changing marketplace, we protect the future of San Diego Opera.
- Our educational and community involvement coupled with relevant programming will build the audience of the future.

www.sdopera.org

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