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FOR IMMEDIATE RELEASE:

November 15, 2022

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**The Puccini Duo: *Suor Angelica* and *Gianni Schicchi*
Continues San Diego Opera's Mainstage Season
February 11, 2023**

**Return of Stephanie Blythe to sing the title role of
Gianni Schicchi for an opera first**

**Company debut of Marina Costa Jackson as *Suor
Angelica***

**Performances led by San Diego Opera Principal
Conductor Yves Abel**

**First Company performances of *Suor Angelica* and
first performances of *Gianni Schicchi* in over 50-years
in a new San Diego Opera production**

San Diego, CA – San Diego Opera’s 2022-2023 Season continues with The Puccini Duo: a double-bill of the tragic *Suor Angelica* and the witty comic opera *Gianni Schicchi* on **Saturday, February 11, 2023 at the San Diego Civic Theatre** for four performances. Additional performances are February 14, 17, and 19 (matinee), 2023. All evening performances take place at 7:30 PM, matinees at 2 PM.

Originally scheduled as part of the 2021 Season and postponed because of COVID, San Diego Opera is pleased to announce that much of the original cast has been preserved including the return of world-renowned mezzo-soprano **Stephanie Blythe** who will make opera history with these performances by performing the title role of Gianni Schicchi, traditionally performed by a baritone. “I have tried to eschew the idea of voice category my entire career, and been grateful to sing a myriad of roles that are roam the very edges of the definition of a mezzo-soprano,” shares Stephanie Blythe, “In singing Schicchi as a man, I am not only exploring gender, but also using a part of my voice that has developed more and more as I grow in age and experience. I am excited about this challenge, because it will give me an opportunity to utilize many of the skills that I have been developing as a singer and as an actor over the last 26 years.” Blythe, last heard in concert with the Company in 2021 performing the songs of Johnny Mercer will also sing the role of Principessa in *Suor Angelica*. She will be joined by soprano **Marina Costa-Jackson**, in her anticipated Company debut in the title role of Suor Angelica and Lauretta in *Gianni Schicchi*. Rounding out the cast is contralto **Sharmay Musacchio** as Badessa (*Suor Angelica*) and Zita (*Gianni Schicchi*), mezzo-soprano **Carolyn Sproule** as La Zelatrice (*Suor Angelica*) and La Ciesa (*Gianni Schicchi*), tenor **Piotr Buszewski** as Rinuccio in *Gianni Schicchi*, and bass-baritone **Philip Cokorinos** as Simone in *Gianni Schicchi*, all in Company debuts. Mezzo-soprano **Guadalupe Paz**, last heard earlier this season creating the role of Frida Kahlo in the world premiere of *El último sueño de Frida y Diego*, returns to sing La Maestra Delle Novizie in *Suor Angelica*, soprano **Tasha Koontz**, last heard on the main stage as the High Priestess in 2019’s *Aida*, and as a soloist in the Company’s performance of *Ascension* at the Without Walls Festival in 2022, sings Suor Genovieffe in *Suor Angelica* and Nella in *Gianni Schicchi*, and bass **Colin Ramsey**, last heard 2020 as Colline in *La bohème*, sings the role of Betto in **Gianni Schicchi**. San Diego Opera’s Principal Conductor **Yves Abel**, last heard on the podium for 2022’s *Roméo et Juliette*, returns to lead the San Diego Symphony for these performances. Stage Director **Kyle Lang**, who last directed 2019’s *Carmen* returns to stage the action in this new production built and owned by San Diego Opera. The set designer is **Tim Wallace**, the costume designer is **Ingrid Helton**, and the lighting designer is **Thomas C. Hase**.

Pre-production artwork is online at: <https://sandiegoopera.smugmug.com/20222023-PreProduction-Artwork/>

Artist Bios

Stephanie Blythe, Principessa / Gianni Schicchi

Mezzo-soprano Stephanie Blythe made her Company debut in 2014’s *A Masked Ball* as Ulrica, sang in the Company’s Verdi *Requiem* in 2014, returned in recital that same year for *We’ll Meet Again: The Songs of Kate Smith*, and was last heard in 2021 in concert performing the songs of Johnny Mercer. Ms. Blythe has sung in many of the renowned opera houses in the US and Europe including the Metropolitan Opera, San Francisco Opera, Lyric Opera of Chicago, Seattle Opera, Royal Opera House Covent Garden, and the Opera National de Paris. Her many roles include the title roles in *Carmen*, *Samson et Dalila*, *Orfeo ed Euridice*, *La Grande Duchesse*, *Tancredi*, *Mignon*, and *Giulio Cesare*; Frugola, Principessa, and Zita in *Il Trittico*, Fricka in both *Das Rheingold* and *Die Walküre*, Waltraute in *Götterdämmerung*, Azucena in *Il trovatore*, Ulrica, Baba the Turk in *The Rake’s Progress*, Ježibaba in *Rusalka*, Jocasta in *Oedipus Rex*, Mere Marie in *Dialogues des Carmélites*; Mistress Quickly in *Falstaff*, and Ino/Juno in *Semele*. She also created the role of Gertrude Stein in Ricky Ian Gordon’s *27* at the Opera Theatre of Saint Louis. Ms. Blythe has also appeared with many of the world’s

finest orchestras including the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, Philadelphia Orchestra, Opera Orchestra of New York, Minnesota Orchestra, Halle Orchestra, Orchestra of the Age of Enlightenment, the Ensemble Orchestre de Paris, and the Concertgebouworkest. She has also appeared at the Tanglewood, Cincinnati May, and Ravinia festivals, and at the BBC Proms. The many conductors with whom she has worked include Harry Bicket, James Conlon, Charles Dutoit, Mark Elder, Christoph Eschenbach, Rafael Frühbeck de Burgos, Alan Gilbert, James Levine, Fabio Luisi, Nicola Luisotti, Sir Charles Mackerras, John Nelson, Antonio Pappano, Mstislav Rostropovitch, Robert Spano, Patrick Summers, and Michael Tilson Thomas. A frequent recitalist, Ms. Blythe has been presented in recital in New York by Carnegie Hall in Stern Auditorium and Zankel Hall, Lincoln Center in both its Great Performers Series at Alice Tully Hall and its American Songbook Series at the Allen Room, Town Hall, the 92nd Street Y, and the Metropolitan Museum of Art. She has also been a performer at the Vocal Arts Society and at the Supreme Court in Washington, DC; the Cleveland Art Song Festival, the University Musical Society in Ann Arbor, the Philadelphia Chamber Music Society, Shriver Hall in Baltimore, and San Francisco Performances. A champion of American song, Ms. Blythe has premiered several song cycles written for her including *Twelve Poems of Emily Dickinson* by the late James Legg, *Covered Wagon Woman* by Alan Smith which was commissioned by the Chamber Music Society of Lincoln Center and recorded with the ensemble (CMS Studio Recordings); and *Vignettes: Ellis Island*, also by Alan Smith and featured in a special television program entitled *Vignettes: An Evening with Stephanie Blythe and Warren Jones*. Ms Blythe starred in the Metropolitan Opera's live HD broadcasts of *Orfeo ed Euridice*, *Il Trittico*, *Rodelinda*, and the complete Ring Cycle. She also appeared in PBS's *Live from Lincoln Center* broadcasts of the New York Philharmonic's performance of *Carousel* and her acclaimed show, *We'll Meet Again: The Songs of Kate Smith*. Her recordings include her solo album, *as long as there are songs* (Innova), and works by Mahler, Brahms, Wagner, Handel and Bach (Virgin Classics). Ms. Blythe's many engagements have also included her return to the Metropolitan Opera for *The Rake's Progress*, the Lyric Opera of Chicago for *Il trovatore*, the Seattle Opera for *Semele*, *Samson and Dalilah* with the Atlanta Symphony, and Carnegie Hall for a recital in Stern Auditorium. She recently performed with the San Francisco Opera as Mrs. Lovett in *Sweeney Todd* and the Houston Grand Opera as Nettie Fowler in *Carousel*. She also performed her new program, *Sing, America!* at Carnegie Hall. Ms. Blythe was named *Musical America's* Vocalist of the Year for 2009. Her other awards include the 2007 *Opera News* Award and the 1999 Richard Tucker Award. She is also the Artistic Director of the Fall Island Vocal Arts Seminar at the Crane School of Music.

Marina Costa-Jackson, Suor Angelica/Lauretta

San Diego Opera debut. Soprano Marina Costa-Jackson's recent appearances include Mimi in *La bohème* for Los Angeles Opera, Amelia in *Simon Boccanegra* with Washington Concert Opera, her debut as Tatyana in *Eugene Onegin* for Seattle Opera, and a return to L'Opera de Paris as Mimi. Other notable appearances include Elisabetta in *Don Carlo* with Grange Park Opera, Desdemona in *Otello* in Savonlinna, Moscow's Bolshoi Theatre, and Utah Opera. She also made her debut in concert at the Royal Concertgebouw for *A Village Romeo and Juliette*, and as Violetta in *La traviata* in Lisbon. Other recent performances include *Maria di Rohan* with Washington Concert Opera, Fiordiligi with Seattle Opera, the role of Violetta with Opera Köln, Nedda in *I Pagliacci* with Utah Opera, her debut with Opera de Paris as Micaela in *Carmen*, Mimi at Opera Köln and with the Welsh National Opera, and Adalgisa in *Norma* at The Dallas Opera for which she was awarded the *2017 Maria Callas Debut Artist of the Year*. She made her professional debut as Musetta with Michigan Opera Theatre in *La bohème*. She also sang Verdi's *Requiem* with Teatro Municipal de Santiago, performed in concert with Dmitri Hvorostovsky in Minsk, with Andrea Bocelli in Madison Square Garden, debuted as one of the Costa-Jackson trio of opera-singing sisters in the International Festival "Palaces of St. Petersburg" concerts, and performed at Carnegie Hall and Alice Tully Hall. She graduated in 2016 from the Academy of Vocal Arts where she performed Mimi in *La bohème*, Marguerite in *Faust* and the title role in *Iolanta*. In 2015

Marina was a Metropolitan Opera National Council winner. In 2016 she was a second-place winner of Operalia. In 2014 she won the Giulio Gari Foundation International Competition, and was awarded second prize in the 2014 Marcello Giordani Foundation Vocal Competition. She was also a finalist in the Belvedere Competition, and a major award winner in the Opera Index Vocal Competition. The Mario Lanza Institute, the Sergio Franchi Music Foundation, the George London Foundation have given her additional awards.

Piotr Buszewski, Rinuccio

San Diego Opera debut. A 2019 Metropolitan National Council and Operalia finalist, Polish tenor Piotr Buszewski made his professional US debut in 2018 in the title role of Donizetti's *Il Pigmaliione* with the New York City Opera. That was followed by his role debut as the Duke in Verdi's *Rigoletto* at the Wolftrap Festival, Leandre in *Le médecine malgré lui* by Charles Gounod in Boston, Berlioz's *Te deum* for the Memphis Symphony, and Tybalt in Gounod's *Romeo and Juliette* at the Metropolitan Opera and Covent Garden. He also has appeared as Nemorino in a new production of Donizetti's *The Elixir of Love* for Opera Leipzig directed by Rolando Villazon and Camille in *The Merry Widow* in Hong Kong. Piotr is currently completing his residency at the Academy of Vocal Arts in Philadelphia where he sang outstanding performances of Edgardo in Donizetti's *Lucia di Lammermoor*. This season at AVA he will sing Romeo in *Romeo and Juliet*, the Prince in *Rusalka* and Ferrando in Mozart's *Così fan tutte*. In the summer of 2017 Piotr performed the role of Ernesto in Donizetti's *Don Pasquale* at Brevard Music Center. Prior to that, he debuted the role of Nemorino with Oberlin in Italy, and Rinuccio at the Trentino Music Festival. Prior to AVA, Piotr studied at the Juilliard School of Music with Doctor Robert C. White, and the Accademia Nazionale di Santa Cecilia Opera Studio in Rome under the tutelage of Renata Scotto. Prior to that, Piotr studied at the Fryderyk Chopin Music University in Warsaw. Other recent engagements include Rinuccio, Tinca in *Il Tabarro* and Flaminio in *L'amore dei tre re* at the Academy of Vocal Arts. In 2019 he received first prize at the Loren Zachary Competition, 3 prizes at the Moniuszko Competition including Audience Favorite, and was a National Finalist in the Metropolitan Opera National Council Auditions. He won third prize in the Zinka Milanov International Voice Competition, as well as Special Prize at the Otto Edelmann Voice Competition. In 2015 he was awarded second prize in the Marcella Sembrich International Voice Competition and the Hal Leonard Voice Competition. Piotr has sung in master classes with Renata Scotto, Deborah Voigt, Tito Capobianco, and Christopher Macatsoris. He is a student of Bill Schuman.

Sharmay Musacchio, Abbess/Zita

San Diego Opera debut. American contralto Sharmay Musacchio recently made her Metropolitan Opera debut as the Novice in *Suor Angelica* and returned to join The Met roster for their productions of *Manon* and *Akhnaten*. Other appearances include Mrs. Grose with New York City Opera *The Turn of the Screw*, soloists with Los Angeles Opera, Chicago Opera Theater, Pacific Opera Project, Winter Opera St. Louis, Fresno Grand Opera, Townsend Opera, Sarasota Opera, Opera Southwest, Portland Opera/IVAI, New England Symphonic Ensemble at Carnegie Hall, San Diego Chamber Orchestra, Mid-America Productions, San Diego City Ballet, Musica Vitale, California Opera Association, Bodhi Tree Concerts, and the San Francisco Conservatory Opera Theatre. Concert work includes alto soloist in Vivaldi's *Gloria* with the New England Symphonic Ensemble at Carnegie Hall, the alto soloist with the San Diego Chamber Orchestra's production of Handel's *Messiah*, San Diego Opera Orchestra's fund raiser for the San Diego Opera as the Principessa in their production of *Suor Angelica*, and was a four-time alto soloist with the SFCM orchestra at San Francisco Davies Symphony Hall for their production of Handel's *Messiah*. She has won various awards including: Sarasota Opera Artist Apprenticeship for two seasons, Portland Opera/IVAI Young Artist Apprenticeship, regional finalist for the Zachary Vocal Competition, and the Grand Prize winner for the Art Songs of the Americas.

Carolyn Sproule, La Zelatrice/La Ciesà

San Diego Opera debut. Recent appearances by mezzo-soprano Carolyn Sproule include her Michigan Opera Theatre debut as Olga in *Eugene Onegin*, Maddalena in *Rigoletto* and Flosshilde in *Das Rheingold* at Opéra de Montréal, Emilia in *Otello* at Canadian Opera Company and the Metropolitan Opera for their productions of *Otello* and *Falstaff*. Highlights of past seasons include a critically acclaimed European debut singing Erika in Samuel Barber's *Vanessa* at the Wexford Festival. She subsequently made her Italian debut at Teatro Lirico di Cagliari as Ulrica in *A Masked Ball*. In her native Canada, Ms. Sproule has sung Maddalena for the Canadian Opera Company and Vancouver Opera, and subsequently returned to Vancouver as Olga in *Eugene Onegin*. Ms. Sproule debuted at The Metropolitan Opera in 2015 as the Sandman in *Hansel and Gretel* and since returned singing the Page in *Salome* and Inez in *Il trovatore*. She has also been on the Metropolitan Opera roster for their productions of *Falstaff*, *Otello*, *Thaïs*, *Eugene Onegin*, *The Marriage of Figaro*, *The Death of Klinghoffer*, *Manon*, and *Cavalleria Rusticana*. Concert highlights include the alto soloist in Handel's *Messiah* with the Minnesota Orchestra as well as alto soloist in Beethoven's *9th Symphony* at the Aspen Music Festival conducted by Robert Spano, and her Roy Thomson Hall debut in their New Year's Eve gala. As a resident of the Houston Grand Opera Studio, she sang the roles of Orlofsky in *Die Fledermaus*, Maddalena, Countess Charlotte in *A Little Night Music*, Mercédès in *Carmen*, Zulma in *L'Italiana in Algeri*, Third Lady in *The Magic Flute*, and Vlasta in the US premiere of *The Passenger* which she reprised at The Lincoln Center Festival. She is a native of Montréal, Canada and is a graduate of The Juilliard School, and Rice University. She also participated in residencies at the Merola Opera Program, Wolf Trap Opera (Filene Young Artist), the Houston Grand Opera Studio, Aspen Opera Theater, and The Banff Centre.

Guadalupe Paz, La Maestra Dele Novizie

Mezzo-soprano Guadalupe Paz made her Company debut as Mercedes in *Carmen* in 2019 and created the role of Frida Kahlo earlier this season in the world premiere of *El último sueño de Frida y Diego*. Notable appearances include Melibea in *Il Viaggio a Reims* and Hansel in *Hansel and Gretel* with Bellas Artes National Opera, Rosina in *The Barber of Seville* and Angelina in *Cinderella* with Teatro del Bicentenario and Bellas Artes National Opera, Isolier in *Le Comte Ory* with the Philharmonic Orchestra of Jalisco, and Maddalena in *Il Viaggio a Reims* at the Rossini Opera Festival. Her concert repertory includes *Glagolitic Mass* at the International Cervantino Festival, *Ode to Common Things* with La Jolla Symphony and Chorus, *Tres Canciones para Orquesta y Mezzosoprano* at International Festival Instrumenta, and *Seven Deadly Sins* at the Aspen Music Festival.

Tasha Koontz, Suor Genovieffe/Nella

American soprano Tasha Koontz made her Company debut as Annina in 2017's *La traviata* and was seen as Frasquita in 2019's *Carmen*, The High Priestess in *Aida* in the 2019-2020 Season, and was most recently heard as the soprano soloist in Ascension during the 2022 Without Walls Festival. Recent appearances include Mimi in *La bohème* and Violetta in *La traviata* with Opera on the Avalon in St. John's, Newfoundland. Other highlights include Alice Ford in *Falstaff* at IU Opera Theater, Donna Anna in *Don Giovanni* at Bay View Music Festival, and The Countess in *The Marriage of Figaro* at Northwestern University. She was recently awarded 2nd Place in the Voice Division of the Music Merit Awards in San Diego, CA and 1st Place in the Coeur d'Alene Symphony Young Artist Competition.

Philip Cokorinos, Simone

San Diego Opera debut. Bass-baritone Philip Cokorinos was winner of the Metropolitan Opera National Council Auditions in 1985 and went on to sing his début during the Met's 1987-1988 season. Since then,

he appeared in more than 400 performances of 40 operas at The Met, including “Live from The Met” telecasts of *Don Giovanni*, the world première of *The Ghosts of Versailles*; and Met premières of *Sly*, *Cyrano de Bergerac*, *The Gambler*, and *Lady Macbeth of Mtsensk*, to name a few. Appearances with The Met also include *Tosca*, *La bohème*, *La fanciulla del West*, *La traviata*, *Adriana Lecouvreur*, *La rondine*, *Die Meistersinger von Nürnberg*, *Macbeth*, *Manon*, *Don Carlo*, *Tosca*, *The Barber of Seville*, *Manon Lescaut*, *Werther*, *Adriana Lecouvreur*, *Gianni Schicchi*, and *The Marriage of Figaro*. Other appearances include the roles of Cappadocia, Slave, and 2nd Nazarene in *Salome* with Spoleto Festival USA and Atlanta Opera, Sacristan in *Tosca* with Opera San Antonio, Los Angeles Opera as Antonio in *The Marriage of Figaro*, Grandfather in the US premiere of Martinů’s *Julietta* with American Symphony Orchestra at Carnegie Hall. With Los Angeles appearances include Bartolo in *The Barber of Seville*, Antonio in *The Marriage of Figaro*, Pasha in *The Ghosts of Versailles*, Betto in *Gianni Schicchi*, Benoit/Alcindoro in *La bohème*, Baron Duphol in *La traviata*, Sacristan in *Tosca*, Zaretsky in *Eugene Onegin*, Duke of Verona in *Roméo and Juliette*, Zuniga in *Carmen*, and Ser Amantio di Nicolao in *Gianni Schicchi* with director Woody Allen. Other appearances include *Don Pasquale* with Opera Santa Barbara and Anchorage Opera; the roles of Archibaldo in *L’amore dei tre re*, the Priest in *La campana sommersa*, and débuted the role of Riolo in *Florenzia en el Amazonas* with New York City Opera; Daland in *The Flying Dutchman* with Lyric Opera of Kansas City; Swallow in *Peter Grimes*, Méphistophélès in *Faust*, Oroveso in *Norma*, The Forester in *The Cunning Little Vixen*, and Raimondo in *Lucia di Lammermoor* with Chautauqua Opera. With Opera Colorado he sang Don Magnifico in *La Cenerentola* and Sacristan in *Tosca*; with the Spoleto Festival, Coley in *Flora* and Capellio in *I Capuleti e i Montecchi*; and with Central City Opera, Don Marco in *The Saint of Bleecker Street*, Pandolfe in *Cendrillon*, and his most frequently performed role: Leporello in *Don Giovanni*. Additional North American engagements include Frère Laurent in *Roméo and Juliette* with Opera Carolina and Nashville Opera; Rocco in *Fidelio* with Palm Beach Opera; and Timur in *Turandot* with Florida Grand Opera. Canadian appearances include Banquo in *Macbeth* with Edmonton Opera and Basilio in *The Barber of Seville* with Calgary Opera and Opera Lyra Ottawa; Don Alfonso in *Così fan tutte* with Atlanta Opera, and multiple productions with Glimmerglass Opera, including *Il matrimonio segreto*, *Le comte Ory*, *The Barber of Seville*, and *La finta giardiniera*. His discography includes two works of Hector Berlioz with the Montreal Symphony under Charles Dutoit: Herod in *L’enfance du Christ* and Wagner in *Huit Scenes de Faust*, both released on DECCA. He can also be heard on the world-première recording of Stephen Paulus’ oratorio *To Be Certain of the Dawn* with the Minnesota Orchestra under Osmo Vanska, and the Grammy Award winning recording of Corigliano’s *The Ghosts of Versailles* with Los Angeles Opera.

Colin Ramsey, Betto

Bass Colin Ramsey made his Company debut in 2019 as Marullo in *Rigoletto*, returned as Colline in 2020’s *La bohème*, and was last heard as Count Capulet in 2022’s *Roméo et Juliette*. Notable engagements include Guglielmo in *Così fan tutte* and Dr. Grenvil in *La traviata* for Opera San Jose, Le Comte des Grioux in *Manon* for Opera Santa Barbara, The Speaker in *The Magic Flute* with the Pacific Symphony, and Figaro in *The Marriage of Figaro* with Norwalk Symphony. He has performed with many distinguished companies in the United States including the Seattle Opera, Wolf Trap Opera, Austin Opera, Sarasota Opera, Des Moines Metro Opera, The St. Paul Chamber Orchestra, and The Los Angeles Philharmonic. His repertoire also includes Alidoro in *La Cenerentola*, Collatinus in *The Rape of Lucretia*, Seneca in *L’incoronazione di Poppea*, Mr. Kofner in *The Consul*, Il Frate in *Don Carlo*, Angelotti in *Tosca*, Giorgio in *Nina*, Cadmus and Somnus in *Semele*, Raimondo in *Lucia di Lammermoor*, Colline in *La bohème*, Basilio in *The Barber of Seville*, and Father Palmer in *Silent Night*. He has trained at numerous young artist programs including those of Des Moines Metro Opera, Wolf Trap Opera, Sarasota Opera, Opera Santa Barbara and the Crested Butte Music Festival performing and understudying a number of roles and working with leading professionals in the classical field. He is a winner of the Pasadena Opera Guild Competition, 3rd Prize winner in the Rocky Mountain Region of The Metropolitan

Opera National Council Auditions, and an Encouragement Award winner in the George London Foundation Competition.

Yves Abel, Conductor

Maestro Yves Abel is San Diego Opera's Principal Conductor. He made his Company debut in 2013 for performances of *The Daughter of the Regiment*. He returned in 2014 for *Pagliacci*, in 2016 for *Madama Butterfly*, in 2019 for *Carmen*, and was last heard last season conducting *Roméo et Juliette*. He is the Chief Conductor designate of the NordwestDeutsche Philharmonie, Germany. A frequent guest with the world's great opera companies, Yves Abel has conducted performances at the Royal Opera House, Covent Garden; La Scala, Milan; the Metropolitan Opera, New York; 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, Naples; Teatro Comunale Bologna; New National Theatre, Tokyo; Welsh National Opera and Opera North. He has conducted new productions in Liceo (*The Pearl Fishers*), Munich (*I Capuleti e i Montecchi*), Geneva (*Les Vêpres Siciliennes*), Barcelona (*Madama Butterfly*), Bilbao (*Norma*), Toulouse (Lalo's *Le Roi d'Ys* and *The Tales of Hoffmann*), Lisbon (*Il Turco in Italia*), Naples (Gounod's *Faust*), Dallas (*Ermione*), Seattle (*Il trovatore* and Heggie's *The End of Affair*), Monte Carlo Opera (*Il Turco in Italia*) and Santa Fe (*Così fan tutte*), and at the festivals of Pesaro, Caramoor, the Menuhin festival in Gstaad, and the Spoleto festival in Charleston and Spoleto, Italy. As Principal Guest Conductor of the Deutsche Oper, Berlin from 2005 to 2011, he conducted new productions of *Don Pasquale*, *Simon Boccanegra*, *d'Albert's Tiefland*, and *Carmen*, as well as performances of *The Marriage of Figaro*, *La traviata*, *Dialogues des Carmélites*, *La bohème* and *Carmina Burana*. He is a frequent guest at the Vienna Staatsoper where his repertoire includes *The Daughter of the Regiment*, *The Elixir of Love*, *Carmen*, *Madama Butterfly*, *Simon Boccanegra*, *A Masked Ball*, and *L'italiana* in Algeri. In concerts he has performed with the Copenhagen Philharmonic Orchestra at the Tivoli Festival, the RTE National Symphony Orchestra, Dublin, the Rotterdam Philharmonic, the Orchestre du Capitole de Toulouse, the Stavanger Symphony Orchestra, and the Filarmonica Arturo Toscanini in Parma. He has also conducted the Toronto Symphony, Montreal Symphony, Netherlands Philharmonic, San Francisco Symphony, Orchestre National de Lyon, Orchestra of St. Luke's New York, the Royal Liverpool, the Haydn Orchestra in Bolzano and the orchestras of Genoa, Naples, and Palermo among others. A Franco-Canadian, he has a particular affinity with the French repertoire and has won significant critical acclaim for his achievements as founder and Music Director of L'Opéra Français de New York, with whom he has regenerated rare French operas and also performed the world premiere of Dusapin's *To be Sung*. Since 1994, the company has performed regularly to capacity audiences at the Lincoln Center. He conducts at various festivals around the world including the Rossini Opera Festival in Pesaro and the Glyndebourne festival, among others. His recordings include *Thais* with Renée Fleming and *Werther* with Andrea Bocelli (Decca), *Madama Butterfly* with the Philharmonia Orchestra (Chandos), and two discs of French arias, one with Susan Graham and the City of Birmingham Symphony Orchestra (Erato) and the other with Patricia Petibon and the Orchestra of the Opera National de Lyon (Decca). His most recent recording, 'Romantique', is a disc of romantic arias with Elīna Garanča on Deutsche Grammophon. In 2009 he was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government.

Kyle Lang, Stage Director

Kyle Lang made his San Diego Opera directing debut with 2017's *As One* and directed 2019's *Carmen*. He was an assistant director for the Company starting with *La bohème* in 2015 and in that capacity worked on *Nixon in China*, *Don Giovanni*, *Tosca*, and *Falstaff*. His directing credits include *La bohème* for Virginia Opera, *The Bear* for Wexford Festival Opera, *Don Quixote and the Duchess* for Central City Opera, *L'enfant et les sortilège* and *Gianni Schicchi* for Simpson College, *Dead Man Walking* for Opera

Fayetteville, *Apprentice Showcase* for Santa Fe Opera, *The Face on the Barroom Floor* for Tulsa Opera, and *Short Works* for Central City Opera. His choreographic credits include *Vanessa* for Wexford Festival Opera, *The Merry Widow* for Boston Lyric Opera and Utah Opera, *La traviata* for Fort Worth Opera, Des Moines Opera, and Lyric Opera of Baltimore, *Jenifa* for Des Moines Metro Opera, *The Last Savage* for Indiana University, *Sweeney Todd* for Virginia Opera, *Ariadne auf Naxos* for Virginia Opera, *Carmen* for Opera Omaha, *Falstaff* and *The Marriage of Figaro* for Virginia Opera, and *Die Fledermaus* for Opera Memphis. He is privileged to have danced as a soloist and in the corps de ballet with ZviDance, the Metropolitan Opera, the Lyric Opera of Chicago, Washington National Opera, Santa Fe Opera, and with Christopher K. Morgan, performing in countries across Europe, South America, and the Middle East.

Tim Wallace, Scenic Designer

Tim Wallace has been a scenic artist, theatrical environment and concert tour designer. Currently, he is the Technical Director for the San Diego Opera where he designed sets for *All is Calm* in 2018, *The Barber of Seville* in 2021, and *Così fan tutte* in 2022. He started his scenic career as a shop person and became the Charge Scenic Artist in 2011 and moving to Technical Director in January 2019. He has worked on many productions seen on stage for the San Diego Opera. Tim started his design career with the local rock band Rocket From the Crypt in 1995 doing their stage backdrops and scenery. With the band his work has been seen on stages around the world. He has designed for local theater companies as well, most notably at New Village Arts where he served as resident designer from 2009-2012. Highlights from his career have been *Seven Year Itch* at New Village Arts working with his (director) wife, art direction for a Rocket From the Crypt music video, interior design for play structures at KidVentures and designing the Jungle Tour set for Drake which was seen in the U.S., Canada and England, Glenner Centers Town Square; an immersive replica of a city built in a warehouse set in the style of the late 50's to help patients suffering from Alzheimer's. His most recent design/creative work has been for the San Diego Zoo, designing themed holiday decorations for HalGLOWeen, Jungle Bells and Aurora. Tim is a member of IATSE Local 800 Art Directors Guild.

Ingrid Helton, Costume Designer

Ingrid Helton is San Diego Opera's Costume Director. For San Diego Opera she has designed costumes for *As One* in 2017, *Maria de Buenos Aires* in 2018, and *The Barber of Seville* in 2021, and *Così fan tutte* in 2022. Other notable work includes *Master Harold and the boys*, *Fool for Love*, *The Club*, *In the Matter of J. Robert Oppenheimer*, *Children of a Lesser God*, *True West*, *Rap Master Ronnie*, *Home*, *Baby with the Bathwater* for San Diego Repertory Theatre; *The Norman Conquests* trilogies, *Man on the Moon*, *Marigolds*, *Gaslight*, *Father's Day*, *the Kramer*, *The Wager*, *When You Comin' Back Red Ryder*, *Laundry & Bourbon/Lone Star* for The Bowery Theatre; *Recipe for Disaster* for La Jolla Playhouse's Pop Tour; *Intimate Exchanges*, *Macbeth*, *The Crucible*, *A Piece of My Heart*, for Center Repertory Theatre; *Yellow face* for Mo'olelo; as well as additional work for Gaslamp Quarter Theatre, Actor's Theatre San Diego, and USD's MFA acting program.

Thomas C. Hase, Lighting Designer

American born lighting designer, Thomas Hase, made his Company debut in 2015 with *La bohème* and *Don Giovanni*, returned in 2018 to light *The Marriage of Figaro*, and lit *Hansel and Gretel* in 2020. He has earned both national and international recognition as a lighting designer who is known for dynamic designs in opera, new theatrical productions and avant-garde dance. His design for the Tony-Award winning revival of *Company* on Broadway received critical acclaim. He has worked at many of the major opera houses in the United States including: Los Angeles Opera, New York City Opera, BAM Next

Wave, Seattle Opera, The Minnesota Opera, The Dallas Opera, Florida Grand Opera, The Goodspeed Opera, The Portland Opera, New Orleans Opera, and Boston Lyric Opera. He has also worked extensively at the regional theaters in the United States. His designs have lit the stages at the Cincinnati Playhouse in the Park, Center Stage Theatre, Alliance Theatre, The Dallas Theater Center, The Milwaukee Repertory Theatre, The Repertory Theatre of St. Louis, Maine State Music Theater, Syracuse Stage and Geva Theatre. As lighting designer with Ping Chong + Company his work was seen worldwide. He has worked at theaters and opera houses in Europe, Canada, South America and Asia, including: The Finnish, Columbian, Dutch National Operas, Opera North, The Canadian Opera Company, Malmö Opera in Sweden, Opera de Marseille, Staatstheater Kassel, Theater Erfurt, The Bavarian State Opera, The Vancouver Opera, The Singapore Arts Festival, and Tokyo Metro Arts Center. In 2010, he was on the original design team for the world premiere of Rufus Wainwright's opera *Prima Donna* at Sadler's Wells in London, which was later produced by New York City Opera and at The Luminato Festival in Toronto. As resident lighting designer for Stadttheater Giessen in Germany, he produced over one hundred designs for theater, opera and ballet. Concurrent with his many freelance projects, he is the resident lighting designer and director the Cincinnati Opera Summer Festival.

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These 30-minute informative lectures for the main stage operas 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 of the main stage operas 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 Podcast Series

These insights into the singers and productions can be enjoyed by opera fans as well as those who are new to the art form. Casual and fun, this is a great way to learn about our artists and the operas they star in. Watch online at <http://www.sdopera.org/Company/Education/Podcasts>. These videos are also available on our YouTube Channel: <http://www.youtube.com/SanDiegoOpera>

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Now viewers can watch a large portion of San Diego Opera's programming at their convenience on YouTube. Archived versions of *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 happens backstage and in the office on San Diego Opera’s Instagram page. <http://instagram.com/sandiegoopera>

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Single tickets start at \$25. For our most current information about tickets please visit www.sdopera.org or call 619.533.7000

San Diego Opera 2022-2023 Season

<i>El último sueño de Frida y Diego</i>	Gabriela Lena Frank	October 29, November 1, 4, and 6 (matinee), 2022 December 1, 2022
Isabel Leonard and Pablo Sáinz-Villegas		
<i>The Puccini Duo: Suor Angelica/Gianni Schicchi</i>	Giacomo Puccini	February 11, 14, 17, and 19 (matinee), 2023
<i>Tosca</i>	Giacomo Puccini	March 25, 28, 31, and April 2 (matinee), 2023
<i>Ghosts</i>	Nicolas Reveles	April 14, 15, and 16 (matinee), 2023
<i>The Falling and the Rising</i>	Zack Redler	May 12, 13, and 14 (matinee), 2023

Mission:

The mission of San Diego Opera is to deliver exceptional performances and exciting, accessible programs to diverse audiences, focusing on community partnerships, and the transformative and expressive power of the human voice.

Vision:

San Diego Opera will be recognized globally as a leading example of adaptability, innovation and sustainability, promoting diversity on stage, in our repertoire, and in our staff and leadership, with a commitment to world-class and emerging talent, and innovative use of technology.

Values:

- Through excellence in innovative programming and education and a commitment to equity, San Diego Opera provides a lasting cultural service to our diverse community.
- Our tradition of exceptional productions of grand opera is augmented with new expressions of opera in diverse settings.
- Our deep commitment to our community propels us to embrace inclusivity, accessibility and affordability.
- Through fiscal responsibility and nimble adaptation to changing environments, we ensure the future of San Diego Opera for our community.

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