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## **Puccini's *Tosca* Continues San Diego Opera Season March 25, 2023**

**Triumphant return of soprano Michelle Bradley in tile  
role**

**Return of bass-baritone Greer Grimsley in signature  
role of Scarpia**

**Exciting debut of tenor Marcelo Puente as  
Cavaradossi**

**Performances made possible by Lead Production  
Sponsor, Darlene Marcos Shiley**

**San Diego, CA – San Diego Opera's 2022-2023 Season continues with Puccini's *Tosca* on Saturday, March 25, 2023 at the San Diego Civic Theatre for four performances. Additional performances are**

March 28, 31, and April 2 (matinee), 2023. All evening performances take place at 7:30 PM, matinees at 2 PM.

These performances of *Tosca* feature the return of soprano **Michelle Bradley** in the title role of the opera singer Floria Tosca. Bradley made her Company debut in the title role of *Aida* in 2019 and returned for sold-out concerts in 2022. She recently sang Tosca at the Lyric Opera of Chicago where the Chicago Sun Times said “Bradley in her Lyric debut... [hit] every high note and compellingly conveying Tosca’s tragic poignancy and unflinching mettle.” Joining her is San Diego Opera favorite, the bass-baritone **Greer Grimsley** returning the reprise his signature role of Scarpia. Grimsley was last heard as The Pirate King in 2018’s *The Pirates of Penzance*, and sang Scarpia for the Company last time *Tosca* was performed in 2016. Making an exciting Company debut as Cavaradossi is tenor **Marcelo Puente**, who has made notable debuts at Royal Opera House Covent Garden, Opéra national de Paris, Deutsche Oper Berlin, and Teatro alla Scala in recent seasons. Rounding out the cast is baritone **Michael Sokol** as the Sacristan, tenor **Joel Sorensen** as Spoletta, and soprano **Abigail Allwein** as the Shepherd Boy. Conductor **Valerio Galli**, who made his Company debut in 2018’s *Turandot* returns to lead the San Diego Symphony for these performances. San Diego Opera’s Resident Director, **Alan E. Hicks**, who last directed 2019’s *Aida* and served as Song and Visual Coordinator for 2021’s *One Amazing Night: When I See Your Face Again*, returns to stage the action.

Performed in Italian with English translations above the stage, *Tosca* is Giacomo Puccini’s gripping drama filled with torture, treachery, lust, execution and suicide. Scarpia, the chief of police, wants only two things: to recapture the escaped prisoner Angelotti and to seduce Tosca, an opera singer of incredible voice and beauty. Tosca is in love with Cavaradossi, an artist and sympathizer of Angelotti. After arresting Cavaradossi for harboring Angelotti, Scarpia plays with Tosca’s emotions, promising to free Cavaradossi if Tosca will succumb to him. But Tosca has a plan of her own and Scarpia a secret order, all of which unfolds with tragic consequences from which no one can escape. Soaring and sensuous, filled with such beautiful arias as Tosca’s “Vissi d’arte”, Cavaradossi’s “Recondita armonia” and the beautiful choral piece “Te Deum”, *Tosca* has some of Opera’s most beloved music, and one of Opera’s most gripping plots.

This production is owned by San Diego Opera and was last seen in 2016. It was originally designed by Ft. Worth Opera. The set designer is **Andrew Horn**. The costumes were originally created for New York City Opera and refurbished by the Seattle Opera Costume Shop. The original costume designer is **Andrew Marley** with additional designs by **Heidi Zamora**. The lighting designer is **Gary Marder**. These performances will be the ninth time *Tosca* has been performed by San Diego Opera with performances happening in 2016, 2009, 2002, 1996, 1986, 1981, 1974, and 1967. These performances are made possible by lead production sponsor, **Darlene Marcos Shiley**.

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

### **Artist Bios**

#### **Michelle Bradley, Tosca**

Soprano Michelle Bradley made her Company debut in the title role of *Aida* in 2019 and was recently heard in recital as part of the 2021 season. She is a 2018 graduate of the Lindemann Young Artist Development Program. She made recent appearances with the Vienna State Opera as Leonora in *Il Trovatore* (a role debut), the San Francisco Opera’s virtual performance of *Ernani* as Elvira (another role debut), and Liù in *Turandot* at the Metropolitan Opera. She also appeared in solo recital at the Kennedy Center and performed Samuel Barber’s *Knoxville, Summer of 1915* with the New World

Symphony. Future projects include, debuts with the Lyric Opera of Chicago, the Royal Opera House, Covent Garden and returns to the Metropolitan Opera, all in leading roles. In the 2018-2019 season, the soprano made a string of notable debuts with Oper Frankfurt for Leonora in a new production of *La Forza del Destino*, with Opéra national de Lorraine and Theater Erfurt for the title role in *Aida*, and at Deutsche Oper Berlin for the soprano solo in staged performances of the *Verdi Requiem*. She recently made her Lyric Opera of Chicago debut as Tosca. In concert, she debuted in Paris as the soprano solo in Sir Michael Tippett's *A Child of Our Time* with the Orchestre de Paris under Thomas Adès, sang the soprano solo in *Beethoven's Symphony No. 9* with the Philadelphia Orchestra and Yannick Nézet-Séguin and sang in recital under the auspices of the George London Foundation in Miami and New York City. Prior to that, Ms. Bradley returned to the Metropolitan Opera as Clotilde in the new David McVicar production of *Norma*. She also appeared in Santiago de Chile as Donna Anna in *Don Giovanni*. On the concert stage the soprano made her debut at the May Festival in the *Verdi Requiem*, sang the *Vier letzte Lieder* by Richard Strauss with the Santa Cruz Symphony, performed a program of Chausson and Caplet chamber works with the New World Symphony and gave solo recitals in Palm Beach and Santiago de Chile. In the Metropolitan Opera's 2016-2017 season, the soprano made debuts in Mozart's *Idomeneo* and as the High Priestess in Verdi's *Aida*. Other engagements included recitals at the Théâtre du Châtelet, New York's Park Avenue Armory and a return to Santa Cruz for *Verdi's Messa da Requiem*. In January 2016, Ms. Bradley performed in Carnegie Hall's Neighborhood Recital Series in honor of Marilyn Horne, and in the following May, she made her debut singing *Beethoven's Symphony No. 9* with the Santa Cruz Symphony Orchestra. Michelle Bradley is a winner of the 2018 Lincoln Center Emerging Artist Award, the 2017 recipient of the Leonie Rysanek Award from the George London Foundation, the 2017 Lissner Charitable Fund Award from Opera Index, a 2017 Sullivan Foundation Award winner, the 2016 recipient of the Hildegard Behrens Foundation Award, and a first-place winner in the Gerda Lissner and the Serge and Olga Koussevitzky vocal competitions. She is the 2014 grand prize winner of The Music Academy of the West's Marilyn Horne Song Competition and in May 2015, was presented in a nationwide recital tour as part of her prize. She received her Masters of Music in Vocal Performance from Bowling Green State University. She has studied under Andrew W. Smith, Wilhelmenia Fernandez, Myra Merrit, Lois Alba, and Diana Soviero. She has also participated in master classes with Stephanie Blythe, Anne Sofie von Otter, Marilyn Horne, Deborah Voigt, James Morris, and Renata Scotto.

### **Marcelo Puente, Cavaradossi**

San Diego Opera debut. Born in Argentina, Marcelo Puente has gained widespread recognition as an important lirico-spinto tenor in theaters including the Royal Opera House, Opéra national de Paris, Deutsche Oper Berlin, Staatsoper Stuttgart, Teatro alla Scala, Teatro Colon, Opera Australia, Teatro Real in Madrid, Staatsoper Hamburg, Théâtre Royal de la Monnaie, Semperoper Dresden, Canadian Opera Company, the State Opera in Prague, and several others. Puente sprang to international attention in 2017 when he debuted at the Royal Opera House as Pinkerton in *Madama Butterfly* opposite Ermonela Jahö and conducted by Sir Antonio Pappano. This production was also released on DVD. Other debuts followed in rapid succession: at Staatsoper Hamburg and Théâtre Royal de la Monnaie as Pinkerton, as Cavaradossi in *Tosca* at the Canadian Opera Company, as Don José with Opera Australia, and in Japan in concert performances of *Carmen* under Charles Dutoit with the NHK Orchestra. Puente sang Paolo in *Francesca da Rimini* at Opéra du Rhin in Strasbourg in 2018 and subsequently starred in the same role for his debut at La Scala. He also added the role of Don Álvaro in *La Forza del Destino* to his repertoire in a new production at Opernhaus Zürich, as well as at Semperoper Dresden. The artist also sang his first Calaf in *Turandot* for his debut at the Vancouver Opera. In 2019, Puente made two other significant debuts: at the Opéra national de Paris as Cavaradossi and at the Washington National Opera in the title role of *Faust*. He returned to Dresden as Don José in *Carmen* and made his debut at Cologne Opera in *La Forza del Destino*. He also sang Cavaradossi at Staatsoper Hamburg and Pinkerton in El Escorial, Spain. Puente began the 2019/20 season with his debut at the Teatro Real in Madrid in the title role of *Don Carlos*, after which he reprised the role for his debut at the Greek National Opera in Athens. He also

recently sang his first Pollione in a new production of *Norma* at Staatsoper Hamburg. Other engagements have included Don José at the Deutsche Oper Berlin, Manrico in *Il Trovatore* with Opera Toulon, and the title role in a new production of Verdi's *Don Carlos* at the State Opera Prague. Puente has also starred as Riccardo in *Un ballo in maschera* at the Teatro Colon in Buenos Aires. Last season, Puente made his debut at the Opéra de Marseille as Cavaradossi in *Tosca*. Puente began the 2021/22 season with his return to Dresden as Pollione in *Norma*, after which he appeared as Pinkerton for his debut at the Opéra de Monte-Carlo and at the Palau de les Arts Reina Sofia in Valencia. He debuted the title role of *Andrea Chenier* this season at the Greek National Opera and returns to Marseille in the title role of *Don Carlos*. In the 2022/23 season he will return to the Teatro Colon in Buenos Aires and to the Hamburg State Opera in *Tosca*. He will appear as Don Jose in Montreal. Roles in preparation for the future include Turridu in *Cavalleria Rusticana*, Dick Johnson in *La Fanciulla del West*, Enzo in *La Gioconda*, and Radames in *Aida*.

### **Greer Grimsley, Scarpia**

American bass-baritone Greer Grimsley made his San Diego Opera debut as Telramund in *Lohengrin* in 2000, returned for Pizarro in *Fidelio* in 2003, The High Priest of Dagon in *Samson and Delilah* in 2007, Scarpia in *Tosca* in 2009 and 2016, Méphistophélès in *Faust* in 2010, as Jochanaan in *Salome* in 2012, and was last heard locally as The Pirate King in 2017's *The Pirates of Penzance*. He made his Metropolitan Opera debut as Captain Balstrode in *Peter Grimes* and has returned as Escamillo in *Carmen*, Jochanaan, Scarpia, Telramund, and Amfortas in *Parsifal*. Recent engagements include Wotan in Seattle Opera's Ring Cycle, Don Pizarro in *Fidelio* with Opera Company of Philadelphia, Portland Opera and the Portuguese National Opera, Kurwenal in *Tristan und Isolde* at Lyric Opera of Chicago, John the Baptist with the companies of Santa Fe, Vancouver and San Francisco and Scarpia with L'Opera de Montreal, Opera Colorado and Lyric Opera of Kansas City. Other roles include *The Flying Dutchman* in Lithuania and Seattle Opera, the title role of *Macbeth* with Vancouver Opera, Amonasro in *Aida* with Portland Opera, Méphistophélès in *Faust* with New Orleans Opera, and the title role of *Sweeney Todd* with Vancouver Opera. A frequent singer in Europe, Grimsley has performed leading roles at Deutsche Oper Berlin, Teatro Comunale di Bologna, Royal Danish Opera, Prague National Theatre, Aarhus-Den Jyske Opera in Denmark, the Scottish Opera and the Stadttheater Basel in Switzerland, among others.

### **Valerio Galli, Conductor**

Italian conductor Valerio Galli made his Company debut conducting *Turandot* in 2018. He was named "Best Italian Conductor Under 40" by *La Stampa* newspaper. His recent engagements include *Carmen* at Michigan Opera Theatre, *La bohème* at Teatro San Carlo and Teatro Regio, *Don Carlo* and *Fedora* at Teatro Carlo Felice, *Pagliacci* in Verona, *Adriana Lecouvreur* for Macedonian Opera and Ballet in Skopje, *Zanetto* and *Cavalleria rusticana* for Teatro Goldoni, *La rondine* for Fresno Grand Opera, *Madama Butterfly* for Teatro Municipale in Pienza and Teatro Carlo Felice, *Turandot* with Theater Zhuhai Huafa in China, Michigan Opera Theater, and Teatro Verdi, *La forza del destino* at Teatro Verdi, *Tosca* at Teatro Coccia in Novara, Teatro Sociale in Trento, Teatro Verdi, and Teatro Sociale in Rovigo, *Il Campanello* and *Gianni Schicchi* at Teatro Carlo Felice, *Rigoletto* at Teatro Comunale, *Carmen* at Teatro Coccia, and *La traviata* at Teatro Sociale in Mantua. He is well known for his concert work with performances at the XXII Kecskeméti Tavaszi Festival in Hungary, the International House of Music in Moscow, Teatro Goldoni in Livorno, Teatro Pavarotti in Modena, Teatro Carlo Felice in Genoa, the New Year's Day Concerts at Teatro del Giglio in Lucca and Teatro Verdi in Pisa, symphonic concerts with the SanMarino Symphony Orchestra and inaugurated the 57th Santander Festival with soloists Eva Mei and Giacomo Prestia.

### **Alan E Hicks, Stage Director**

Following several years as a professional singer and teaching stints at the internationally acclaimed Actors Studio Drama School and American Academy of Dramatic Arts, Alan E. Hicks turned his attention to stage direction. He has directed productions for organizations throughout the United States and in Europe including Minnesota Opera, Palm Beach Opera, Saint Paul Chamber Orchestra, San Diego Opera, Tulsa Opera, Opera Santa Barbara, Franco-American Vocal Academy in Salzburg, and Music Academy International in Italy. Alan has also served on the directing and production staffs of Central City Opera, Chautauqua Opera, Florida Grand Opera, Lyric Opera of Chicago, Michigan Opera Theatre, New York City Opera, Seattle Opera, and Tulsa Opera. In 2013, he was appointed Director of the Emerging Artist Program at Green Mountain Opera Festival, a position he held until the company's closing in 2015. He is San Diego Opera's Resident Director and serves as Assistant Director on San Diego Opera's productions. His directing engagements for the Company include *Tosca*, *Aida*, and *All Is Calm: The Christmas Truce of 1914* and he co-conceived *When I See Your Face Again: Unmasking the music of notorious pandemics*. Notable work includes *Ariadne auf Naxos* for Minnesota Opera, *The Elixir of Love* for Opera Santa Barbara, *La Clemenza di Tito* for Music Academy International, *Albert Herring* at the University of Missouri-Kansas City, *L'Amico Fritz* and *L'Italiana in Algeri* for the Moores Opera Center at the University of Houston, *Die Zauberflöte* for Shenandoah Conservatory, and *The Turn of the Screw* for the Miami Music Festival. In addition to his work alongside such venerable operatic performers as Renée Fleming, Stephanie Blythe, Silvia McNair, Frederica von Stade, Carl Tanner, and Thomas Hampson as well as rising stars Michelle Bradley, Erin Morley, Kate Lindsey, Hannah Hipp, Brian Jagde, Amber Wagner, and Nadine Sierra, Alan has assisted renowned opera directors Michael Cavanagh, Chris Alexander, Linda Brovsky, Jay Lesenger, Peter Kazaras, and Broadway veterans Susan Stroman and Sam Buntrock. Of Costa Rican-American descent, Alan holds degrees in Music Education, Vocal Performance, and Opera Directing from Mississippi State University, Rice University, and The University of Texas at Austin (respectively). Alan is a member of Actors' Equity Association (AEA) and the American Guild of Musical Artists (AGMA).

#### **Andrew Horn, Set Design**

San Diego Opera debut. Set designer Andrew Horn has designed sets for opera companies in Baltimore, Detroit, Minneapolis, Atlanta, Philadelphia, New York and Miami. He has designed for the Queen Elizabeth 2, and worked as an assistant designer on productions for American Repertory Ballet, Houston Grand Opera, Los Angeles Opera, Atlanta Opera, Berkshire Theatre Festival (MA), and others. He started his career as the Resident Design Assistant for the La Jolla Playhouse. In addition to designing for theatre he has been a commercial designer for Tomar Lampart and Associates, Douglas Derkin Design, and Timothy Corrigan, Inc. He is also owner and principal designer of Andrew Horn Design. He holds a bachelor of arts in fine art from the University of Notre Dame, including a year of studies in Rome, and a masters in opera design and production from Indiana University.

#### **Gary Marder, Lighting Designer**

American Lighting Designer Gary Marder made his San Diego debut lighting *Norma* in 2003, returned in 2009 for *Peter Grimes*, 2011 for *Carmen*, 2012 for *The Barber of Seville*, 2013 for *Samson and Delilah*, 2014 for *A Masked Ball*, and 2016 for *Tosca*. 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*.

## **Get Connected**

### **Pre-Opera Lectures**

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***

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### **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>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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