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San Diego Opera Announces the 2023-2024 Season

- **A Special Concert Starring *Latonia Moore* and *J’Nai Bridges* with the **San Diego Symphony**.**

October 25, 2023

The Balboa Theater

- ***El Milagro del Recuerdo (The Miracle of Remembering)***

The prequel to the sensational mariachi opera *Cruzar la Cara de la Luna* that San Diego Opera presented in 2013.

December 1 and 3 (M), 2023

San Diego Civic Theater

- ***Don Giovanni*** starring **Germán Enrique Alcántara, Megan Moore, and Alexander McKissick** in a version of Mozart’s beloved opera featuring the **San Diego Symphony** on stage conducted by **Yves Abel**.

February 2 and 4 (M), 2024

San Diego Civic Theater

- Puccini’s ***Madama Butterfly*** starring international stars **Corrine Winters (Cio-Cio San)** and **Adam Smith (Pinkerton)**.

April 26 and 28 (M), 2024

San Diego Civic Theater

- **Joshua Guerrero and Andrea Carroll** in Concert

June 8, 2024

The Balboa Theater

- Tickets start at **\$170** for a full-season subscription

San Diego, CA – Beloved classics, a new mariachi opera, and special one-night-only concerts with world-renown artists make up San Diego Opera’s 2023-2024 season.

For the 2023-2024 season, San Diego Opera will present two performances of its Civic Theater operas, as the Company continues to rebuild its audience after a reduction in subscribers caused by the pandemic, not unlike other arts organizations around the country. Performances now open on a Friday with matinees continuing on Sunday. The consolidation of performances allows the Company to reduce expenses and create full houses for patrons and artists. Tickets to performances will be limited, so patrons are encouraged to subscribe early. The new season

format reiterates the Company's core value of fiscal responsibility and nimble adaptation to changing environments to ensure the future of San Diego Opera for our community.

"I am thrilled to announce our exciting new season, filled with world-class artists, beloved operatic classics and new discoveries," shares San Diego Opera General Director, David Bennett. "We are carefully navigating the challenges all organizations face in the post-pandemic world, and this season will provide abundant opportunities for audiences to experience the potency of the human voice while we remain fiscally responsible for our community."

The season opens on **Wednesday, October 25, 2023**, with a special concert featuring soprano **Latonia Moore** and mezzo-soprano **J'nai Bridges** with the **San Diego Symphony** at The Balboa Theatre. Latonia made her Company debut as Aida in 2013 and returned again in 2016 to sing the title role of *Madama Butterfly*, alongside J'Nai Bridges, who made her house debut as Suzuki in those performances. Both singers have gone on to enjoy amazing careers with J'Nai being described as "plush-voiced" (The New York Times), and a "calmly commanding stage presence" (The New Yorker), while Latonia "stopped the show...from almost vibrato-less, celestial high stretches to chilling, chesty low phrases, all of which she sang grippingly" (The New York Times). They will sing a dual orchestral concert including duets from *Madama Butterfly* as well as other opera favorites and few surprises from these two generous and talented artists.

Customs and traditions of a festive holiday celebration will be on display when the season continues on **Friday, December 1, 2023**, at the San Diego Civic Theater with the mariachi opera *El Milagro del Recuerdo (The Miracle of Remembering)*, a prequel to 2013's *Cruzar la Cara de la Luna (To Cross the Face of the Moon)*. In a small town in Michoacán, Mexico, two women, Renata and Lupita, are raising their families while their husbands, Laurentino and Chucho, work as braceros in the United States. Laurentino manages to come home for Christmas, but his return enflames an ongoing argument with Renata about his long work trips. Will Laurentino's desire to support his family overshadow Renata's efforts to keep her family together in a rapidly changing world? This new mariachi opera lovingly explores family traditions in the face of life-changing decisions. Sung in Spanish, this opera marks the welcome return of vocalist **Vanessa Alonso** who made her Company debut as Lupita in 2013's *Cruzar la Cara de la Luna (To Cross the Face of the Moon)* and Juana in 2015's *El Pasado Nunca Se Termina (The Past is Never Finished)*, to once again explore the character of Lupita. She is joined by mezzo-soprano **Claudia Chapa**, who made her Company debut as La Badessa/Zita in 2022's *The Puccini Duo*, as Josefina; mezzo-soprano **Guadalupe Paz**, who created the world premiere role of Frida Kahlo in last season's *El último sueño de Frida y Diego*, as La Mujer; and baritone **Héctor Vásquez**, who made his Company debut as Capitán in 2018's *Florencia en la Amazonas*, as Aba. Mezzo-soprano **Sishel Claverie** makes a welcome debut as Renata. Stage Director **Leonard Foglia** (*Cruzar la Cara de la Luna*, *El pasado nunca se termina*, and *Moby-Dick*), returns to stage his libretto. The music is composed by **Javier Martieiz**, son of Pepe Martinez who was the musical director of the mariachi Vargas de Tecalitlan, and the composer of the first two mariachi operas, *Cruzar la Cara de la Luna* and *El Pasado Nunca se Termina*. An additional performance will be held Sunday, December 3, 2023, at 2 PM.

The season continues on **Friday, February 2, 2024** at the San Diego Civic Theater with Mozart's masterpiece *Don Giovanni* starring **Germán Enrique Alcántara** in his house debut as the titular villain. Considered by many to be the perfect opera, Mozart's *Don Giovanni* has some of the greatest music ever composed and this staging places the singers, chorus, and San Diego Symphony front and center for these performances. The singers will be costumed under stage lights, for a complete visual and auditory experience as the action onstage, supported by projections, paints a haunting portrait of temptation and its consequences. Pompous, lustful, and

accustomed to getting away with anything and everything, Don Giovanni is the ultimate villain. As Giovanni stalks his latest conquest his past sins catch up to him from beyond the grave and he must face judgment for years of cruelty and lechery. These performances also feature tenor **Alexander McKissick** as Don Ottavio, baritone **Ethan Vincent** as Leporello, and soprano **Ashley Fabian** as Zerlina, all in Company debuts. They are joined by returning singers soprano **Tasha Koontz**, last heard in 2023's *The Puccini Duo* as Suor Genoviefte/Nella as Donna Anna, and mezzo-soprano **Megan Moore**, also last heard in *The Puccini Duo* as La Zelartrice/La Ciesca, as Donna Elvira. These performances are led by San Diego Opera's Principal Conductor **Yves Abel**, who was last heard locally on the podium leading performances of 2023's *The Puccini Duo*. An additional performance will be held Sunday, February 4, 2024, at 2 PM. These performances will be the sixth time *Don Giovanni* has been performed by the Company with other performances occurring in 2015, 2000, 1993, 1984, and 1977.

The season will continue on **Friday, April 26, 2024**, at the San Diego Civic Theater with Puccini's ***Madama Butterfly***. These performances star **Corrine Winters** (last heard as Violetta in 2017's *La traviata*) and the Company debut of tenor **Adam Smith** as Pinkerton. *Madama Butterfly* is passionate, poignant, and haunting, and features some of the greatest musical moments from the composer's long career. It tells the tragic story of Cio-Cio San and her marriage to the American naval officer Pinkerton who treats their marriage as a distraction to tragic results. These performances also mark the centennial of the composer's death. Making important Company debuts for these performances is mezzo-soprano **Stephanie Doche** as Suzuki and baritone **Kidon Choi** as Sharpless. They are joined by returning tenor **Joel Sorensen**, last heard as Spoletta in 2023's *Tosca*, as Goro. Maestro **Yves Abel** once again returns to lead these performances with the San Diego Symphony in the pit. An additional performance will be held Sunday, April 28 at 2 PM. These performances will mark the tenth time *Madama Butterfly* has been performed by the Company with performances in 2016, 2009, 2003, 1998, 1993, 1989, 1982, 1978, and 1971.

The season will conclude on **Saturday, June 8, 2024 at 7:30 PM** at the Balboa Theater with a special one-night-only piano concert with tenor **Joshua Guerrero** and soprano **Andrea Carroll**. Joshua made his Company debut in *One Amazing Night* in 2019, and returned as Rodolfo in 2020's drive-in performance for *La bohème*. Of his concert with the Company, the San Diego Union-Tribune noted "Guerrero, an impressive tenor... has a rich, robust voice with a smooth passaggio and easy access to his top notes." Soprano Andrea Carroll made her debut as Musetta in 2020's drive-in *La bohème*. Of her appearance, San Diego Story said she "soared with a crystalline purity in the upper range that is not typically encountered." Joshua and Andrea also united for San Diego Opera for a filmed version of Daniel Catan's *La hija de Rappaccini* that the Company is preparing to premiere. Expect a sneak peek of elements from this filmed opera, as well as opera favorites, zarzuelas, passionate duets, plenty of surprises, as well as the warmth and humor both of these singers exude from the stage.

Subscriptions to the full season start as low as \$170 and all performances will have supertitles in both English and Spanish. With the consolidation of audiences into two performances, seating will be limited and patrons should renew now, and not risk a sold-out performance. Single tickets, if available, will go on sale this Fall. Casts, repertoire, and scheduling are subject to change.

Senior citizen, student, and military discounts (active and retired) are available on subscription packages. Please call San Diego Opera's Patron Services at (619) 533-7000 Monday- Friday, 8:30 AM – 4:30 PM for more information.

Pre-season artwork available at: <https://sandiegoopera.smugmug.com/2023-2024-PreProduction-Artwork-/n-mfbx7q/>

www.sdopera.org

San Diego Opera 2023-2024 Season Performance Schedule

Latonia Moore and J’Nai Bridges in Concert with the San Diego Symphony

The Balboa Theater

Wednesday October 25, 2023 7:30pm

El Milagro del Recuerdo (The Miracle of Remembering)

Javier Martinez (Music) / Leonard Foglia (Libretto)

San Diego Civic Theater

Friday December 1, 2023 7:30pm

Sunday December 3, 2023 2:00pm

Don Giovanni

Wolfgang Amadeus Mozart

San Diego Civic Theater

Main Stage Series

Friday February 2, 2024 7:30pm

Sunday February 4, 2024 2:00pm

Madama Butterfly

Giacomo Puccini

San Diego Civic Theater

Friday April 26, 2024 7:30pm

Sunday April 28, 2024 2:00pm

Joshua Guerrero and Andrea Carroll in Concert

The Balboa Theater

Saturday June 8, 2024 7:30pm

Select Biographies

Latonia Moore and J’Nai Bridges in Concert with The San Diego Symphony

Latonia Moore, Soprano

Soprano Latonia Moore made her San Diego Opera debut on 2013 in the title role of *Aida*, returning in 2016 to sing the title role of *Madama Butterfly*. Praised as “richly talented” by the New York Times, notable engagements include the title role in *Tosca* in her house debut at Austin Opera, the Atlanta Symphony Orchestra for a special community concert in Serenbe, Georgia, the Metropolitan Opera for *Aida*, Sister Rose in *Dead Man Walking*, and Serena in *Porgy and Bess*. She also sang the title role in *Tosca* with Opéra de Rouen Normandie Théâtre des Arts. Ms. Moore has received global acclaim for her interpretation of the title role in *Aida*, of which the New York Times said “her voice was radiant, plush and sizeable at its best, with gleaming top notes that broke through the chorus and orchestra during the crowd scenes.” Houses where she has sung the role of Aida include Royal Opera Covent Garden, Opernhaus Zürich, Opera Australia, Teatro Colón, English National Opera, New National Theatre Tokyo, Dubai Opera, Dallas Opera, Pittsburgh Opera, Detroit Opera, Polish National Opera, and at the Ravinia Festival with the Chicago Symphony Orchestra under James Conlon. Additional operatic highlights include appearances as Cio Cio San in *Madama Butterfly* at the Metropolitan Opera, Liù in *Turandot* at Royal Opera Covent Garden, the title role in *Tosca* and Elisabeth in *Don Carlo* with Opera Australia, the title role in *Tosca* with Washington National Opera, Cio Cio San and Mimi in *La bohème* with Semperoper Dresden, Cio Cio San at the Hamburg State Opera, Micaëla in *Carmen*, Liù, Elvira in *Ernani*, and Lucrezia in *I due Foscari* in Bilbao, Desdemona in *Otello* at Bergen National Opera, Serena at both English National Opera and De Nationale Opera Amsterdam, and an appearance on the 50th Anniversary Gala of the Metropolitan Opera.

J’Nai Bridges, Mezzo-soprano

American mezzo-soprano J’Nai Bridges made her Company debut in 2016’s *Madama Butterfly* as Suzuki. Known for her “plush-voiced mezzo-soprano” (*The New York Times*), and “calmly commanding stage presence” (*The New Yorker*) she has been heralded as “a rising star” (*Los Angeles Times*), gracing the world’s top opera and concert stages. Recent engagements include the title role of *Carmen* with debut engagements at the Arena di Verona, Canadian Opera Company, and a return to Dutch National Opera, and Lyric Opera of Chicago. She made her Seattle Opera debut in a concert performance of *Samson et Delilah* as Delilah. Additional concert engagements include Mahler’s *Resurrection Symphony* with the Detroit Symphony, and a world premiere by Carlos Simon with the National Symphony Orchestra. Ms. Bridges’ recital engagements include performances at 92NY, Washington University, Thomasville Center for the Arts, The Cliburn, Wallis Annenberg Center for the Performing Arts, San Francisco Performances, and the Mondavi Center in Davis, California. Notable engagements include a guest artist in The Kennedy Center’s 50th Anniversary Season, National Philharmonic in the world premiere of Adolphus Hailstork’s *A Knee on the Neck*, and Mozart’s *Requiem*, and her first performance of the Verdi Requiem with the Cathedral Choral Society. She also appeared with the Amarillo Symphony as a guest artist in a world premiere piece by Chris Rogerson entitled *Sacred Earth*, and she gave a solo recital at the McCarter Theatre Center in Princeton. She performed Lieberson’s *Neruda Songs* with the Los Angeles Philharmonic and Gustavo Dudamel as part of the *Power to the People!* festival, followed by her debut with the San Francisco Symphony singing Jocasta in Peter Sellars’ production of Stravinsky’s *Oedipus Rex*, conducted by Esa-Pekka Salonen. She is a leading figure in classical music’s shift toward conversations of inclusion and racial justice in the performing arts. In 2022 she was announced as one of the Kennedy Center’s NEXT50 cultural leaders. Bridges led a highly successful panel on race and inequality in opera with the Los Angeles Opera that drew international acclaim for being a “conversation of striking scope and candor” (*The New York Times*). She was featured in the Converse shoe brand’s

All Stars Campaign for its Breaking Down Barriers collection. Bridges also performed with the Los Angeles Philharmonic under the baton of Gustavo Dudamel for two episodes of the digital SOUND/STAGE series, and as part of the Global Citizen movement's Global Goal campaign, a program which also included Coldplay, Shakira, Usher and more. Other recent highlights include the 2022 Grammy® Award-winning Metropolitan Opera production of *Akhmaten* and 2021 Grammy® Award-winning recording of Richard Danielpour's oratorio *The Passion of Yeshua* with the Buffalo Philharmonic Orchestra, performing at the National Library of Congress to honor legendary fashion designer Diane von Furstenberg as she received the 2022 Ruth Bader Ginsburg Woman of Leadership Award, her sold-out Carnegie Hall Recital debut, her role debut of Kasturbai in *Satyagraha* at LA Opera, and her debuts at Dutch National Opera and the Gran Teatre del Liceu in Barcelona. Ms. Bridges also created the role of Josefa Segovia in the world premiere of John Adams' *Girls of the Golden West* at San Francisco Opera, and performed in the world premiere of *Bel Canto* at the Lyric Opera of Chicago, an opera by Jimmy Lopez based on the novel by Ann Patchett. She is the recipient of the prestigious 2018 Sphinx Medal of Excellence Award, a 2016 Richard Tucker Career Grant, first prize winner at the 2016 Francisco Viñas International Competition, first prize winner at the 2015 Gerda Lissner Competition, a recipient of the 2013 Sullivan Foundation Award, a 2012 Marian Anderson award winner, the recipient of the 2011 Sara Tucker Study Grant, the recipient of the 2009 Richard F. Gold Grant from The Shoshana Foundation, and the winner of the 2008 Leontyne Price Foundation Competition.

El Milagro del Recuerdo (The Miracle of Remembering)

Vanessa Alonzo, Lupita

Vanessa Alonzo made her Company debut as Lupita in 2013's *Cruzar la Cara de la Luna (To Cross the Face of the Moon)* and Juana in 2015's *El Pasado Nunca Se Termina (The Past is Never Finished)*. Alonzo originated the role of Lupita in the premiere of Houston Grand Opera's *El Milagro del Recuerdo* by Leonard Foglia and Javier Martinez in 2019. In 2021, she reprised the role with Arizona Opera and again with Houston Grand Opera in 2022. She is an original cast member since 2010 for Jose 'Pepe' Martinez and Leonard Foglia's *Cruzar La Cara de La Luna/To Cross the Face of the Moo*, and reprised the role nationally at Houston Grand Opera, Lyric Opera of Chicago, Arizona Opera, and Fort Worth Opera sharing the stage with world-renown, Mariachi Vargas de Tecalitlan. Alonzo reprised the role of Lupita accompanied by multiple Grammy award-winning Mariachi Los Camperos in 2018 for New York City Opera and El Paso Opera. Internationally Alonzo has performed Lupita in Paris, France at the Théâtre du Châtelet and in Quito Ecuador at Teatro Nacional Sucre. She also created the role of Juana for the second mariachi opera, *El Pasado Nunca Se Termina/The Past is Never Finished* also by Foglia and Martinez. She was part of the tri-city premiere tour with Lyric Opera of Chicago, Houston Grand Opera, and San Diego with Mariachi Vargas De Tecalitlan. Alonzo reprised the role as part of the Fort Worth Opera Festival in 2019 with Mariachi Nuevo Tecalitlán. Alonzo's mariachi style has welcomed opportunities to sing for different prestigious events such as Houston Grand Opera Ball in 2019 with Mariachi Los Camperos and Minnesota Opera's Ópera Afuera at Allianz Field in the Fall of 2021. She was also accompanied by Trío Chapultepec for Austin Opera's Concerts at the Consulate series. Then she performed for Southbend Symphony Orchestra for their Día De Los Muertos 2022 festivities, also joined by Trío Chapultepec. Vanessa is the lead female vocalist in the Houston-based Latin-fusion group Los Guerreros de La Musica. Together they have won the Best Latin Band in the East Texas Music Awards. Vanessa was awarded the International Leadership Award by the Texas Women's Empowerment Foundation in 2014 for her outstanding career. In 1999, she won the Best in the US Vocalist in the Mariachi Vargas Extravaganza vocal competition. A competition judged by the world-renowned Mariachi Vargas

de Tecalitlan. Her notable credits include tours to Ireland, Mexico, Norway, and Vietnam with MECA Mariachi. In 2002, she performed for the opening ceremonies of the Winter Olympics in Salt Lake City with MECA Mariachi. Television credits include *El Show de Cristina* on Univision as a participant in *Festival de Rancheras* and a finalist on Estrella TV's *Tengo Talento, Mucho Talento* in 2011. She was a participant of the 1999 and 2000 Encuentro Internacional del Mariachi y Charrería in Guadalajara, Jalisco.

Claudia Chapa, Josefina

Mezzo-soprano Claudia Chapa made her Company debut as La Badessa/Zita in 2022's *The Puccini Duo*. She made her Houston Grand Opera debut originating the role of Josefina in the world premiere of *El Milagro del Recuerdo*--a role which she has reprised at Arizona Opera in 2021 and again in encore performances at Houston Grand Opera in 2022. Recently, she debuted Fricka and Waltraute in Virginia Opera's production of Wagner's *The Valkyrie*, returned to the role of Berta (*The Barber of Seville*) at Austin Opera, and Gertrude (*Roméo et Juliette*) with Opera San Antonio. In addition to her active performing career, Claudia is an in-demand concert curator specializing in Hispanic/Latinx programming. She was recently appointed as the inaugural curator of Hispanic and Latinx programming for the Austin Opera. This program is incredibly important to her personal artistic mission and she's proud to curate *Concerts at the Consulate/Conciertos en el Consulado* in the new partnership between Austin Opera and the Mexican Consulate. She will be featured as soloist and curator of the upcoming *Bella Noche de Música* at Austin Opera. Last season, Ms. Chapa made company and role debuts as Filipyevna in *Eugene Onegin* with The Dallas Symphony, as alto soloist for Beethoven's *Missa Solemnis* with the National Philharmonic. She participated and co-curated in the concert *Entre Amigos* which opened Fort Worth Opera's historic 75th Season. She debuted Mother Superior in Charlottesville Opera's *The Sound of Music*, sang Alisa in Opera San Antonio's *Lucia di Lammermoor*, and returned to Opera Delaware as Marcellina in *The Marriage of Figaro*. In 2020-2021, she performed the Title Role in Douglas Pew's *Penny* in her debut with Opera Grand Rapids. Other recent highlights include recording Handel's *Messiah* with the Royal Philharmonic at the famed Abbey Road Studios, a return to Alabama Symphony as featured soloist in *El amor brujo* (de Falla) and *Neruda Songs* (Lieberson), house and role debuts as Fenena (*Nabucco*) with West Bay Opera, Azucena (*Il trovatore*) with St. Petersburg Opera Company, Winter Opera St. Louis, Ortrud (*Lohengrin*) and Hedwige (*William Tell*) with Opera Southwest, Mary (*The Flying Dutchman*) and Dryade (*Ariadne auf Naxos*) with Austin Opera, the Fairy Godmother in the US premiere of Alma Deutscher's *Cinderella* with Opera San Jose, Berta (*The Barber of Seville*) with San Antonio Opera, Zita (*Gianni Schicchi*) and Zia Principessa (*Suor Angelica*) with St. Petersburg Opera, Zita with Opera Delaware and Baltimore Concert Opera, Marcellina (*The Marriage of Figaro*) with Charlottesville Opera, Ulrica (*A Masked Ball*), Madame Flora (*The Medium*) and The Witch (*Hänsel und Gretel*) with Opera in the Heights, Bloody Mary (*South Pacific*) with Gulf Coast Symphony, Dame Quickly (*Falstaff*) with Winter Opera St. Louis and Opera in the Heights, Marthe (*Faust*) with Indianapolis Opera, Third Lady (*The Magic Flute*) with The Glimmerglass Festival and Austin Lyric Opera; and Alisa (*Lucia di Lammermoor*) with Winter Opera St. Louis.

Guadalupe Paz, La Mujer

Mezzo-soprano Guadalupe Paz made her Company debut as Mercedes in *Carmen* in 2019, created the role of Frida Kahlo in the world premiere of *El último sueño de Frida y Diego* in 2022, and was last heard as La Maestra Dele Novizie in *Suor Angelica*. 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 Orquestra y Mezzosoprano* at International Festival Instrumenta, and *Seven Deadly Sins* at the Aspen Music Festival.

Sishel Claverie, Rentata

Mexican mezzo-soprano, Sishel Claverie, enjoys a versatile career in opera, concert works, new music and multidisciplinary collaborations. Recent engagements include her debut with the National Symphony Orchestra in Leonard Bernstein's *Mass*; a concert of French baroque music with Opera Lafayette; and her appearance as Carmen/Lola in the short film *Chinese Laundry*. This Spring, Sishel performed as one of the Weird Sisters in Heartbeat Opera's adaptation of Verdi's *Macbeth*, *Lady M*, experimenting with electronic sound design. A champion of new operatic works, Ms. Claverie has been involved in a number of world premieres, including singing the role of Carmelita in Ted Rosenthal's *Dear Erich*, with the New York City Opera; Fia in Jake Landau's latest opera *Pietà*; and as Gloria in the video opera series *Everything for Dawn* by Experiments in Opera. Other performance highlights include the title role in Piazzolla's tango-opera *Maria de Buenos Aires*, Daniela in the musical *In The Heights*, with Skylight Music Theatre; and Carmen with Heartbeat Opera, which was praised by the New York Times as "Riveting". Sishel holds a Bachelor's Degree in Music from the University of Houston and a Master's Degree in Music from Rice University. She currently resides in New York City.

Héctor Vásquez, Aba

Baritone Héctor Vásquez made his Company debut as Capitán in 2018's *Florencia en la Amazonas*. He created the role Aba in the 2019 world premiere for Houston Grand Opera where he has also been seen as Emperor Altoum in *Turandot* and Benoît/Alcindoro in *La bohème*, George Benton in *Dead Man Walking*, Scarpia in *Tosca*, the title role in *Rigoletto*, Forester in *The Cunning Little Vixen*, Alvaro in *Florencia en el Amazonas* for the world premiere, and Schaunard in *La bohème*. He has appeared with major opera companies, orchestras, and festivals including the Metropolitan Opera; San Francisco Opera; Utah Opera; Seattle Opera; Opera Colorado; LA Opera; the Los Angeles Philharmonic; the San Francisco Symphony; the Santa Fe Chamber Music Festival; and the Ojai Festival. Vásquez is on the faculty of the Moores School of Music at the University of Houston and is a voice faculty member of Houston Grand Opera's Community and Learning's Bauer Family High School Voice Studio. He is also the co-director of the High School Voice Program at the Brevard Music Center.

Leonard Foglia, Director/Librettist

Leonard Foglia is a theater and opera director and librettist. His work has been seen at San Diego Opera in 2012's *Moby-Dick* (director), 2013's *Cruzar la Cara de la Luna* (director/librettist), and 2015's *El Pasado Nunca Se Termina* (director/librettist). Original Broadway productions include *Master Class* with Zoe Caldwell and Audra McDonald (also West End with Patti LuPone, National tour with Faye Dunaway), *Thurgood* with Laurence Fishburne (filmed for HBO), and *The People in the Picture* with Donna Murphy. Broadway revivals include *The Gin Game* with James Earl Jones and Cicely Tyson, *On Golden Pond* with Mr. Jones, and *Wait Until Dark* with Quentin Tarantino and Marisa Tomei. Off-Broadway work includes Anna Deavere Smith's *Let Me Down Easy* (filmed for PBS), *The Stendhal Syndrome* with Isabella Rossellini, *One Touch of Venus* (Encores!), and *If Memory Serves*, *Lonely Planet*. Regional work includes *Unusual Acts of Devotion*, *Distracted*, *Paper Doll*, *The Secret Letters of Jackie and Marilyn*, *The Subject Was*

Roses, A Coffin in Egypt, and God's Man in Texas. Opera work includes the world premieres of *Moby-Dick* (filmed for PBS), Dallas Opera, San Francisco Opera, *Everest* (Dallas Opera); *Cold Mountain* (Santa Fe Opera); *The End of the Affair* (Houston Grand Opera, etc.); *Three Decembers* (Houston Grand Opera). His production of *Dead Man Walking* has been seen across the country. As a librettist, he wrote (and directed) *El Pasado Nunca Se Termina/The Past Is Never Finished*, with composer José “Pepe” Martínez, commissioned by and premiered at Lyric Opera of Chicago. *A Coffin in Egypt*, with composer Ricky Ian Gordon was commissioned by and premiered at Houston Grand Opera and has played, Opera Philadelphia, Chicago Opera Theater, LA and The American Songbook at Lincoln Center. *Cruzar la Cara de la Luna/To Cross the Face of the Moon* with composer Martínez was commissioned by and premiered at Houston Grand Opera and has played, Lyric Opera of Chicago, Houston Grand Opera, Arizona Opera and Théâtre du Châtelet in Paris.

Don Giovanni

Germán Enrique Alcántara, Don Giovanni

San Diego Opera debut. Argentinean baritone Germán Enrique Alcántara is a graduate of Jette Parker Young Artist Programme of Royal Opera House London, where he had his company debut in the 2018/19 Season as Dancaïre in *Carmen*. In the same Season he appeared in many other roles at Covent Garden: Baron Douphol in *La traviata*, Wagner in *Faust*, Dumas in *Andrea Chénier* and Moralès in *Carmen*. In the 2019/20 Season he toured in Japan with ROH (Wagner in *Faust*) and joined the Christmas Concerts to sing excerpts of *La bohème* as Marcello. He has been awarded in many international singing competitions, including 1st Prize as baritone at “Jose Carreras Grand Prix” 2021 of the Elena Obraztsova Foundation in Moscow, 3rd Prize along with Audience Prize, “Amics de l’Òpera de Sabadell” Prize and “Concert at Teatro Real” Prize at “Tenor Viñas” 2021 Competition in Barcelona, Golden Medal with high distinction at the 5th Manhattan International Competition in 2020, Laureate at “Queen Elizabeth” Competition 2018 in Belgium, First Prize at Concurso Bach Joven in Paraguay, Second Prize in the Concurso para Jóvenes Estudiantes de Canto Lirico in Buenos Aires, First Prize in the Concours Lyrique International ad Alta Voce in Paris. Recent performances include *La bohème* (Marcello) at Welsh National Opera Cardiff; *The Elixir of Love* (Belcore) and *The Pearl Fishers* (Zurga) at Teatro Colón Buenos Aires; Donizetti’s *Caterina Cornaro* (Lusignano) at Festival Klangvokal Dortmund; *The Marriage of Figaro* (Conte di Almaviva) at ROH Covent Garden London at Stadttheater Klagenfurt; Rigoletto at ROH; concert for the winners of “Tenor Viñas” Competition at Teatro Real Madrid.

Alexander McKissick, Don Ottavio

San Diego Opera debut. Tenor Alexander McKissick started off the 2023 season with an acclaimed role debut as Don Ottavio in North Carolina Opera's production of Mozart's *Don Giovanni*. He can frequently be seen on tour with world famous trumpeter Chris Botti throughout the USA performing favorite selections of Sartori and Puccini. Alex made his company debut with The Cleveland Orchestra as Joe in Puccini's *La fanciulla del West* under the baton of Maestro Franz Welser-Möst. Highlights of his 2022 season include the world premiere of two Georgia Shreve oratorios, *Lavinia and Anne Komnene*, at Alice Tully Hall under the baton of Steven Mercurio; a performance with Camerata Notturna of Beethoven *Symphony #9* alongside soloists Siphokazi Molteni, and Matthew Rose; as well as several aria-filled galas with Berkshire Opera Festival, and Chamber Orchestra of the Triangle. Other notable performances include the title role in *Roméo et Juliette* with the Wolf Trap Opera, appearances at Washington National Opera in such roles as Nikolaus Sprink in Kevin Puts’s *Silent Night*, Roderigo in *Otello*, The

Governor of Montevideo in *Candide*, the 1st Armored Guard in *The Magic Flute*, Alfredo in *La traviata* at the Aspen Music Festival; concerts with the Georg Solti Accademia in Venice, Italy; the tenor soloist in Handel's *Messiah* with the Richmond Symphony and Beethoven's *Symphony #9* with the Charleston Symphony Orchestra; Monostatos in *The Magic Flute*, Le Journaliste in Poulenc's *Les mamelles de Tirésias*, Ein Soldat in Ullman's *Der Kaiser von Atlantis*, and Brack Weaver in Kurt Weill's *Down in the Valley* at the Juilliard School of Music. He has worked with conductors Eun Sun Kim, Daniele Callegari, Keri-Lynn Wilson, Nicole Paiement, as well as stage directors David Alden, Francesca Zambello, Tomer Zvulun, Octavio Cardenas, Christopher Mattaliano, and Garnett Bruce. He has coached with Richard Bonyng, Carmen Giannattasio, Angela Gheorghiu, and Anthony Legge, in addition to participating in master classes with Fabio Luisi and Emmanuel Villume. He is a highly sought-after recitalist in the Washington, D.C. metro area where he has appeared at the Renwick Gallery, Dumbarton Oaks, the Cosmos Club, the Metropolitan Club, the United States Supreme Court, and a number of private concerts at various embassies and residences of important officials. His recording of Bernstein's *Songfest*, released on the Naxos label, was under consideration for a Grammy Award. He is a 2018 Sullivan Foundation Career Grant Winner, a 2017 Sara Tucker Study Grant Winner, a 2018 Operalia quarterfinalist, and a Toulmin Scholar. He received his Bachelors of Music and Master's Degree from the Juilliard School of Music and is an alumnus of the Cafritz Young Artist Program at the Washington National Opera.

Ashley Fabian, Zerlina

San Diego Opera debut. Notable appearances by soprano Ashley Fabian include appearances at Columbus Symphony Orchestra and the Utah Symphony as the soprano soloist in *Carmina Burana*, Pamina in *The Magic Flute* with Pacific Opera Project, soprano soloist with the Los Angeles Philharmonic in *Traveler's Prayer* by Steve Reich, and Carnegie Hall's Stern Auditorium as Phyllis in *Iolanthe* with MasterVoices. She appeared with Seattle Opera as Barbarina in *The Marriage of Figaro*, Des Moines Metro Opera in *The Magic Flute*, Cinderella in *Into the Woods* in Holy City Arts & Lyric Opera's inaugural season, and was heard locally as Ginevra in *Ariodante* with Opera Neo. She also returned to the Southeast Regional Finals in the Metropolitan Opera Laffont Competition, a competition in which she has been a Regional Finalist a total of three times. Previous seasons have featured her in roles such as Johanna in *Sweeney Todd*, Adina in *The Elixir of Love*, Gretel in *Hänsel und Gretel*, Ilia in *Idomeneo*, Younger Alyce in *Glory Denied*, Lucia in *Lucia di Lammermoor*, Madame Silberklang in *The Impresario*, Susanna in *The Marriage of Figaro*, Bastienne in *Bastien und Bastienne*, The Princess in *Transformations*, and Laetitia in *The Old Maid and the Thief*. She has recorded the roles of Sister Sparrow in *Bre'r Rabbit and the Tar Baby* by Nkeiru Okoye and Carman Moore, and Venus in *The Golden Ass* by Tiffany Skidmore. In concert Ms. Fabian has appeared as the soprano soloist for Brahms's *Ein deutsches Requiem* with the Erie Philharmonic and has also been a soloist in Händel's *Dixit Dominus* and *Messiah*, Fauré's *Requiem*, Charpentier's *Te Deum*, Vivaldi's *Gloria*, and a fully staged production of Bach's *St. Matthew Passion*. Ms. Fabian has been engaged with other companies including Pittsburgh Opera, Cincinnati Opera, Cincinnati Symphony Orchestra, Central City Opera, Charleston Symphony Orchestra, Indianapolis Opera, and Virginia Arts Festival. She has been the recipient of awards from the Metropolitan Opera National Council, the Orpheus Vocal Competition, the James Toland Vocal Arts Competition, Central City Opera, and the Grand Concours Franco-American Competition. In addition, she was a finalist in the Tenor Viñas Competition, Mildred Miller Competition, Cooper-Bing Competition, and Piccola Opera Competition.

Tasha Koontz, Donna Anna

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, the soprano soloist in *Ascension* during the 2022 Without Walls Festival, as Frida 1 in 2022's *El último sueño de Frida y Diego* and Suor Genovieffe/Nella in 2023's The Puccini Duo of *Suor Angelica* and *Gianni Schicchi*. Recent appearances include Mimì 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.

Megan Moore, Donna Elvira

Mezzo-soprano Megan Moore made her Company debut as La Zelatrice / La Ciesca in 2023's Puccini Duo of *Suor Angelica* and *Gianni Schicchi*. Recent appearances include a return to the Metropolitan Opera to cover the role of Blanche de la Force in Poulenc's *Dialogues des Carmélites*, Plácido Domingo's Operalia competition taking place in Riga, Latvia, debuts with the Seattle Symphony singing the roles of Little Prince and Princess Miaoyin in performances of Tan Dun's *Buddha Passion*, with additional performances at Teatro Comunale (Modena, Italy) and Emirates Palace (Abu Dhabi, UAE), the title role in Gluck's *Orfeo* with Orchestra of the Triangle, Sheila in a workshop of *The Righteous* for Santa Fe Opera, and Dorabella in *Così fan tutte* for her company debut at Opera Theatre of Saint Louis. She made recital appearances in Baltimore and New York City, in addition to a tour of several cities in Iowa. Concert engagements include appearances at Carnegie Hall's Zankel Hall for Bach's cantata *Schau, lieber Gott, wie meine Feind*, and the Gaillard Center in December for the Charleston Symphony's annual *Holiday Pops!* concert. She joined Harry Bicket to record Handel's *La Lucretia* and *Il delirio amoroso* with The English Concert, made her Metropolitan Opera debut in *Hamlet*, made her role debut as Donna Elvira in *Don Giovanni* at the Berkshire Opera Festival, premiered a piece by Jessica Meyer at Shriver Hall with violist Jordan Bak, performed the role of Claire in Bernstein's *On the Town* with Opera Naples, joined the Santa Fe Opera to workshop *The Righteous*, a new work composed by Gregory Spears with libretto by Tracy K. Smith which will debut in the company's 2024 season. In recital, she took the stage in New York, Washington, D.C, and Birmingham. She made a special appearance with the Borromeo String Quartet to sing Handel arias from *Hercules* and *Alcina* in Carnegie Hall's Zankel Hall. She made her Santa Fe Opera debut creating the role of Ino in the world premiere of *The Lord of Cries*. Additional highlights also include the role of Medea in Handel's *Teseo*, and appeared in Carnegie Hall's *SongStudio with Renée Fleming* in partnership with her frequent collaborator, pianist Francesco Barfoed. Additional opera roles include Costanza in Haydn's *L'isola disabitata* with Opera Naples, Dorabella in *Così fan tutte*, Nicklausse in a new production of *The Tales of Hoffmann* at the Miami Music Festival, and Arsamene in a historically-staged production of Handel's *Serse* with Haymarket Opera Company. Other favorite operatic roles of Ms. Moore include the title role in Massenet's *Cendrillon*, Angelina in *Cinderella*, Blanche de la Force in *Dialogues des Carmélites*, and Rosina in *The Barber of Seville*.

Ethan Vincent, Leporello

San Diego Opera debut. American baritone Ethan Vincent recent appearances includes the soloist in Orff's *Carmina Burana* for the Columbus Symphony Orchestra, several company debuts including the Boston Youth Symphony Orchestra singing Méphistophélès in Berlioz's *La damnation de Faust*, Opera Naples for the role of Escamillo in *Carmen*, Opera Philadelphia for a

series of performances including *Carmina Burana* and Margaret Bonds' *Credo*, as well as an Emerging Artist recital for the company, Schaunard in *La bohème* with the Berkshire Opera Festival and Marcello in *La bohème* with Sacramento Philharmonic & Opera. Mr. Vincent returned to the Los Angeles Philharmonic for Clarence in *Girls of the Golden West*. Notable appearances include Riolobo in *Florenzia en el Amazonas* at Lyric Opera of Chicago, Don Fernando in *Fidelio* with the Los Angeles Philharmonic, Marcello with the Columbus Symphony; Schaunard with Cincinnati Opera, and Billy Bigelow in *Carousel* with Indianapolis Opera. In concert, he has appeared with the Cincinnati Symphony Orchestra performing *El Niño* by John Adams with the composer on the podium, Milwaukee Symphony Orchestra in Handel's *Messiah*, and two Rachmaninoff engagements at Bard SummerScape: baritone soloist in *The Bells* and portraying Duke in *The Miserly Knight*. Other notable appearances include the role of Captain in *Eugene Onegin* in a house debut at the Santa Fe Opera, his company debut as Marcello at the National Performing Arts Center, Taiwan, Jauno in *West Side Story* with the Philadelphia Orchestra, Joseph De Rocher in the Chicago premiere of *Dead Man Walking*, Belcore in *The Elixir of Love* at Indianapolis Opera, the role of Behike in the North American premiere of *Hatuey: A Memory of Fire* in collaboration with the Peak Performance series; and made his debut as Germont in *La Traviata* with Martha Cardona Opera at Merkin Hall in New York. As a Resident Artist at Philadelphia's Academy of Vocal Arts, he performed numerous title roles including: *Rigoletto*, *Don Giovanni*, Rubenstein's *The Demon*, and *Gianni Schicchi*, as well as Count di Luna in *Il Trovatore*, Albert in *Werther*, Guglielmo Wulf in *Le Villi*, Alberich in *Das Rheingold*, and Guglielmo in *Così fan tutte*. In addition to his operatic credits, Mr. Vincent can be seen in the featured role of César in the acclaimed film *Bel Canto* alongside Academy Award winner Julianne Moore and Oscar nominee Ken Watanabe. He has garnered several awards including the Éva Marton International Singing Competition (Grand Finalist - 2021); Metropolitan Opera National Council Auditions (Semi-Finalist - 2021, 2018); Loren L. Zachary National Vocal Competition (Founder's Award - 2021); The Young Patroness of the Opera Competition (1st Prize - 2019); Nicola Martinucci International Competition (2nd Prize Winner - 2019); Vero Beach Rising Stars Competition (1st Prize & Sergio Franchi Award Winner - 2019), The Gerda Lissner Foundation (YAVI Award 2019), and The Paris Opera Competition (3rd prize and Audience Choice Award).

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*, in 2022 for *Roméo et Juliette*, and last season conducted the Puccini Duo of *Suor Angelica* and *Gianni Schicchi*. 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 *Thaïs* 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.

Madama Butterfly

Corrine Winters, Cio-Cio San

Soprano Corrine Winters was last seen as Violetta in 2017's *La traviata*. Notable appearances include her role and house debut as Cio-Cio San at Opera di Roma, followed by debuts at Oper Frankfurt as Tchaikovsky's Iolanta, La Monnaie de Munt as Giorgetta in *Il Tabarro* and the title role in Suor Angelica in Puccini's *Il Trittico*, and the Grand Théâtre de Genève as Jenufa. She also returned to Opera di Roma for the title role in *Kát'a Kabanová*, directed by Richard Jones, and debuts with the Salzburg Festival in a new Barrie Kosky production of *Kát'a*, conducted by Jakub Hrůša. Corinne has brought her Violetta, praised by The Guardian as "a wonderful combination of feistiness and fragility, sung with unflagging intensity," to audiences around the world – at Royal Opera House Covent Garden, Theater Basel, Opera Australia, Seattle Opera, Wolf Trap Opera, Michigan Opera Theatre, English National Opera, Opera Lyra Ottawa, and Opera Hong Kong. Other recent appearances include the title roles in Moniuszko's *Halka* (Theater an der Wien) and *Katya Kabanova* (Seattle Opera), Rachel in *La Juive* and Desdemona in *Otello* (Opera Vlaanderen), Tatyana in *Eugene Onegin* (Michigan Opera Theatre, Arizona Opera), Fiordiligi in *Così fan tutte* (Royal Opera House, Orchestra dell'Accademia Nazionale di Santa Cecilia), Magda in *La rondine* (Opera Theatre of Saint Louis), Leila in *The Pearl Fishers* (Santa Fe Opera), Mélisande in *Pelléas et Mélisande* (Opernhaus Zürich, Opera Theatre of Saint Louis), Mimì in *La bohème* (English National Opera, Washington National Opera, Arizona Opera), Juliette in *Roméo et Juliette* (Arizona Opera), Alice Ford in *Falstaff* (City of Birmingham Symphony Orchestra), Soong Ching-ling in the American premiere of *Dr. Sun Yat-sen* (Santa Fe Opera), and Liù in *Turandot* (Orquesta Sinfónica Simón Bolívar de Venezuela) under the baton

of Gustavo Dudamel. On the concert stage, Corinne has appeared as soprano soloist in a European tour of Verdi's *Requiem* led by Sir John Eliot Gardiner, *Les nuits d'été* with Borusan Istanbul Philharmonic Orchestra, *Bachianas Brasileiras* with True Concord, and a featured recitalist with the Tucson Desert Song Festival. She joined tenor Matthew Polenzani in recital for the George London Foundation, and also appeared in recital with the New York Festival of Song, and Vocal Arts DC, showcasing Spanish song repertoire from her debut album, *Canción amorosa*. She has won prizes from the Mabel Dorn Reeder Foundation, Marcello Giordani Foundation (1st prize, Critics Choice Award, Vero Beach Prize), George London Foundation (George London/Leonie Rysanek Award), Sullivan Foundation (Career Grant), Licia Albanese Puccini Foundation (1st Prize), Palm Beach Opera Competition (1st Prize), Gerda Lissner Foundation (2nd Prize), and the Metropolitan Opera National Council Auditions (National Semifinalist, 1st place New England Region), and is a recipient of Wolf Trap Opera's Shouse Career Grant.

Adam Smith, Pinkerton

San Diego Opera debut. Tenor Adam Smith made his debut at the Théâtre Royal de la Monnaie de Munt in Brussels as both Luigi and Rinuccio in a new Tobias Krazer production of Puccini's *Il Trittico* conducted by Alain Atinoglu. He appeared with the Glyndebourne Opera as Florestan in *Fidelio*. He also sang Cavaradossi in *Tosca* in at the Teatro Mayor Julio Mario Santo Domingo in Bogotá. He made his debut with the Opera Theater of St. Louis as Don José in *Carmen*. From 2014-2017 Adam was a member of the ensemble at Opera Vlaanderen in Antwerp. During his time there he performed a diverse collection of roles including Tamino in Mozart's *The Magic Flute*, Cassio in *Otello*, and the Indian Tenor in Rimsky-Korsakov's *Sadko*. Prizes include First Prize, Audience Prize, Critics' Prize, and the prize for The Best Tenor at the 2015 Ferruccio Tagliavini International Singing Competition in Austria. In the same year he won Third Prize in the Ada Sari International Singing Competition in Poland and in 2016 he was a finalist in the International Moniuszko Vocal Competition. Adam Smith first came to international attention in the fall of 2019 when he made his critically acclaimed debut at the Opéra national in Bordeaux in his first performances of the title role in *The Tales of Hoffmann*. In 2019, Smith sang his first Don José in *Carmen* for his debut with the Seattle Opera. Other engagements included Rodolfo in *La bohème* at Opera Carolina, the Prince in *Rusalka* with Opéra de Limoges, Cavaradossi with Austin Opera and in Bogotá, the Duke in *Rigoletto* at Scottish National Opera, and *Carmen* with Tulsa Opera. He has worked with a distinguished list of conductors and directors including Calixto Bieito, Mariame Clément, Alexander Joel, Daniel Kramer, Cornelius Meister, Sir Jonathan Miller, Tomáš Netopil, Giacomo Sagripanti,

Stephanie Doche, Suzuki

San Diego Opera debut. Mezzo-soprano Stephanie Doche has been heard locally in the title role of *Ariodante* as well as Idamante in *Idomeneo*, both with Opera Neo. Other notable appearances include Nicklausse/Muse/Mother in *The Tales of Hoffmaan* with Opéra Louisiane, the title roles of *Carmen*, *Cinderella*, and *Serse* with Mobile Opera, Pacific Opera Project, and Opera Neo, respectively, and to Opera Memphis to perform Justice Ruth Bader Ginsburg in *Scalia/Ginsburg* (Derrick Wang). A member of the Florida Grand Opera Studio she appeared as Maddalena and Giovanna in *Rigoletto*, Narciso in *Agrippina*, and Eunice Hubbell in *A Streetcar Named Desire*. With Opera Memphis she has appeared as Suzuki in *Madama Butterfly*, Cousin Hebe in *H.M.S. Pinafore*, and Toledo in *The Falling & the Rising*. Other roles performed include Dorabella in *Così fan tutte*, Hänsel in *Hänsel und Gretel*, Donna Elvira in *Don Giovanni*, Mère Marie in *Dialogues des Carmélites*, Second Dame in *The Magic Flute* and La Suora Zelatrice in *Suor Angelica*. Stephanie also performed as Meg March in *Little Women* under the guidance and high praise of the opera's composer, Mark Adamo. She has been a featured soloist with the Memphis

Symphony Orchestra, Riverdale Choral Arts Society, and at Crosstown Arts. She has received awards from the Metropolitan Opera National Council and Beethoven Club of Memphis.

Kidon Choi, Sharpless

Baritone Kidon Choi is a recent graduate of the prestigious Lindemann Young Artist Development Program at The Metropolitan Opera. While in the program he was seen in *La fanciulla del West* as José Castro, *Otello* as the Herald, and *Madama Butterfly* as Prince Yamadori. His recent season began with his return to The Korea National Opera for the Four Villains in *The Tales of Hoffmann*. Other engagements this season include his role and company debut with Opera San José for *Tosca* as Scarpia and his company debut with San Francisco Opera for *Madama Butterfly* as Prince Yamadori and *Die Frau ohne Schatten* as Night Watchman #2. Recent engagements include his debut with The Cleveland Orchestra in *Otello* as Montano, and a return to Wolf Trap Opera for *La traviata* as Germont, Korea National Opera for *La fanciulla del West* as Jack Rance and debuts at North Carolina Opera in *I pagliacci* as Tonio and Opera Idaho in *La bohème* as Marcello. He debuted at Wolf Trap Opera as the title role in *Rigoletto* and returned to Chautauqua Opera for *Rigoletto* following his debut in *La bohème* as Marcello. Additional performance credits include in Germont, Amonasro in *Aida*, Don Alfonso in *Così fan tutte*, Dr. Dulcamara in *The Elixir of Love*, Rodomonte in Haydn's *Orlando Paladino*, and Peter Hänsel und Gretel. On the concert stage he has appeared with the Philadelphia Orchestra in Beethoven's *Symphony No. 9* conducted by Yannick Nézet-Séguin. He is a 2019 Sullivan Foundation Grant recipient. He received second prize in the Giulio Gari International Vocal Competition, fourth prize in the Loren L. Zachary Competition, first prize in the Alfredo Silipigni Vocal Competition, first prize/audience prize in the Cooper-Bing competition, third prize in the Opera at Florham Vocal Competition, second prize in the Gerda Lissner Competition, the Major Award in the Opera Index Vocal Competition, and was also a grant winner in the Licia Albanese Puccini Foundation auditions.

Joel Sorensen, Goro

American tenor Joel Sorensen made his San Diego Opera debut as Curley in *Of Mice and Men* in 1999, returning as Camp Williams in *Cold Sassy Tree* in 2001, Andres in *Wozzeck* in 2007, Rodriguez in *Don Quixote* in 2009 and 2014, Tybalt in *Romeo and Juliet* in 2010, Pang in *Turandot* and Valzacchi in *Der Rosenkavalier* in 2011, 2013 as the First Tempter/First Knight in *Murder in the Cathedral* and Beppe in *Pagliacci*, Spoletta in 2016's *Tosca*, Dr. Caius in *Falstaff* in 2017, Pong in *Turandot* in 2018, the Witch in *Hansel and Gretel* in 2020, and Spoletta in *Tosca* in 2023. He made his Metropolitan Opera debut in 2000 in *Samson and Delilah*, returning for *Sly*, *Madama Butterfly*, *Der Rosenkavalier*, *War and Peace*, *The Barber of Seville*, *Tosca* and *The Magic Flute*. He made his debut with New York City Opera as Monostatos in *The Magic Flute*, returning in *Madama Butterfly*, *Falstaff*, *Turandot*, *The Marriage of Figaro*, *Prince Igor*, *La rondine*, *The Seven Deadly Sins* and *Margaret Garner*. Other appearances include Vitek in *The Markropulos Case*, Incredible in *Andrea Chenier*, The Doctor in *The Fall of the House of Usher*, and Balthasar Zorn in *Die Meistersinger von Nurnberg* for San Francisco Opera, King Herod in *Salome* with Florentine Opera, Pedrillo in *Entführung aus dem Serail* for Atlanta Opera and Mime in *Siegfried* for Opera Theatre of Pittsburgh and Longborough Festival. Other companies with which he has sung include Seattle Opera, Opera Company of Philadelphia, Portland Opera and Palm Beach Opera.

Joshua Guerrero and Andrea Carroll in Concert

Joshua Guerrero, Tenor

Mexican-American tenor Joshua Guerrero made his Company debut during One Amazing Night in 2019, and returned as Rodolfo in 2020's drive-in performance for *La bohème*. Recent appearances include debuts at Wiener Staatsoper (*Macbeth*), Bayerische Staatsoper (*Manon Lescaut*), Opéra national de Paris (*La bohème*), and returns to Royal Opera House Covent Garden (*Madama Butterfly*), Lyric Opera of Chicago (*Don Carlos*), Oper Frankfurt (*Manon Lescaut*), and The Santa Fe Opera (*Tosca*). Recent appearances include a debut at the Lyric Opera of Chicago in a new production of *Macbeth* directed by Sir David McVicar and conducted by music director Enrique Mazzola followed by debuts with Teatro Real (*La bohème*), Dutch National Opera (*Tosca*), Salzburger Festspiele (*Il tabarro*), additional recent engagements include his debuts at Royal Opera House Covent Garden (*La bohème*), and Orquestra Gulbenkian (*Night at the Opera*). Joshua debuted at Oper Frankfurt in a new production of *Manon Lescaut* conducted by Lorenzo Viotti and directed by Àlex Ollé, and returned to Florida Grand Opera (*Madama Butterfly*). He has performed with Washington National Opera (*La traviata*), Houston Grand Opera (*Florencia en el Amazonas*), and Canadian Opera Company (*La bohème*). Additionally, he was the tenor soloist in the Bel Canto Trio's 70th anniversary tour. He made his Glyndebourne Festival debut in a new production of *Madama Butterfly* and returned to The Santa Fe Opera in the same opera. He was seen in *Rigoletto* for his debuts with the Canadian Opera Company and Michigan Opera Theatre, as well as his first performances of *Lucia di Lammermoor* at Florida Grand Opera. Mr. Guerrero returned to the LA Opera in his role debut as Macduff in *Macbeth* with James Conlon conducting which was released on Sony DVD. He debuted in the same role in the Kosky's production at Opernhaus Zürich with Gianandrea Noseda conducting and made his UK debut at the English National Opera in Jonathan Miller's famous production of *Rigoletto*. In concert, he toured Europe with Gustavo Dudamel and the Simón Bolívar Orchestra singing Beethoven *Symphony No. 9* and sang Haydn *Creation* with Dudamel and the Los Angeles Philharmonic. He made his Baltimore Symphony Orchestra debut with Marin Alsop in Beethoven *Symphony No. 9*, was a featured soloist at the Richard Tucker Music Foundation Gala at Carnegie Hall, and was heard in a concert of opera arias and duets with soprano Joyce El-Khoury and the NDR Radiophilharmonie, which was broadcast on television throughout Germany. At LA Opera, Mr. Guerrero sang in Heggie's *Moby Dick* and in a new production of Corigliano's *Ghosts of Versailles*. He made his European operatic debut in *Simon Boccanegra* at Opéra National de Bordeaux and *L'elisir d'amore* at Teatro de la Maestranza in Seville. He debuted at The Santa Fe Opera in *Roméo et Juliette*. In concert, Mr. Guerrero has been seen with Gustavo Dudamel in Beethoven *Symphony No. 9* with the Los Angeles Philharmonic as well as Verdi *Requiem* with the Santa Fe Symphony. He made his role debut as Rodolfo in *La bohème* with Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela in Caracas. He is a graduate of the Young Artist Program and recipient of the Eva and Marc Stern Artist Award at LA Opera, second prize-winner in the Operalia Competition, a Richard Tucker Foundation Career Grant recipient, and a GRAMMY Award winner for LA Opera's recording of *Ghosts of Versailles* (Best Opera Recording). Film and television credits include the Academy Award™ winning animated feature film *Coco* by Disney/Pixar.

Andrea Carroll, Soprano

Soprano Andrea Carroll made her Company debut as Musetta in the Company's drive-in performances of *La bohème* in 2020. She performed Micaëla in *Carmen* for her debut with Lyric Opera of Kansas City, made her role and house debut as Cunegonde in a new production of *Candide* at Opéra National de Lyon, made her Canadian Opera Company debut as Susanna in *The*

Marriage of Figaro, appeared at Palm Beach Opera as Nannetta in *Falstaff*, debuted at The Metropolitan Opera as Zerlina in *Don Giovanni*, and made her house and role debut at Teatro Colón as Anne Trulove in *The Rake's Progress*. Other recent appearances include her debut at the Bard Music Festival performing the role of Columbine in Ethel Smyth's *Fête Galante* and as the soprano soloist in Fauré's *Requiem*. On the operatic stage, she made her Teatro alla Scala debut as Zerlina, Houston Grand Opera as Pamina in *The Magic Flute* and to the Wiener Staatsoper as Adina in *The Elixir of Love*. Andrea appeared in concert for her debut with the Wiener Symphoniker, the Wiener Konzerthaus in the world premiere of Johannes Maria Staud's *Jittering Directions* and as the soprano soloist in Brahms' *Requiem* for her debut with The Cleveland Orchestra, and Garsington Opera as Adèle in *Le comte Ory*. Other appearances include appearances at Den Norske Opera in Oslo as Adina in *The Elixir of Love*, The Dallas Opera as Pamina, the Tokyo Philharmonic as Micaëla, Wiener Staatsoper for performances of Gretel in *Hänsel und Gretel*, Pamina, Gilda in *Rigoletto*, Norina in *Don Pasquale*, and Zerlina. Notable operatic highlights have included her house debut at Washington National Opera as Rosalba in Daniel Catan's *Florenzia en el Amazonas*, Leïla in *The Pearl Fishers* with Houston Grand Opera, her house and role debut as Mélisande in a new production of *Pelléas et Mélisande* at Garsington Opera, creating the role of Mary Bailey in Jake Heggie's *It's a Wonderful Life* with Houston Grand Opera, and creating the role of Kitty in Johannes Maria Staud's *Die Weiden* at the Wiener Staatsoper. She was a member of the ensemble at the Wiener Staatsoper from 2015-2020, where her roles included Zerlina, Susanna, Nannetta, Gilda, Musetta, Norina, Adina, Pamina, Gretel, Woglinde in *Das Rheingold/Götterdämmerung*, and Stimme des Waldvogels in *Siegfried*, among others.

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