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**FOR IMMEDIATE RELEASE:**

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**San Diego Opera's Season Continues December 1,  
2023 with the mariachi opera *El Milagro del Recuerdo*  
(*The Miracle of Remembering*).**

**Family-friendly Christmas opera is a prequel to the  
opera *Cruzar la Cara de la Luna***

**Starring Claudia Chapa, Héctor Vázquez, and  
Guadalupe Paz**

**San Diego, CA** – San Diego Opera's 2023-2024 Season continues with a new mariachi opera, *El Milagro del Recuerdo (The Miracle of Remembering)*, a holiday themed opera that is also a prequel to *Cruzar la Cara de la Luna (To Cross the Face of the Moon)* which the Company presented in 2013 to sold-out performances.

*El Milagro del Recuerdo* takes audiences to Michoacán, Mexico, where 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? The opera lovingly explores family traditions in the face of life-changing decisions and the family friendly opera is suitable for all ages.

These performances mark the welcome return of vocalist **Vanessa Alonso** who made her Company debut as Lupita in 2013's *Cruzar la Cara de la Luna* and returned as 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*, returns as La Mujer; and baritone **Héctor Vásquez**, who made his Company debut as Capitán in 2018's *Florencia en la Amazonas*, returns as Aba. Mezzo-soprano **Sishel Claverie** makes a welcome debut as Renata. Rounding out the cast is **Bernardo Bermudez** as Chucho, **Federico de Michelis** as Laurentino, and **Felipe Prado** as Padre Matias. Stage Director **Leonard Foglia** (*Cruzar la Cara de la Luna*, *El pasado nunca se termina*, and *Moby-Dick*), returns to stage the action from his libretto. The music is composed by **Javier Martinez**, 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*. The conductor is **James Lowe** who will lead the singers, the San Diego Symphony in the pit, and onstage Mariachi musicians, in his Company debut. An additional performance will be held **Sunday, December 3, 2023, at 2 PM**. This production is a co-production with San Diego Opera, Houston Grand Opera, and Arizona Opera and are the first local performances of this opera. Performed in Spanish, with English and Spanish text projected above the stage.

Pre-production artwork is online at:

<https://sandiegoopera.smugmug.com/2023-2024-PreProduction-Artwork/-n-mfbx7q/>

### **Artist Bios**

#### **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 Moon*, 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.

### **Sishel Claverie, Renata**

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.

### **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 Roads 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, and Opera in Williamsburg, 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.

**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 la 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.

**Federico de Michelis, Laurentino**

Company debut. Recent appearances by Argentinian bass-baritone Federico De Michelis includes *Gran Teatre del Liceu* in Barcelona as Colline in *La bohème* as well as at Seattle Opera. Concert appearances include Beethoven's *Symphony No. 9* both with the Greensboro Symphony Orchestra and at the Curtis M. Phillips Center for the Performing Arts in Gainesville, Florida. Other recent appearances include the role and house debut as Leporello in *Don Giovanni* at Florida Grand Opera and returned to Houston Grand Opera as Balthazar in Donizetti's *La Favorite*, New Generation Festival in Florence, Italy, as Don Magnifico in *Cinderella*, Handel's *Messiah* with the North Carolina Symphony, Houston Grand Opera as Colline, Achilla in *Giulio Cesare*, Dr. Dulcamara in *The Elixir of Love*, and Nourabad in *The Pearl Fishers*, a role he reprised in his debut at the Gran Teatre del Liceu. He also reprised the role of Mr. Flint in *Billy Budd* with Central City Opera, made his house debut at Palm Beach Opera in the title role of *The Marriage of Figaro*, sang Brander in *La damnation de Faust* at the Aspen Music Festival, and sang Mr. Flint and Timur in *Turandot* at Des Moines Metro Opera. On the concert stage, Mr. De Michelis debuted with the Philadelphia Orchestra as Sciarrone in *Tosca* under the baton of Yannick Nézet-Séguin, sang Mozart's *Mass in C minor* in his debut with the North Carolina Symphony, and presented a series of concerts in Key West, Florida, as part of the Florida Keys Concert Association. Internationally, he performed in a tour of Spain organized by the Fundación Albéniz, in a Christmas concert for the Royal Family of Spain at the Palacio Real de Madrid, and in concerts with the Nürnberger Symphoniker in Nürnberg and Zindorf, Germany. He received 3<sup>rd</sup> prize in the Eleanor McCollum Competition at Houston Grand Opera, and was named "Outstanding Student" by Her Majesty Queen Sofía of Spain.

**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 Orquesta y Mezzo soprano* at International Festival Instrumenta, and *Seven Deadly Sins* at the Aspen Music Festival.

**Bernardo Bermudez, Chucho**

Company appearances by tenor Bernardo Bermudez includes a soloist in *One Amazing Night: When I see Your Face Again* (2021), *The Messenger*, *Aida* (2020), *Dancairo*, *Carmen* (2019), Soloist/Ensemble, *All Is*

*Calm* (2018 and 2020), Soloist/Ensemble, *Maria de Buenos Aires* (2018), Crippled Sailor, *Florencia en el Amazonas* (2018), and Prince Yamadori, *Madama Butterfly* (2016). His repertoire and roles include Pleasure in the world premiere of *The Romance of The Rose* by Kate Soper, as well as both the roles of Laurentino and Mark in *Cruzar la Cara De La Luna*, and Don Jose in *Carmen*. He has had the opportunity to perform in a variety of productions and concerts with esteemed companies such as Los Angeles Opera, Long Beach Opera, Anchorage Opera, Portland Opera, Opera Santa Barbara, El Paso Opera, Pacific Opera Project, Opera North, Union Avenue Opera, The San Diego Symphony, La Jolla Symphony, and Livermore Valley Opera. Bermudez's notable roles include Diego Rivera in *Frida*, Figaro in *The Barber of Seville*, Stanley Kowalski in *A Streetcar Named Desire*, Danilo in *The Merry Widow*, the title role in *Don Giovanni*, Count Almaviva in *The Marriage of Figaro*, and Vidal in *Luisa Fernanda*. He has also participated in several Summer Festivals, including *Opera North*, *Opera NEO*, and *The Music Academy of the West*. He has been recognized with several notable awards and grants including, *The Opera Buffs grant*, semifinalist in the *Loren L. Zachary Competition*, and most recently he received the *Music Academy of the West Alumni Enterprise Award* in 2019 and 2020. Apart from his accomplishments as an opera singer, Bermudez is a co-founder of *Opera4Kids*, a non-profit organization that aims to inspire young minds through live vocal and classical music performances, as well as digital programming. This organization seeks to make Classical music and Opera accessible to all, regardless of their socio-economic background.

### **Felipe Prado, Padre Matias**

Tenor Felipe Prado made his Company debut as Remendado in 2019's *Carmen*, and returned to sing the Second Villager in the world premiere of *El último sueño de Frida y Diego* in 2023. Notable appearances include Spoletta in *Tosca* with Guild Opera, Borsa in *Rigoletto* and Gastone and Giuseppe in *La traviata* with Antelope Valley Symphony Orchestra and Master Chorale, Tamino in *The Magic Flute* with Ridgecrest Opera Guild, and Alfredo in *La traviata* with Pacific Lyric Association. He has been a featured soloist for the concert Opera Highlights with the California Philharmonic Orchestra. As an active member of multiple professional ensembles such as the California Philharmonic Orchestra and Chorale he has had the great honor to perform in great venues such as the Walt Disney Concert Hall, the Warner Grand Theater, The Santa Anita Race Track, and the UCLA's Royce Hall. In 2010 he joined the AVC Concert Choir and Master Chorale and took part in many concerts in a wide range of repertoire. In 2013 he started collaborating with several groups in Los Angeles area, such as the Pacific Palisades Symphony, Los Angeles Lawyers Philharmonic and Legal Voices among others. He also became part of the California Philharmonic Chorale as a chorister under the baton of Victor Vener and vocal direction of Marya Basaraba, and the Golden State Pops Orchestra.

### **James Lowe, Conductor**

San Diego Opera debut. James Lowe began his tenure as the 8th Music Director of the Spokane Symphony in the 2019/20 season. His work as a conductor has ranged over five continents including collaboration with orchestras in the UK and Europe, Japan, Australia and the USA. Passionately committed to the belief that classical music is for everyone, he balances his conducting schedule with his work to engage new audiences and a long-standing commitment to youth music. His work as Artistic Director of the Hallé Harmony Youth Orchestra was featured in a four-part documentary shown in the UK on Channel 4. A recipient of the Bernard Haitink Fund for Young Talent, Lowe has held the position of Chief Conductor with the Prueßisches Kammerorchester, Germany and the Vaasa City Orchestra, Finland, the position of Associate Conductor with the Royal Scottish National Orchestra and Orchestras Advisor to the National Youth Orchestras of Scotland. Educated at the University of Edinburgh, Lowe continued his development as Benjamin Zander Conducting Fellow with the Boston Philharmonic, and has studied with leading conductors in master classes, including Jorma Panula, Neeme Järvi, Bernard Haitink and Valery Gergiev. He worked as Assistant Conductor to Haitink in performances with the Concertgebouw Orchestra in Amsterdam. In addition to his conducting work James is active as an educator, teacher of conducting and is undertaking research exploring ways in which orchestras can meaningfully engage with

a wider public. Notable appearances include BBC Philharmonic (BBC Young Conductors 2002), BBC Scottish Symphony Orchestra, Edinburgh Contemporary Music Ensemble (Principal Conductor), Edinburgh Symphony Orchestra, Sinfonia Finlandia Jyväskylä, The Gecko Ensemble, The Hallé Orchestra, The Hallé Harmony Youth Orchestra, Indianapolis Symphony Orchestra, Kaiserslautern Symphony Orchestra, Kristiansand Symphony Orchestra, Kwa Zulu Natal Philharmonic, London Symphony Orchestra in master class with Valery Gergiev, Luxembourg Philharmonic, Luzern Symphony Orchestra in master class with Bernard Haitink, Meadows Chamber Orchestra, Moscow Chamber Orchestra, Music for Everyone (Principal Guest Conductor), National Arts Centre Orchestra of Canada, New Bristol Sinfonia (Artistic Director), New Japan Philharmonic Orchestra, Nottingham Youth Orchestra, Osaka Philharmonic Orchestra, Pori Sinfonietta, Residentie Orkest, Den Haag also in master class with Neeme Järvi, Richard Strauss Gala Orchestra (Thistle Music) Strauss – Alpine Symphony, Rose Street Ensemble, Royal Liverpool Philharmonic Orchestra, Royal Scottish Academy of Music and Drama, Royal Scottish Academy of Music and Drama Youth Works, Royal Scottish National Orchestra (Associate Conductor, 2004-2007), Scottish Ballet, Scottish Borders Orchestra, Scottish Chamber Orchestra, Scottish Philharmonic Orchestra, Sinfonia ViVA, St. Petersburg Academic Symphony Orchestra, Tokyo Philharmonic Orchestra, Trondheim Symphony Orchestra, Vaasa Sinfonia, Welsh National Opera, The Orchestra of Welsh National Opera, West of Scotland Schools Orchestra (Artistic Director).

### **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.

### **Javier Martínez, Composer**

San Diego Opera debut. Composer Javier Martínez began his career at the age of 17 as a violinist and singer. Martínez hails from a long line of mariachi musicians—both of his grandfathers, Felipe Pérez and Blas Martínez, were members of the famous Mariachi Vargas de Tecalitlán—and his father, José "Pepe" Martínez, was the musical director of Mariachi Vargas de Tecalitlán for many years in addition to being the composer of the world's first two mariachi operas, *Cruzar la Cara de la Luna/To Cross the Face of the Moon* and *El Pasado Nunca Se Termina/The Past Is Never Finished*. Martínez has directed and made recordings with mariachi groups including Mariachi Agaveros, Mariachi Juvenil Camperos, Mariachi Gallos de Mexico, Mariachi Azteca, and Mariachi Los Charros de Ameca. He has also performed musical

backing for several internationally famous artists including Luis Miguel, Jeni Rivera, Pablo Montero, Leo Dan, Aida Cuevas, Rocío Dúrcal, and Grupo Exterminador. In 2018, he served as the music director for a revival of *Cruzar la Cara de la Luna/To Cross the Face of the Moon* at the Diana Theater in Guadalajara, Mexico.

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Single tickets start at \$40 and will be on sale in the Fall.

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## **San Diego Opera 2023-2024 Season**

Latonia Moore and J’Nai Bridges in Concert		October 25, 2023
<i>El Milagro del Recuerdo</i>	Javier Martinez	December 1 and 3 (matinee), 2023
<i>Don Giovanni</i>	Wolfgang Amadeus Mozart	February 2 and 4 (matinee), 2024
<i>Madama Butterfly</i>	Giacomo Puccini	April 26 and 28 (matinee), 2024
Joshua Guerrero and Andrea Carroll in Concert		June 8, 2024

## **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.

[www.sdopera.org](http://www.sdopera.org)

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