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**San Diego Opera's Season Continues February 2, 2024
With Mozart's Musical Genius on Display with
*Don Giovanni***

**Innovative staging places the San Diego Symphony on
stage under the baton of San Diego Opera's Principal
Conductor Yves Abel**

**Starring Germán Enrique Alcántara in title role in US
debut, with house debuts by Ashley Fabian, Alexander
McKissick and Ethan Vincent**

Tasha Koontz and Megan Moore return

San Diego, CA – San Diego Opera's 2023-2024 Season continues on Friday, February 2, 2024 at 7:30 PM at the San Diego Civic Theatre with Mozart's masterpiece, *Don Giovanni*. Considered by many to be the perfect opera, *Don Giovanni* has some of the greatest music ever composed and this production 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. Making his United States debut in the title role is Argentinian baritone **Germán Enrique Alcántara**, who has sung at major houses including Covent Garden, Teatro Real Madrid, and Teatro Colón Buenos Aires. These performances also feature baritone **Ethan Vincent** as Leporello, tenor **Alexander McKissick** as Don Ottavio, soprano **Ashley Fabian** as Zerlina, bass-baritone **Christian Pursell** as Masetto, and bass **Brent Michael Smith** as Il Commendatore, all in Company debuts. They are joined by returning singers soprano **Tasha Koontz**, last heard in 2023's *The Puccini Duo* as Suor Genovieffe/Nella as Donna Anna, and mezzo-soprano **Megan Moore**, also last heard in *The Puccini Duo* as La Zelatrice/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*. **Kyle Lang**, who last directed 2023's *The Puccini Duo*, directs. 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. Performed in Italian with English and Spanish translations above the stage.

Pre-production artwork is online at:

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

Artist Bios

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.

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, Schaudard 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 Riolo in *Flores 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).

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 Genoviefte/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.

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 Notturmo 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 Bonyngé, 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.

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*.

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.

Christian Pursell, Masetto

San Diego Opera debut. Bass-baritone Christian Pursell made his debut at Canadian Opera Company in the role of Angelotti in *Tosca*, and reprises the role of Escamillo in *Carmen*, at Des Moines Metro Opera in June 2023. He joined Arizona Musicfest for Haydn: *The Creation*. He made his role debut as Escamillo at Cincinnati Opera followed by performances with Houston Grand Opera, Hawaii Opera Theatre, and Opera Theatre of Saint Louis. He performed Handel's *Messiah* with San Francisco Symphony, Beethoven's *Symphony No. 9* with Arizona Musicfest, and Handel's *Messiah* with American Bach Soloists, and the role of Rev. Olin Blitch in *Susannah* with Wolf Trap Opera. Other notable appearances include San Francisco Opera as Lieutenant Ratcliffe in *Billy Budd* and Walter Raleigh in *Roberto Devereux*, and at Walt Disney Concert Hall as Samuel in Handel's *Saul* with Philharmonia Baroque Orchestra. Other engagements include debuts at Wiener Staatsoper as Second Englishman in Prokofiev's *The Gambler*, Houston Grand Opera as Tom in Laura Kaminsky's *Some Light Emerges*, and a critically acclaimed performance of Dandini in *Cinderella* with the Merola Opera Program. As an Adler Fellow at San Francisco Opera, Mr. Pursell's performance credits include the Jailer in *Tosca*, Count Lamoral in *Arabella*, and an Angel in *It's a Wonderful Life* conducted by Patrick Summers. Previous roles performed include Marcello in *La bohème*, Belcore in *The Elixir of Love*, Pandolfe in *Cendrillon*, Harašta in *The Cunning Little Vixen*, and Liberto/Littore in *L'Incoronazione di Poppea*. As a concert soloist, Mr. Pursell has performed Britten's *War Requiem*, Brahms' *Ein deutsches Requiem*, Bach's *St. Matthew Passion*, Beethoven's *Symphony No. 9*, Haydn's *The Creation*, Faure's *Requiem*, Pärt's *Passio*, and Strauss' *Salome*. His first commercial recording, the world premiere of Gregory Spears' *Fellow Travelers* with the Cincinnati Symphony Orchestra, was released in 2017. Pursell placed 3rd in the 2022 Opera Mississippi Vocal Competition. He received 3rd prize in the 2021 James Toland Vocal Arts competition, is the recipient of the 2019 Igor Gorin Memorial Award, and is a national semi-finalist of the Metropolitan Opera National Council Auditions (2016). He is a Richard F. Gold Career Grant recipient (2018), winner of the Partners for the Arts competition (2018), second award winner of the Jensen Foundation competition (2017), winner of the Theodor Uppman Award from the Sullivan Foundation (2017), and recipient of a Sara Tucker Study Grant from the Richard Tucker Music Foundation (2017).

Brent Michael Smith, Il Commendatore

San Diego Opera debut. American bass, Brent Michael Smith joined the Ensemble at Opernhaus Zürich in 2021, and has since made multiple role debuts. Recent debuts include Angelotti in *Tosca* at Opernhaus Zürich singing alongside Jonas Kaufman, Bryn Terfel and Sondra Rodvanovsky with Gianandrea Noseda conducting; Sir Gualtiero Raleigh in *Roberto Devereux*, in a new production by David Alden's; Gremin in *Eugene Onegin*; Frère Laurent in Gounod's *Roméo et Juliette*; bass soloist in Christian Spuck's ballet *Monteverdi*; and Hermit in *Der Freischütz*. He has worked around the United States at companies such as Opera Philadelphia, The Santa Fe Opera, The Ravinia Festival, Arizona Opera, Detroit Opera, Kentucky Opera, Central City Opera and The Glimmerglass Festival. He is a former studio member/apprentice artist of the International Opera Studio at Opernhaus Zürich, The Santa Fe Opera, The Glimmerglass Festival, Michigan Opera Theater and Central City Opera, among others. He is the Third Prize winner in Il Concorso Lirico Internazionale di Portofino (2021), a Finalist in The Queen Sonja International Music Competition (2021), a National Semifinalist in the Metropolitan Opera National Council Auditions (2020), the Second Prize winner in The Giargiari Bel Canto Competition (2019), a winner of the Sachi Liebergesell Award of the Opera Index Competition (2018), the Third prize winner in the Opera Birmingham International Competition (2018) and First Prize winner of the Grand Rapids Opera Competition (2012).

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 Communale 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.

Kyle Lang, Stage Director

Kyle Lang made his San Diego Opera directing debut with 2017's *As One*, directed 2019's *Carmen*, and returned last season to direct the Puccini Duo. He was an assistant director for the Company starting with *La bohème* in 2015 and in that capacity worked on *Nixon in China*, *Don Giovanni*, *Tosca*, and *Falstaff*. His directing credits include *La bohème* for Virginia Opera, *The Bear* for Wexford Festival Opera, *Don Quixote and the Duchess* for Central City Opera, *L'enfant et les sortilège* and *Gianni Schicchi* for Simpson College, *Dead Man Walking* for Opera Fayetteville, *Apprentice Showcase* for Santa Fe Opera, *The Face on the Barroom Floor* for Tulsa Opera, and *Short Works* for Central City Opera. His choreographic credits include *Vanessa* for Wexford Festival Opera, *The Merry Widow* for Boston Lyric Opera and Utah Opera, *La traviata* for Fort Worth Opera, Des Moines Opera, and Lyric Opera of Baltimore, *Jenůfa* for Des Moines Metro Opera, *The Last Savage* for Indiana University, *Sweeney Todd* for Virginia Opera, *Ariadne auf Naxos* for Virginia Opera, *Carmen* for Opera Omaha, *Falstaff* and *The Marriage of Figaro* for Virginia Opera, and *Die Fledermaus* for Opera Memphis. He is privileged to have danced as a soloist and in the corps de ballet with ZviDance, the Metropolitan Opera, the Lyric Opera of Chicago, Washington National Opera, Santa Fe Opera, and with Christopher K. Morgan, performing in countries across Europe, South America, and the Middle East.

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Purchasing Tickets

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

For our most current information about tickets please visit www.sdopera.org or call 619.533.7000

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.

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