



**Embargoed for release:
Sunday, May 15, 2011**

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San Diego Opera Announces 2012 International Season

- Strauss's *Salome*, featuring the seductive "Dance of the Seven Veils," opens the season and marks the triumphant return of 2011 favorite **Lise Lindstrom**. **Greer Grimsley** returns as Jochanaan, **Alan Glassman** sings Herod and **Irina Mishura** makes her Company debut as Herodias.

January 28, 31, February 3 and 5, 2012

- The West Coast premiere of Jake Heggie's exciting new opera *Moby-Dick* in a stunning multimedia production. These performances welcome back San Diego favorites **Jay Hunter Morris** as Captain Ahab and **Talise Trevigne** as Pip. Making awaited Company debuts are **Morgan Smith** as Starbuck and **Jonathan Boyd** as Greenhorn.

February 18, 21, 24 and 26, 2012

- Donizetti's hilarious *Don Pasquale* returns to San Diego in the beloved Wild West production and features the Company and role debut of international opera star **Danielle de Niese** as Norina and the return of **Charles Castronovo** as Ernesto and **John Del Carlo** as Don Pasquale.

March 10, 13, 16 and 18, 2012

- Operatic superstar **Renée Fleming** returns to San Diego for one night only to offer a special concert of operatic hits and art songs with the San Diego Symphony Orchestra. This concert is presented in part by a generous contribution from Conrad Prebys and Debbie Turner.

March 24, 2012

- Rossini's hilarious *The Barber of Seville* closes out the season in the surreal René Magritte-inspired production featuring the important Company debuts of **Silvia Tro Santafé** as Rosina and **Lucas Meachem** as Figaro.

April 21, 24, 27 and 29, 2012

- Subscriptions begin at \$120 for three operas and \$160 for a full series.

San Diego, CA – International stars, a historic premiere, long-awaited role debuts and four stunning operas as well as a major concert make up the 2012 San Diego Opera season.

“As our audiences expect, we have a wonderful line-up of internationally-acclaimed artists, and some brilliant American singers, in particular,” shares San Diego Opera General and Artistic Director Ian Campbell. “Among these artists are Lucas Meachem whose vital, sexy Figaro in *The Barber of Seville* marks his debut here, Lise Lindstrom returning as Salome, Jay Hunter Morris as the peg-legged Captain Ahab, and Charles Castronovo as Ernesto in *Don Pasquale*. One of the opera world's hottest new talents, Australian soprano Danielle de Niese, joins us as the most beautiful, gun-toting Norina in *Don Pasquale*, and she sings brilliantly. She first auditioned here at the age of 16, and her success was predictable even then. Debut artist, Spanish soprano Silvia Tro Santafe sings the Spanish Rosina in *The Barber of Seville* with a speedy vocal agility which stunned me when I first heard her.”

The season opens on **Saturday, January 28, 2012 at 7pm** with Richard Strauss's sensuous opera *Salome* which was last seen here in 1998. Based on the Oscar Wilde play of the biblical story, King Herod's court is brought to stunning life through Strauss's seductive music. Returning to sing the title role is American soprano **Lise Lindstrom** who made her acclaimed Company debut last season as *Turandot*. She will be joined by returning American tenor **Allan Glassman** as Herod (last seen as Prince Shuisky in *Boris Godunov* in 2007) and American baritone **Greer Grimsley** (last seen as Méphistophélès in last season's *Faust*). Making a company debut is Russian mezzo-soprano **Irina Mishura** as Herodias. British conductor **Stuart Bedford** returns to the podium and American director and choreographer **Seán Curran** makes his Company debut as Stage Director. The production comes from St. Louis Opera.

San Diego Opera is proud to present the West Coast Premiere of composer Jake Heggie's and librettist Gene Scheer's *Moby-Dick* as the second opera of our season when it opens on **Saturday, February 18, 2012 at 7pm**. Based on the classic novel by Herman Melville about one man's obsession for revenge that leaves death and destruction in his wake, this multimedia production uses cutting-edge technology to bring the Pequod and surrounding ocean to life. “When brilliant theatre director Leonard Folgia sails the Jake Heggie/Gene Scheer *Moby-Dick* onto our stage, I know audiences will be overwhelmed by the technology as well as the brilliant music. *Moby-Dick* is a new American opera which is already attracting attention around the world,” add Campbell Returning to the Company to sing the role of Captain Ahab is American tenor **Jay Hunter Morris** (last seen as Dimitri/Grigori in *Boris Godunov* in 2007). Making important Company debuts are American baritone **Morgan Smith** as Starbuck, American tenor **Jonathan Boyd** as Greenhorn and New Zealand bass **Jonathan Lemalu** as Queequeg. American soprano **Talise Trevigne** (last season's Micaëla in *Carmen*) returns to sing the role of Pip. San

Diego Opera's Resident Conductor **Karen Keltner** will lead these performances and Director **Leonard Foglia** will remount his stunning production from the world premiere. This production is the world premiere co-production from San Diego Opera, The Dallas Opera, San Francisco Opera, the State Opera of South Australia and Calgary Opera.

Last seen in 2002, Gaetano Donizetti's hilarious *Don Pasquale* returns in the very popular Wild West version of this opera about fake marriages and disguised identities on **Saturday, March 10, 2012 at 7pm**. Making an important Company debut, as well as a notable role debut as the fiery and resourceful Norina, is Australian opera star **Danielle de Niese**. Returning to sing the title role is American bass **John Del Carlo** (last seen as Swallow in 2009's *Peter Grimes*). Also returning to the Company to sing the role of Ernesto is American tenor **Charles Castronovo** (last seen as Nadir in 2008's *The Pearl Fishers*). American baritone **Jeff Mattsey** (last seen as Ping in last season's *Turandot*) sings Dr. Malatesta. Italian conductor **Edoardo Müller** brings his mastery of the Italian repertory to the podium and Stage Director **David Gately** directs the frenetic action. The production was created by San Diego Opera.

San Diego Opera is proud to present, for one night only, acclaimed American soprano **Renée Fleming** in a concert of operatic arias and art songs performed with the San Diego Symphony Orchestra on **Saturday, March 24, 2012 at 7pm** at the San Diego Civic Theatre. "Renée was heard here just as she was emerging as the brilliant and highly popular artist she has become, and we feel a closeness to her. To welcome her back in a solo concert is luxury indeed," comments Campbell. Ticket prices are \$200, \$150 and \$100 and are currently available only to four-opera season subscribers. VIP packages are now on sale to the general public and are priced at \$1,000, \$500 and \$300. These VIP packages include special receptions and benefits and a tax-deductible donation to San Diego Opera. Please call 619.533.7000 for package details. All remaining tickets, subject to availability, will go on sale to the general public at a later date. Renée Fleming has not been heard in San Diego since she here early in her career in *Eugene Onegin* in 1994 and *Rusalka* in 1995.

Last seen in 2006, Gioachino Rossini's *The Barber of Seville* opens **Saturday, April 21, 2012 at 7pm** as the final opera of the season. This riotous romantic comedy employs sets inspired by the great Belgian surrealist René Magritte and marks important Company debuts. Making her house debut as Rosina is Spanish mezzo-soprano **Silvia Tro Santafé**. Joining Silvia are debut artists American baritone **Lucas Meachem** as Figaro and Russian bass **Alexander Vinogradov** as Don Basilio. Spanish bass **Carlos Chausson** returns to sing Dr. Bartolo and American tenor **John Osborn** (last seen as Alfred in 2005's *Die Fledermaus*) will round out the cast as Count Almaviva. Italian conductor **Edoardo Müller** will lead the orchestra from the podium and British stage director **John Copley** will direct.

As part of San Diego Opera's ongoing effort to keep opera accessible and affordable to as wide an audience as possible, the lowest seat price for subscribers is \$40, making subscription packages for three operas available for as little as \$120 and a full opera season available for only \$160. "We know prices for opera are sometimes a problem. Opera is the most expensive performing art of all because of the hundreds of people involved in a single performance, and the expenses are great," shares Campbell. "But, in response to the demand for tickets, we have seats available for only \$40, including some orchestra seats at \$120. There is a price for everyone, but sell-outs do occur, so it is best not to wait. A subscription guarantees seats for all operas." Single ticket prices will be announced in the winter.

Pre-production artwork is available online at:
<http://www.sdopera.com/Company/News/PressKits/2012>

Purchasing Tickets

Subscriptions range from \$120 for a three-opera series and \$880 for a full season Orchestra level subscription (some Saturday and Sunday subscriptions slightly higher) and can be purchased by calling (619) 533-7000 or online at www.sdopera.com.

For information about single tickets please visit www.sdopera.com. Single ticket prices will be announced in the winter.

General Information

A widely respected member of the international opera community, *San Diego Opera* brings the world's finest artists to San Diego. Founded in 1965, and led for the last 28 years by General Director and Artistic Director Ian D. Campbell, San Diego Opera produces performances of the highest artistic quality while remaining financially stable.

www.sdopera.com

San Diego Opera 2012 International Season Performance

Schedule

Salome

Richard Strauss

Saturday	January 28, 2012	7:00pm
Tuesday	January 31, 2012	7:00pm
Friday	February 3, 2012	8:00pm
Sunday	February 5, 2012	2:00pm

Moby-Dick

Jake Heggie

Saturday	February 18, 2012	7:00pm
Tuesday	February 21, 2012	7:00pm
Friday	February 24, 2012	8:00pm
Sunday	February 26, 2012	7:00pm

Don Pasquale

Gaetano Donizetti

Saturday	March 10, 2012	7:00pm
Tuesday	March 13, 2012	7:00pm
Friday	March 16, 2012	8:00pm
Sunday	March 18, 2012	2:00pm

Renée Fleming

In Concert

Saturday	March 24, 2012	7:00pm
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The Barber of Seville

Gioachino Rossini

Saturday	April 21, 2012	7:00pm
Tuesday	April 24, 2012	7:00pm
Friday	April 27, 2012	8:00pm
Sunday	April 29, 2012	2:00pm

Salome

Richard Strauss

Sung in German with English translations above the stage

Last performed by San Diego Opera in 1998

Production owned by Opera Theatre of St. Louis, adapted by San Francisco Opera

January 28, 31, February 3 and 5 (matinee), 2012

Salome: Lise Lindstrom

Herod: Allan Glassman

Jochanaan: Greer Grimsley

Herodias: Irina Mishura*

Narraboth: Sean Panikkar*

Page: Jossie Pérez*

1st Nazarene: Scott Sikon

1st Soldier: Jamie Offenbach

2nd Soldier: Philip Skinner

1st Jew: Joseph Frank

2nd Jew: Doug Jones

3rd Jew: Simeon Esper

4th Jew: Joseph Hu

5th Jew: Kristopher Irmiter

Cappadocian: Ashraf Sewailan

A Slave: Patricia McAfee

Director: Seán Curran*

Conductor: Steuart Bedford

Sets and Costumes: Bruno Schwengl

*San Diego Opera debut

Select cast biographies for *Salome*

Lise Lindstrom, Salome

American soprano Lise Lindstrom made her company debut in the title role of *Turandot*, a role that marked her Metropolitan Opera debut in 2009 and that she has taken to other companies including De Nederlandse Opera, Teatro alla Scala in Milan, Festival Ópera de Coruña, Deutsche Oper Berlin, Opera Hong Kong, Palm Beach Opera, Kentucky Opera, Orlando Opera, Cleveland Opera, Opera Grand Rapids, Mobile Opera and the Savonlinna Festival. Other notable performances include Senta in *The Flying Dutchman* with New Orleans Opera, the title role of *Tosca* with Glimmerglass Opera, Elisabeth and Venus in *Tannhäuser* with Greek National Opera and the title role of *Suor Angelica* with Opera Tampa. Other roles in her repertoire include Amelia in *A Masked Ball*, Ariadne in *Ariadne auf Naxos*, Giulietta in *The Tales of Hoffmann*, Lady Rich in *Gloriana* and Magda in *The Consul*. Her concert work has brought her to the Washington National Cathedral, San Francisco Symphony, the Brattleboro Festival, and New York's Bard College, among others.

Allan Glassman, Herod

American tenor Allan Glassman made his Company debut as Gregory in the 1989 production of *Boris Godunov* and returned to sing Prince Shuisky in 2007's production of *Boris Godunov*. A frequent singer at The Metropolitan Opera, recent acclaimed roles there include Herod, Red Whiskers in *Billy Budd*, Missail in *Boris Godunov* and The Hunchback in *Die Frau Ohne Schatten*, among many others. He's also frequently seen at New York City Opera where he has

performed Hoffmann in *The Tales of Hoffmann*, Cavaradossi in *Tosca*, Don José in *Carmen* and Pinkerton in *Madama Butterfly*. Recent engagements include The Witch in *Hansel and Gretel* with Portland Opera, the title role of *Otello* with the Opera Company of Philadelphia as well as at Arizona Opera, where he also recently sang Canio in *Pagliacci*. Other notable appearances include Herod at The Dallas Opera, Otello at Palm Beach and The Dallas Opera and Erik in *The Flying Dutchman* with Syracuse Opera. Recent international successes include Manrico in *Il trovatore* with Deutsche Oper Berlin and Samson in *Samson and Delilah* at the New Israeli Opera in Tel Aviv.

Irina Mishura, Herodias

San Diego Opera debut. Russian-born mezzo-soprano Irina Mishura made her operatic debut with the Moldavian State Opera, becoming their lead mezzo-soprano and singing all the lead mezzo roles. She is well known for her portrayal of Amneris in *Aida*, a role she has sung at Deutsche Oper Berlin, The Metropolitan Opera, The Dallas Opera, Portland Opera, Los Angeles Opera and the Aspen Music Festival, among others. Her portrayal of Herodias has been heard at the Royal Opera House, Covent Garden, Madrid's Teatro Real and Teatro del Maggio Musicale in Florence. Other notable performances include the title role of *Carmen* for San Francisco Opera, Teatro alla Scala in Milan, Wiener Staatsoper, Bayerische Staatsoper, Finnish National Opera and Arena di Verona. For The Metropolitan Opera she has sung Delilah in *Samson and Delilah*, Eboli in *Don Carlo*, Azucena in *Il trovatore*, Federica in *Luisa Miller*, Marina in *Boris Godunov*, La Ceica in *La Gioconda* and Madelon in *Andrea Chénier*. Other recent appearances include Azucena and Eboli in Geneva, Azucena in Bilbao and Madrid, Adalgisa in *Norma*, and Klytemnästra in *Elektra* with Washington National Opera.

Greer Grimsley, Jochanaan

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

Sean Panikkar, Narraboth

San Diego Opera debut. American-born Sri Lankan tenor Sean Panikkar made his Metropolitan Opera debut as Edmondo in *Manon Lescaut* and his European debut as Gomatz in Mozart's *Zaide* at the Aix-en-Provence Festival. Recent engagements include Narraboth for Washington National Opera and Vancouver Opera, Chevalier de la Force in *Dialogues of the Carmelites* for Pittsburgh Opera and Tybalt in *Romeo and Juliet* for The Metropolitan Opera. Other engagements include Cassio in *Otello* at The Dallas Opera, Tamino in *The Magic Flute* for Atlanta Opera, Lensky in *Eugene Onegin* and Count Almaviva in *The Ghosts of Versailles* at the Opera Theatre of St. Louis, Brighella in *Ariadne auf Naxos* and Arturo in *Lucia di Lammermoor* at The Metropolitan Opera, and Nadir in *The Pearl Fishers* for Opera Colorado. A graduate of the San Francisco

Adler Fellowship, he has enjoyed frequent engagements at San Francisco Opera with performances in *The Queen of Spades*, *Le Pauvre Matelot*, *The Maid of Orleans*, *Tristan und Isolde*, *Fidelio*, *Norma* and *The Magic Flute*.

Seán Curran, Director

San Diego Opera debut. American choreographer and stage director Seán Curran is Artistic Director of the Seán Curran Dance Company based in New York City. As an opera director he most recently directed *Salome* for the San Francisco Opera and Opera Theatre of St. Louis. He is noted in the dance world as a former leading dancer with the Bill T. Jones/Arnie Zane Dance Company. He received a New York Dance and Performance Bessie Award for his performance in *Secret Pastures*. A graduate and guest faculty member of New York University's Tisch School of the Arts, Curran was an original member of the New York City cast of the Off-Broadway percussion extravaganza *Stomp*, performing in the show for four years. He has performed his solo evening of dances at venues throughout the United States as well as at Sweden's Danstation Theatre and France's EXIT Festival.

Steuart Bedford, Conductor

British conductor Steuart Bedford made his San Diego Opera debut on the podium for *Albert Herring* in 1991 and returned in 2009 for *Peter Grimes*. Recognized today as one of the leading experts on the works of Benjamin Britten, as a result of his work with the composer, he has conducted Britten's operas around the world including the world premiere of *Death in Venice* in 1973. Notable recent engagements include *Thaïs* with Boston Lyric Opera, *Death in Venice* at Teatro Colón and Canadian Opera Company, *Owen Wingrave* with Chicago Opera Theatre, *A Midsummer Night's Dream* with Opéra de Toulon, *The Picture of Dorian Gray* at Florentine Opera, *The Tale of Genji* and *Gloriana* with the Opera Theatre of St. Louis, *La traviata* with New York City Opera and *Vanessa* with Oper du Rhin. Bedford is highly regarded for interpretations of the works of Mozart and has conducted *Idomeneo: King of Crete*, *Lucio Silla*, *The Magic Flute*, *Don Giovanni*, *La Finta Giardiniera*, *Così fan tutte* and *Il re pastore* for Garsington Opera. Other recent performances include *Thaïs* with Boston Lyric Opera, *Peter Grimes*, *The Turn of the Screw* and *The Rape of Lucretia* with Royal Danish Opera, *The Magic Flute* with the Bolshoi Theatre, *The Turn of the Screw* with Opéra Royale de Wallonie, *The Barber of Seville* with Atlanta Opera and *Paul Bunyan* at the Bregenz Festival. He was artistic director of the highly acclaimed series of recordings "The Britten Edition" and appears on numerous recordings.

Moby-Dick

Jake Heggie (Composer) and Gene Scheer (Librettist)

Sung in English with English text above the stage

West Coast Premiere

A co-production of San Diego Opera, The Dallas Opera, San Francisco Opera, the State Opera of South Australia and Calgary Opera

February 18, 21, 24 and 26 (matinee), 2012

Captain Ahab: Jay Hunter Morris
Starbuck: Morgan Smith*
Greenhorn: Jonathan Boyd*
Stubb: Robert Orth
Flask: Matthew O'Neill*

Conductor: Karen Keltner
Director: Leonard Foglia*
Sets: Robert Brill
Costumes: Jane Greenwood
Projections: Elaine J. McCarthy

Queequeg: Jonathan Lemalu*
Pip: Talise Trevigne
Captain Gardiner: Jonathan Beyer*

*San Diego Opera debut

Select cast biographies for *Moby-Dick*

Jay Hunter Morris, Captain Ahab

American tenor Jay Hunter Morris made his Company debut in 2004 as Tichon in *Katya Kabanová* and returned in 2007 to sing the role of Dimitri/Grigori in *Boris Godunov*. He first sang the role of Captain Ahab for the State Opera of South Australia in Adelaide in the 2011 season. For San Francisco Opera he has created roles in three world premieres: Mitch in *A Streetcar Named Desire*, Father Grenville in *Dead Man Walking*, and most recently Captain James Nolan in *Doctor Atomic*. Other career highlights include creating the role of Marky in *The Fly* for Théâtre du Châtelet in Paris, a role he also performed at Los Angeles Opera. Additional notable performances include Florestan in *Fidelio* with Portland Opera, Canio in *Pagliacci* for Florida Grand Opera, Erik in *The Flying Dutchman* with Opera Australia, Des Grieux in *Manon Lescaut* and Anatol in *Vanessa* with Seattle Opera, Steva in *Jenůfa* with The Dallas Opera and Pinkerton in *Madama Butterfly* for Utah Opera. Jay Hunter Morris created the role of Tony in Terrence McNally's play *Master Class* at the Philadelphia Theater.

Morgan Smith, Starbuck

San Diego Opera debut. American baritone Morgan Smith will be reprising the role of Starbuck he created for the 2010 World Premiere of *Moby-Dick* at The Dallas Opera. He has enjoyed a long association with Seattle Opera where he made his professional debut in 2001 singing Donald in *Billy Budd* and has returned to sing the title role of *Don Giovanni*, Silvio in *Pagliacci*, Ricardo in *I Puritani*, and Peter Niles in *Mourning Becomes Electra*. Recent performances include Figaro in *The Barber of Seville*, Papageno in *The Magic Flute*, Marcello in *La bohème*, Falke in *Die Fledermaus*, Leandre in *Love for Three Oranges* and Guglielmo in *Così fan tutte* for Oper Leipzig as well as Marcello for Berlin Staatsoper and Opera Colorado. Other notable performances include Escamillo in *Carmen* with Fort Worth Opera and Tacoma Opera and both Morales and Zuniga in *Carmen* with Los Angeles Opera. As a performer of modern vocal music he sang the world premiere of Jake Heggie's chamber piece *For a Look or a Touch* and created the role of Ted Steinert in *Frau Margot* with Fort Worth Opera, both of which are available on recording.

Jonathan Boyd, Greenhorn

San Diego Opera debut. American tenor Jonathan Boyd has made recent notable debuts as Lysander in *A Midsummer Night's Dream* for both Opéra de Nice and Opéra de Toulon. Other performances include the title role of *Werther* with Teatro Colón, Tom Rakewell in *The Rake's Progress* with Opera Faber in Portugal, Romeo in *Romeo and Juliet* with Utah Opera, Nashville Opera and Michigan Opera Theatre, Don Ottavio in *Don Giovanni* with Oper Royal de Wallonie and Cleveland Opera, Fenton in *Falstaff* with Le Grand Théâtre de Limoges in France, Tamino in *The Magic Flute* with Portland Opera and Seattle Opera, Rodolfo in *La bohème* for Nashville Opera and Belmonte in *The Abduction from the Seraglio* with Arizona Opera. He has a long association with Florentine Opera of Milwaukee where he apprenticed and appeared as Camille in *The Merry Widow* as well as Don Ottavio. He has an extensive repertoire in 20th Century opera and developed the role of George Hancock in the world premiere of *Margaret Garner* at Michigan Opera Theatre and appeared in New York City Opera's productions of *The Mother of Us All* and *Central Park*.

Jonathan Lemalu, Queequeg

San Diego Opera debut. New Zealand-born Samoan bass Jonathan Lemalu created the role of Queequeg during the world premiere of *Moby-Dick* at the Dallas Opera. Recent notable engagements include Figaro in *The Marriage of Figaro* and Don Basilio in *The Barber of Seville* for English National Opera, Papageno in *The Magic Flute* for the Glyndebourne Festival, Zoroastro in *Orlando* and Colline in *La bohème* at the Royal Opera House, Covent Garden, The Barber in *The Barber of Baghdad* and the High Priest in *Idomeneo: King of Crete* for Buxton Opera House, the title roles of *Saul* and *The Marriage of Figaro* as well as Argante in *Rinaldo* and Leporello in *Don Giovanni* at the Bayerische Staatsoper, Leporello for Hamburgische Staatsoper, Rodomonte in *Orlando Palladino*, Collatinus in *The Rape of Lucretia* and Papageno for the Theatre an der Wien, Leporello and Figaro for Opera Australia, Masetto in *Don Giovanni* for The Metropolitan Opera and Papageno for the Lyric Opera of Chicago. An extensive concert performer, he has sung with such organizations as Boston Symphony Orchestra and the Chicago Symphony Orchestra among many others.

Talise Trevigne, Pip

American soprano Talise Trevigne made her Company debut last season as Micaëla in *Carmen*. She created the role of Pip for the world premiere of *Moby-Dick* at The Dallas Opera. Notable recent performances include the title role of *Manon Lescaut* at Knoxville Opera, Violetta in *La traviata* with Birmingham Opera Company and Gilda in *Rigoletto* with Tulsa Opera. She made her Australian debut as The Beloved in the world premiere of *The Navigator*, a role she reprised at Moscow's Chekov International Arts Festival and L'Opéra Bastille. She created the role of June Gibbons in *The Silent Twins* for London's Almeida Opera. Other recent performances include her Dallas Symphony debut in *Carmina Burana*, Gilda for Knoxville Opera, Mimi in *La bohème* for Hartford Opera Theatre and Violetta and Rosina in *The Barber of Seville* for San Jose Opera. Other roles in her repertoire are Nerea in *Deidamia*, Norina in *Don Pasquale*, Constance in *Dialogues of the Carmelites*, Miranda in *The Tempest* and Sophie in *Der Rosenkavalier*. Equally at home on the concert stage, she recently opened New York City Opera's season at their gala concert in their new theatre and opened the Emerging Stars Concert Series at Santa Barbara's Granada Theatre.

Karen Keltner, Conductor

San Diego Opera's Resident Conductor Karen Keltner has been associated with the Company since 1982 and has conducted a broad repertoire including last season's *Faust*. Other operas which she has conducted for San Diego Opera include *La bohème*, *Romeo and Juliet*, *Don Quixote*, *The Pearl Fishers*, *Samson and Delilah*, *Wozzeck*, *Carmen*, *The Conquistador*, *Così fan tutte*, *Thérèse Raquin*, *The Flying Dutchman*, *The Lighthouse*, *Cold Sassy Tree*, *A Streetcar Named Desire* and *Rigoletto*. Other engagements have been with Utah Festival Opera, Opéra National du Rhin, Strasbourg, New York City Opera, Anchorage Opera, Kansas City Opera, Glimmerglass Opera, Pittsburgh Opera, and Opera Carolina. Karen Keltner gives master classes for singers in universities and cities where she guest conducts.

Leonard Foglia, Director

San Diego Opera debut. American stage director Leonard Foglia created the world premiere production of *Moby-Dick* at The Dallas Opera. Other operas he has directed include *Dead Man Walking* for New York City Opera, Opera Pacific, Cincinnati Opera and Michigan Opera Theatre, *The End of the Affair* for Houston Grand Opera, Seattle Opera and Madison Opera, *Three Decembers* for Houston Grand Opera and San Francisco Opera and most recently *To Cross the Face of the Moon* for Houston Grand Opera. An established theatre director his Broadway credits

include *Thurgood*, *On Golden Pond*, *Wait Until Dark* and *Master Class*. Off-Broadway credits include *The Stendhal Syndrome*, *One Touch of Venus*, *If Memory Serves*, *By the Sea* and *Lonely Planet*. He is the co-author of the mystery novels *I Ragged Ridge Road* and *Face Down in the Park*.

Jake Heggie, Composer

American Jake Heggie is the composer of *Moby-Dick*, *Dead Man Walking*, *Three Decembers*, *The End of the Affair*, the lyric drama *To Hell and Back*, and the musical scene *At the Statue of the Venus*. He is a recipient of a 2005/2006 Guggenheim Fellowship and has composed over 200 songs, as well as a concerto, orchestral works and chamber music. He is currently the artist in residence at the University of North Texas and has been the resident composer for San Francisco Opera, EOS Orchestra, Vail Valley Music Festival and the Orcas Island Chamber Music Festival. He has given lectures and master classes at universities and conservatories that include the Cincinnati Conservatory, NYU, Bucknell University, DePauw University and UCLA. As a pianist he often accompanies Frederica von Stade in recital and has performed with Anna Netrebko, Dawn Upshaw, Kristin Clayton, Susan Graham, Joyce DiDonato, Samuel Ramey and Thomas Hampson, among many others. He has numerous recordings available.

Gene Scheer, Librettist

American librettist Gene Scheer has written the text for composer Tobias Picker's *An American Tragedy* for The Metropolitan Opera and *Thérèse Raquin* a co-production of The Dallas Opera, San Diego Opera and L'Opéra de Montréal. With composer Jake Heggie he has written the text for *Three Decembers* for Houston Grand Opera and San Francisco Opera, the lyric drama *To Hell and Back* as well as a number of song cycles and *For a Look or a Touch*. Other notable collaborations include lyrics for Wynton Marsalis's *It Never Goes Away* and the oratorio *August 4, 1964* for the Dallas Symphony Orchestra. As a composer he has written a number of songs for singers such as Renée Fleming, Sylvia McNair, Stephanie Blythe, Denyce Graves and Nathan Gunn.

Don Pasquale

Gaetano Donizetti

Sung in Italian with English translations above the stage

Last performed by San Diego Opera in 2002

Production owned by San Diego Opera

March 10, 13, 16 and 18 (matinee), 2012

Don Pasquale: John Del Carlo
Norina: Danielle de Niese*
Ernesto: Charles Castronovo
Dr. Malatesta: Jeff Mattsey

Conductor: Edoardo Müller
Director: David Gately
Sets: Tony Fanning
Costumes: Helen E. Rodgers

*San Diego Opera debut

Select cast biographies for ***Don Pasquale***

John Del Carlo, Don Pasquale

American bass-baritone John Del Carlo made his San Diego Opera debut as Pantalone in *The Love for Three Oranges* in 1978 and returned for the Commissioner in *Madama Butterfly* in 1978,

Silvio in *Pagliacci* in 1979, Dulcamara in *The Elixir of Love* in 1987, Sulpice in *The Daughter of the Regiment* in 1990, Baron Zeta in *The Merry Widow* in 1992, Mustafa in *The Italian Girl in Algiers* in 1997, Bartolo in *The Barber of Seville* in 1998, Frank in *Die Fledermaus* in 2005 and Swallow in *Peter Grimes* in 2009. He has enjoyed an important relationship with The Metropolitan Opera since his debut in 1993 as Kothner in *Die Meistersinger von Nürnberg*, returning twice for the title role of *Don Pasquale*, twice as Swallow, Quince in *A Midsummer Night's Dream*, Mathieu in *Andrea Chenier*, Bartolo in *The Marriage of Figaro* and *The Barber of Seville*, and Alfieri in *A View from the Bridge*, among others. With San Francisco Opera his numerous appearances include the title role of *Falstaff*, Alidoro in *Cinderella* and General Boom in *La Grand Duchesse de Gerolstein*, among others. Recent engagements include Fritz Kother in *Die Meistersinger von Nürnberg* with Cincinnati Opera, Don Alfonso in *Così fan tutte* at the Ravinia Festival, Bartolo for San Francisco Opera, Alfieri in *A View from the Bridge* at Teatro dell'Opera di Roma, and Bartolo in *The Marriage of Figaro* for Théâtre des Champs-Élysées. Other houses with which he has appeared include Lyric Opera of Chicago, Seattle Opera, Houston Grand Opera, Los Angeles Opera, Washington National Opera, the Royal Opera House, Covent Garden and Opernhaus Zurich.

Danielle de Niese, Norina

San Diego Opera debut. Australian-born Danielle de Niese was the youngest singer to ever enter the Metropolitan Opera's Lindemann Young Artists Development program at the age of 18. She made her Metropolitan Opera debut the following year as Barbarina in *The Marriage of Figaro*. Other notable performances with The Metropolitan Opera include Euridice in *Orfeo ed Euridice*, Susanna in *The Marriage of Figaro*, Cleopatra in *Julius Caesar in Egypt* and Despina in *Così fan tutte*. Other notable performances include Cleopatra for the Glyndebourne Festival which earned her international acclaim, Adina in *The Elixir of Love* for Glyndebourne, the title role of *Rodelinda* and Ginerva in *Ariodante* for Theatre an der Wien, Susanna for San Francisco Opera and Lyric Opera of Chicago, the title role of *Semele* at Barbican Hall in London, Poppea in *L'incoronazione di Poppea* for Madrid's Teatro Real, Salle Pleyel in Paris, The London Poms, Glyndebourne, and De Nederlandse Opera, and Galatea in *Acis e Galatea* for the Royal Opera House, Covent Garden. An active concert soloist she has performed with the New York Philharmonic, Cleveland Orchestra, National Symphony and San Francisco Symphony, among others. She has two critically acclaimed albums, "Handel Arias" and "The Mozart Album", both available on Decca Records.

Charles Castronovo, Nadir

American tenor Charles Castronovo made his Company debut in 2008 as Nadir in *The Pearl Fishers*. He began his career at Los Angeles Opera as a Resident Artist and made his debut at the Metropolitan Opera in 1999 as Beppe in *Pagliacci*. Recent appearances include creating the role of Mario Ruoppolo in the world premiere of *Il Postino* at Los Angeles Opera, Belmonte in *The Abduction from the Seraglio* at Teatro dell'Opera di Roma, Gennaro in *Lucrezia Borgia*, Don Ottavio in *Don Giovanni* and Belmonte for Bayerische Staatsoper, Don Ottavio at San Francisco Opera and Los Angeles Opera, Nemorino in *The Elixir of Love* for Opéra de Nice, Romeo in *Romeo and Juliet* for The Dallas Opera, Tamino in *The Magic Flute* for Santa Fe Opera, San Francisco Opera and Vienna Staatsoper, Alfredo in *La traviata* for the Opera Company of Philadelphia and the Royal Opera House, Covent Garden, Elvino in *La Sonnambula* at Michigan Opera Theatre, the title role of Faust and Rodolfo in *La bohème* for Staatsoper Unter den Linden in Berlin, Ferrando in *Così fan tutte* for Royal Opera, Covent Garden, the Duke in *Rigoletto* in Bordeaux and Tom Rakewell in Stravinsky's *The Rake's Progress* for Théâtre de la Monnaie, Brussels and Royal Opera House, Covent Garden.

Edoardo Müller, Conductor

Italian conductor, Edoardo Müller, has led more than 30 productions in San Diego, beginning in 1980 with *Giovanna d'Arco*. Last season, he conducted *Turandot* and *Carmen*. Known worldwide for his mastery of the Italian operatic repertoire, he has enjoyed a long association with the Teatro alla Scala in Milan where he conducted *Aida*, *I due Foscari*, *Il trovatore*, *I masnadieri*, *La forza del destino*, *Ernani*, *The Barber of Seville* and *Anna Bolena*, among others. His career has taken him to The Metropolitan Opera, Teatro Municipal in Santiago, Teatro Colón in Buenos Aires, Seattle Opera, Lyric Opera of Chicago, The Dallas Opera, Cincinnati Opera as well as companies in Paris, Rome and Tokyo.

David Gately, Stage Director

American stage director David Gately made his San Diego Opera debut in 2002 directing *Don Pasquale* and returned last season to direct *Faust*. He has mounted this production of *Don Pasquale* at Kentucky Opera, Opera Colorado, Calgary Opera, Chautauqua Opera, Virginia Opera, Dayton Opera, Canadian Opera Company, Opera Omaha, Edmonton Opera and Fort Worth Opera. Recent productions of note include *Little Women*, *Rigoletto*, and *Hansel and Gretel* at Utah Opera, *Arabella* at the Academy of Vocal Arts, *La bohème* for Atlanta Opera, *The Elixir of Love* with The Dallas Opera and Atlanta Opera, *Madama Butterfly* with Seattle Opera, *La bohème* with Florida Grand Opera, *Carmen* in New Orleans, *The Tales of Hoffmann* with Edmonton Opera, *The Magic Flute* with Cincinnati Opera and Vancouver Opera, *A Midsummer Night's Dream* with Florentine Opera and Glimmerglass Opera and *Falstaff* with Opera Omaha. Other productions include *The Barber of Seville* with Washington National Opera, Opera Colorado and Manitoba Opera, *Simon Boccanegra* for L'Opera de Montréal and *Before Night Falls* with Fort Worth Opera where he also directed an acclaimed production of *Dead Man Walking* and *Cinderella*, among others.

Renée Fleming

In Concert

With the San Diego Opera Symphony Orchestra

Saturday, March 24, 2012 at 7 PM

Renée Fleming Biography

American soprano Renée Fleming made her San Diego Opera debut as Tatiana in *Eugene Onegin* in 1994 and returned in 1995 to sing the title role of *Rulsaka*. One of the most beloved and celebrated musical ambassadors of our time, soprano Renée Fleming captivates audiences with her sumptuous voice, consummate artistry, and compelling stage presence. Known as “the people’s diva,” she continues to grace the world’s greatest opera stages and concert halls, now extending her reach to include other musical forms and media. Over the past few seasons, Ms. Fleming has been hosting a wide variety of television and radio broadcasts, including the *Metropolitan Opera’s Live in HD* series for movie theaters and television, and *Live From Lincoln Center* on PBS. As a musical statesman, Renée Fleming has been sought after on numerous distinguished occasions, from the 2006 Nobel Peace Prize ceremony to performances in Beijing during the 2008 Olympic Games. On January 18, 2009, she was featured on the televised *We Are One: The Obama Inaugural Celebration* at the Lincoln Memorial concert for President Obama. She has performed for the United States Supreme Court, HRH The Prince of Wales at Buckingham Palace, and, in November 2009, celebrated the 20th anniversary of the Czech Republic’s “Velvet Revolution” at the invitation of Václav Havel. An additional distinction was bestowed in 2008, when breaking a precedent, Ms. Fleming became the first woman in the 125-year history of The Metropolitan Opera to solo headline an opening night gala. A three-time

Grammy winner, Ms. Fleming won the 2010 Grammy Award for Best Classical Vocal Performance for *Verismo* (Decca/September 2009), a CD featuring a collection of rarely heard Italian arias. In June 2010, Decca and Mercury records released the CD *Dark Hope*, which features Ms. Fleming performing songs by artists such as Leonard Cohen, Peter Gabriel, Arcade Fire and Death Cab for Cutie, among others. Ms. Fleming's most recent DVD *Renée Fleming & Dmitri Hvorostovsky: A Musical Odyssey in St. Petersburg* follows Ms. Fleming and baritone Dmitri Hvorostovsky to Russia, where they explore and perform in some of St. Petersburg's most spectacular locations. These releases follow the critically acclaimed 2008 CD of Strauss's *Four Last Songs* and a DVD of the complete *Thaïs* by Massenet. In recent years, this twelve-time Grammy nominated artist has recorded everything from Strauss's complete *Daphne* to the jazz album *Haunted Heart*, to the movie soundtrack of *The Lord of the Rings: The Return of the King*. Her recording honors range from the 2009 Echo Award for Strauss's *Four Last Songs* to the Prix Maria Callas Orphée d'Or by the Académie du Disque Lyric for TDK's DVD production of *Capriccio*. Renée Fleming's artistry has been an inspiration to many other prominent artists, such as Chuck Close and Robert Wilson, whose portraits of her were included in The Metropolitan Opera's 2007 fund-raising auction. Two portraits of Ms. Fleming were also created by Francesco Clemente, who revealed one work in Salzburg in spring 2007, with The Metropolitan Opera displaying the other in 2008. Among her numerous awards are Sweden's Polar Prize (2008); the Chevalier de la Légion d'Honneur from the French government (2005); Honorary Membership in the Royal Academy of Music (2003); and a 2003 Honorary Doctorate from The Juilliard School, where she was also commencement speaker. An advocate for literacy, Renée Fleming has been featured in promotional campaigns for the Association of American Publishers (Get Caught Reading), and the Magazine Publishers of America's READ poster campaign for the American Library Association. She was honored by The New York Public Library as a "Library Lion." Her book, "The Inner Voice," was published by Viking Penguin in 2004, and released in paperback by Penguin the following year. An intimate account of her career and creative process, the book is also published in France by Fayard Editions, in the United Kingdom by Virgin Books, by Henschel Verlag in Germany, Shunjusha in Japan, and by Fantom Press in Russia. Ms. Fleming is currently a member of the Board of Trustees of the Carnegie Hall Corporation, the Board of Sing for Hope, and the Advisory Board of the White Nights Foundation of America. She recently joined the Lyric Opera of Chicago as their Creative Consultant for a term of five years.

The Barber of Seville

Gioachino Rossini

Sung in Italian with English translations above the stage

Last performed by San Diego Opera in 2006

Production owned by Lyric Opera of Chicago

April 21, 24, 27 and 29 (matinee), 2012

Rosina: Silvia Tro Santafé*

Figaro: Lucas Meachem*

Count Almaviva: John Osborn

Dr. Bartolo: Carlos Chausson

Don Basilio: Alexander Vinogradov*

Berta: Suzanna Guzmán

Fiorello: Scott Sikon

Conductor: Edoardo Müller

Director: John Copley

Sets: John Conklin

Costumes: Michael Stennett

*San Diego Opera debut

Select cast bios for *The Barber of Seville*

Silvia Tro Santafé, Rosina

San Diego Opera debut. Spanish soprano Silvia Tro Santafé made her professional debut as Lucilla in *The Silken Ladder* at the Rossini Opera Festival in Pesaro. Other roles in her early repertoire include Cherubino in *The Marriage of Figaro* at Santa Fe Opera, Zerlina in *Don Giovanni* for Opera de Oviedo and Medoro in *Orlando*, Sesto in *Julius Caesar in Egypt* and Messagiera in *Orfeo* in Valencia, Spain. Other notable performances include Tolomeo in *Julius Caesar in Egypt* with De Nederlandse Opera and Teatro Comunale di Bologna, Polinesso in *Ariodante* at Opéra de Paris, Dresden's Semper Opera and at the Salzburg Festival, the title role of *Rinaldo* at the Deutsche Oper Berlin, the title role of *Xerxes* at Théâtre des Champs-Élysées, Ruggiero in *Alcina* for Théâtre du Châtelet in Paris, the title role of *Eliogabalo* at Théâtre Royal de la Monnaie, the title role of *Ariodante* at Barcelona's Liceu and Nicklausse in *The Tales of Hoffmann* for Rome Opera. In recent years she has established herself as a great Rossini singer and her Rosina has been heard on the stages of Bologna, Toulouse, Amsterdam, Zurich, Luxemborg, Vienna, Washington D.C., Munich and Geneva. Her Isabella in *The Italian Girl in Algiers* has been heard in Berlin, Zurich, Dresden, Vienna, Madrid, Menorca and Hannover. Her Angelina in *Cinderella* has been heard in Vienna, Dresden, Brussels, Zurich, Barcelona, Bergamo, Como, Mantua and others.

Lucas Meachem, Figaro

San Diego Opera debut. American baritone Lucas Meachem's recent performances include Valentin in *Faust* and Demetrius in *A Midsummer Night's Dream* at the Lyric Opera of Chicago, Figaro for Los Angeles Opera and Colorado Opera, the title role of *Billy Budd* with Opéra National de Paris, Fritz/Frank in *Die tote Stadt* and Oreste in *Iphigenie en Tauride* with the Teatro Real in Madrid, Mercutio in *Romeo and Juliet* at The Metropolitan Opera, Count Almaviva in *The Marriage of Figaro* at San Francisco Opera and Bayerische Staatsoper, the title role of *Don Giovanni* for Santa Fe Opera and New Orleans Opera, Aeneas in *Dido and Aeneas* for Royal Opera House, Covent Garden, Valentin for Minnesota Opera, General Raevsky in *War and Peace* at The Metropolitan Opera, Zurga in *The Pearl Fishers* for Florida Grand Opera and Wolfram in *Tannhäuser* with the Saito Kinen Festival in Tokyo, among others. He has been the winner of many competitions across the United States including the Mario Lanza Competition, the Jessie Kneisel Competition, and the Metropolitan Opera National Council Competition in Charlotte, North Carolina and in New Haven, Connecticut.

John Osborn, Count Almaviva

American John Osborn made his Company debut as Ferrando in *Così fan tutte* in 1999, returning as Tamino in *The Magic Flute* in 2001 and as Alfred in *Die Fledermaus* in 2005. Recent notable performances include Nemorino in *The Elixir of Love* for Houston Grand Opera, Raoul de Nangi in *Les Huguenots* for Théâtre Royal de la Monnaie, Léopold in *La juive* at Zurich Opera, Goffredo in *Armida* at The Metropolitan Opera, Count Almaviva at The Royal Opera House, Covent Garden and Des Grieux in *Manon* at Teatro Colón in Buenos Aires. Other notable performances in his career include Rodrigo di Dhi in *The Lady of the Lake* at Milan's Teatro alla Scala, Tonio in *Daughter of the Regiment* and Ferrando at Florida Grand Opera, Count Almaviva in Los Angeles, Vienna, Dresden and Lausanne, Arturo in *I Puritani*, Nadir in *The Pearl Fishers*, and Tamino for Seattle Opera, Iopas in *Troyens a Carthage* at Grand Théâtre Genève, Almaviva at San Francisco Opera, Don Ottavio in *Don Giovanni* and Almaviva at The Metropolitan Opera, Belmonte in *The Abduction from the Seraglio* with Washington National Opera, Tamino, Don

Ottavio, and Rinuccio in *Gianni Schicchi* for New York City Opera and Brighella in *Ariadne auf Naxos* for the Lyric Opera of Chicago.

Carlos Chausson, Dr. Bartolo

Spanish bass-baritone Carlos Chausson has a long history with the Company with over 21 roles beginning with his professional debut as Masetto in *Don Giovanni* in 1977. He was most recently seen here as Herman/Schlemil in *The Tales of Hoffmann* in 1986. Recent notable engagements include Bartolo in *The Marriage of Figaro* at Madrid's Teatro Real and Deutsche Opera Berlin, Pistola in *Falstaff* with Zurich Opera and Barcelona's Gran Theatre de Liceu, Le Gouverneur in *Le comte Orley* at Zurich Opera, Taddeo in *The Italian Girl in Algiers* at Las Palmas Opera, and Don Magnifico in *Cinderella* for Zurich Opera. Other notable performances in his career include Bartolo at The Metropolitan Opera, as well as in Bologna, Vienna and Paris, the title role of *Don Pasquale* in Turin, Don Geronimo in *Il Turco in Italia* at Bayerische Staatsoper, Fra' Melitone in *La forza del destino* in Madrid, Leporello in *Don Giovanni* in La Coruña and in Vienna, Don Alfonso in *Così fan tutte* at Deutsche Staatsoper and Gran Teatro del Liceu, and Dulcamara in *The Elixir of Love* in Toulouse. He has enjoyed a long association with the Opernhaus Zürich Opernhaus where his roles included Bartolo, Don Alfonso, Taddeo, Calchas in *La Belle Hélène*, Dulcamara, Don Magnifico, Figaro in *The Marriage of Figaro*, Geronimo in *Gianni Schicchi*, Wurm in *Luisa Miller*, Paolo in *Simon Boccanegra* and Michonnet in *Adriana Lecouvreur*.

Alexander Vinogradov, Don Basilio

San Diego Opera debut. Russian bass Alexander Vinogradov made his professional debut at the age of 21 as Oroveso in *Norma* at the Bolshoi Theatre. Recent notable engagements include Friar Laurent in *Romeo and Juliet* and Escamillo in *Carmen* at Milan's Teatro alla Scala, Malyuta Skuratov in *The Tsar's Bride* at the Royal Opera House, Covent Garden, Alvisé in *La Gioconda* at Teatro Massimo in Palermo, and Escamillo at Arena di Verona and Teatro Comunale in Bologna where he also performed the title role of *Don Giovanni*. He enjoys a long association with Berlin's Staatsoper Unter den Linden where he has performed Sarastro in *The Magic Flute*, Colline in *La bohème*, Pimen in *Boris Godunov*, Figaro in *The Marriage of Figaro*, Banquo in *Macbeth*, Timur in *Turandot*, Leporello in *Don Giovanni* as well as Don Basilio, Escamillo, and Oroveso, among others. Other notable engagements include Daland in *The Flying Dutchman* for Madrid's Teatro Real, Truffaldino in *Ariadne auf Naxos* and Colline for Opéra National de Paris, Ramfis in *Aida* and Don Basilio at Opéra National de Boudreaux, Figaro at the Ravinia Festival and Escamillo at Washington National Opera.

Edoardo Müller, Conductor

Italian conductor, Edoardo Müller, has led more than 30 productions in San Diego, beginning in 1980 with *Giovanna d'Arco*. Last season, he conducted *Turandot* and *Carmen* and, earlier this season, conducted *Don Pasquale*. Known worldwide for his mastery of the Italian operatic repertoire, he has enjoyed a long association with the Teatro alla Scala in Milan where he conducted *Aida*, *I due Foscari*, *Il trovatore*, *I masnadieri*, *La forza del destino*, *Ernani*, *The Barber of Seville* and *Anna Bolena*, among others. His career has taken him to The Metropolitan Opera, Teatro Municipal in Santiago, Teatro Colón in Buenos Aires, Seattle Opera, Lyric Opera of Chicago, The Dallas Opera, Cincinnati Opera as well as companies in Paris, Rome and Tokyo.

John Copley, Stage Director

British stage director John Copley first appeared with San Diego Opera directing *Eugene Onegin* in 1985 (and in 1994) followed by *The Marriage of Figaro* in 1986 and 1992, *La bohème* in 1990, *Così fan tutte* in 1991, *The Barber of Seville* in 1993, *Ariodante* in 2002, *Norma* in 2003, *Julius Caesar in Egypt* in 2006 and *Peter Grimes* in 2009. He began his theatrical career performing the Apprentice in the first Covent Garden production of *Peter Grimes* in 1949. Soon

after, he became the Stage Manager of Sadler's Wells Opera and Sadler's Wells Theatre Ballet. He then joined the Royal Opera House, Covent Garden as Stage Manager, then became Assistant Producer and subsequently Principal Resident Producer. His productions there include *Così fan tutte*, *The Marriage of Figaro*, *Don Giovanni*, *La bohème*, *Faust*, *The Elixir of Love*, *Ariadne auf Naxos*, *Maria Stuarda*, *Lucrezia Borgia*, *Alceste* and *Semele*. Among his milestone productions are *Il pirata* at The Metropolitan Opera, *The Barber of Seville* seen in Chicago, San Francisco and The Dallas Opera and *Midsummer Marriage* for San Francisco Opera. Copley has worked at English National Opera, Welsh National Opera, Scottish Opera and the English Opera Group. He has directed with The Metropolitan Opera Company, the Bayerische Staatsoper in Munich, Opera Australia, New York City Opera, Canadian Opera, Lyric Opera of Chicago, and San Francisco Opera, among others. Several of his productions are available on video including *Julius Caesar in Egypt*, *Maria Stuarda*, *Adriana Lecouvreur*, *Tosca*, *La bohème*, *Lucrezia Borgia* and *Così fan tutte*.

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