

OPERA  
SAN JOSE



BIZET'S

# Carmen

FEBRUARY 13-28, 2016

PRESENTS

# Carmen

## Opera in four acts

Music by Georges Bizet  
Libretto by Henri Meilhac  
and Ludovic Halévy

First performed at the Opéra-Comique in Paris, March 3, 1875.

Sung in French with English supertitles.

Supported, in part, by a grant from the  
San José Office of Cultural Affairs.

## Carmen Performance Sponsors

Tricia & Tim Anderson	February 13
Norm Lariviere & Carolyn Lund	February 14
Jeanne L. McCann	February 21
Mrs. Averill Q. Mix	February 26

The performance will run approximately 3 hours and 5 minutes, including one 20-minute and one 15-minute intermission.

CONDUCTOR  
**Joseph Marcheso**  
**Andrew Whitfield** 2/26 & 2/28

STAGE DIRECTOR

**Layna Chianakas**

CHOREOGRAPHER

**Raphaël Boumaïla**

FIGHT DIRECTOR

**Kit Wilder**

SET DESIGN

**Giulio Cesare Perrone**

COSTUME COORDINATOR

**Alyssa Oania**

LIGHTING DESIGN

**York Kennedy**

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**Allie Bailey**

PRINCIPAL COACH

**Veronika Agranov-Dafoe**

FRENCH DIALOGUE COACH

**Patricia Kristof Moy**

CHORUS MASTER

**Andrew Whitfield**

MUSIC STAFF

**Veronika Agranov-Dafoe**

**Victoria Lington**

SUPERTITLES

**Kelly Mack**

TITLE CUEING

**Victoria Lington**



**Larry Hancock**  
GENERAL DIRECTOR

## What's Next

*A Streetcar Named Desire* is next! After Brad Dalton's stunning reviews for his production of *A Streetcar Named Desire* at Carnegie Hall and the Lyric Opera of Chicago, I saw it at the Los Angeles Opera. He has directed nine productions of this opera. At the first intermission I was convinced that we should produce it here. At the second intermission I engaged Brad to direct it. The shouts and cheers and long, long, long applause confirmed that Brad's approach could only electrify San José audiences.

Tennessee Williams, one of America's most daring playwrights, conceived *A Streetcar Named Desire*. It pulls no punches. There are sexual situations, and I believe it is not generally appropriate for children. There is a moral, but it isn't that bad behavior lands you in trouble with the law. Real life is more complicated than that. That said, though I didn't think so when I saw it in the 1990s, this is a thrilling opera, and we have done nothing like it before.

After *Streetcar*? A whole new season begins with Donizetti's masterpiece, *Lucia di Lammermoor*. We have discovered a wonderful singer, Sylvia Lee, on whose audition form I wrote, "Magical! First pick for Lucia". Joining her will be Kirk Dougherty as Edgardo and Matt Hanscom as Enrico. These roles fit these singers like *haute couture*. Ming Luke will conduct and Candace Evans, fresh from Italy, will direct.

Following *Lucia*, stage director Layna Chianakas will team up with conductor Andrew Whitfield for Rossini's *The Barber of Seville*. It has been five years since Figaro last gave us a haircut; it's time for a trim. We are very proud to feature Mexico's fastest rising star, Cassandra Zoe Vellasco as Rosina. Having already made her Metropolitan debut at age 25, her credits are astonishing, including no less than six Rossini operas. Her Figaro will be Bryan Myer, a favorite at Opera San José, who will join the resident company next season.

The most ambitious project of the season is Pulitzer Prize-winning *Silent Night*, by Kevin Puts. This opera, in its first three years, had more than eight productions, a phenomenal success. Set in northern France on Christmas Eve, this opera takes us into the heart of WWI when half the soldiers on the front line spontaneously established a Christmas truce. Though set in war, this is not a tale of brutality, but the very illustration of the greatness of humanity. Joseph Marcheso will conduct and Michael Shell will direct. *Silent Night* would have been beyond our capacity without generous support from the Carol Frank Buck Foundation. We are deeply grateful.

We will stay in France for the final production of the season, as we will bring Puccini's *La bohème* back to San José. It will have been six years since we've had Mimi and Rodolfo on stage, along with their exuberant friends for whom life holds so much promise, love, and hope. Composed by a young man, about young people, *La bohème* is the perfect first opera, but as it is one of the most perfect of all operas, it just might be a very perfect last opera, too...

## 2015–2016 Thirty-Second Season

Puccini's **TOSCA** September 12-27, 2015

Mozart's **THE MARRIAGE OF FIGARO** November 14-29, 2015

Bizet's **CARMEN** February 13-28, 2016

Previn's **A STREETCAR NAMED DESIRE** April 16-May 1, 2016

## Cast IN ORDER OF APPEARANCE

Moralès  
Micaëla  
Zuniga  
Don José  
  
Carmen  
Frasquita  
Mercédès  
Lillas Pastia  
Escamillo  
Remendado  
Dancaïre

Daniel Cilli  
Jennifer Forni  
Kirk Eichelberger  
Kirk Dougherty  
John Lindsey\*  
Lisa Chavez  
Christine Capsuto  
Cybele Gouverneur  
Katherine Trimble  
Matthew Hanscom  
Michael Boley  
Eugene Brancoveanu

## Chorus

Carolyn Bacon, Linda Baird, Christian Barajas, Josh Bongers, Rebecca Bradley, Cecilia Cai, Tony Ciliberto, Nicole Cooper, Jim Cowing, Reid Delahunt, Norman Espinoza, Teressa Foss, Nicolas Gerst, Jennifer J. Hartshorn, Cabiria Jacobsen, Alexandra Jerinic, Michael Kuo, Andy Kwan, Dan Leal, Woojeong Lee, Melissa Mallory, Jose Mendiola, Nicholas Molle, Fallon Nunes, Michael Orlinsky, Kelly Rubinson, Brandan Sanchez, Aubrey Scarr, Blythe Tai, Jennifer Thuman, Katherine Trimble, David Zelenka

## Children's Chorus

Joaquin Alvarez, Josh Asada, Sarah Asada, Ethan Chen, Alexandra DeGlier, Dominic De Quattro, Clarise Groba, Winter Felton-Priestner, Sophia Haddad, Teagan Holmquist, John Holtz, Timur Kotelnikov, Izabel Lippman, Jenna Lloyd, Thomas Madynski, Gracie Miller, Daniel Ostrom, Anthony Ryan, Emma Schumacher, Brian Tan, Bennet Taubman, Sebastian Vera Cuevas, Thomas Vernet, Karell Washington, Clare Wilson, Ricky Wilson-Wong, Dylan Zorn

## Dancers

Gabriel Mata, April Shippen

## Supernumeries

Conner Chancey, Alan Chen, Glen Gould, John Lawrence, Hilary Vanden-Broek, Paul Zemlin

## Orchestra

**1ST VIOLIN**  
Cynthia Baehr, *Concertmaster*  
Alice Talbot, *Assistant Concertmaster*  
Valerie Tisdel  
Laura Bach  
Chinh Le  
Virginia Smedberg  
Debra Fong  
  
**2ND VIOLIN**  
Sally Dalke, *Principal*  
Susan Stein, *Assistant Principal*  
Sue-Mi Shin  
Sergi Goldman-Hull  
Betty Corner  
Elizabeth Braun  
  
**VIOLA**  
Chad Kaltinger, *Principal*  
Janet Doughty, *Assistant Principal*  
Melinda Rayne  
Robert Seitz  
  
**CELLO**  
Ellen Sanders, *Principal*  
Paul Hale, *Assistant Principal*  
Janet Witharm  
Nancy Kim  
  
**BASS**  
Andrew Butler, *Principal*  
William Everett, *Assistant Principal*  
  
**FLUTE/PICCOLO**  
Isabelle Chapuis, *Principal*  
Mary Hargrove  
  
**OBOE**  
Patricia Emerson Mitchell, *Principal*  
Pamela Hakl  
  
**ENGLISH HORN**  
Pamela Hakl  
  
**CLARINET**  
Mark Brandenburg, *Principal*  
Janet Averett  
  
**BASSOON**  
Deborah Kramer, *Principal*  
Carolyn Lockhart  
  
**FRENCH HORN**  
Deborah McCracken, *Principal*  
Meredith Brown  
Eric Achen  
Alex Camphouse  
  
**TRUMPET**  
William B. Harvey, *Principal*  
Owen Miyoshi  
  
**TROMBONE**  
Bruce Chrissip, *Principal*  
Thomas Hornig  
David Ridge  
  
**TIMPANI**  
Mark Veregge, *Principal*  
  
**PERCUSSION**  
James Kassis  
  
**HARP**  
Karen Thielen, *Principal*  
  
**ORCHESTRA MANAGER**  
Mark Veregge

\*Appears in the 2/26 and 2/28 performances

# Synopsis

## Act I

In a town square in Seville, a group of soldiers and townspeople are gathered chatting and moving about, when a young peasant girl name Micaëla questions the soldiers about her love, Don José. The soldiers try to persuade the young girl to stay with them until Don José returns, but she declines and leaves. Soon, Don José arrives just moments before the cigarette factory bell rings and a group of women, including the beautiful gypsy, Carmen, exit the building. The soldiers flirt with the girls and ask Carmen when she will love them. Her reply is given in the famous aria, *"L'amour est un oiseau rebelle"*, the Habanera. When Carmen sees Don José ignoring her she tosses a flower in front of him. Don José picks up the flower and sees Carmen. Shortly thereafter, Micaëla returns with a letter and a kiss sent to Don José by his mother. In the letter, Don José's mother has asked him to marry Micaëla. Don José promises his fidelity and love to Micaëla. Moments later, a fight breaks out in the cigarette factory between Carmen and another woman. Carmen injures the woman before she is restrained by Officer Zuniga. Zuniga commands Don José to escort Carmen to prison. However, Carmen charms Don José into letting her go. When it is discovered that Don José let Carmen escape, he is thrown into jail for one month's time.

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## Intermission (20 minutes)

## Act II

At Lillas Pastia's Inn, Carmen and her friends, Mercédès and Frasquita, are socializing with several soldiers including Officer Zuniga, when the victorious bullfighter, Escamillo, arrives with a celebrating entourage. During the Toreador song, *"Votre toast, je peux vos le rendre"*, Escamillo attempts to capture Carmen's heart. However, his attempts are unsuccessful, as are Officer Zuniga's, who tells Carmen that he will return to the inn later to meet with her, but Carmen's heart waits for Don José's release from prison. A while later, after the crowd has dispersed, the smugglers Dancaïre and Remendado ask for help from Carmen and her two friends. Mercédès and Frasquita agree to help, but Carmen refuses as she knows that Don José will be released from prison that day and will meet her at the inn. When he finally arrives, Carmen dances for him. Her dance is cut short when a bugle sounds in the distance, signaling Don José to return to the barracks. Carmen mocks his obedience and tries to persuade him to remain with

her. Don José does not give in until Zuniga arrives at the inn searching for Carmen. Zuniga orders Don José to leave, but in a fit of jealousy, he defies his commander's orders. Dancaïre and Remendado get rid of Zuniga. After this, Don José, having no choice, stays.

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## Intermission (15 minutes)

## Act III

Don José, now at the smuggler's hideout in the mountains, begins to reminisce about his home and his mother. Carmen, who finds him tiresome, takes notice and starts taunting him to leave, but he refuses. Mercédès and Frasquita tell their fortunes with a deck of cards. For the two girls, the cards reveal a life of wealth, love, and luxury. For Carmen and Don José, they reveal only death. After discussing their plans, the smugglers and the girls leave, while Don José guards the hideout. Soon, Micaëla, assisted by a guide, comes looking for Don José. Hearing a gunshot she hides behind a mound of rocks. Escamillo enters the hideout and begins telling Don José about his feelings for Carmen. He also tells Don José about Carmen's relationship with a soldier, not knowing Don José is that soldier. Don José, furious, starts a fight with Escamillo. The smugglers return and stop the fight. Escamillo invites Carmen and the others to his upcoming bullfight as he leaves. Micaëla is found in her hiding place, she tries to convince Don José to return home. She finally persuades him to leave by telling him his mother is dying. Don José promises his return to Carmen and leaves with Micaëla. In the distance, Escamillo can be heard singing.

## Act IV

Months later, during the procession of the toreadors, Carmen and Escamillo are seen arriving together. Mercédès and Frasquita warn Carmen that Don José is in the crowd and plotting to kill her. She tells them that she will speak to him to resolve the matter. While Escamillo enters the bullfighting ring, a desperate Don José meets Carmen outside the arena. He tells her she must commit her love and fidelity to him. She tells him she no longer loves him and throws the ring he gave her to the ground. Don José, insane with rage, pulls his knife and Carmen is killed. Don José confesses his crime and is taken into custody.

# Program Notes

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She is an icon who still stands supreme after 140 years of operatic history. Men and women simultaneously love and hate her. She conjures an instant image in our mind's eye at the mention of her name. Strong, unpredictable, sexual, visceral: she is every woman. *She is Carmen.*

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Welcome to the Seville of the late 1800s, where soldiers are the police, working folks scrape by on meager wages, and women must take their children to work. The Gypsy community, marginalized and mistrusted, retains an unbroken heritage back to their ancient past, recalling their descent from the Roman Empire; this is the Romani People. Having migrated from India in the middle ages, and maintained a cultural separation from the European population for more than a thousand years, their dark skin and mysterious origins caused Europeans to mistake them for Egyptians, thus the name and the distrust.

For the dispossessed Romani, life was a matter of making a living in whatever way was possible, legal or not, and much of what this opera is about is the difference between those who find living without rules the very definition of liberty, and those who find being an outlaw a painful exile, a separation from family, from legitimacy, from all they hold dear. Carmen, completely loyal to her Romani clan, must be free, always at perfect liberty, at all costs. Don José, a soldier, who she takes as a lover, is entirely out of his depth in an alien world.

Divining the future is a given in Carmen's life, and symbols have meaning: a rose, a handkerchief, tarot cards all become driving forces in her perception of fate. She has seen it. She knows she and José will die. It is only a matter of waiting.

*Layna Chianakas*  
Stage Director

## Bizet, An Astonishing Prodigy

By Larry Hancock

Some deaths alter the course of history: Schubert at age 31, Mozart at 35, Georges Bizet at 36, and Gershwin dead at 38. Music was forging ahead in their hands when their lives were suddenly extinguished. Those who cherish Art will always regret these losses.

When only nine years old, Bizet was admitted to the Paris Conservatory, then and now, one of the world's most prestigious schools. Brilliant, by age nineteen he had won the most coveted prize available to French artists, the Prix de Rome.

On returning from Rome in 1860, Bizet was soon asked by the Théâtre Lyrique to compose *The Pearl Fishers*, which premiered in 1863 just before Bizet's 25th birthday. Warmly received by the public and praised by composer and music critic Hector Berlioz, other reviewers condemned it as influence by Verdi and Wagner (!). It was not revived in Bizet's short lifetime.

The Paris of the mid 19th century had the densest population of composers in the world, including Rossini, Donizetti, Bellini, Verdi, Wagner, and an endless list of French composers, who were attracted by high performance standards and many, many theaters in full tilt, Offenbach's Bouffes-Parisiens, the Opéra-Comique, the Théâtre Lyrique, and many more, all the way to the Paris Opéra, the grandest opera house in the world. Bizet was a young man in a city that was overflowing with successful, older composers.

Though we know only *Pearl Fishers* and *Carmen*, many operas were at least begun by this young composer: *Le docteur Miracle* (performed at the Bouffes-Parisiens, 1857), *Don Procopio* (1859, not performed until 1906), *La coupe du roi de Thulé* (1869, never performed), *Ivan IV* (1865, first performed 1946), *Djamileh* (1871, performed at the Opéra-Comique in 1872), and four others that were abandoned before completion. Bizet scraped together a meager living making piano arrangements of works by other composers, and orchestrating works for composers who couldn't or wouldn't do it for themselves. After his third opera to be performed in Paris, *The Pretty Maid of Perth* (1867), which was also produced abroad, he married the very pretty Geneviève Halévy, the daughter of his composition teacher, and they had a son. Unfortunately, Geneviève had severe emotional problems, and Bizet, who was very attentive to his mother-in-law during her mental illness and early death, cared for his wife faithfully.

Bizet's only true success during his lifetime was *L'Arlesienne* (1872), a suite for orchestra that was developed from incidental music to a play of the same name. Even *Carmen*, the most performed opera world wide, did not succeed while Bizet was living.

*Carmen* was completed in 1875 and premiered at the Opéra-Comique on March 3, but it was a bad fit for this theatre. The Opéra-Comique produced works with an obligatory happy ending and spoken dialogue, much like Broadway theatres of the 1940s and '50s. It was a popular place for young men to propose marriage. In fact, the patronage of marriage brokers was essential to the health of the company.

An opera about a woman on the fringe of society, who seduces men only to leave them when they grow tiresome, and who is murdered on stage could not succeed at the Opéra-Comique. Though *Carmen* had a modestly respectable run of 36 performances, reports from performers confirm that the houses were thin. Box office receipts were not terrible, but the opera was considered a failure, and Bizet was deeply disappointed. He believed he had produced his best possible work, and it failed to please. In May, before *Carmen* closed, he returned to his one-room cottage at Le Vésinet, just outside Paris.

At Le Vésinet, Bizet had a series of recurrent illnesses, caused by throat infections that he had suffered since childhood. Each time, doctors were called in and the situation was stabilized until a heart attack took his life on June 3, 1875, in Bougival, France. His funeral took place in Paris at the Église de la Sainte-Trinité where more than 4,000 were in attendance. Reviewers who had soundly ridiculed *Carmen* suddenly proclaimed Bizet a master. Indeed, *Carmen* opened in Vienna in the fall where it was received with wild enthusiasm, as it has been received ever since, all over the world.



The poster for the General Director's Dinner is set against a white background with a black border. In the top right corner, a red square contains the white text "OPERA SAN JOSE". Below this, the text "GENERAL DIRECTOR'S DINNER" is in bold black capital letters. Underneath, "honoring" is followed by the name "Frank Fiscalini" in a stylized font. The date "Wednesday, March 30th, 2016" is in a smaller black font. Below the date, the text "Enjoy Live Jazz and New Orleans style cuisine" is followed by "Doors Open at 7:00 – Dinner begins at 8:00" and "on the stage at the California Theatre". At the bottom, there is contact information: "For more information contact Nori Okada at (408) 437-4460 or email [okada@operasj.org](mailto:okada@operasj.org)". The poster features several curved lines in light green, light blue, light yellow, and light purple that intersect in the center.



The advertisement for KDFC features a decorative border with floral corners. The main title "Sanity Now!" is in large, bold, orange and red letters. Below it, "104.9 FM" is in white on a blue banner, accompanied by a blue and white graphic of a brass instrument. To the right, "KDFC.com" is in white. Below these, the text "COMMERCIAL-FREE CLASSICAL RADIO" is in blue. At the bottom, the KDFC logo consists of a blue square with a white stylized instrument graphic followed by the letters "KDFC" in a large, bold, black serif font.

# Cast and Artistic Team



## Michael Boley

TENOR (OHIO)

**Remendado.** Opera San José (Resident): *Tosca, The Magic Flute, Where Angels Fear to Tread, Rigoletto; Helena Symphony Orchestra; DiCapo Opera; National Theatre of Pécs and the Szeged National Theater in Hungary; Helena Symphony Orchestra; Opera Naples; Opera Charleston; Opera Columbus; National Lyric Opera; Opera Company of Middlebury.*



## Eugene Brancoveanu

BARITONE (ROMANIA)

**Dancaïre.** Opera San José: *The Marriage of Figaro, Don Giovanni; Tony Award, Marcello, La Bohème* on Broadway; Spoleto Festival; Matsumoto, Japan; New York City Opera; Tel Aviv Opera; Salzburg Festival; National Opera of Romania; Virginia Opera; Los Angeles Opera; Stuttgart Opera; Mannheim Opera; Pesaro, Italy; Barcelona, Spain; San Francisco Symphony; Los Angeles Symphony; Freiburg Symphony; New World Symphony; New York Symphony; Chicago Philharmonic; Boston Symphony; Tanglewood; Philadelphia Orchestra; San Francisco Opera, Merola 2004, Adler Fellow 2005-06.



## Christine Capsuto

SOPRANO (CALIFORNIA)

**Frasquita.** Opera San José; West Bay Opera; Townsend Opera Company; Utah Festival Opera Company; West Edge Opera; Center Stage Opera; San Francisco Opera Outreach; American Conservatory Theater; San Jose Stage Company; Disneyland Resort; proud Actor's Equity member.



## Lisa Chavez

MEZZO-SOPRANO (CALIFORNIA)

**Carmen.** Opera San José: *Rigoletto, Don Giovanni, Madama Butterfly, Hansel and Gretel, Falstaff; Opera Parallèle; New York City Opera-Renaissance; Opera Company of Middlebury; DiCapo Opera; Martha Cardona Theater; Shreveport Opera; Opera New England of Cape Cod; Opera New Jersey; Opera of the Hamptons; MSM One Act Opera Company; One World Symphony.*



## Daniel Cilli

BARITONE (CALIFORNIA)

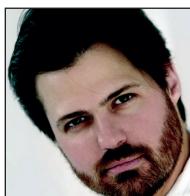
**Moralès.** Opera San José: *Manon, La Cenerentola, The Marriage of Figaro, Eugene Onegin, The Elixir of Love, Così fan tutte, Carmen, Lucia di Lammermoor, Werther, Rigoletto, The Magic Flute, Roméo et Juliette, Il barbiere di Siviglia, La traviata, Madama Butterfly, La bohème; Left Coast Chamber Ensemble; Opera Parallèle; Opera Santa Barbara; Utah Festival Opera; Aspen Music Festival; Baltimore Symphony Orchestra; Central City Opera; Des Moines Metro Opera; Houston Grand Opera; Livermore Valley Opera; Louisiana Philharmonic; Tanglewood Music Festival; Utah Opera; Utah Symphony; West Bay Opera; West Edge Opera.*



## Kirk Dougherty

TENOR (CALIFORNIA)

**Don José.** Opera San José (Resident): *Tosca, Where Angels Fear to Tread, Rigoletto, The Magic Flute; Sarasota Opera, Lorin Maazel's Castleton Festival, Central City Opera, Anchorage Opera, Tri-Cities Opera, Opera Delaware, Salt Marsh Opera, Opera Louisiane, American Symphony Orchestra at Carnegie Hall, Baltimore Concert Opera, Sinfonica de Galicia, Teatro Grattacieli, Glacier Symphony, Utah Festival Opera and Musical Theatre, Helena Symphony.*



## Kirk Eichelberger

BASS (CALIFORNIA)

**Zuniga.** Opera San José: *Anna Karenina, Roméo et Juliette, Il barbiere di Siviglia, The Crucible, A Masked Ball, La bohème, Don Giovanni, Der fliegende Holländer; Midsummer Mozart Festival; Dayton Opera; Opera Birmingham; Festival Opera; Vancouver Opera; Opera Grand Rapids; Opera Theatre of St. Louis; Fremont Opera; Opera Company of Philadelphia; Manitoba Opera; Metropolitan Opera.*



## Jennifer Forni

SOPRANO (CALIFORNIA)

**Micaëla.** Opera San José: *Falstaff, Madama Butterfly, Don Giovanni; Metropolitan Opera; Portland Opera; Santa Fe Opera; Springfield Opera; New York City Opera; Opera Theatre of St Louis; New York Choral Society; Greeley Philharmonic; Oregon Mozart Players; Carnegie Hall.*



**Cybele Gouverneur**

MEZZO-SOPRANO (CALIFORNIA)

**Mercédès.** Opera San José: *Carmen*, *Werther*, *Rigoletto*, *The Magic Flute*, *Eugene Onegin*, and *Così fan tutte*; San Francisco Opera; Livermore Valley Opera; West Bay Opera; Modesto Symphony Orchestra.



**Matthew Hanscom**

BARITONE (MINNESOTA)

**Escamillo.** Opera San José (Resident): *Tosca*, *The Magic Flute*, *Where Angels Fear to Tread*, *The Italian Girl in Algiers*, *Rigoletto*; Sarasota Opera; Opera Theatre of St. Louis; Santa Fe Opera; Wolf Trap Opera; Chicago Opera Theater; Skylight Opera Theatre; Finalist Neue Stimmen International Singing Competition, Gütersloh, Germany; Semi-finalist Palm Beach Opera Vocal Competition; Semi-finalist Houston Grand Opera's Eleanor McCollum Competition for Young Singers.



**John Robert Lindsey**

TENOR (COLORADO)

**Don José 2/26, 2/28.** Opera San Jose; Minnesota Opera; Des Moines Metro Opera; Opera San Antonio; Dallas Opera; Central City Opera; Opera Fort Collins; Crested Butte Opera; Emerald City Opera; San Antonio Symphony; Wayzata Symphony; Larimer Chorale & Fort Collins Symphony; Mankato Symphony; Cheyenne Symphony Orchestra; Denver Lyric Opera Guild Grand Prize Winner; International Competition for Wagnerian Voices Competitor.



**Katherine Trimble**

MEZZO-SOPRANO (CALIFORNIA)

**Lillas Pastia.** Opera San José; Opera San Luis Obispo; West Bay Opera; San Jose State University; Intimate Opera Company; Pacific Opera Project; Chapman University; First place San Jose Woman's Club; First place San Jose Study Club. Alto vocalist Kerry Record's *An Irish Christmas*.



**CHAMPAGNE BRUNCH & OPERA ENTERTAINMENT**

at La Rinconada Country Club

Saturday, April 23, 2016

Join the San José Opera Guild for champagne and no-host cocktails at 11:30 am, followed by a gourmet brunch, silent auction and raffle, and an exceptional music program by Opera San José Resident Artists.

Tickets are \$68 for Guild members, \$78 for non-members; reservations required. A portion of each reservation is tax deductible. RSVP by April 12, 2016.

For information: **408-243-2404** or **408-354-2771**

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**The Barber  
of Seville**

A ONE-ACT TOURING OPERA FOR K-12



Opera San José in collaboration with Starting Arts of San José presents a condensed on-act touring opera of Rossini's

THE BARBER OF SEVILLE during the 2015-16 school year. Directed by veteran singer/director Michael Taylor, professional singers perform some of Rossini's best known arias and ensembles in full costume with sets.

For information contact Outreach Coordinator Lettie Smith - [smith@operasj.org](mailto:smith@operasj.org) or call (408) 437-4464.

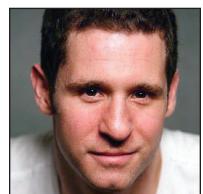




### Joseph Marcheso

CONDUCTOR (NEW YORK)

Joseph Marcheso is the Music Director and Principal Conductor of Opera San José. Mr. Marcheso has conducted thirteen productions for Opera San José, including *Where Angels Fear to Tread*, *Rigoletto*, *Madama Butterfly*, *Hansel and Gretel*, *Suor Angelica/Gianni Schicchi*, *La traviata*, *Faust*, *La bohème*, *La Cenerentola*, *Manon*, *Carmen*, *The Elixir of Love*, and *Lucia di Lammermoor*. As staff and cover conductor at the San Francisco Opera, Mr. Marcheso has worked the productions of Handel's *Partenope*, *The Flying Dutchman*, the San Francisco premieres of Jake Heggie's *Moby Dick* and John Adams' *Nixon in China*, and the world premieres of Mark Adamo's *The Gospel of Mary Magdalene* and Tobias Picker's *Dolores Claiborne*. In 2013 he was also on the conducting staff for Washington National Opera's *Manon Lescaut*. He has conducted Hailstork's *Joshua's Boots* for the young artists of Opera Theatre St. Louis. Previously Mr. Marcheso was the Music Director for the Amato Opera in New York City.



### Andrew Whitfield

ASSISTANT CONDUCTOR, CHORUS MASTER (NEW YORK)

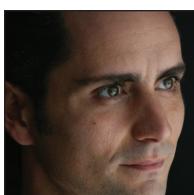
Andrew Whitfield, Resident Conductor and Chorus Master, has been on staff at Opera San José for five seasons and has worked on 17 productions. He made his conducting debut at Opera San José in a double bill of *La voix humaine* and *Pagliacci*, and has subsequently returned to the podium for *The Pearl Fishers*, *Il trovatore*, *Hansel and Gretel*, *Rigoletto*, *L'Italiana in Algeri* as well as *Falstaff* for which he served as principal conductor. In addition, Mr. Whitfield has conducted *Lucia di Lammermoor* at Festival Opera, *La bohème* and *La traviata* at the Virago Theater, *Il Barbiere di Siviliglia* at the Amore Opera as well as a concert of opera arias and scenes for Monterey Opera. He assisted Ian Robertson for the preparation of the chorus for the *Verdi Requiem* conducted by Donald Runnicles at the The Grand Teton Music Festival, and has also worked with Robertson on San Francisco Opera's recent production of *Lohengrin*. Andrew moved to the Bay Area five years ago from New York City, where he served as music director for Amato Opera, conducting nearly two hundred performances.



### Layna Chianakas

DIRECTOR (ARGENTINA)

Layna Chianakas, Mezzo-Soprano, is in her eighth year as Associate Professor of Voice, Voice Area Coordinator and Director of Opera Theater at San Jose State University. Her resume includes such leading operatic roles as Carmen (over 50 performances throughout the United States), The Mother in *Amahl and the Night Visitors*, Suzuki in *Madama Butterfly*, Elle in Poulenc's *La Voix humaine*, Cherubino in *Le nozze di Figaro* and many others. Most recently, she performed Mahler's *Songs of a Wayfarer* with Sinfonia Chamber Orchestra conducted by David Ramandanoff, La Principessa in *Suor Angelica* and Zita in *Gianni Schicchi* with Intermountain Opera in Montana, and directed Offenbach's *Orpheus in the Underworld* and Gluck's *Orfeo ed Euridice* with the San Jose State Opera Theater. Ms. Chianakas made a role debut of Amneris in Verdi's *Aida* with Dayton Opera, and made her Carnegie Hall debut in April 2015. Upcoming engagements include directing Argento's *Postcard from Morocco* for San José State Opera Theater and Rossini's *Il barbiere di Siviliglia* for Opera San José. She continues to perform in opera and recital throughout the United States and this summer will be the Alto soloist in Haydn's *Lord Nelson Mass* as part of the Limerick Sings International Music Festival, accompanied by the Irish Chamber Orchestra. She currently lives in San José, CA with her husband and two children; her greatest productions.



### Raphaël Boumaïla

ASSISTANT STAGE DIRECTOR, CHOREOGRAPHER (FRANCE)

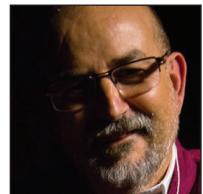
Raphaël Boumaïla, a graduate of the Conservatoire National Supérieur Musique et Danse Lyon France, performed with the Red Note/Andy Degroat Company before becoming a charter member of the Limón West Dance Project in 1994. He then joined the Limón Dance Company in 1998 where he has been a principal dancer until 2015. He also has performed duet concerts with Nina Watt in the U.S. and abroad. Mr. Boumaïla is a Limón master teacher: he has reconstructed Limón works for universities and companies in multiple countries. He is an Izzie award nominee for reconstructing and choreographing. He is a Izzie award recipient for reconstructing The Moor's Pavane. In collaboration with Heather Cooper, Mr Boumaïla is currently creating REACH BC Dance Company based in San Francisco.



### Kit Wilder

FIGHT DIRECTOR (CALIFORNIA)

Kit Wilder has trained with the Royal Academy of Dramatic Arts and with members of the Royal Shakespeare Company, and he has been a member of the Society of American Fight Directors and the Academy of the Sword. He has staged fights and other mayhem for countless schools and theatres throughout Bay Area, including San Jose Stage Company, Opera San Jose, Shakespeare Santa Cruz, Santa Clara University, Foothill College, TheatreWorks, and of course City Lights Theater Company of San José where he is Associate Artistic Director. Kit is also an acclaimed Bay Area actor and director.



### Giulio Cesare Perrone

SET DESIGNER (CALIFORNIA)

Giulio Cesare Perrone's sets were revived for this production of *Carmen*. Mr. Perrone's set designs have been featured in several Opera San José productions over 20 years, including *Don Giovanni*, *The Marriage of Figaro*, *Tosca*, *Der fliegende Hollander*, *Il trovatore*, *Manon*, *Il turco in Italia* and *The Merry Widow*. Mr. Perrone also

served as both the set designer and stage director for OSJ's doublebill of *Cavalleria rusticana*. In addition to being a set designer and stage director, Mr. Perrone is a playwright and costume designer. He began his career in his native Italy where he directed and designed primarily for the theatre. Since his arrival in the United States in 1995, he has directed and designed for both the theatre and opera. Mr. Perrone graduated from the Accademia di Belle Arti "Brera" in Milan, designing 28 productions for Italy's most important festivals, resident and touring companies as well as directing *Mourning Becomes Electra*, *Pentesilea* and *Andre's Mother* before moving to the United States.



### Alyssa Oania

COSTUME COORDINATOR (CALIFORNIA)

Alyssa Oania has been designing and creating costumes for Opera San José since 2002. In this production of *Carmen* Alyssa's creativity and magic brings the costumes to life. Alyssa's costumes have been seen in productions of *The Marriage of Figaro*, *Tosca*, *La Cenerentola*, *Manon*, *La bohème*, *The Barber of Seville*, *Tosca*, *La voix humaine*, *The Pearl Fishers*, and *Madama Butterfly*. Other costume credits include work for Ballet San José, Theatreworks, San José Repertory Theatre and American Musical Theatre of San José.



### York Kennedy

LIGHTING DESIGNER (CALIFORNIA)

York Kennedy is a Lighting Designer for the Performing Arts and Architecture. His designs for the stage have been seen in theatres across America and in Europe, including Arena Stage, Chicago Shakespeare Theatre, Warsaw National Theatre, Berkeley Rep, Seattle Repertory, American Conservatory Theatre, Sacramento Opera, The Alley Theatre, Dallas Theatre Center, Yale Rep, Brooklyn Academy of Music, Goodspeed Musicals, and the Denver Center. He has designed over 45 productions for The Old Globe Theatre in San Diego, CA and spent six seasons as resident lighting designer for the company's Shakespeare Festival. Awards for theatrical lighting include the Dramalogue, San Diego Drama Critics Circle, Back Stage West Garland, Arizoni Theatre Award, and the Bay Area Theatre Critics Circle Award. In the dance world he has designed for Malashock Dance, Brian Webb, and Tracey Rhodes. As an architectural lighting designer he has designed both nationally and internationally numerous themed environments, theme parks, residential projects, retail, restaurants, and museums, including the Sony Metreon Sendak Playspace in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco, and The LEGO Racers 4D attraction in Germany, Denmark, England, and the USA. He is a graduate of the California Institute for the Arts and the Yale School of Drama.



### Vicky Martinez

WIG AND MAKEUP DESIGNER (CALIFORNIA)

Vicky Martinez again brings her exceptional talent to the 2015-16 season with wig and make-up designs for *Carmen*. She joined the Opera San José production staff for the 2014-15 season, serving as wig and make-up designer for *The Marriage of Figaro*, *Rigoletto*, *The Italian Girl in Algiers*, *Where Angels Fear to Tread*, and *The Magic Flute*. Ms. Martinez has served as a wig and make-up artist for San Francisco Opera, San Francisco Ballet, San Diego Opera, Seagle Music Colony and the Old Globe Theatres. A member of IATSE Local 706 and the Makeup Artists and Hair Stylists Guild, Ms. Martinez received her BA in Theatre Arts from San Diego State University.

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Founded in 1984, Opera San José is unique in that it is the only year-long resident opera company in the nation. Members of the resident company form the core of the artistic staff for main-stage productions as well as educational programs.

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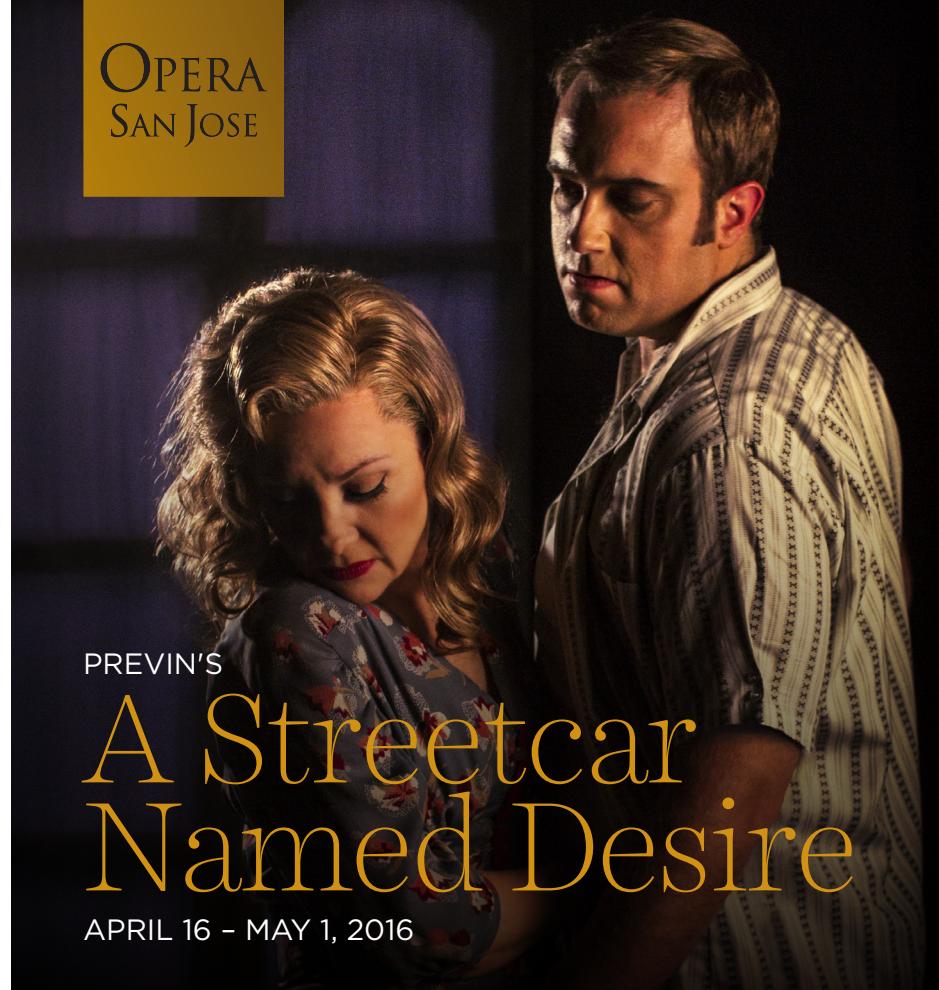
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