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Puccini's 'Tosca' presented by Opera San José at California Theatre

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Opera San José raises the curtain for Puccini's "Tosca" as its opening show for the season. Spoiler alert: Everyone dies in this intense 115-year-old melodrama, known to be one of opera's bloodiest.

What changes to a classic, impassioned opera should a director make? Not many, says director Brad Dalton, but he has worked in a few surprises for the production running Sept. 12-29.

"I don't have anything radical I'm doing; it's not on a moon station or anything," he said, but added that the leading lady may have an extra level of complexity compared to other versions of the tale. "You can reinvent [the classics] in a certain way but I feel like they are realistic dramas. That's how Puccini envisioned it."

The audience will still be thrust into the year 1800, when Napolean threatened to rip control of Rome from the Kingdom of Naples.

Corrupt and demented police chief Scarpia (baritone, company resident Matthew Hanscom) will stop at nothing to prevent the French invasion, including torturing and killing those he believes are not aligned with his political vision.

Caught in the line of fire is painter Mario Cavaradossi (tenor, resident artist Kirk Dougherty), who is deemed a traitor by Scarpia for hiding away a political activist.

Also in the chief's line of sight is the painter's lover and title role Floria Tosca, a beloved



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Scarpia's lust for Tosca leads to bloodshed when he convinces her to give herself to him by promising to spare her lover's life.

Tosca agrees and Cavarodossi's execution is to be faked, so long as the starlet will let Scarpia have his way with her.

In the heat of the moment, Tosca kills the chief of police only to find that the man hadn't kept his word and her boyfriend is dead.

The triangle of deceit ends in tragedy all around just as always, but Opera San Jose audiences may pick up on a slightly different interpretation of Tosca herself.

"A lot of people think of a woman who is jealous and could kill you, but she is driven to that point," Dalton says. "She doesn't come on stage as a killer. She doesn't breathe a word of politics, yet she's the only one who can get rid of [Scarpia].

"He's so psychopathic that he loves when women hate him. The more she hates him, the more he's turned on and the more he creates a killer."

The role is to be performed in four shows by Olga Chernisheva in her company debut and by returning soprano Elizabeth Baldwin for the final two performances.

Chernisheva, who has starred in the role with other companies, said she feels Tosca isn't so much a spoiled diva but a "vulnerable but powerful creature."

"She is played," the singer said. "She doesn't believe that people could be that bad. She just couldn't even guess the real thoughts and motives [of Scarpia]."

It's in the second act of the opera--when the character murders her stalker--that those familiar with other portrayals of Tosca might have their eyes opened by some tweaks that give a glimpse into her fragility.

"Rather than walking out confidently after the kill, there's a surprise," Dalton said.

The music, conducted by Joseph Marcheso, won't be modified, but the director said that each production of Tosca is unique simply because of the imprint of all involved with putting the show together.

"This is what he wrote and I have to trust it," he said. "It's so juicy and beautiful."

Tosca will be performed at the California Theatre, 345 S. First St.

Tickets are on sale at the Opera San José Box Office, online at operasj.org and by phone at 408.437.4450 for \$50 to \$151.

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