



Opera San José



DONIZETTI'S

*Lucia di
Lammermoor*

SEPTEMBER 10 - 25, 2016

PRESENTS

Lucia di Lammermoor

Opera in three acts

Music by Gaetano Donizetti
Libretto by Salvatore Cammarano

First performed September 26, 1835 at the Teatro San Carlo in Naples, Italy.

Sung in Italian with English supertitles.

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

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Kit Wilder

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Steven Kemp

COSTUME DESIGNER
B. Modern

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MUSIC STAFF
Veronika Agranov-Dafoe
Victoria Lington

SUPERTITLE CUEING
Victoria Lington

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

2016–2017 Thirty-Third Season

Donizetti's **LUCIA DI LAMMERMOOR** September 10-25, 2016
Rossini's **THE BARBER OF SEVILLE** November 12-27, 2016
Puts and Campbell's **SILENT NIGHT** February 11-26, 2017
Puccini's **LA BOHÈME** April 15-30, 2017



Larry Hancock
GENERAL DIRECTOR

What's Next

Welcome to Opera San José's 33rd Season! We are all very enthusiastic about launching what promises to be a memorable year of masterpieces, and it gives me real pleasure to introduce to you our resident company of principal artists.

Sylvia Lee makes her company debut as Lucia, after singing the role for the Korean National Opera and Hong Kong's Musica Viva. She recently sang Gilda (*Rigoletto*) for Virginia Opera, and has many other national and international credits. Kirk Dougherty returns for his third season in our resident company. He debuted as Edgardo for Tri-Cities Opera in Binghamton four years ago, and is eager to sing it for San José; he is an ideal tenor for this notoriously challenging role. He will follow with his debut as Count Almaviva in our production of *The Barber of Seville* this November. With this production, Matthew Hanscom is singing his first Enrico, a brilliant choice for this imposing baritone, and bass Colin Ramsey makes his Opera San José debut singing his first Raimondo. Our Associate Artist, soprano Ksenia Popova, will not appear in *Lucia di Lammermoor*, but many were thrilled by her appearances in three concert performances for Opera San José over the summer.

During summer we inaugurated our first Training Program for Singers. Because of the generous support of seven individuals, we were able to bring 14 clinicians from across the nation and 18 young and gifted singers to our Paragon Drive rehearsal studios for ten nine-hour days of unremitting training in period movement in 17th- and 19th-century costumes, movement and alignment, modern dance, period dance, acting, voice master classes, song (Schubert, Brahms, Mozart and the like) interpretation, performance anxiety, and much more. It was a very busy two weeks that culminated with a performance of opera scenes presented to Opera San José donors and the friends and family of the singers. It was remarkably successful, so much so that our board of trustees have asked us to continue this as a regular part of our work. You may not be aware that each season Opera San José invites students to eight free performances, two for each opera. There is an 11:30am matinee for elementary school students and a Thursday evening preview performance for older students and their families. If you have a child in school (public or private) and you think that school would like to participate in our free student performances, please let us know by contacting our box office between 9am and 6pm, M-F.

The operas this season are all proven masterpieces, and I'm sure many of you are looking forward to *The Barber of Seville* and *La bohème*; however, I feel sure that Kevin Puts and Mark Campbell's Pulitzer Prize-winning opera, *Silent Night* is destined to become one of the cherished operas. Set on the battlefields of The Great War on Christmas Eve of 1914, *Silent Night* is one of the most moving evenings of theatre I have ever experienced, and sell-out crowds in companies across America and in Europe are in full agreement. You won't want to miss this one in its West Coast premiere here in the California Theatre in an all-new Opera San José production. It's brilliant.

Cast IN ORDER OF APPEARANCE

Edgardo
Normanno
Enrico

Raimondo
Lucia
Alisa
Arturo

Kirk Dougherty
Yungbae Yang
Matthew Hanscom
Ricardo Rivera *9/25*
Colin Ramsey
Sylvia Lee
Anna Yelizarova
Michael Mendelsohn

Chorus

SOPRANO

Kat Austin, Nicole Cooper, Jennifer Hartshorn, Farah Kidwai, Shannon McBane, Congcong Wang

ALTO

Veronica Jensen, Fallon Nunes, Christina Pezzarossi, Katherine Trimble, Catherine Williams, Jessica Winn

TENOR

Jackson Beaman, Josh Bongers, Tony Ciliberto, Ken Cioffi, Nicolas Gerst, Dan Leal, Woojeong Lee, Sidney Ragland, Gregory Spear

BASS

Clark Brown, Reid Delahunt, Noah DeMoss, Kian Freitas, Malcolm Jones, Michael Kuo, Jose Mendiola, Nicholas Molle, Brandan Sanchez

Supernumery

Ira Dearing

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Brian James Myer
Kirk Dougherty
Sylvia Lee
Brian James Myer
Colin Ramsey
Benjamin Spierman
Matthew Hanscom
Ksenia Popova

Orchestra

1ST VIOLIN

Cynthia Baehr, *Concertmaster*
Valerie Tisdell, *Asst. Concertmaster*
Chinh Le
Virginia Smedberg
Wangchen Long
Caitlin McSherry
Emanuela Nikiforova

2ND VIOLIN

Claudia Bloom, *Principal*
Sally Dalke, *Assistant Principal*
Susan Stein
Sue-Mi Shin
Sergi Goldman-Hull
Betty Corner

VIOLA

Chad Kaltinger, *Principal*
Janet Doughty, *Assistant Principal*
Melinda Rayne
Robert Seitz

CELLO

Lucinda Breed Lenicheck, *Principal*
Paul Hale, *Assistant Principal*
Kelley Maulbetsch
Michael Graham

BASS

Andrew Butler, *Principal*
William Everett, *Assistant Principal*

FLUTE/PICCOLO

Isabelle Chapuis, *Principal*
Mary Hargrove

OBOE

Patricia Emerson Mitchell, *Principal*
Pamela Hakl

CLARINET

Mark Brandenburg, *Principal*
Ann Lavin

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TROMBONE

Kathryn Curran, *Principal*
Bruce Crisp
Wayne Solomon

TIMPANI

Mark Veregge, *Principal*

ORCHESTRA MANAGER

Mark Veregge

Synopsis

Act I

SCENE I: THE GROUNDS OF RAVENSWOOD CASTLE

As the curtain rises, we see Edgardo Ravenswood, the only remaining member of his clan, place a rose on the place of his father's death at the hands of the Ashtons, his family's hereditary enemy. He sees the forces of Lord Enrico Ashton, (led by Normanno, Enrico's captain of the guard) approaching, and flees. Normanno sends his men to discover the identity of the man that Enrico's sister, Lucia, has been meeting in secret. Enrico reveals that his family's power has weakened due to political changes, and he needs Lucia to marry a rich and connected nobleman, Arturo Bucklaw, in order to save and protect his clan. Lucia has refused. Raimondo, the family chaplain, says it is because Lucia and Enrico's mother has recently died. But Normanno tells Enrico that Lucia is madly in love with a man he suspects is Edgardo. This infuriates Enrico, and when Normanno's men return with the news that Lucia's mysterious lover is indeed Edgardo, Enrico swears revenge on the lovers.

SCENE II: THE WOODS NEAR RAVENSWOOD CASTLE, DAYS LATER

Lucia and her companion, Alisa, wait for Edgardo near an ancient fountain in the woods. Lucia tells Alisa that this is where she once saw the ghost of a young woman who was slain long ago by her jealous lover, a Ravenswood, and was left forever submerged in the waters. The ghost beckoned to Lucia from the waters of the fountain. Alisa fears it is an evil omen and begs Lucia to forget Edgardo. At the thought of Edgardo, Lucia's attitude changes to one of elation. Edgardo arrives and tells Lucia he must go to France in the interests of Scotland. Before leaving, he wishes to reconcile himself with Enrico and ask him for Lucia's hand in marriage. Terrified of her brother, she begs him to keep their love secret. Edgardo is reminded of his injuries at the hands of Lucia's family—but his love for her calms his fury. They say Celtic marriage vows and promise to write during their separation.

Intermission (20 minutes)

Act II

SCENE I: THE GREAT HALL AT LAMMERMOOR CASTLE, MONTHS LATER

Because the Ashtons were supporters of Richard III who has been killed by Henry Tudor, Enrico's very life is threatened. To forge a political alliance with the new government, and without her knowledge, Enrico has arranged the wedding between Lord Bucklaw and Lucia; the guests have begun to arrive. Normanno and Enrico have been intercepting Edgardo's letters to Lucia. Normanno gives Enrico a letter he has forged, which tells Lucia that Edgardo loves another. Enrico again tells Lucia to marry Arturo. Lucia chastises Enrico for his harsh treatment of her; she is adamant in her love for Edgardo, saying that she is already married. Enrico shows her the forged letter. Lucia is devastated, believing Edgardo no longer loves her. Enrico comforts her, begs her to save him by marrying Arturo, and finally threatens

her with nightmares of his own death by execution. Crushed, exhausted at Edgardo's alleged infidelity, and under pressure from Raimondo, she agrees.

SCENE II: IN THE GREAT HALL, IMMEDIATELY AFTERWARDS

The wedding guests have gathered and Arturo extends his hand in friendship and loyalty to Enrico. Enrico explains to Arturo that Lucia seems listless because she is mourning the death of her mother. Arturo asks about a rumored romance between Lucia and Edgardo, but Lucia enters with Raimondo before Enrico has to answer. Lucia unwillingly signs the marriage contract. Edgardo forces his way in, demanding an explanation. All draw swords when suddenly their sympathy for Lucia overwhelms them and for a moment their anger subsides. But when Edgardo sees Lucia's signature on the contract he curses her and her family.

Intermission (15 minutes)

Act III

SCENE I: IN THE GREAT HALL, A FEW MINUTES LATER

The assembled guests, relatives and supporters of Enrico, wait with Enrico and Arturo for confirmation that Lucia is in the bedchamber. Upon Alisa's confirmation, Arturo goes to his new bride. The guests exit to drink as a storm suddenly arises outside. Normanno informs Enrico that Edgardo has returned to speak with him. Edgardo tells Enrico that he has sworn revenge upon Enrico for the wrongs done by the Ashtons to the Ravenswoods. Enrico replies that he also has grievances, saying that the storm outside matches his own anger. The two men agree to meet for a final confrontation the next morning, at the graveyard of Edgardo's family.

SCENE II: IN THE GREAT HALL, IMMEDIATELY AFTERWARDS

The wedding festivities are in progress when the Raimondo stops the proceedings and tells the guests that Lucia has gone mad and has murdered Arturo in their nuptial bedroom. Lucia appears, carrying Arturo's dagger. Delirious, she imagines herself being in a wedding ceremony with Edgardo—and how heavenly it is! Enrico enters and Lucia, in her insanity, mistakes him for Edgardo, declaring herself to be his once more. Enrico is remorseful. Lucia, still believing Enrico to be Edgardo, tells him that she will pray for him from heaven and will not be happy until he joins her there.

SCENE III: THE RAVENSWOOD GRAVEYARD, LATER THAT NIGHT

Edgardo, his mood calmed, has chosen to die by Enrico's sword. Believing Lucia is married to another, he no longer wishes to live. Enrico's guardsmen pass by and tell him that Lucia is mortally ill and that she calls for him. A death knell sounds. As Edgardo rushes towards the castle, he is stopped by Raimondo. Lucia is dead. Edgardo imagines Lucia in heaven—a sweet, loving presence looking down serenely. Drawing a dagger, he goes to be with her. As Raimondo calls to God to forgive him, the dying Edgardo thinks only of Lucia.

Program Notes

Bel canto Scotland

By Larry Hancock

Though Italians are likely to think of all Italian singing as bel canto (beautiful singing), opera history has awarded that name to a period that is fairly well contained between 1810, the first public performance of a Rossini opera, and 1848, the death of Gaetano Donizetti. These years also contain the short lifetime of Vincenzo Bellini, as well as work from a great many other composers, Italian and otherwise, who upheld the values of bel canto style, dictated by the public's love of Rossini. During these years, three Italian composers, Rossini, Bellini, and Donizetti, dominated opera, and their bel canto tradition would be taken up and then pushed beyond its limits by Giuseppe Verdi.

The goal in this period was to create a means for the most accomplished vocalists to display, in dramatic extremes, their astonishing vocal training and the beauty of their God-given voices, but mastery and display are not ends in themselves. Bel canto opera is not only about perfectly produced tone utilized in the execution of all but impossible acrobatics; it is about doing this at the service of emotions, both exalted and pitiful. Though brilliant cabalettas are some of the most memorable moments in all of opera, bel canto opera also requires mastery of very modest, meltingly beautiful passages of utter despair. *Lucia di Lammermoor* is a quintessentially bel canto opera, and the archetype of Italian Romantic opera; every scene is built on passion conveyed through virtuosity.

Gaetano Donizetti was among the most internationally admired and highest paid composers of his time. After Rossini's retirement in 1829 and the untimely death of Bellini in 1835, no composer challenged Donizetti's supremacy until he collapsed from illness and overwork in 1845. This Italian peasant from Bergamo so dominated the art form that Hector Berlioz wrote of him, "One can no longer speak of the opera houses of Paris, but only of the opera houses of M. Donizetti." This, because Donizetti had operas in performance in all of the major theatres, with *Les martyrs* at the Opéra, *Lucia di Lammermoor* at the Théâtre de la Renaissance, *Roberto Devereux* at the Théâtre Italien, and *La fille du régiment* at the Opéra-Comique. Berlioz could not have said this of Verdi, Bellini, or Rossini. In his productive years, from his professional debut in 1818 to the premiere of *Caterina Cornaro* in 1844, Donizetti premiered an astonishing number of operas. While, roughly, Puccini gave us twelve, Verdi twenty-six, and Rossini forty, Donizetti left us more than sixty operas, and some biographies state more than seventy!

Donizetti composed with the speed and facility of Rossini, who was astonishingly fast, having composed *The Barber of Seville* in less than a month. This rapid facility was made possible principally by excellent teaching. When he was eleven years old Rossini began study at Bologna, the finest conservatory in the nation, but Donizetti received an even better education. He was instructed, one-on-one, from the age of eight by Simon Mayr, one of the most accomplished opera composers in Italy. After ten years of personal training, when Mayr decided he had imparted all he could to Donizetti, he made certain that his nineteen-year-old prize student also attended the Bologna conservatory, where he studied with Rossini's teachers. Thus, Donizetti was the most carefully taught of the most important bel canto composers, including the young Verdi.

Donizetti composed prolifically for many reasons, first to develop a professional reputation, and then to make a living for himself and his wife. As young composers were paid so little, he worked as efficiently as possible, and later, when his

operas were in demand across Europe, he was grateful to compose continually and under great pressure in order to forget the pain of losing all three of his children and his young wife.

Sir Walter Scott, born on August 14, 1771, was the best-selling author of the 19th century, and is the first novelist to have a truly international career during his own lifetime. An internationally hailed poet (today, his most easily recalled poem is *The Lady of the Lake*, a portion of which was set by Schubert and is commonly known as Schubert's Ave Maria, with a new text), when Scott took up writing novels, purely for pleasure, he published anonymously, because novels were perceived as inferior to poetry. After *Waverly*, *Ivanhoe*, *Guy Manering*, *The Antiquary*, *Rob Roy*, *The Heart of Midlothian*, *The Bride of Lammermoor*, and many others, both Scott and the historical novel had a solid reputation and many imitators. However, Scott's work began to lose favor by the end of the 19th century, and after WWI his reputation took a serious decline while the reputation of Jane Austen, whom Scott greatly lauded, began to rise. It should be remembered that Scott wrote in his off hours, while retaining his position as Clerk of Sessions and the Sheriff-Depute of Selkirkshire, responsible, full-time work.

The Bride of Lammermoor, published in 1819 as part of a series of seven novels titled *Tales of My Landlord*, provided the Romantic basis for Donizetti's most successful opera to that date, which premiered in 1835 (earlier Donizetti successes still performed today include *Anna Bolena* and *L'elisir d'amore*). The novel sold out in only two weeks and was immediately reissued in a second edition, in which the action was moved from the 17th to the 18th century; Opera San José has taken a further liberty with the date. In the libretto Enrico warns, "Spento è Guglielmo, ascendere vedremo il trono Maria." (William is dead; we will see Maria mount the throne.) This never happened in English history, and there are British subjects and anglophiles in our audience who know it didn't. As it is essential to the plot that there be a major reversal in national leadership, I began looking through English history and instantly found an event that Americans would recognize as decisive: the Battle of Bosworth Field. On that day in 1485, Henry Tudor defeated and killed King Richard III and claimed the throne of England. Thus, we have set the opera immediately after the Battle of Bosworth Field, when English, Scottish, and Welsh politics were thrown into panicked realignment with the new king. In this version of events, Enrico will instead proclaim, "Spento è Riccardo, ascendere vedremo il trono Enrico." And with two words, we have jumped back 300 years to an actual event, but when men wear chainmail and leather instead of lace and ribbons, and there are swords and daggers in easy reach.

There are other things you should know about Scotland that will clear up some surprising moments in the libretto. A change from cattle ranching to sheep herding for the wool industry caused whole herds of cattle to become feral. For centuries, wild bulls menaced the forests of Scotland. Thus it would not be surprising to learn that Edgardo rescued Lucia from an enraged bull. Also, in the middle ages a couple could exchange vows, pledge their troth, and be married in the eyes of the church and state without priest, justice of the peace, parental permission, or witnesses. Such a consensual betrothal was considered binding in heaven and on earth. Enrico is forcing Lucia into mortal sin by this marriage, and she dooms herself to eternal damnation by marrying Arturo, which she states in desolation on signing the wedding agreement. Alliances between Scotland and France against England put the ruling houses in all three of these countries, and especially Scotland, into constant upheavals for hundreds of years, which seemingly continues today while Scotland wishes to be part of the European Union and England has declared itself independent.

Cast and Artistic Team



Kirk Dougherty
TENOR (NEW YORK)

Edgardo. In his third season as a member of Opera San José's resident company, Kirk Dougherty appears as Edgardo in Donizetti's *Lucia di Lammermoor*, Almaviva in Rossini's *The Barber of Seville*, Nikolaus Sprink in Puts and Campbell's *Silent Night* and Rodolfo in Puccini's *La bohème*. Last season, Mr. Dougherty performed the roles of Mario Cavaradossi in Puccini's *Tosca*, Don José in Bizet's *Carmen*, and Mitch in Previn's *A Streetcar Named Desire*. He made his first appearance as a member of the resident company during the 2014-15 season as the Duke in Verdi's *Rigoletto*, Tamino in Mozart's *The Magic Flute*, and the leading role of Philip in the world premiere of Mark Weiser's *Where Angels Fear to Tread*.



Matthew Hanscom
BARITONE (MINNESOTA)

Enrico. During the 2016-17 season, resident company member Matthew Hanscom performs the roles of Enrico in Donizetti's *Lucia di Lammermoor*, Figaro in Rossini's *The Barber of Seville*, Lt. Gordon in Puts and Campbell's *Silent Night*, and Marcello in Puccini's *La bohème*. Roles performed in 2015-16 included Scarpia in Puccini's *Tosca*, Figaro in Mozart's *The Marriage of Figaro*, Escamillo in Bizet's *Carmen* and Stanley in Andre Previn's *A Streetcar Named Desire*. In his debut season as a member of Opera San José's resident company 2014-15, Mr. Hanscom was featured in the title role of Verdi's *Rigoletto*, Taddeo in Rossini's *The Italian Girl in Algiers*, Gino Carella in Mark Weiser's *Where Angels Fear to Tread*, and Papageno in Mozart's *The Magic Flute*.



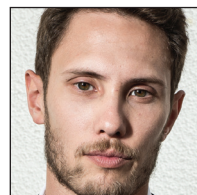
Sylvia Lee
SOPRANO (SOUTH KOREA)

Lucia. Sylvia Lee joins Opera San José's resident company during the 2016-17 season, appearing in the title role of Donizetti's *Lucia di Lammermoor*, Madeleine Audebert in Puts and Campbell's *Silent Night*, and Mimi in Puccini's *La bohème*. Recent engagements for Ms. Lee include joining the roster of the Metropolitan Opera in a new production of Alban Berg's *Lulu*. She also recently performed Gilda in Verdi's *Rigoletto* with the Virginia Opera and Lucia in *Lucia di Lammermoor* with Musica Viva in Hong Kong. She was Ilia in Mozart's *Idomeneo* with Mo. Myung-Whun Chung and the Korean National Opera, and sang the roles of Pamina in Mozart's *The Magic Flute* and Lucia with the Korean National Opera.



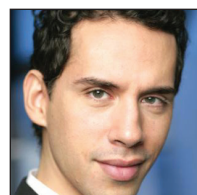
Michael Mendelsohn
TENOR (NEW YORK)

Arturo. Michael Mendelsohn returns during the 2016-17 season, appearing as Arturo in *Lucia di Lammermoor*. Mr. Mendelsohn has performed several roles with Opera San José, including Goro in *Madama Butterfly*, Dr. Blind in *Die Fledermaus*, Spinelloccio and Amantio di Nicolao in *Gianci Schicchi*, Stiva Oblonsky in *Anna Karenina*, Spoletta in *Tosca*, Guillot in *Manon*, Don Curzio in *The Marriage of Figaro*, Triquet in *Eugene Onegin*, Arturo in *Lucia di Lammermoor*, and Benvolio in *Roméo et Juliette*.



Colin Ramsey
BASS (CALIFORNIA)

Raimondo. Bass-baritone Colin Ramsey joins Opera San José's resident company as a principal artist in the 2016-17 season, appearing as Raimondo in Donizetti's *Lucia di Lammermoor*, Basilio in Rossini's *The Barber of Seville*, Father Palmer in Puts and Campbell's *Silent Night*, and Colline in Puccini's *La bohème*. Mr. Ramsey has performed with Seattle Opera, Austin Lyric Opera, Sarasota Opera, Wolf Trap Opera, Opera Santa Barbara, Des Moines Metro Opera, The Green Mountain Opera Festival, Pacific Music Works, and The St. Paul Chamber Orchestra.



Ricardo Rivera
BARITONE (NEW YORK)

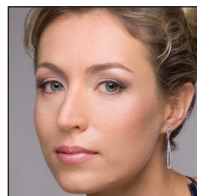
Enrico 9/25. Ricardo Rivera makes his company debut in the company's 2016-17 season, appearing as Enrico in *Lucia di Lammermoor* and Lt. Audebert in Puts and Campbell's *Silent Night*. Recent performances include debuts at Lyric Opera of Chicago, Houston Grand Opera, and San Diego Opera's world premiere of *El pasado nunca se termina* in the leading role of Acalán. In addition, Mr. Rivera has performed with El Paso Opera, Santa Fe Opera, Opera Philadelphia, Castleton Festival, Opera Orchestra of New York, Chautauqua Opera, Opera North, eighth blackbird, and Pacifica Quartet.



Yungbae Yang

TENOR (PENNSYLVANIA)

Normanno. Yungbae Yang makes his Opera San José debut during the 2016-17 season, appearing as Normanno in *Lucia di Lammermoor*. Recent engagements for Mr. Yang include Riccardo in *Un ballo in maschera* and the title role in Faust. As a concert artist, Mr. Yang has performed Mozart's *Requiem* with Distinguished Concerts International New York at Carnegie Hall and Handel's *Messiah* at Lincoln Center. Mr. Yang's early career was marked by winning awards in several of the major American vocal competitions, including the Licia Albanese / Puccini Foundation Competition, Marian Anderson Prize for Emerging Classical Artists, Opera Index Competition, Loren L. Zachary Society Competition, the Liederkranz Foundation Vocal Competition, and the Metropolitan Opera National Council auditions.



Anna Yelizarova

MEZZO SOPRANO (CALIFORNIA)

Alisa. Anna Yelizarova returns during the 2016-17 season to perform the role of Alisa in *Lucia Di Lammermoor*. Previously, Ms. Yelizarova appeared as Marcellina in Mozart's *The Marriage of Figaro* and Giovanna in Verdi's *Rigoletto*. Recent engagements include the title role in Bizet's *Carmen*, Angelina and Tisbe in Rossini's *La Cenerentola*, Dorabella in Mozart's *Così fan tutte*, Dido in Purcell's *Dido and Aeneas*, Prince Orlofsky in Strauss' *Die Fledermaus*, Olga in Tchaikovsky's *Eugene Onegin*, Marina in Mussorgsky's *Boris Godunov*, Maddalena in *Rigoletto*, Ulrica in Verdi's *Un ballo in maschera*, and Mistress Quickly in Verdi's *Falstaff*. Additionally, Ms. Yelizarova has performed at Opera in the Heights, Dicapo Opera Theatre, Livermore Valley Opera, Natchez Music Festival, One World Symphony, dell'Arte Opera Ensemble, Center City Opera, Opera Company of Brooklyn, Opera Manhattan, Long Island Opera, Bay Area Summer Opera, Golden Gate Opera, New York Lyric Opera Theater, Queens Opera, and Intermezzo Opera Festival.



Ming Luke

CONDUCTOR (CALIFORNIA)

Ming Luke serves as principal conductor for *Lucia di Lammermoor*. Last season, Mr. Luke served as conductor for the company premiere of *A Streetcar Named Desire* and conducted Opera San José's recent productions of *The Italian Girl in Algiers*, *Falstaff*, *La voix humaine* and *Pagliacci*, *The Barber of Seville* and *Eugene Onegin*. Recent engagements include performances with the Houston Symphony, Nashville Ballet/Symphony, Billings Symphony, Merced Symphony, the Berkeley Symphony, and Britten's War Requiem with the Berkeley Community Chorus. Mr. Luke has worked with ensembles across the US, UK, China, France, Russia, Czech Republic, Hungary, and Austria, conducting orchestras such as Kennedy Center Opera Orchestra, Birmingham Royal, Bolshoi Orchestra, San Francisco Ballet, Gödöllő Symphony Orchestra (Hungary), Sacramento Opera, Napa Regional Dance Company, Sacramento Philharmonic, Komorni Orchestr Akademie of Prague, the Napa Valley Symphony, and others.

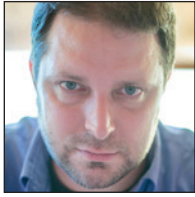


Dana Sadava

ASSISTANT CONDUCTOR (CALIFORNIA)

Dana Sadava joins Opera San José for the 2016-17 season, sharing conducting duties for Donizetti's *Lucia di Lammermoor* and Rossini's *The Barber of Seville*. At home in both the opera house and the symphony hall, her recent engagements include Floyd's *Susannah* with Pasadena Opera (where she is also Artistic Director), the premiere of *Noon at Dusk* at UCSD, and performing as half of the piano duo Robot Owl. She has worked with Wexford Festival Opera, the Boulder Chamber Orchestra, Pensacola Opera, Indianapolis Opera, the new music ensemble Zero Blue, and Banff Opera as Theatre, where she was a faculty member of the opera training program. She has been featured in masterclasses with Marin Alsop, Michael Tilson Thomas, and Gustav Meier.

Cast and Artistic Team CONTINUED



Benjamin Spierman

STAGE DIRECTOR (NEW YORK)

Benjamin Spierman makes his Opera San José and California debuts directing Donizetti's *Lucia di Lammermoor*. Other directional assignments include critically acclaimed productions including Puccini's *Madama Butterfly*, Lehar's *The Merry Widow*, Mozart's *The Marriage of Figaro*, and Donizetti's *La fille du regiment*. He is also

Resident Stage Director of Long Island's North Shore Music Festival, and has directed productions there of Verdi's *Rigoletto*, Donizetti's *Don Pasquale*, Leoncavallo's *Pagliacci*, Rossini's *The Barber of Seville*, and Puccini's *Gianni Schicchi/Il tabarro*. He began his professional life working for the Bronx Council on the Arts as their Grants Coordinator and as the Founding Director of their Business Center for the Arts. He has worked as a Stage Manager or Assistant Director for Central City Opera, Indianapolis Opera, Light Opera Oklahoma, Mississippi Opera, Mobile Opera, Opera Theater of Saint Louis, Palm Beach Opera, Rogue Valley (OR) Opera and Virginia Opera. Most notably, Mr. Spierman assisted on Saint Louis's Lewis and Clark Bicentennial premiere production of Elkhannah Pulitzer's *Dream of the Pacific* and on Central City Opera's American premiere production of Britten's *Gloriana*. As a director, his work



Steven Kemp

SET DESIGNER (NEW YORK)

Steven C. Kemp has designed at Opera San José for five seasons starting with the West Coast premiere of *Anna Karenina* for the 2010 season and including *Idomeneo*, *Il trovatore*, *Faust* and *Falstaff*. Other design credits include *A Streetcar Named Desire* for Opera Grand Rapids. His work in New York includes productions Off-

Broadway for Keen Company, Mint Theatre Company, Second Stage, The Playwrights Realm, Cherry Lane Theatre, and Red Dog Squadron. In Europe, Mr. Kemp's designs include the current tour of *Ain't Misbehavin'* and productions at The Hungarian Theatre in Cluj. As an associate designer his credits on Broadway include *First Date*, *Jesus Christ Superstar*, *High*, *Long Story Short*, *Reasons To Be Pretty* and the 2010 Tony Award-winning Best Musical, *Memphis*. His other associate design credits include *Faust* for The Metropolitan Opera, Disney Theatricals, Dreamworks, Norwegian Cruise Lines, English National Opera, Minnesota Opera, San Diego Opera, Stratford Shakespeare Festival and The Old Globe Theatre.



Kit Wilder

FIGHT MASTER (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.



B. Modern

COSTUME DESIGNER (CALIFORNIA)

B. Modern created the original costumes for Opera San José's production of *Lucia di Lammermoor*. She has worked as a freelance costume designer at Denver Center Theater Company, Oregon Shakespeare Festival, The Globe Theatres, American Players Theatre, Asolo Repertory Theatre, Geva Theatre Center, Indiana Repertory Theatre, San Jose Repertory Theatre, Repertory Theatre of Saint Louis, Opera Theatre of Saint Louis, Shakespeare Santa Cruz, TheatreWorks, The Magic Theater, Georgia Shakespeare Festival, Center Repertory Theatre, Opera San José.



Alyssa Oania

COSTUME COORDINATOR (CALIFORNIA)

Opera San José Costume Director Alyssa Oania is costume coordinator for *Lucia di Lammermoor*. Alyssa's costumes have been seen in productions of *Tosca*, *La Cenerentola*, *Manon*, *La bohème*, *The Barber of Seville*, *La voix humaine*, *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.

Cast and Artistic Team CONTINUED



Sean A. Russell

LIGHTING DESIGNER (CALIFORNIA)

Sean A. Russell returns to Opera San José as Lighting Designer for Donizetti's *Lucia di Lammermoor*, having designed lighting for Puccini's *Tosca* and Mozart's *The Marriage of Figaro* last season. Other lighting design credits include Puccini's *La bohème*, Verdi's *La traviata*, Bizet's *Carmen*, Rossini's *Cinderella*, Verdi's *Rigoletto*,

Lucia di Lammermoor, Puccini's *Madame Butterfly*, and Rossini's *L'Italiana in Algeri*, all with Livermore Valley Opera and *Lucia di Lammermoor* for West Bay Opera. He is a freelance lighting designer and live-event technician who has designed lights and worked for Children's Musical Theatre, Cabrillo Stage, San Jose Stage Company, San Jose State University, Theatreworks, Google, Cisco and YouTube. He is also a proud Union Stagehand with IATSE Local 134 in San Jose/Santa Clara County and a Certified Entertainment Electrician in the Entertainment Technician Certification Program.



Jessica Carter

WIG AND MAKEUP DESIGNER (CALIFORNIA)

Jessica Carter makes her company debut with the 2016-17 season as Opera San José's wig/make-up designer for Donizetti's *Lucia di Lammermoor*. Ms. Carter has been practicing in the theatrical vanities since 1996. She received her education both at Cabrillo College, and San Francisco State University. She began a professional

career as a costume technician at her home theatre, Shakespeare Santa Cruz, in 2000. After foraying into hair and makeup primarily, she has worked at several different companies on an array of productions. These theatres include Oregon Shakespeare Festival, Marin Theatre Company, Jewel Theatre Company, Alley Theatre, San Francisco Opera, Cal Shakes, and Santa Cruz Shakespeare. At the latter two, she remains as the primary hair and makeup designer.



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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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