



Opera San José



PUCCINI'S

La bohème

APRIL 15-30, 2017

PRESENTS

La bohème

Opera in four acts

Music by Giacomo Puccini
Libretto by Luigi Illica and Giuseppe Giacosa

First performed February 1, 1896 at
the Teatro Regio in Turin Italy.

Sung in Italian with English supertitles.

Supported, in part, by grants from
the San José Office of Cultural Affairs
and the Applied Materials Foundation.

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Mary & Clinton Gilliland

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Dr. H. Andrea Neves	April 15
Norman Lariviere & Carolyn Lund	April 16
Dr. H. Andrea Neves	April 28

CONDUCTOR

Joseph Marcheso
Andrew Whitfield 4/28, 4/30

STAGE DIRECTOR

Michael Shell

SET DESIGN

Kim A. Tolman

COSTUME DESIGN

Alina Bokovikova

COSTUME DIRECTOR

Alyssa Oania

LIGHTING DESIGN

Pamila Z. Gray

WIG AND MAKEUP DESIGN

Christina Martin

PROPERTIES MASTER

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PRODUCTION STAGE MANAGER

Allie Bailey

CHORUS MASTER

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MUSIC STAFF

Veronika Agranov-Dafae
Victoria Lington

SUPERTITLE CUEING

Victoria Lington

What's Next



Larry Hancock
GENERAL DIRECTOR

La bohème opens on Christmas Eve, which often goes unnoticed by audiences. And as it happened, our most recent production, *Silent Night*, also begins on Christmas Eve. Nearly every cast member in *La bohème* was also in *Silent Night*, as was stage director Michael Shell and conductor Joseph Marcheso, so it seemed natural to open *La bohème* on the first Christmas after the Great War. That was a very exciting time in Paris, when Pavlova, Diaghilev, Stravinsky, Picasso, Coco Chanel, and so many greats were creating 20th century culture. It was a truly exciting decade. This change of period was made possible by a generous gift from Clinton and Mary Gilliland, who covered the entire cost of a new set of *Bohème* costumes, our first in more than thirty years. We are very grateful for their remarkable generosity.

In September we will open a season of works by the giants of opera: Mozart, Puccini, Wagner, and Verdi. Our season opening will be Mozart's intriguing *Così fan tutte*. A tragedy in clown's clothes, *Così* is easily betrayed by insensitive stage direction; Stage Director Brad Dalton will not let that happen. This complex narrative told in excessively beautiful music will be conducted by Peter Grunberg, making his Opera San José debut. The only time Opera San José had to give an encore was for Puccini's *La rondine*. The audience just wouldn't let us proceed until we repeated the whole Act II finale. This is Puccini at his most romantic, a simple love story, uncomplicated by villains or illness—just a love story—but told by Puccini, the most ardent of all composers. Stage Director Candace Evans and Conductor Christopher Larkin will make their debuts with this richly drawn opera.

In winter we will produce Wagner's *The Flying Dutchman* for the first time since 2005. Not suitable for young voices, we will bring singers who are established in Wagner: Kerriann Otano as Senta, Gustav Andreassen as Daland, and Noel Bouley as the Dutchman, each making their Opera San José debut. Brad Dalton will direct and Music Director Joseph Marcheso will conduct. We close with *La traviata*. Any questions? Oh, yes, Shawna Lucey will make her Opera San José debut directing, and Joseph Marcheso will conduct. It will be brilliant!

We are goin' to a Hukilau...On Sunday, May 21 at 4 P.M., we will gather in the garden of Napredak Hall for an afternoon of Taiko drumming, bon odori dancing, and hula! We will have a roast pig and singing from *South Pacific*. It should be wonderful fun! Oh, and there will be auction items and raffle prizes, and all that jazz...Tickets can be ordered on our website (operasj.org).

Watch for your invitation to Sonora di Vino, a wine and song pairing. This unique event will be held at La Rusticana d'Orsa, a stunning vineyard, olive grove, and sculpture collection in the Los Gatos hills. Frank and Marilyn Dorsa's 50-acre estate will host an afternoon of arias and songs paired with fine wines, accompanied by wood-fired oven artisan pizzas, roast lamb, tempting desserts. Father's Day, June 18 at 3pm. Check our website to order your tickets for this unique afternoon.

The performance will run approximately 2 hours and 40 minutes,
including one 20-minute intermission 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

Cast IN ORDER OF APPEARANCE

Rodolfo	Kirk Dougherty
Marcello	Matthew Hanscom
Colline	Colin Ramsey
Schaunard	Brian James Myer
Benoit	Carl King
Mimi	Sylvia Lee 4/15, 4/20, 4/30
	Julie Adams 4/16, 4/23, 4/28
Parpignol	Yungbae Yang
Musetta	Vanessa Becerra
Alcindoro	Vagarsh Martirosyan

Chorus

SOPRANO

Kat Austin, Danielle Brown, Nicole Cooper, Jennifer Hartshorn, Nicole Lopez-Hagan, Melissa Mallory, Lindsay Roush, Anne Hepburn Smith

ALTO

Rebecca Bradley, Elizabeth Laus, Fallon Nunes, Savannah Swan, Blythe Tai, Katie Trimble, Catherine Williams, Amy Worden

TENOR

Josh Bongers, Ken Cioffi, Nicolas Gerst, Dario Jackson, Dan Leal, Nicholas Mollé, AJ Rodriguez, Peter Webb

BASS

Babatunde Akinboboye, Ben Brady, Noah DeMoss, Norman Espinoza, Michael Kuo, Adrian Rosales, Brandan Sanchez, Brendan Stone

Children's Chorus

Shrivalli Addepally, Joaquin Alvarez, Sarah Asada, Serena Atkinson, Maya Calvert, Winter Felton-Priestner, Timur Kotelnikov, Bradlen Larvol, Pallas Lemarchand, Izabel Lippman, Jenna Lloyd, Ryan Salvador, Jesigga Sigurdardottir, Jack Stanley, Bennett Taubman, Noa Talmor, Maximilian Wix

Supernumery

Chris Cruz, Naomi Glenn, Michael Mastre, Chris Tucker

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Brian James Myer
Kirk Dougherty
Sylvia Lee
Brian James Myer
Colin Ramsey
Michael Shell
Matthew Hanscom
Ksenia Popova

Orchestra

1ST VIOLIN

Cynthia Baehr, *Concertmaster*
Alice Talbot, *Asst. Concertmaster*
Matthew Szemela
Valerie Tisdell
Chinh Le
Virginia Smedberg
Debra Fong
Michael Grossman

2ND VIOLIN

Claudia Bloom, *Principal*
Sally Dalke, *Asst. Principal*
Susan Stein
Sue-Mi Shin
Elizabeth Corner
Sergi Goldman-Hull

VIOLA

Chad Kaltinger, *Principal*
Janet Doughty, *Asst. Principal*
Melinda Rayne
Robert Seitz

CELLO

Lucinda Breed Lenicheck, *Principal*
Paul Hale, *Asst. Principal*
Michael Graham
Janet Witharm

BASS

Andrew Butler, *Principal*
William Everett, *Asst. Principal*

FLUTE

Isabelle Chapuis, *Principal*
Mary Hargrove

PICCOLO

Laurie Camphouse

OBOE

Patricia Mitchell, *Principal*
Michael Adduci

ENGLISH HORN

Pamela Hakl

CLARINET

Mark Brandenburg, *Principal*
Ann Lavin

BASS CLARINET

Mara Plotkin

BASSOON

Deborah Kramer, *Principal*
Carolyn Lockhart

FRENCH HORN

Deborah McCracken, *Principal*
Meredith Brown
Eric Achen
Caitlyn Smith

TRUMPET

William B. Harvey, *Principal*
John Freeman
Owen Miyoshi

TROMBONE

Kathryn Curran, *Principal*
Bruce Chrisp

BASS TROMBONE

Christian Behrens
David Ridge

TIMPANI

Mark Veregge, *Principal*

PERCUSSION

James Kassis

HARP

Karen Thielen, *Principal*

ORCHESTRA MANAGER

Mark Veregge

Synopsis

Program Note

Though few in the audience ever notice it, Acts I and II of *La bohème* are set on Christmas Eve. Our production will be just a little different than usual, opening on the first Christmas after the Great War. Our old and dear friends are having their first Christmas together after the armistice, and are reunited with their old friends at the Cafe Momus, where they mingle with Stravinsky, Coco Chanel, Picasso and others who made Paris between the wars one of the most glittering and illuminating decades in history. Join our bohemians at the start of the most optimistic time in the 20th century, in one of the most fascinating cities in the world.

Act I

CHRISTMAS, 1918 – PARIS

In their cold attic, two of the four bohemian inhabitants are trying to get a fire going in their stove: Marcello, a painter, is prevented from burning a chair by Rodolfo, a poet, who instead sacrifices one of his manuscripts. They are joined by Colline, a philosopher. Their friend Schaunard, a musician, arrives with food and drink. After foiling a visit by Benoit, their landlord, who demands payment of their overdue rent, all except Rodolfo leave for the Café Momus. Rodolfo answers a knock at the door to find a neighbor, Mimì, seeking a light for her candle. Before leaving, she is seized by a fit of coughing and faints. Rodolfo revives her and turns to leave, but realizes Mimì has lost her key. As she and Rodolfo look for it, their hands touch. He tells her about himself and his dreams, and at his request she follows with a narration of her own life and longings. They embrace, declaring their love as they hear Rodolfo's friends calling from the street.

Act II

SAME EVENING, CAFÉ MOMUS IN THE LATIN QUARTER

After Rodolfo buys Mimì a little bonnet as a present, they join their friends at the café, which is situated in a square filled with a holiday crowd. Marcello is angered when his former lover, Musetta, arrives with her wealthy protector Alcindoro. She sings a provocative song deliberately directed at Marcello; after sending Alcindoro on an errand, she joins Marcello and his friends at their table. The bohemians depart, leaving Alcindoro with the bill.

Intermission (20 minutes)

Act III

MIDWINTER, AT ONE OF THE CITY'S GATES

Marcello is now living with Musetta at an inn on the outskirts of Paris. Mimì, sick and distraught, arrives looking for him. She tells him how difficult life has become with Rodolfo's jealousy. Aware that Rodolfo is about to come outside, Mimì starts to leave but then hides when she hears his voice. She overhears him tell Marcello of his fear that her illness is fatal and he can't afford to care for her. A sudden coughing fit reveals Mimì's presence. Musetta and Marcello enter quarreling. Mimì and Rodolfo agree to remain together until spring as Musetta and Marcello part company.

Intermission (15 minutes)

Act IV

THE ATTIC

Now separated from their sweethearts, Rodolfo and Marcello attempt to work while commiserating in their loneliness (O Mimì, tu piu non torni – Oh Mimì, you have not come back). Schaunard and Colline come in and for a while the four friends forget their hardships with a few moments of levity. Musetta arrives abruptly, and tells them that Mimì is outside, too weak to come upstairs. Rodolfo hurries to help her, and the friends try to make her comfortable in the attic. Musetta, taking Marcello with her, hurries to sell her jewelry in order to buy a muff to warm Mimì's hands and some morphine for her pain. Colline decides to sell his coat to help pay for the medicine (Vecchia zimarra – Old coat), and urges Schaunard to give the lovers some time together. Left alone, Rodolfo and Mimì wistfully recall their first meeting and happy days together (Sono andati? – Have they gone?). The friends return with medicine and the muff. Mimì dies peacefully, surrounded by her friends and her beloved Rodolfo.

Program Notes

Puccini was just 21 years old when he arrived in Milan in 1880. The train trip was a long day's journey from his quiet, medieval hometown of Lucca, and upon disembarking in the Stazione Centrale, he would certainly have been impressed by Napoleon's bustling Italian capital, which was and remains to this day the country's financial center. He had arrived in a city that was expanding rapidly with new neighborhoods, civic developments like running water, a modern sewage system, and electric streetlights in the center of town. Milan was a marvel of action, change, modernization, and faith in the future. For a lively young man like Puccini, the teeming streets of Milan, filled with trams, omnibuses, and bustling crowds had to have been exhilarating. But young Puccini must also have been somewhat apprehensive, as he was facing entrance exams at the Royal Conservatory.

Through the efforts of his mother, Puccini had just received a scholarship through the queen of Italy allowing him to attend Italy's most widely respected institution for singers, instrumentalists, and composers. Unfortunately, Puccini was at an age when he should have been graduating rather than entering one of Europe's finest schools. Verdi had been refused entrance by this very institution for the same reasons that might have troubled Puccini. He was beyond the normal age for admission and the school was already overcrowded. Puccini, however, had two advantages: the states of Italy had been unified and he was therefore not considered a foreigner, and he had already received an excellent musical education in his hometown, which Verdi had not.

From the time he was a boy of five, Puccini had been in preparation to replace his father at the cathedral of St. Martin as principal organist and music director, as his father had died. He studied organ and composition with excellent teachers, and sang in choirs from the age of ten. As a result, Puccini scored the highest marks of all applicants on the entrance examination and was accepted at the Conservatory despite the odds.

Once he was admitted, Puccini's immediate future was set. Among other courses, he studied fugue and counterpoint and wrote a mass and other sacred compositions. Ultimately, however, Puccini's career in church music was not to be. One of his teachers, Amilcare Ponchielli, an opera composer who only a few years before had premiered *La gioconda*, took a personal interest in Puccini's progress at the urging of the young man's mother, and the rest, as they say, makes excellent reading.

As a student, Puccini's work gained the attention of important musicians; Italy's most prestigious conductor, Franco Faccio, conducted Puccini's *Capriccio sinfonico* at the conservatory's end-of-year concert, which was reviewed by Filippo Filippi, Italy's leading music critic. *Capriccio sinfonico* was so successful that Faccio promised to put the piece on a concert program at La Scala. Puccini had arrived, to at least a small degree, attracting the notice of the movers and shakers of high art in Italy. He was about to be adopted into a new movement in artistic endeavor. Far from Paris, Puccini would live a life that was similar to the lives of the bohemians, that of the Scapigliati (the disheveled).

Named for its adherents' casual and colorful style of dress, the Italian *Scapigliature* movement was concerned with forging new approaches in the arts. In the realm of opera, their focus was on adopting innovations from Germany and France, exemplified in the works of Wagner and Bizet (*Carmen* would quickly become their prototype of verismo, or realistic operas). Like the bohemians, the Scapigliati were part of a revolution in both art and culture, including free love and a self-conscious disregard for money, and were ruled by their desire to change the practice and expectations of artistic creativity.

While a student at the conservatory, Puccini's finances were terrible; after graduation they were dire. Even after pawning his gold watch, he still couldn't pay his rent. Though he had his choice of two jobs in Lucca—as organist at Saint Martin's, or as a teacher at the music school—he remained in Milan to pursue artistic aspirations. Through a stroke of serendipity, his position was about to get a tremendous boost from Ponchielli.

To be introduced into Milanese salon society where all cultural advancement was made, a man had to wear evening dress (white tie and tails), which the impoverished Puccini couldn't even approximate. However, on the shores of Lake Como there was a string of villages where Milan's cultural elite spent their summers, and in 1883 Ponchielli invited Puccini to join him there for a short visit. Lake Como was a hotbed of cultural activity and a nursery for new operas, with librettists and composers working on projects under the expectant eyes of the Ricordi publishing family. Those four days unlocked the doors of Puccini's future.

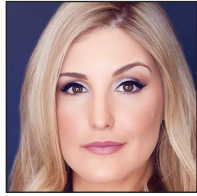
Among the summer visitors was the poet Ferdinando Fontana. As it happened, Ponchielli and Puccini returned to Milan with Fontana in the same rail car and Ponchielli mentioned that Puccini intended to compose a new work for the Sonzogno one-act opera competition. Fontana, having recently heard Puccini's *Capriccio sinfonico*, proposed that he provide the libretto based on the short story *Les Willis* (the fairies) by French novelist Jean-Baptist Karr. Fontana's libretto was finished in September and Puccini composed the opera at home in Lucca under his mother's encouragement.

Though *Le villi* did not win the Sonzogno competition, Fontana eventually raised enough money to produce the opera, and invited the manager of La Scala and the music publisher Giulio Ricordi to the performance. The plan paid off; *Le villi* was soon produced at La Scala, and Ricordi agreed not only to publish the opera, but commissioned another from Puccini with Fontana as librettist. Just out of music school, Puccini's professional path was established with Italy's premiere opera house and its most influential publishing company.

La bohème is Puccini's fourth opera, following *Le villi*, *Edgar* and the internationally successful *Manon Lescaut*. He went on to pen many of the world's favorite operas, including *Tosca*, *Madama Butterfly*, and *Turandot*; however, none of them have succeeded like *La bohème*.

— Larry Hancock

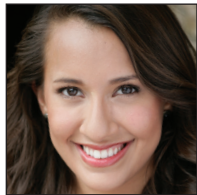
Cast and Artistic Team



Julie Adams

SOPRANO (CALIFORNIA)

Mimi. 4/16, 4/23, 4/28. Ms. Adams recently made her Opera San José debut appearing as Anna Sørensen in *Silent Night*. She is a winner of the 2014 Metropolitan Opera National Council Auditions, 2015 George London Award, and recipient of a 2015 Sara Tucker Study Grant. Ms. Adams is an alumna of the 2014 Merola Opera Program where she performed the role of Blanche DuBois in Previn's *A Streetcar Named Desire*, and has recently graduated from the San Francisco Opera Adler Fellowship Program where she performed 1st Lady in Mozart's *The Magic Flute*, and Karolka in Janáček's *Jenufa*. She will sing Mimi in Puccini's *La bohème* at San Francisco Opera this summer.



Vanessa Becerra

SOPRANO (CALIFORNIA)

Musetta. Vanessa Becerra makes her company debut performing the role of Musetta in Puccini's *La bohème*. A native of Fort Worth, Texas, Ms. Becerra is a recent graduate of the acclaimed Domingo-Colburn-Stein Young Artist Program at LA Opera. Roles performed there include Papagena in Mozart's *The Magic Flute*, Barbarina in *The Marriage of Figaro*, Annina in Verdi's *La traviata*, and Gossip 2 in Corigliano's *The Ghosts of Versailles*. She made her professional debut with the Fort Worth Opera in the world premiere of *With Blood, With Ink*.



Kirk Dougherty

TENOR (NEW YORK)

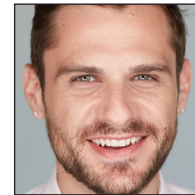
Rodolfo. Resident company member Kirk Dougherty appears as Rodolfo in Puccini's *La bohème*. He most recently appeared as Nikolaus Sprink in *Silent Night*, Edgardo in Donizetti's *Lucia di Lammermoor*, and Almaviva in Rossini's *The Barber of Seville*. Mr. Dougherty will also appear as Rodolfo at Wichita Grand Opera and the Duke in Verdi's *Rigoletto* at Opera Las Vegas. Last season, Mr. Dougherty performed the roles of Cavaradossi in *Tosca*, Don José in Bizet's *Carmen*, and Mitch in Previn's *A Streetcar Named Desire* at Opera San José, and Don José in *Carmen* at Anchorage Opera. During the 2014-15 season he appeared as the Duke in *Rigoletto*, Tamino in Mozart's *The Magic Flute*, and as Philip in the world premiere of *Where Angels Fear to Tread*.



Matthew Hanscom

BARITONE (MINNESOTA)

Marcello. Resident company member Matthew Hanscom performs the role of Marcello in Puccini's *La bohème*, and most recently Lt. Gordon in *Silent Night*, Enrico in Donizetti's *Lucia di Lammermoor*, and Figaro in Rossini's *The Barber of Seville*. 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*.



Brian James Myer

BARITONE (NEVADA)

Schaunard. Brian James Myer returns to Opera San José as a principal artist in the resident company, appearing as Schaunard in Puccini's *La bohème*, Figaro in Rossini's *The Barber of Seville*, and Ponchel in *Silent Night*. Roles performed previously with Opera San José include Angelotti in Puccini's *Tosca*, Alessandro/Enrico in the world premiere of Mark Weiser's *Where Angels Fear to Tread* and 2nd Armored Man in Mozart's *The Magic Flute*. Mr. Myer made his company debut during the 2013-14 season, performing the role of Masetto in Mozart's *Don Giovanni*.



Carl King

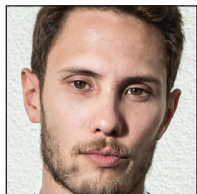
BARITONE (CALIFORNIA)

Benoit. Carl King returns to Opera San José as Benoit in *La bohème*. Recent engagements include his West Edge Opera Festival debut as Claudio in Handel's *Agrippina*, Harašta in Janáček's *The Cunning Little Vixen*, and a return to Livermore Valley Opera as Bartolo in *The Marriage of Figaro*. Previous appearances with the company include The Sacristan in Puccini's *Tosca*, Don Geronio in Rossini's *Il Turco in Italia*, Leporello in Mozart's *Don Giovanni*, Dulcamara in Donizetti's *The Elixir of Love*, Morales in Bizet's *Carmen*, and covering the role of Mustafà in Rossini's *The Italian Girl in Algiers*.



Sylvia Lee
SOPRANO

Mimi. 4/15, 4/20, 4/30. Resident company member Sylvia Lee appears as Mimi in *La bohème*. She most recently appeared in the title role of Donizetti's *Lucia di Lammermoor*. Recent engagements for Ms. Lee include the Metropolitan Opera's new production of Alban Berg's *Lulu* directed by William Kentridge. She also recently performed Gilda in *Rigoletto* with Virginia Opera and Lucia in *Lucia di Lammermoor* with Musica Viva in Hong Kong. She was Ilia in Mozart's *Idomeneo* with Maestro Myung-Whun Chung and the Korea National Opera, Pamina in *The Magic Flute* and Lucia in *Lucia di Lammermoor* also with the Korea National Opera. Additional engagements include Gilda in *Rigoletto* in Hong Kong, plus the Queen of the Night in *The Magic Flute* with Boston Youth Symphony Orchestra and Opera Tampa.



Colin Ramsey
BASS-BARITONE (CALIFORNIA)

Colline. This season resident company member Colin Ramsey has appeared as Raimondo in Donizetti's *Lucia di Lammermoor*, Basilio in Rossini's *The Barber of Seville*, and Father Palmer in *Silent Night*. He is performing the role of Colline in Puccini's *La bohème*. Mr. Ramsey has performed with Seattle Opera, Austin 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. He returns next season as Guglielmo in *Così fan tutte*.



Vagarsh Martirosyan
BASS-BARITONE (CALIFORNIA)

Alcindoro. Vagarsh Martirosyan is making his company debut performing the role of Alcindoro in Puccini's *La bohème*. Mr. Martirosyan has performed the title role of Figaro in Mozart's *Le nozze di Figaro* at the Hochschule für Musik, Dr. Bartolo in *Le nozze di Figaro*, Sparafucile in Verdi's *Rigoletto*, Leporello in Mozart's *Don Giovanni*, all at the Rostock Opera House in Nuremberg. Other roles have included Zuniga in *Carmen* at the Chiemgauer Opern Festival (Germany), Fasolt in *Das Rheingold* (Nuremberg), Oroveso in *Norma* and Rene in *Iolanta* (Yerevan State Opera), Gremin in *Eugene Onegin* (Moscow) and numerous other roles in Armenian operas.



Yungbae Yang
TENOR (PENNSYLVANIA)

Parpignol. Yungbae Yang is performing the role of Parpignol in Puccini's *La bohème*. Mr. Yang made his company debut this season appearing as Normanno in Donizetti's *Lucia di Lammermoor*. Recent engagements for Mr. Yang include Riccardo in Verdi's *Un ballo in maschera* and the title role in Gounod's *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.

Opera San José

Join us at the

Hukilau

SUNDAY MAY 21
4:00pm-8:00pm
\$160/ticket
Napredak Hall
770 Montague Expy.
San Jose

Goin' to a Hukilau... join us in the garden of Napradak Hall. Entertainment includes taiko drummers, bon odori dancers and hula dancers. We will end the night with a program of numbers from the famed Broadway musical South Pacific. For tickets call 408 437 4450 or visit operasj.org.

Cast and Artistic Team CONTINUED

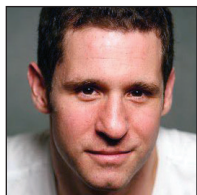


Joseph Marcheso

CONDUCTOR (NEW YORK)

Joseph Marcheso is the Music Director and Principal Conductor of Opera San José and conducts Puccini's *La bohème*. This is his seventeenth production with the company. Recent highlights include the West Coast premiere of Puts and Campbell's *Silent Night*, the world premiere of Mark Weiser's *Where Angels Fear to Tread*, *Tosca*,

Carmen and *Hansel and Gretel*. As a member of the conducting staff at San Francisco Opera, Mr. Marcheso has worked the productions of *Les Troyens*, *Jenufa*, *Show Boat*, *The Flying Dutchman*, *Die Meistersinger*, *Partenope*, *Moby-Dick*, *Nixon in China*, and the world premieres of Mark Adamo's *The Gospel of Mary Magdalene*, Tobias Picker's *Dolores Claiborne* and Bright Sheng's *The Dream of the Red Chamber*. Upcoming assignments at San Francisco Opera include *Elektra* and the world premiere of John Adams' *Girls of the Golden West*. In 2013 Marcheso joined 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 and *Turandot* and *Il trovatore* for Festival Opera.



Andrew Whitfield

ASSISTANT CONDUCTOR AND CHORUS MASTER (NEW YORK)

Andrew Whitfield, Resident Conductor and Chorus Master is Assistant Conductor and Chorus Master for Puccini's *La bohème*. Mr. Whitfield joined the music staff of Opera San José in 2011 and has since worked on 21 productions. He made his conducting debut at Opera San José in a double bill of *La voix humaine* and *Pa-*

gliacci, and has subsequently returned to the podium for *The Pearl Fishers*, *Il trovatore*, *Hansel and Gretel*, *Rigoletto*, *L'italiana in Algeri*, *Die Zauberflöte*, *Tosca*, *Le Nozze di Figaro*, *Carmen* as well as *Falstaff* and *Il Barbiere di Siviglia* for which he served as principal conductor. In 2012 Mr. Whitfield joined the music staff of the San Francisco Opera for their production of *Lohengrin* and returned this fall as prompter for the world premiere of Bright Sheng's *Dream of the Red Chamber*. In addition to his work with Opera San José and San Francisco Opera, Whitfield has also worked with the Freemont Symphony, Magik*Magik Orchestra, Festival Opera and Monterey Opera and is the assistant director of the Concert Choir at the San Francisco Boys Chorus.



Michael Shell

DIRECTOR (NEW YORK)

Michael Shell is the stage director for Puccini's *La bohème*. Mr. Shell returned this season to direct Opera San José's West Coast premiere of Puts and Campbell's *Silent Night* and Puccini's *La bohème*. Mr. Shell made his Opera San José debut as stage director of Rossini's *The Italian Girl in Algiers* in the 2014-15 season. Mr. Shell has

directed productions for Atlanta Opera, Pittsburgh Opera, Michigan Opera Theater, Opera Omaha, Opera Tampa, Opera North, Virginia Opera, Santa Fe Opera, and Opera Theatre of St. Louis. He made his international directing debut at the Wexford Festival Opera in 2010 with a production of "Winners" by American composer Richard Wargo and returned the next fall to direct *Double Trouble - Trouble in Tahiti* and *The Telephone*. He has written and directed three cabarets, including *All About Love* and *The Glamorous Life - A group therapy session for Opera Singers*, both for Opera Theatre of Saint Louis.



Alina Bokovikova

COSTUME DESIGNER (CALIFORNIA)

Alina Bokovikova makes her company debut designing costumes for Puccini's *La bohème*. Ms. Bokovikova has designed more than sixty professional productions, including designs for TheatreWorks' *Calligraphy*, Opera Parallele's *Flight* and *Hedda Gabler* at the Cutting Ball Theatre. Some of Ms. Bokovikova's other credits include

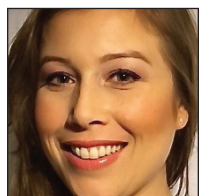
productions for the California Shakespeare Company, Old Globe Theatre, North Coast Repertory Theatre, La Jolla Playhouse, and Opera Neo. Ms. Bokovikova has a Master of Fine Arts in Costume Design from UC San Diego and currently serves as a Costume Design Coordinator at the Academy of Art University, San Francisco. Her works were presented at the "Costume Design at the Turn of Century" exhibition in Moscow in 2015, USITT Annual Conference & Stage Expo in 2017, and Prague Quadrennial in 2012. She was featured in "Role Call: People to Watch" in American Theatre Magazine in 2016.

Cast and Artistic Team CONTINUED

Pamila Z. Gray

LIGHTING DESIGNER (CALIFORNIA)

Pamila Z. Gray returns to create lighting designs for Puccini's *La bohème*. Most recently she designed the lighting for Opera San José's West Coast premiere of *Silent Night*. Ms. Gray's designs have been seen in several Opera San José productions, including last season's *The Marriage of Figaro*, Verdi's *Rigoletto*, Humperdinck's *Hansel and Gretel*, Puccini's *Madama Butterfly*, Bizet's *The Pearl Fishers*, Strauss' *Die Fledermaus* and Verdi's *La traviata*. She has created lighting designs for several companies in the San Francisco Bay Area including American Musical Theatre, TheatreWorks, San Jose Rep, Sacramento Opera, and Marin Theatre Company. She has also designed in Los Angeles, Portland, Seattle, Sacramento, and Colorado Springs. Recent accolades include the Drama-Logue Awards in both San Francisco and Los Angeles, six Bay Area Critic's Circle Awards and numerous nominations, and four Dean Goodman Choice Awards.



Christina Martin

WIG AND MAKEUP DESIGNER (CALIFORNIA)

Christina Martin is the wig and make-up designer for Puccini's *La bohème*. Ms. Martin made her company debut this season with Rossini's *The Barber of Seville* and Opera San José's West Coast premiere of *Silent Night*. Ms. Martin graduated from San Jose State University in 2007 and began working for Opera San José that same year. Ms. Martin is a Bay Area native who has been working in the wig and makeup industry throughout Northern California for companies such as San Francisco Ballet, American Conservatory Theater, and Opera Parallèle. She is currently employed with the San Francisco Opera as a principal makeup artist, show foreman, and wig shop artisan. As a Regional Member of Hollywood's Makeup Artists and Hairstylists guild IATSE Local 706, Christina has had the pleasure of working for film, television, and multimedia, along with opera and theater. Ms. Martin is enjoying her new role in the Opera San José family.

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May 31, June 7, 14, 21, 28, &
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