



Opera San José



*Giacomo Puccini's*

# **LA RONDINE**

Press Kit





Opera San José

PRESENTS

# LA RONDINE

*Opera in three acts*

Music by Giacomo Puccini

Libretto by Giuseppe Adami

First performed March 27, 1917 at the Grand Théâtre de Monte Carlo in Monte Carlo, Monaco.

Sung in Italian with English supertitles.

Supported, in part, by a grant from the Applied Materials Foundation and a Cultural Affairs Grant from the City of San José.

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*Opera San José*

CAST

IN ORDER OF APPEARANCE

YVETTE

Maya Kherani

BIANCA

Katharine Gunnink

PRUNIER

Mason Gates

MAGDA

Amanda Kingston

LISETTE

Elena Galván

SUZY

Teressa Foss

RAMBALDO

Trevor Neal

GOBIN

Dane Suarez

RUGGERO

Jason Slaydon

RABONNIER

Babatunde Akinboboye

## ARTISTIC TEAM

### CONDUCTOR

Christopher Larkin

### STAGE DIRECTOR

Candace Evans

### SET DESIGNER

Larry Hancock

### COSTUME DESIGNER

Elizabeth Poindexter

### LIGHTING DESIGNER

Kent Dorsey

### WIG AND MAKEUP DESIGNER

Christina Martin

### CHOREOGRAPHER

Michelle Klaers D'Alo

### PROPERTIES MASTER

Lori Scheper-Kesel

### TECHNICAL DIRECTOR

John Draginoff

### ASSISTANT DIRECTOR

Seamus Ricci

### PRODUCTION STAGE MANAGER

Nathan Erwin Brauner

### ASSISTANT STAGE MANAGERS

Rebecca Bradley

Rachel Nin

### ASSISTANT CONDUCTOR

Andrew Whitfield

### MUSIC STAFF

Veronika Agranov-Dafoe

Victoria Lington

### SUPERTITLE CUEING

Nicholas Dold



# Opera San José

## **1ST VIOLIN**

Cynthia Baehr, *Concertmaster*  
Alice Talbot, *Asst. Concertmaster*  
Matthew Szemela  
Valerie Tisdell  
Chinh Le  
Virginia Smedberg  
Rochelle Nguyen  
Daniel Flanagan

## **2ND VIOLIN**

Claudia Bloom, *Principal*  
Susan Stein, *Assistant Principal*  
Sue-Mi Shin  
Elizabeth Corner  
Sergi Goldman-Hull  
Carol Kutsch

## **VIOLA**

Chad Kaltinger, *Principal*  
Janet Doughty, *Assistant Principal*  
Melinda Rayne  
Ivo Bokulic

## **CELLO**

Lucinda Breed Lenicheck, *Principal*  
Evan Kahn, *Assistant Principal*  
Paul Hale  
Kelley Maulbetsch

## **BASS**

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

## **FLUTE**

Isabelle Chapuis, *Principal*  
Laurie Camphouse

## ORCHESTRA

### **OBOE**

Patricia Mitchell, *Principal*  
Ryan Zwahlen

### **ENGLISH HORN**

Pamela Hakl

### **CLARINET**

Mark Brandenburg, *Principal*  
Ann Lavin

### **BASS CLARINET**

Jeannie Psomas

### **BASSOON**

Deborah Kramer, *Principal*  
Carolyn Lockhart

### **FRENCH HORN**

Meredith Brown, *Principal*  
Beth Zare  
Eric Achen  
Caitlyn Smith

### **TRUMPET**

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

### **TROMBONE**

Kathryn Curran, *Principal*  
Bruce Chrisp  
Christian Behrens

### **TIMPANI**

Mark Veregge, *Principal*

### **PERCUSSION**

James Kassis

### **HARP**

Karen Thielen, *Principal*

### **ONSTAGE PIANO/CELESTE**

Veronika Agranov-Dafoe  
Victoria Lington

### **ORCHESTRA MANAGER**

Mark Veregge



# Opera San José

## ACT I

### MAGDA'S SALON, PARIS

After a dinner party hosted by the courtesan Magda, the poet Prunier expounds his theories on love. Magda's friends Yvette, Bianca and Suzy playfully mock him, while Lisette, Magda's maid, tells him he doesn't know what he is talking about. Prunier maintains that no one is immune to romantic love and sings the first verse of his latest song about Doretta, a young woman who rejected a king's wealth because she yearned for true love. Uncertain of how to finish the song, Prunier encourages Magda to provide the second verse, which she does, praising true love over riches. The guests are charmed by her performance, but her long-term protector Rambaldo gives her a diamond bracelet; a reminder of what her priorities should be.

Lisette enters to announce the arrival of a young man – the son of an old school friend of Rambaldo. Suddenly nostalgic, Magda recalls her youthful dreams of love. Prunier, who insists that a woman's fate is apparent in her hand, reads Magda's palm, telling her that she is like a swallow, yearning for love, but destined to return to her nest.

Lisette brings in a visitor, Ruggero, who admits that this is his first visit to Paris and asks where he may find the best place to spend an evening. After much lively discussion, Lisette intervenes, insisting that Bullier's is most preferred. Ruggero leaves with their list of recommendations.

The other guests depart and Magda tells Lisette that she will remain at home for the evening. Then, on a whim, she decides to disguise herself in simple apparel and go out for an adventure. Prunier returns in secret to meet Lisette, who has borrowed one of Magda's finest dresses, and they depart for their night out.

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### *Intermission (15 minutes)*

## ACT II

### BULLIER'S, PARIS

The nightclub is packed with students, artists, and flower sellers, singing and dancing. Magda enters and attracts the attention of several young students. To avoid them, she approaches a table where Ruggero is sitting alone. Apologizing for intruding, she says that she will leave as soon as the students stop watching her. Ruggero, who does not recognize

Magda in her disguise, asks her to stay, telling her that she reminds him of the sweet girls from his home town. The two dance happily together. Prunier and Lisette enter, arguing about his desire to educate Lisette and turn her into a lady. Offended, Lisette sweeps out, with Prunier chasing after her.

Magda and Ruggero return to their table, where he asks for her name. She writes “Paulette” on the table and Ruggero adds his own beneath.

The attraction between them grows as they talk. Now reconciled, Lisette and Prunier return and Lisette suddenly recognizes Magda. Prunier tells Lisette she is mistaken and to prove his point, he introduces the two women to each other and Lisette is fooled. Amazed at her maid having borrowed her clothing, Magda then teases Prunier for dating her maid. The two couples laugh and drink a toast to love. Prunier realizes that Rambaldo has arrived, and Lisette quickly distracts Ruggero.

Rambaldo demands an explanation from Magda for her behavior and disguise; she tells him that she has nothing to add to what he has already seen. When Rambaldo demands they leave together, she refuses and declares her love for another, apologizing for any pain she is causing him. Rambaldo tells her that he hopes she won't live to regret her decision. After Rambaldo leaves, Ruggero returns, and tells Magda that dawn is breaking. She impulsively declares her love for him and they leave together.

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### *Intermission (20 minutes)*

#### ACT III

##### THE FRENCH RIVIERA

Magda and Ruggero have been living together on the French Riviera for some months. They talk about their first meeting and their happiness together, living quietly by the sea. Ruggero tells Magda that he has written to his parents to ask for money to pay their growing debts and for consent to their marriage. He imagines their happy married life and the child they may have.

Magda knows that her past life as a courtesan would make her unacceptable to Ruggero's family, and after he leaves to see if his mother's response has arrived, she is torn between her desire to tell Ruggero everything and her fear of losing their relationship.

## SYNOPSIS

Prunier and Lisette arrive. Lisette has had a brief and disastrous one-night career as a music-hall singer: her performance in Nice the previous evening was a catastrophe. She and Prunier are bickering when Magda appears, and Lisette begs for her old job, which Magda agrees to.

Prunier expresses doubt that Magda can be happy away from Paris, and delivers a message from Rambaldo: he would be happy to take her back. Magda refuses to listen, so Prunier takes his leave after arranging a rendezvous with Lisette for that evening. Ruggero returns with the letter from his mother, which says that if Ruggero's fiancée has all the virtues he has described, she will welcome the couple into her home.

Unable to keep her secret any longer, Magda tells Ruggero about her past and declares that she can never be his wife. Ruggero implores Magda not to abandon him, but Magda is adamant; Ruggero must return home. Like a swallow, she flies back to her old life, leaving Ruggero behind.



### Babatunde Akinboboye

BASS

HOMETOWN:  
LAGOS, NIGERIA



**Rabbonier.** Babatunde Akinboboye returns to Opera San José this season to appear as Rabbonier in *La rondine*. Mr. Akinboboye most recently appeared as Fiorello in the company's 2016-17 season production of Rossini's *The Barber of Seville*. A native of Nigeria, Mr. Akinboboye is known for his enthralling stage presence. He has performed with the Los Angeles Opera, Opera Santa Barbara, Long Beach Opera, and Center Stage Opera, and has sung the roles of Guglielmo in Mozart's *Così fan tutte*, Horace Tabor in Moore's *The Ballad of Baby Doe*, Henry Davis in Weill's *Street Scene*, Aeneas in Purcell's *Dido and Aeneas*, Bartolo in Mozart's *The Marriage of Figaro*, Sharpless in Puccini's *Madama Butterfly*, and the Wolf/Cinderella's Prince in Sondheim's *Into the Woods*.

Mr. Akinboboye has also debuted the roles of Drew in the Opera Works' Arts for Social Awareness Project's world premiere production of *The Discord Opera*, and Zanni in the world premiere of Gloria Coates' *Stolen Identity*. His most recent performances include Daggoo in LA Opera's *Moby Dick*, Escamillo in Pacific Opera Project's production of Bizet's *Carmen*, and Lucha's Father in The Industry's production of *Hopscotch*.

As an advocate for the performance of art song and operatic works written by African and African-American composers, Mr. Akinboboye has headlined the Lagos Chamber of Commerce & Industry awards in Lagos, Nigeria, performing a fusion of opera and traditional African music and has been a featured performer at both the National Association of Negro Musicians Annual Conference, as well as the African American Art Song Alliance Conference.

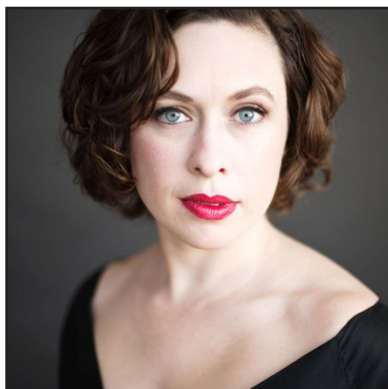
Honors and accolades received include Regional Finalist of the Metropolitan Opera National Council Audition, and finalist in the International Eisteddfod Vocal Solo Competition in Llangollen, Wales.





### **Teresa Foss** SOPRANO

HOMETOWN:  
CARMEL, CALIFORNIA



**Suzy.** Teresa Foss returns to Opera San José this season to appear as Suzy in La rondine. Ms. Foss most recently appeared as Berta in Rossini's *The Barber of Seville* during the 2016-17 season. She has also recently appeared as the Nurse and Old Relative in Opera San José's production of Previn's *A Streetcar Named Desire* and Marcellina in Mozart's *The Marriage of Figaro* during the 2015-16 season. Prior to appearing with Opera San José, she appeared with the Bay Area company Verismo Opera, singing the title roles of Donizetti's *Lucia di Lammermoor*, Puccini's *Madama Butterfly*, and Bellini's *Norma*, as well as Micaela (Bizet's *Carmen*), Nedda (Leoncavallo's *Pagliacci*), Lola (Mascagni's *Cavalleria rusticana*), and Genovieffa (Puccini's *Suor Angelica*). Other roles performed include Fiordiligi in Mozart's *Così fan tutte* (West Bay Opera) and Oscar in Verdi's *Un ballo in maschera* (Casa Italiana).

Theatre companies performed at include Lyric Theatre of San Jose, 42nd Street Moon, Indra's Net, Lambs Players, Willows Theatre, Phoenix Theatre (AZ), Boston Court, Fullerton Civic Light Opera, Cabrillo Stage, the Hollywood Bowl, West Coast Jewish Theatre, GeVa Theatre (NY), PCPA Theatrefest, Reprise! Los Angeles, Berkeley Repertory, Odyssey Theatre, Fountain Theatre, Colony Theatre, and Ensemble Theater Santa Barbara. She has been nominated for performing awards by Theatre Bay Area, Bay Area Theatre Critics Circle, AriZoni Theatre Awards, BroadwayWorld.com and Backstage West.

In concert, Ms. Foss was the principal soprano soloist for Viva La Musica's 2013-14 season in Redwood City and Walnut Creek, where she performed Beethoven's *Choral Fantasy*, Ola Gjeilo's "*Night of the Soul*" pieces, and the West Coast premiere of Dan Forrest's "*Requiem for the Living*". She has appeared locally as a soloist with Napa's Jarvis Institute and Sonoma's Valley of the Moon Chamber Ensemble.

Ms. Foss is a member of AGMA, AEA and SAG/AFTRA, holds a BA in Theatre Arts from UCLA, and studies voice with Carl Franzen in San Jose, CA.





**Elena Galván**  
SOPRANO

HOMETOWN:  
ITHACA, NEW YORK



**Lisette.** Elena Galván makes her company debut in the 2017-18 season, appearing as Lisette in Puccini's *La rondine*. During the 2016-17 season, Ms. Galván was a Young Artist at Florida Grand Opera where she performed the roles of Frasquita in Bizet's *Carmen* and Oscar in Verdi's *Un ballo in maschera*. Other engagements included the world premiere performance of *A Cuban in Vermont* - the orchestrated song cycle by Jorge Martin, in her debut with Nu Deco Ensemble, and the role of Konstanze in Mozart's *Abduction from the Seraglio* with Opera Ithaca.

During the 2015-2016 season, Ms. Galván performed the roles of Norina in Donizetti's *Don Pasquale* with Florida Grand Opera, and Yvette in *The Passenger*. Also in 2015, she joined Kentucky Opera as a Studio Artist to perform Susanna in Mozart's *The Marriage of Figaro*.

Awards received include Second Place in the Lois Alba Aria Competition in Houston, TX in 2014 and an Encouragement Award from the Los Angeles District and in the San Francisco Districts of the Metropolitan Opera National Council Auditions in 2013 and 2011.

She holds degrees from Ithaca College and the San Francisco Conservatory of Music (SFCM).





### Mason Gates

TENOR

HOMETOWN:  
SAN JOSÉ, CALIFORNIA



**Prunier.** In the 2017-18 season, Mason Gates\* returns as a member of Opera San José's resident company, appearing as Prunier in Puccini's *La rondine*, the Steersman in Wagner's *The Flying Dutchman*, and Gastone in Verdi's *La traviata*. Last season, Mr. Gates performed the role of Jonathan Dale in Puts and Campbell's *Silent Night*, and made his company debut as Don Curzio in the 2015-16 production of *The Marriage of Figaro*.

He received his Bachelor's of Music from Brigham Young University in Utah, and his Master's of Music from the San Francisco Conservatory of Music. A two-time recipient of the encouragement award from the Metropolitan Opera National Council Auditions, Mr. Gates was also a festival artist at Utah Festival Artist two years in a row, as well as a Vocal Fellow at the esteemed Music Academy of the West.

Other roles performed recently include the title role in *Albert Herring*, El Remendado (*Carmen*), The Man with Old Luggage (*Postcard from Morocco*), Spoletta (*Tosca*), Grigori (*Boris Godunov*), Rodolfo (*La bohème*), (Ferrando (*Così fan tutte*), Monostatos (*Die Zauberflöte*), and Edwin the Defendant (*Trial by Jury*).

*\*Mr. Gate's residency made possible, in part, by an exclusive artist fellowship gift from Mary and Clinton Gilliland.*





### Katharine Gunnink

SOPRANO

HOMETOWN:  
CLOVERDALE, CALIFORNIA



**Bianca.** Katharine Gunnink\* joins Opera San José's resident company as an associate resident during the 2017-18 season, appearing as Bianca in Puccini's *La rondine* and covering the roles of Fiordiligi (Mozart's *Così fan tutte*), Magda (*La rondine*), and Senta (Wagner's *The Flying Dutchman*).

Roles performed recently by Ms. Gunnink include Santuzza and Nedda in Opera San Luis Obispo's double bill of Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*, and she looks forward to returning to perform Mimì in their production of Puccini's *La bohème*. Other performances on Ms. Gunnink's schedule include Lady with a Cake Box for Argento's *Postcards from Morocco* with Sin City opera in Las Vegas, and a series of concerts performing Poulenc's *La Voix Humaine* across the US this spring.

Other roles in her repertoire include the title role in Janacek's *Jenůfa* with Opera Slavica, and covering Senta in Wagner's *The Flying Dutchman*, as well as covering the title role in Puccini's *Tosca*, Donna Anna and Elvira in Mozart's *Don Giovanni*, and Hanna Glawari in Lehar's *The Merry Widow* with Utah Festival Opera. Awards received include First Place in the 2013 Irene Dalis Vocal Competition.

A native of Sonoma County, California, she completed her master's degree and post-graduate work in Opera Performance at the San Francisco Conservatory of Music.

*\*Ms. Gunnink's residency made possible, in part, by an artist fellowship gift from the Gibson Walters Memorial Fund.*

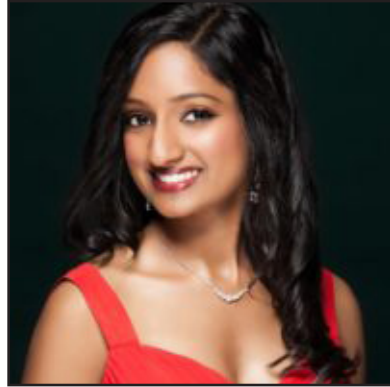




### Maya Kherani

SOPRANO

HOMETOWN:  
THE WOODLANDS, TEXAS



**Yvette.** Maya Kherani returns to Opera San José to sing the role of Lisette in *La rondine*. She made her company debut during the 2017-18 season, appearing as Despina in Mozart's *Così fan tutte*. Recent engagements for Ms. Kherani include covering the role of Madame White Snake in the world premiere of Paola Prestini's *Gilgamesh* with Beth Morrison Projects, appearances as Marie (Donizetti's *The Daughter of the Regiment*) and Gilda (Verdi's *Rigoletto*) with Pocket Opera; Gretel in Boston Lyric Opera's outreach performances of Humperdinck's *Hansel and Gretel*; and Tytania in Britten's *A Midsummer Night's Dream* with the BU Opera Institute, where she recently concluded her fellowship. She also sang Susanna in West Bay Opera's recent production of Mozart's *The Marriage of Figaro*.

Awards received include First Place and Audience Favorite Award (Tier II), and the Masterworks Award at the James Toland Vocal Arts Competition, 2nd Place at the Peter Elvins Vocal Competition (Opera Division), the Kalvelage award at West Bay Opera's Holt Competition, two Encouragement Awards from the Metropolitan Opera National Council Auditions (District level), and the Barlow Award at the San Francisco Bay Area NATS competition, where she also won first place in both the Professional Art Song and Aria categories.

Ms. Kherani holds a B.S.E. in Mechanical Engineering and minor in Music Performance from Princeton University, where she graduated summa cum laude and received the Isidore and Helen Sacks Award for excellence in Music Performance. She holds a Master of Music degree from the San Francisco Conservatory of Music. Music and is the recipient of a Shoshana Foundation Grant.



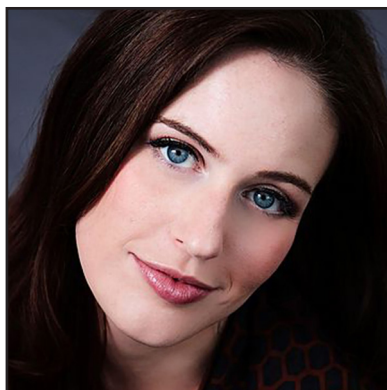


### Amanda Kingston

SOPRANO

HOMETOWN:

MADISON, WISCONSIN



**Magda.** Resident soprano Amanda Kingston returns to sing the role of Magda in *La rondine*. Ms. Kingston made her company debut this season as Fiordiligi in Mozart's *Così fan tutte* and will appear as and Violetta in Verdi's *La traviata*. Recent performances for Ms. Kingston include her professional debut as Josephine in Gilbert and Sullivan's *HMS Pinafore* with Nevada Opera, Mimi in Puccini's *La bohème*, Helena in Britten's *A Midsummer Night's Dream*, Gilda in Verdi's *Rigoletto*, Lucia in Donizetti's *Lucia di Lammermoor*, Violetta in *La traviata*, Donna Elvira in Mozart's *Don Giovanni*, Rosalba in Catan's *Florenzia en el Amazonas*, Hannah in *The Merry Widow*, and Despina in *Così fan tutte*. She has performed roles with Opera Columbus, Opera in the Heights, The Lakes Area Music Festival, Candid Concert Opera, The Ohio Light Opera, and Lone Star Lyric Theater Festival. Later this season, Amanda will make her debut with Madison Opera as First Lady in Mozart's *The Magic Flute*.

On the concert stage, highlights include Handel's *Messiah* with Houston Ars Lyrica, Rossini's *Stabat Mater* with the Houston Camerata, and the role of the Countess in excerpts from *The Marriage of Figaro* with the Ann Arbor Symphony. She performed the role of Katharina Cavalieri in *Amadeus* with the prestigious Alley Theatre in Houston, and also frequently travels to sing the work of composer Eric Genuis.

Awards include First Place in the Lois Alba Aria Competition, the Lucy Morgan Award at the Shreveport Singer of the Year Competition, Finalist in the McCammon Competition and Dallas Opera Competition, and District Winner and Regional Finalist in the Metropolitan Opera National Council Auditions.





### Trevor Neal

BARITONE

HOMETOWN:  
DALLAS, TEXAS



**Rambaldo.** Trevor Neal\* makes his company debut as a member of the resident company appearing as Rambaldo in Puccini's *La rondine*. Roles performed recently include Killian in *Der Freischütz* with Virginia Opera, Sciarrone in Puccini's *Tosca* with Opera North, and the Bonze in Puccini's *Madame Butterfly* with Ash Lawn Opera.

He was member of the Herndon Foundation Emerging Artist program at Virginia Opera for the 2015/2016 season, where he covered Mars/Morpheus in *Orpheus in the Underworld* and Dutchman in *The Flying Dutchman*. Previously, he was a Young Artist at Opera North where he performed the role of Henry Davis in Kurt Weill's *Street Scene* and covered the role of Germont in Verdi's *La traviata*.

On the concert stage, Mr. Neal has appeared in concert with the South Arkansas Symphony Orchestra, Wichita Falls Symphony Orchestra, Abilene Symphony, and numerous community orchestras performing such works as Orff's *Carmina Burana*, Verdi's *Requiem*, Durufle's *Requiem*, and Handel's *Messiah*.

Mr. Neal began his formal training at the University of North Texas where he studied with Verdi baritone Jeffrey Snider. He previously served as the Director of Strategic Planning for New York based chamber opera company, The Secret Opera.

*\*Mr. Neal's residency made possible, in part, by artist fellowship gifts from Doreen James, the San Jose Opera Guild and an anonymous sponsor.*





### Jason Slayden

TENOR

HOMETOWN:

NEW YORK CITY, NEW YORK



**Ruggero.** Jason Slayden makes his company debut during the 2017-18 season, appearing as Ruggero in Puccini's *La rondine*. Recent performances for Mr. Slayden included his debut with Lyric Opera of Chicago as Tybalt and the cover of Roméo in Gounod's *Roméo et Juliette*, Rodolfo in Puccini's *La bohème* for Virginia Opera, Alfredo in Verdi's *La traviata* with Cedar Rapids Opera Theatre, Rinuccio in Puccini's *Gianni Schicchi* for Opera Santa Barbara, Don José in *The Tragedy of Carmen* with the Colorado Music Festival, and Pinkerton in Puccini's *Madame Butterfly* with the Berkshire Opera Festival. Other engagements included the role of Gabriele Adorno in Verdi's *Simon Boccanegra* with Pacific Opera Victoria, Pinkerton in *Madame Butterfly* with Annapolis Opera, Jimmy Ogle in Musto's *Later the Same Evening* with Opera Memphis, and Christian in DiChiera's *Cyrano* with Michigan Opera Theatre.

On the concert stage, Mr. Slayden has performed as a soloist with the Dayton Philharmonic in Rossini's *Stabat Mater*, Verdi's *Messa da Requiem* with the Seattle Youth Symphony, a concert version of Berlioz's *Roméo et Juliette* with the Utah Symphony Orchestra, Nova in Mahler's *Das Lied von der Erde* and was a featured soloist in Gounod's *Messe Solennelle de Saint-Cecile* for Musica Sacra Cincinnati.

Awards received include the Gerda Lissner Foundation First Prize, a George London Foundation encouragement award, the Donald Gramm Memorial Award and Santa Fe Opera's Richard Tucker Memorial Award for apprentices. In addition, Mr. Slayden has been awarded both the Sullivan Foundation Career Grant and the Catherine Filene Shouse Career Development Grant.





### Dane Suarez

TENOR

HOMETOWN:

PRINCETON, ILLINOIS



**Gobin.** Dane Suarez\* joins OSJ's resident ensemble during the 2017-18 season, appearing as Alfredo in Verdi's *La traviata*. Recent performances for Mr. Suarez include his John F. Kennedy Center debut with Washington National Opera as Ely Parker in Glass's *Appomattox*. Other performances included a return to Opera in the Heights appearing as Rodolfo in Puccini's *La bohème* with Opera Memphis, and Sarasota Opera where he sang the role of Flaminio in Montemezzi's *L'amore dei tre re*.

Career highlights in previous season include the role of Cavaradossi in Puccini's *Tosca* with LoftOpera, the roles of Don José in Peter Brook's *La tragédie de Carmen*, Beppe ( Leoncavallo's *Pagliacci*), and Borsa (Verdi's *Rigoletto*) for Opera Memphis and Rodolfo (Puccini's *La bohème*) at Crested Butte Music Festival. For Aspen Music Festival, he appeared as Don José in Bizet's *Carmen*, the Duke (Verdi's *Rigoletto*) at Opera in the Heights, Marcellus (Verdi's *Hamlet*) at Fort Worth Opera, Pedrillo (Mozart's *The Abduction from the Seraglio*) at Opera North and Henrik (Sondheim's *A Little Night Music*) at Castleton Festival.

*\*Mr. Suarez's residency made possible, in part, by an artist fellowship gift from an anonymous sponsor.*







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